ТЕОРИЯ ЛИТЕРАТУРЫ / THEORY OF LITERATURE

THE MAGIC OF WORDS: THE ARTISTIC LANGUAGE OF OSCAR LOERKE'S LYRICS

Research article

Melnikova I.M.[1], *
[1] ORCID : 0000-0001-7686-5834;
[1] Samara State Technical University, Samara, Russian Federation

* Corresponding author (ir.ma53[at]mail.ru)

Abstract

The study is devoted to the problem of artistic language, in particular, German-language lyrics of the twentieth century. The object of the study becomes only one segment of the cultural space – "magical" natural lyrics, which most clearly reflects the process of changing cultural paradigms and artistic guidelines. The purpose of the study is to identify the features of artistic language and the moral and aesthetic orientation of the work of the founder of this movement, Oscar Loerke. The scientific novelty of the study lies in the fact that the author was the first to analyze the artistic language of Loerke's lyrics in the aspect of the theory of the author's artistic activity.

As a result, it has been proven that, turning to the magic of the word, the poet solves the problem of the truth of the statement at the level of organizing the artistic image. The poet creates a situation for the reader to experience the creative act of creating a work.

Keywords: cultural crisis, artistic language, magic of word's, magical landscape lyrics, artistic statement.

МАГИЯ СЛОВА: ХУДОЖЕСТВЕННЫЙ ЯЗЫК ЛИРИКИ ОСКАРА ЛЁРКЕ

Научная статья

Мельникова И.М.[1], *
[1] ORCID : 0000-0001-7686-5834;
[1] Самарский государственный технический университет, Самара, Российская Федерация

* Корреспондирующий автор (ir.ma53[at]mail.ru)

Аннотация

Исследование посвящено проблеме художественного языка немецкоязычной лирики XX века. Объектом исследования оказывается лишь один сегмент – «магическая» природная лирика, которая наиболее ярко отражает процесс смены культурных парадигм и ориентиров. Цель исследования – выявить особенности художественного языка и морально-эстетическую направленность творчества основателя этого направления Оскара Лёрке. Научная новизна исследования заключается в том, что автор впервые проанализировал художественный язык лирики Лёрке в аспекте теории художественной деятельности автора. В результате доказано, что, обращаясь к магии слова, поэт решает проблему истинности высказывания на уровне организации художественного образа. Поэт создает ситуацию переживания читателем творческого акта – создания произведения.

Ключевые слова: кризис культуры, художественный язык, магия слова, магическая природная лирика, художественный образ.

Introduction

The problem of understanding the world and oneself in a changed world, presented to the poets of the turn of the century, sounds no less acute today. The relevance of the work is due to the growing public interest in the problem of understanding oneself in the world in the context of globalization and multilingualism. Powerful shifts in the socio-ideological sphere, caused, among other things, by the wave of emigration that swept the Western European cultural space, shake the usual value systems, established customs and traditions, introducing new forms of life. The question of borders is now as acute as for a person at the turn of the century. This is a toss between the past and the future, a loss of trust in the old traditions and ideals, and the need to find new moral supports.

The spiritual crisis of the turn of the century, expressed in the crisis of artistic language, was overcome by outstanding writers and poets. The question of what resources artists used to overcome the crisis remains poorly understood in Russian and European literary studies. Research on the work of writers is conducted mainly in the socio-cultural aspect. The problem of the artist's personal moral and aesthetic contribution remains poorly understood [13].

The study of the work not as a result, but as a creative act, will allow a more adequate understanding of the work. An approach from the point of view of the author's activity to the study of a work of art of the twentieth century can be unexpectedly productive.

Based on the theory of the author's artistic activity [9], we consider magical natural lyrics as one of the ways the poet solves the problem of authenticity of artistic language, which allows him to approach the truth. Studies of magical lyrics, and in particular the lyrics of O. Loerke, have not been conducted in this aspect [11], [12]. The purpose of the article, which consists in identifying the moral and aesthetic significance of O. Loerke's work, has defined a particular task: the analysis of artistic language from the point of view of the authenticity of artistic utterance.

At the center of our research are the following questions that have not yet been answered in traditional literary studies. What role did his appeal to magic play in Loerke's work? Loerke's role in developing a new artistic language that can be trusted. What is Loerke's personal contribution to European and world literature?

In the next section, we will focus in more detail on the description of the methodological apparatus used in the work, which is the basis of the study.

The third section presents the results of the study of the artistic language of Loerke on the material of lyrical poems.

Research methods and principles

The purpose of our work is to explore the specifics of the artistic language of Loerke's lyrics, due to the fact that the artist of the twentieth century increasingly appears as an active subject of creative activity, capable of entering into a dispute with reality and the language of artistic forms. The approach developed by N. T. Rymar together with V. P. Skobelev [9] makes it possible to detect the activity of a creative subject that processes cultural languages most noticeably. This method allows us to see in the work not only the expression of a ready-made consciousness, but also the dialogic structure of the author's thinking and activity. To see the work as a work of art, to see in it the creative tasks and the value orientation of the artist's activity.

The study uses an integrated approach based on a combination of several scientific and analytical methods: structural-descriptive, structural-typological and systemic-holistic. In this work, we rely on the fundamental works of Yu. M. Lotman [3] and M. M. Bakhtin [5], which develop the phenomenon of the border as a mechanism of form and meaning formation in art. The concept of the border allows us to grasp the features of culture, the dynamics of the creative act, defined in the structure of the work as a structure of development and processing of meanings generated and recorded by the languages of culture.

The work on understanding the categories of experience of the border and the language of the border has been initiated and is being conducted by N. T. Rymar [10] and G. Plumpe [8]. We conducted a study of the experience of the border and the forms of its implementation in the artistic language based on the material of the lyrics of J. Bobrovsky [6].

The mechanism of form- and meaning formation is based on the ability of borders to divide, simultaneously connect, and, connecting, divide. Through the act of isolation, the border in the form of a frame makes an aesthetic conclusion possible, establishing a dialogical relationship with the third and making possible the act of communication.

Relations in the inner space of the work are organized by means of a border belonging to the poetological sphere. The act of individuation gives the phenomenon significance, freeing it from the usual connections, allows you to look differently at the selected subject. There is a possibility of free shaping of the content [5]. It is important to note that meaning is born only in relation to the other. The act of isolation itself structures a situation that is essentially communicative, when the reader is forced to look for the difference on the basis of which the author conducted the act of isolation, and he finds it.

Thus, the main literary categories can be represented as a boundary, as a result of the meeting of the individual and the supra-individual in the dialogue of the creative subject with the universal experience. Gender and genre, theme, motif, image, meter and rhythm, time and space, architectonics limit and organize the poetic utterance, regulating the selection of material.

Boundaries (genre, theme, motif, image, etc.) set a certain direction, scheme, canvas, which the creative subject fills with his individual material. The artist proceeds from his life experience, creative tasks, a system of values and moral ideas. By challenging or confirming boundaries, he creates and re-creates new boundaries that give life to the genus, genre, and other categories in the new material.

This approach to the analysis of Loerke's artistic language allows us to more fully identify the artist's personal contribution to the creation of a new artistic language and moral and aesthetic values.

Main results

Traditional forms were no longer able to adequately convey the state of man and the world. The word "has lost its trustworthiness and reliability, has lost confidence" [3, P. 260]. The artist had to turn to the inner resources, your own experiences [10, P. 28-30]. This reflects the productivity of the tragic experience of the border. Only the artist's personal experience, and not ready-made templates, allows one to trust the artist's words. The attitude to the true and authentic things became the moral and aesthetic problem of art [10, P. 29]. The search for a new authentic artistic language was realized in various forms, styles, ways that took shapes in movements: expressionism, dadaism, surrealism, etc. One of the most interesting, but poorly known projects, in our opinion, is the movement of magical landscape lyrics, which was founded by Oscar Loerke and Wilhelm Lehman [7, P. 101-105].

The very appeal to the genre of lyrics reveals the poet's intention to create a new world in accordance with his moral principles. The framework of the genre gives him this opportunity. The author's word is authoritative, out of every feeling he creates a norm [2, P. 194].

Walter Benjamin believed that one of the reasons for the crisis of human consciousness in the twentieth century was the loss of the authenticity of things, which could only be returned by name [1]. The naming of an object turns out to be one of the characteristic principles of organizing the artistic world for representatives of magical landscape lyrics. This brings them closer to magic as a system of world perception. Belief in the magical connection of words and things is the basis of Oscar Loerke's poetology. However, if interest in magic is caused by a person's desire to master a situation or a thing, to subjugate them [4, P. 371-372], then Loerke turns to the extraordinary power of the word to free objects. The poet conjures objects with words. So, in the poem "Namen" (″Names″), the lyrical I succeeds with the help of words to conquer not only the plane, the noise of which is frightening, but also the distant stars (Aldebaran, Beteigeuze). Calling them by name, the lyrical I makes them closer and more understandable. The poet, as Loerke understands it, is a recognized spellcaster and a liberator of things. It is important that things themselves want to be named and thereby free themselves from dumbness:

″Die stummen wie vor deinen Mund
Und bitten dich um neue Namen,
In ihnen machen sie dir selbst dich kund″ [12, P. 40].

(″They (things) go numb in front of your mouth / and ask you for new names / in which they reveal themselves to you″. Author's translation. I.M.).

The lyrical subject refuses to use ready-made speech clichés, there is no personal experience in them. It awakens attention to simple things. The lyrical subject singles out the subject from the general row by the act of naming. Thanks to his view, the object gets its outline, its boundaries – its life. A thing's own experience provides the authenticity of existence. At the same time, this act confirms the authenticity of the existence of the subject itself.

Loerke often uses strange and incomprehensible words (Beteigeuze). The strange sounding of the word gives the information not about the thing itself, but about the lyrical subject that creates this world. Words, organized according to certain principles, affect the listener as a spell.

The lines of ″Erzähle!″ (″Tell!″) show the poet's creative power:

″Du sprichst den Stein: der Dom steht altgeweiht.
Du sprichst das Glas: ein Rosenfenster strahlt.
Du sprichst den Sinn: den Meistern zugereiht,
Hast du die Bildertafeln mitgemalt″. [12, P. 43].

(″You say stone: The cathedral stands consecrated. / You say glass: a rose window shines. / You say sense: The masters stand in a row, / you painted the picture board″).

The power of the spell depends on the correctly chosen word. The poet must remain impartial to events, keep his distance (″Großer Seele Gesang″ – ″Of a Great Soul's Singing″). Loerke sees the source of purity and truthfulness in folk songs.

The power of the folk word lies in the fact that it is based on the experience of many generations (″Dichter″ – ″Poet″).

The lyrical subject itself experiences the magical power of nature in ″Die Vogelstraßen″ (″The Bird Trails″):

″Vor vielen tausend Jahren auferbaut,
Ziehn hoch durch Luft die großen Vogelstraßen." [12, P. 93].

("Laid many thousands of years ago, / Huge bird paths stretch high in the air").

Connecting space and time, "bird paths" allows the lyrical subject to feel and realize their involvement in the space-time continuum. An open heart towards nature allows one to connect to nature's eternal wisdom. Loerke believes that it is not nature that heals a person, but the person's attitude to nature does it. If people feel and listen to natural phenomena, they discover harmony in nature and harmonize their own inner world.

An example of a healing immersion in nature is the poem "Der Silberdistelwald" [12, P. 54-55]. ("Silver Thistle Forest"). The analysis of the structure of the art world reveals the basic principle of its organization.

The repetition of different elements in the same positions and the same elements in different positions sets the rhythm, highlighting individual words and linking them into a single block. The semantic block does not remain unchanged. It, like its constituent components, enters into a relationship of co-and opposition with other blocks and components. As a result, there are more and more new meanings and meanings. The system of forms of processing of life material, aimed at creating a certain concept of a person and the world, is implemented in a work of art in different forms and at different levels of organization of the poetic world: metric-phonetic, lexical-stylistic and ideological-figurative levels. The limited scope of the article does not allow us to elaborate on all levels. We will focus only on the level of interaction of the theme, images, and motifs with each other, as a result of which additional meanings are created.

The central image is a thistle. This is a plant about two meters high with a powerful root system and hard spines. In nature, thistles perform an important function. It strengthens the sand, retains water, protects plants from drying out and dying. Shepherds used the thistle as a foot food for livestock and as a talisman of animals from diseases, evil spirits and spoilage. Thanks to the thorns, the plant protected itself from damage and excessive heat. Its healing properties were known in ancient Rome. So, the Roman goddess of fertility, Ceres, used a thistle torch to ward off evil spirits. The image of the thistle, penetrating deep into the soil, connects the general cultural layers of time and space in a single context. From the first line, the principle of building the artistic world is revealed. The limited personal space – "my home" – is contrasted with the open common space-the forest, "thistle forest". According to the principle of opposition, the relations between the images are built: thistle – God Pan, blackness – light, sleep – awakening, pale – wild, roots – flower. Verbs of static action (steht – standing; starren – staring; liegt – lying; verglühte – burned out) are opposed by verbs of active action (vorbeigeschritten, geschritten – walked; kam geritten – skipped; schlug erweckt – beat, resurrected; stritt, ausgestritten – argued).

In the second and third stanzas of the poem, the problem is posed and its solution is proposed. Thus, the "roots" of the thistle pleaded, not feeling safe:

" Wenn wir Pans Schlaf verscharren,
Nimmt niemand uns in Schutz″.

(″If we bury (protect) the dream of Pan, / no one will take us under protection″).

In this world, even the Pan-God of the forest is vulnerable. His dream is sacred, but leaves Pan himself unprotected. The thistle, which has a powerful energy and magic power, also needs protection. The solution comes with" the flower for the deep communion that fell after " Pan ("...eine Blüte / Zu tiefer Kommunion / Ihm nachfiel und verglühte..."):

"Mein Vater du, ich hüte,

Ich hüte dich, mein Sohn″.

(″My father you are, I keep, / I keep you, my son″).

At the heart of the thistle's inexhaustible vitality is the understanding and acceptance of an ambivalent mode of existence: by limiting something, we endow it with a certain meaning. But also, by limiting, we connect. This is the form – and meaning-forming mechanism of the border. The forest god Pan is both father and son. He protects and needs protection himself. The great and eternal meaning of life itself is understood through the sacrament of communion.

Thus, from the first stanza, the motive of opposition is set. The image of the house (isolated and safe, protected space) is opposed to the image of the mysterious night forest (boundless and potentially dangerous). The first and last stanzas are connected by the image of the house, projected on the image of the heart. From the interaction and mutual influence of these images, new meanings are born. Locked behind the walls of his house, isolated from the outside world, the lyrical subject goes out into the forest, opening his heart and connecting with nature. The juxtaposition at the level of motives strongly distinguishes the motive of the" awakening " of the heart. So in the first stanza there are active actions ("Pan walked", "they argued about something") – in the last stanza, nothing happens in the outside world. The dynamics move inside the lyrical subject: in its "heart". The lyrical Self finds support for a rebirth to life in the "communion" of nature ("Zu tiefer Kommunion"). It is in the heart of the lyrical subject that a profound change has taken place. Through the appeal of images to the reader, then one side, then the other, there is an effect of flickering meaning. This is how the motif of variability, set in the title of the poem "Silver Thistle Forest" and implemented in the revival of the lyrical hero, is maintained and developed.

Loerke does not idealize the world, he appears to the poet in various guises, including in the image of a sick, bleeding world ("Die Einzelpappel" [12, P. 90]. – "Lonely Poplar"). Harmony in nature, in which opposites coexist, enters the soul of the poet, harmonizing his inner world.

Discussion

We could say that nature is at the center of Oscar Loerke's poetic world. However, on this material, the poet solves serious moral and aesthetic problems of the era. In order to restore the word to its former magical power, Loerke enters into a dialogue with the universal experience – with magic as a system of ancient perceptions of the world. The poet creatively reworks magic, filling it with new content and new ethical values. The author of the paper believes that the absolute merit of Loerke is that the poet restructured the vector of the power of the magic word. In magic, the word is aimed at subjugating the thing. Loerke's goal is to liberate, to give things a voice. The magical power of verbal formulations, similar to a spell, penetrates the reader's consciousness, awakens the imagination and leads to an understanding of how the world works. At the same time, the poet does not give a ready-made picture of the world. The author confronts the reader with the need to engage in the creative act himself. The reader discovers comparisons and contrasts of elements at different levels of organization of the work. In their interaction new meanings are born, on the border of sounds, words and lines.

Conclusion

Summarizing, let's draw the following conclusions:

The landscape magical lyrics of Oscar Loerke lyrics are examined for the first time in the aspect of the theory of the author's artistic activity. The artist's position is realized in the activity of the lyrical subject, in the way of organizing the material. The main poetological categories are considered accordingly as the result of the meeting of universal and individual experience. Turning to magic as a universal human experience, the poet fills it with new content. His word liberates, and this is its spell power. The fusion of universal human experience, realized in magic as a system of worldview, and individual experience, colored by deeply personal experiences, gives his word magical power. These relationships, dialogical in nature, lie at the basis of the poet's image of the world. These relationships, based on dialogue, underlie the poet's model of worldview and are established as the only possible way of communication. Dialogue becomes the key organizing principle of Loerke's poetic world.

Список литературы / References

1. Беньямин В. Произведение искусства в эпоху его технической воспроизводимости. Избранные эссе / В. Беньямин. — М.: Медиум, 1996.

2. Гачев Г.Д. Национальные образы мира / Г.Д. Гачев. — М.: Академия, 1998. — 429 с.

3. Лотман Ю.М. Статьи по семиотике культуры и искусства / Ю.М. Лотман. — СПб: Гуманит.агентство «Академический проект», 2002. — 544 с.

4. Лотман Ю.М. Семиосфера. Культура и взрыв. Внутри мыслящих миров. Статьи. Исследования. Заметки / Ю.М. Лотман. — Санкт-Петербург: Искусство, 2004. — 704 с.

5. Медведев П.Н. Формальный метод в литературоведении / П.Н. Медведев, М.М. Бахтин. — М.: Лабиринт, 1993. — 207 с.

6. Мельникова И.М. Опыт границы и язык границы (на материале лирики Й. Бобровского) Автореф. дисс….канд. филол. наук / И.М. Мельникова. — Самара, 2008. — 17 с.

7. Мельникова И.М. Пейзажная лирика Вильгельма Лемана. Стратегия ухода или противостояния? / И.М. Мельникова // Вестник Нижегородского университета им. Н.И. Лобачевского. — №2 (3). — Нижний Новгород: ННГУ им. Н.И. Лобачевского, 2014. — С. 101-105.

8. Плумпе Г. Граница как порог, граница как различие (Об одном топосе немецкой литературы XX века) / Г. Плумпе // Материалы междунар. научной конфер. «Граница и опыт границы в художественном языке». — Самара: Самарская гуманит. академия, 2003. — С. 23-31.

9. Рымарь Н.Т. Теория автора и проблема художественной деятельности / Н.Т. Рымарь, В.П. Скобелев. — Воронеж: Логос – траст, 1994. — 263 с.

10. Рымарь Н.Т. О функциях границы в художественном языке / Н.Т. Рымарь // Граница как механизм смыслопорождения. Граница и опыт границы в художественном языке. — Вып. 2. — Самара: Самар. гуманит. акад. 2004. — 28-43 с.

11. Gebhard W. Oskar Loerke / W. Gebhard // Deutschsprachige Lyriker des 20. Jahrhunderts. — Hg. von U. Heukenkamp und P.Geist. — Berlin, 2007. — S. 94-107.

12. Loerke O. Die Gedichte Hg.von Peter Suhrkamp / O. Loerke. — 2 Bde. Frankfurt/Main. 1984. — 530 S.

13. Riegel P. Dtittes Reich und Exil. Bd.10 / P. Riegel, W. Rinsum // Deutsche Literaturgeschichte. —Muenchen: Deutscher Taschenbuch Verlag- 2004. — 303 S.

Список литературы на английском языке / References in English

1. Gebhard W. Oskar Loerke [Oskar Loerke] / W. Gebhard // Deutschsprachige Lyriker des 20. Jahrhunderts [German-speaking poets of the 20th century]. — Hg. von U. Heukenkamp und P.Geist. — Berlin, 2007. — P. 94-107 [in German].

2. Gachev G.D. Nacional'nye obrazy mira [National images of the world] / G.D. Gachev. — M.: Akademiya, 1998. — 429 p. [in Russian]

3. Lotman YU.M. Stat'i po semiotike kul'tury i iskusstva [Articles on the semiotics of culture and art] / YU.M. Lotman. — SPb: Academic Project Humanitarian Agency, 2002. — 544 p. [in Russian]

4. Lotman YU.M. Semiosfera. Kul'tura i vzryv. Vnutri myslyashchih mirov. Stat'i. Issledovaniya. Zametki [The semiosphere. Culture and explosion. Inside the thinking worlds. Articles. Researches. Notes] / YU.M. Lotman. — St. Petersburg: Iskusstvo, 2004. — 704 p. [in Russian]

5. Medvedev P.N. Formal'nyj metod v literaturovedenii [The formal method in literary criticism] / P.N. Medvedev, M.M. Bahtin. — M.: Labirint, 1993. — 207 p. [in Russian]

6. Mel'nikova I.M. Opyt granicy i yazyk granicy (na materiale liriki J. Bobrovskogo) [The question of the border and the language of the border (based on the lyrics of J. Bobrovskogo)] The author's abstract. diss.... Candidate of Technical Sciences. Philol. Science / I.M. Mel'nikova. — Samara, 2008. — 17 p. [in Russian]

7. Mel'nikova I.M. Pejzazhnaya lirika Vil'gel'ma Lemana. Strategiya uhoda ili protivostoyaniya? [Landscape lyrics by Wilhelm Lehmann. A strategy of withdrawal or confrontation?] / I.M. Mel'nikova // Vestnik Nizhegorodskogo universiteta im. N.I. Lobachevskogo [Bulletin of the Nizhny Novgorod University named after N.I. Lobachevsky]. — №2 (3). — Nizhnij Novgorod: NNGU named after N.I. Lobachevsky, 2014. — P. 101-105 [in Russian].

8. Plumpe G. Granica kak porog, granica kak razlichie (Ob odnom topose nemeckoj literatury HKH veka) [The border as a threshold, the border as a difference (About one topos of German literature of the twentieth century)] / G. Plumpe // Materialy mezhdunar. nauchnoj konfer. «Granica i opyt granicy v hudozhestvennom yazyke» [Materials of the international scientific conference. "The border and the experience of the border in artistic language"]. — Samara: Samara Humanities Academy, 2003. — P. 23-31 [in Russian].

9. Rymar' N.T. Teoriya avtora i problema hudozhestvennoj deyatel'nosti [The author's theory and the problem of artistic activity] / N.T. Rymar', V.P. Skobelev. — Voronezh: Logos – trast, 1994. — 263 p. [in Russian]

10. Rymar' N.T. O funkciyah granicy v hudozhestvennom yazyke [About the functions of the border in the artistic language] / N.T. Rymar' // Granica kak mekhanizm smysloporozhdeniya. Granica i opyt granicy v hudozhestvennom yazyke [The border as a mechanism of meaning generation. The border and the experience of the border in the artistic language]. — No. 2. — Samara: Samara Humanitarian Academy 2004. — 28-43 p. [in Russian]

11. Gebhard W. Oskar Loerke [Oskar Loerke] / W. Gebhard // Deutschsprachige Lyriker des 20. Jahrhunderts [German-speaking poets of the 20th century]. — Hg. von U. Heukenkamp und P.Geist. — Berlin, 2007. — P. 94-107 [in German].

12. Loerke O. Die Gedichte Hg.von Peter Suhrkamp [The Poems ed. by Peter Suhrkamp] / O. Loerke. — 2 Bde. Frankfurt/Main. 1984. — 530 p. [in German]

13. Riegel P. Dtittes Reich und Exil. Bd.10 [The German Empire and Exile. Vol.10] / P. Riegel, W. Rinsum // Deutsche Literaturgeschichte [German literary history]. — Muenchen: Deutscher Taschenbuch Verlag- 2004. — 303 p. [in German]