

Abstract

The diploma thesis “The theme of love in the poetry of the Generation of ‘27” provides an interpretation of the motif of love in the work of three poets of this formation: Vicente Aleixandre, Pedro Salinas, and Luis Cernuda. It focuses on the collections of poems from the period of the “rehumanization” of Spanish poetry where “to rehumanize” is to return to the subject of love. The authors highlight the correlation of love and poetry as a means to overcome solitude of an individual and to relate to another or to the world. The influence of surrealism on the work of Vicente Aleixandre and Luis Cernuda has been outlined. Moreover, a thesis claiming that the “rehumanization” happened only under the influence of the surrealist movement has been refuted, which is illustrated on the lyric love poems of Pedro Salinas. The work attempts to show that even in this period the elements of pure, “dehumanized” poetry were not completely eliminated.

In the work of Vicente Aleixandre, love is characterized as a cosmic force, which rules the whole world – it destroys, reforms and interlinks all. An emphasis is given on the corporeal nature of such love and the interconnection between eroticism and the artistic process. In the work of Pedro Salinas, the motif of love is interpreted as a story of two people realized as a dialogue between the lovers transforming both the lyric subject and the loved one. Love lies in the tension and fluctuation between two extremes. We have introduced the basic positions of this story of love and we have also drawn our attention to the motif of pronouns and common words. Cernuda’s conception of love has been addressed as romantic: the unequal struggle of an individual with the world and their yearning for transcendental dimensions of life (i.e. fulfilled love) is presented as a tragic clash of an endless desire and limited reality. The initial vagueness of desire gradually turns into a bitter insecurity brought about by the impossibility of love. The lover is depicted as a mere product of the lyric subject, a pretext of love. The last chapter summarizes the common features of the different conceptions. All three authors can be characterized with the following: the authenticity of love, motifs of lightness and weight, love as a symbol of poetry and the “limits of love” (boarders, walls, numbers, and body) hindering both the subject and love. The limits can be positive (Aleixandre), negative (Salinas), or even tragic (Cernuda).

Aleixandre’s eroticism and Salinas’s love represent forces, which enable an individual to come out from solitude and overcome the abyss separating them from another. It also enables to establish a connection with the whole world or another individual. Cernuda’s conception of love shows desire for such a connection, however, it cannot be established and thus turns out to be tragic.