

## Summary

Doctoral dissertation entitled *Metapoetic Aspects of Concepts of God in Bolesław Leśmian's poetry* is devoted to find common places and mutual relationships between poetical theology of author of *Meadow* and this understanding of poetry which is – not always in obvious way – present in Leśmian's poetry and his essays. This kind of grasping of thema seems to be justified also in a perspective of historically oriented inquiries. I try to show that Leśmian should be treated as a poet who carries on motif of *alter Deus poeta* which was in Young Poland – in epoch within which Leśmian had developed his poetical skills – realised mainly as the 'symbol of Genesis' which was kind of validation of poetical autonomy. However, in my view, Leśmian was far away from identification God and poet as well as a concept of self-sufficient poetical world.

Author of *Meadow* maintained this difference because – as I prove – he had adopted other popular in Young Poland motif, that is an image of God who is not almighty, but rather weak and – moreover – who depends on the rules of created by him finite world. Weakness of God in Leśmian's poetry does not mean – in other way than in Young Poland visions of God's growing old or his death – that poetical imagination substitutes divine power of creation. Poet is whereas also weak which is a result of weakness of his Creator. But – paradoxically – because of their mutual impotence dialogue over the ontological edges is possible.

In other words: Leśmian seems to create a (crypto)theological horizon, from which his poetry draws its epistemological legitimacy. However, this horizon is not the same what could be defined as a strong ontological fundament of *élan vital*, in which Leśmian's songs participate due to their rhythmical nature. Since author of *Meadow* located his poems in context of days, when it is believed in faith itself, the most important signification for understanding Leśmian's poetical theology has death of God treated – in agreement with Nietzsche (and postnietzschean philosophers: M. Heidegger and G. Vattimo) – as a process of gradual loss of ontological heaviness. But – what is significant – the process had begun in moment of God's birth.

I try to prove – mainly in first part of dissertation – that for Leśmian's poetical theology attempts of following consequences of secularization are very significant. However,

this process was located by Leśmian in a horizon of rhythmical perseverance, which is also a form of rebirth of essence of God. Rebirth of God does not mean simple restitution of paradise lost. It does not also mean that what had been eternal and transcendent was entirely included and limited – on the one hand – by secularized *sacrum* of vital intensity or – on the other hand – by autonomous space of poem. Common place for refutation of dangers being connected with death of God is – what I try to show – Leśmian's critic of symbolistic concept of poem-flower which is based on (and in the same time express desire for) unity of *signifiant* and *signifié*. In such reconstructed context I placed and interpreted Young Poland's poetical christology present – first of all – in texts of Tadeusz Miciński (following concepts of E. Schuré).

Leśmian's response to Young Poland's esthetical, anthropological and religious dilemma could be identified with understanding poetry as a song which despite its godless aspirations to being self-sufficient and autonomous remains still faithful (but it is not full of faith!). The thought formulated by Leśmian in his early cycle *Angels* was developed by paying attention on similar status of hidden metaphors and words of prayer deprived of traditional meanings and – seemingly – only responded to questions within this fallen world. Author of *Meadow* shows – and I try to follow him – that poetry and prayer have the same source which is somatic rhythm being also a kind of primitive prayer. Therefore rhythmical poem must be marked with its own past. All attempts of hiding of this mutual relationship are treated by Leśmian as a kind of defending of strong subjectivness. Words derived from sacral texts and included in seemingly closed and autonomous space of poem resist against its vital substance. It is clearly visible for example in poem entitled *Prayer* as well as in cycle *Green Hour*, in which a kind of hidden religious frame seems to reflect mutual prayer of God and man and seems to create temporal addition – messianic time (in understanding of Giorgio Agamben).

Last but not least, in cycle entitled *Over the Edges* (placed in *Meadow*) prayer – understood as a somatic inert gesture – could be perceived as an equivalent of pensiveness, of state, in which subjective mental activity is weaker and – as a result – paradoxical touch of nothingness is possible.

Mutual and sophisticated relationship of poet and intentional reality pays attention on theological context of subjectivness in Leśmian's poetry. Consequently, in third part of my dissertation I am interested mainly in these fragments of Leśmian's creation in which God seems to be a kind of double of (textual) subject. In such defined horizon of understanding I placed for example popular in Young Poland's literature motif of 'unknown God'. This kind of

divinity – in perspective of author of *Meadow* – should be treated as a sign of man's desire to being independent from contiguous material impacts of our being-in-the world. As a result, more God is faraway from anthropomorphic feature, more human he seems to be. Therefore concept of 'unknown God' – in this way I understand Leśmian's revision – is a form of escape from distance within subject itself. This unconvenient difference was displaced in infinite distance from God for example by characters of Leśmian's early cycle entitled *Oddaleńcy*.

If 'unknown God' is paradoxically still too human, ban od representation of The Highest seems to be not easy to maintain. Significant context for my detailed interpretations is here G. Scholem's understanding of theofany on Synai, which keep – according to Scholem – its divine power not because of grant of The Law but rather because of its intransitive dimension of Event.

The last part of dissertation is devoted to show Leśmian's symbolic allegories as a kind of lawless including of religious past in secular 'contemporary landscape'. In this perspective poetry could be understood as a fight for intransitive aspect of poetic tale, which repeats in this way intransitive dimension of Event. But – it is necessary to add – this repetition is possible paradoxically only because of law which limited freedom of poetical telling. I try to show something like such 'double bound' in poem *Meadow*, which has begun to appear as a sophisticated tractat about *mimesis*. Problems of repetition and intransitiveness were also joined in concept of poem as a name (really) proper. Such texts should be perceived moreover as a kind of prayer, as an imploring call turning toward God-emptiness.