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Khrystyna Pavliuk, Anna Soloviova

INNER IMMIGRATION AS A SOURCE OF SARAH KIRSCH'S LANDSCAPE LYRICS¹

Introduction. The Statement of Purpose

A high level of tension and dynamism marked historical and political processes of the second half of the 20th century. In most cases, this was due to the results of the Second World War which kept influencing and forming the course of political processes in the divided German state, Europe and the world for a long period after its historical end.

The tendencies mentioned above became extremely important for the federal territories of Germany after the surrender of the Nazis. The Soviets and the Western Allies carried out a number of important international conferences and decided to divide the country into several zones of influence.

After this division, two separate state formations were created on the territory of Germany: the first one – Bizone (Bizonia), which was later transformed into Trizone (Trizonesia) (it included the American, the French and the British occupation zones) and became the Federal Republic of Germany (23 May 1949); and the second one – the Soviet Zone in the East, which became The German Democratic Republic (GDR).

Such a division did not have any historical or cultural basis and thus was artificially imposed and quite inadequate. The creation of the Berlin Wall in 1961 only further underscored the total absurdity of this division. This construction turned into a German-German borderline between different ideologies, worldviews and political and economic systems within the limits of one nation and had an absolutely unprecedented political and cultural meaning.

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This and other important markers of political and historical transformations in the works of German writers provide an opportunity for more thorough analysis of an artistic representation of the contemporary period and its connection to the past, which is defined first and foremost by traumatic experience. To be precise, in Sarah Kirsch's poetry dominate such social and political motifs as the breaking of social connections, social erosion, inner immigration as a source of lyrical creativity, the deformation of communication on different levels (between individuals, between a personality and a state / nature), and sufferings of a creative personality because of the absence of the sense of life within a stagnating state, the search for an ideal home and so on. The most interesting aspect of this research is the correlation of lyrical, social and political motifs in the poet's creative work.

Methodology and Methods of the Research

The methodology of the research is based on the principles of historicism, system and scientific approaches and the author's objectivity alongside the general methods of scientific research (analysis, synthesis, generalization) and special historical methods (such as system historical method) and specific philological methods (biographical method, the method of «close-reading», the method of literary and historical context analysis).

Results and Prospects for Future Insights

During the last few decades, Sarah Kirsch received the status of one of the most prominent writers in the history of German literature. Among the researchers who focus their attention on this poet's creative activity are such important names as M. Reich-Ranicki (2003), V. Weidemann (2007), P. Hacks (1976), U. Kittstein (2009), D. von Törne (1997), E. Dammiano (2015), C. Cosentino (1997), C.A. Melin (1987), and others. At the same time, the lack of attention given to the poetry of Sarah Kirsch within Ukrainian literary criticism is quite obvious. That is why a more profound study of the poet's works can create a possibility for finding some new meaning in them which are in accord with some tendencies that are important for contemporary civilization.

The aim of the article is to single out the main characteristic features of Sarah Kirsch's landscape lyrics which are studied within the political and historical context of the epoch.

A well-known master of provocation and literary mystification Gottfried Benn in his poem "Travels" persuades that 'to travel is a waste of time, once You will understand it' (Benn, 2001: 306). The motif of travelling and observing quick passing landscapes are essential parts of Naturgedicht, which tends to touch some global existential problems for humanity and at the same time stays political according to the traditions of German landscape poetry with which the creative activity of Sarah Kirsch (1935-2013) is commonly associated. According to the results of internet polls, the German public prefers her poetic works to the works of other writers nowadays. Could it be due to the fact that her Don Juan goes on a trip by bike? (Myronenko, 2017). Still, it is quite difficult to talk about Sarah Kirsch as about "deplatzierte Person". The main reason for it is the fact that she managed to enter into the considerably wide context of German reality on both sides of the Wall.

Sarah Kirsch (Ingrid Bernstein) was born in a small mountain town called Limlingerode to the family of an engineer, though most of her father's relatives were clergymen. The future poetess spent her childhood and school years in Halberstadt. Importantly, as a university student in Halle Sarah Kirsch studied biology so the reason for her deep interest in environmental issues seems quite obvious. During her university years she made her first attempts to write poetry and upon graduating from the university decided to continue her study at The German Institute for Literature (Johannes R. Becher-Institut).

From the very beginning of her creative activity, Sarah Kirsch had some serious problems with the socialist censorship of the GDR. In spite of this, the young author worked hard and published not only her own poetry and translations but also short stories, articles and fairy tales for children. After 1977, however, the German poetess moved to the West and her translations suddenly disappeared from all Soviet literary editions.

It is important to stress that in critical and reflexive landscape poetry of the 20th century, the incurable break between nature and technical

civilization becomes the dominating motif. The contemporary I-individual is perceived as a split being who feels comfortable in neither of the two spaces of his existence.

In general, the relationships between fiction and reality as well as the question of the existence of a clearly defined and easily understandable world that is possible to describe through language stay painfully urgent. So, while contemplating the results of environmental destruction, Sarah Kirsch writes about the spiritual wounds the development of society gives to a separate personality. In the poetic works, she describes nature in a state of chaos caused by the distortion of communication, technical progress, and social erosion. This understanding of the situation influences greatly the language of her texts. The poetess studies destruction on the metaphysical level and sees the harmonizing of the “world which has lost its charms” as a key task of poetry. According to V. Weidermann, Sarah Kirsch is an idealist who is thinking about apocalypses. By glorifying nature and the ideal world of her imagination, the author fixates on the horrors hidden under dear and well-known pictures and points out the estrangement of a personality within society. Sarah Kirsch demonstrates this state by introducing different lexical levels of collision in her poetic language. She uses dialecticisms and poeticisms, slang words, and the language of myths and ideology at the same time. Some texts are purely idealistic but hide intensive thoughts and the active creative process under feigned innocence (Weidermann, 2007: 141-144). The poetess tries to avoid even and harmonious verse because it should maintain all the signs of controversy and tension of the specific thoughts. P. Hacks calls this remarkable feature of her poetry “Sarah-Sound” “Elaborately but slowly the kaleidoscope of her own life is moving in the north, and suddenly it pauses for a moment for the spectator to memorize clearly the picture: nothing in particular, but it is impossible to forget it” (Hacks, 1976: 154).

Among all writers who immigrated to the FGR, Sarah Kirsch was met with the biggest amount of enthusiasm. The explanation was simple: instability and falsehood were common not only for the East but also for the West, and she lived in accord with nature far away from social cataclysms, depicting it in her poetry.

Even in the earliest works of the poetess, it is possible to trace though quite sentimental and naive, a rebellious spirit and a fondness for the ecological theme (“My little address”, “Travelling by boat”). In one of her early poems (“I am getting to know myself”) where she tried to declare her creative program, Sarah Kirsch formulated her own credo and stayed faithful to it to the end of her life: “I love my peasant clothes, my boots / and my sad face” (Kirsch, 1965, p 58). The author strived for the merging of private and social, of nature and person, of future and past, of sadness and skeptical melancholy.

The first independent poetic collection of Sarah Kirsch «Landaufenthalt» (Kirsch, 1967) (“Life in the countryside”) showed not only the domination of the themes and motifs connected with nature but also the diversity of their external manifestations. The poems included in this cycle have elliptical narration, complicated syntaxes and punctuation, the usage of enjambments and sharp thematic transitions. At the same time, nature in the poems of Sarah Kirsch is able to form easily readable signs and transfer to the lyrical I-person some incredible political statements. All above-mentioned aspects are present in the poem «Schöner See Wasseraug» («The beautiful lake of Wasseraug») which German researchers consider one of the brightest examples of landscape poetry among Sara Kirsch’s creative works (Kittstein, 2009: 287):

Schöner See Wasseraug ich lieg dir am Rand	The beautiful lake Wasseraug I am lying on your bank
Spähe durch Gras und Wimpern, du	I am watching through grass and my eyelashes, you
Läßt mir Fische springen ihr Bauchsilber	Are showing me jumping fishes, the silver of their bottoms
Sprüht in der schrägen Sonne die Krähe	Is sparkling in the stretching sunrays a crow
Mit sehr gewölbten Schwungfedern	With extremely protruding wing feathers
Geht über dich hin, deine Ufer	Is walking past you, your shores

Wähltest du inmitten heimischer Are stretched among native trees
 Bäume
 Kiefern und Laubwald Weiden und Pine trees and leaf woods of birches
 Birken and willows
 Rahmen dich, kunstvolle Fassung Are around you, a dexterously made
 frame
 Deines geschuppten Glases... (Kirsch, For your scaly surface.
 1967: 38).

The cited fragment proves that from a formal point of view this text has all the elements which are characteristic of the poetess's style. In her poetry, Sarah Kirsch prefers non-rhymed verses with free rhythm and without clear division into stanzas or with a quite relative division, as in this particular fragment. From the very beginning, Sarah Kirsch creates a definite correlation: I-person and Nature. At the same time, she puts a dry everyday description of the lake in the headline and thus achieves an ambiguous reception by putting to test this natural space with a human factor.

In this particular case, the body of water becomes not an object for observation but plays the role of a living anthropomorphic interlocutor. To a certain extent, the anthropomorphism of the lake comes into accord with the desire of the I-person to dissolve into the environment. It is important to add that this process becomes a mirroring one in the poem «Schöner See Wasseraug».

The motifs of traveling, of escape and of panoramic acquirement of the natural space are dominant for the collection «Landaufenthalt». Partially the author works with the well-known impressions from her native places such as the surrounding area of the Harz, the landscapes of Brandenburg, and later, after she moved to the West in 1977, the dark sceneries of Schleswig-Holstein. On the other hand, the impressions the poet received during her foreign trips also play a very important role in Sarah Kirsch's creative activity. They served as an external impulse for the production of poetic texts as well as themes and material for her poems. At the same time, such an open movement within the world gets

a predominantly positive connotation. It can be perceived in a real way as a trip by train or by plane (most poems hint at the author's trip to Rumania) or as a fantastic imaginary trip of an imagined lyrical I-person. The sources and the meaning of traveling themes and borderlines blurring for the poet become more distinct after analyzing Sarah Kirsch's poem «Fahrt II» ("Trip II"):

Aber am liebsten fahre ich Eisenbahn	But most of all I like to travel by train
Durch mein kleines wärmendes Land	In my little country which makes you warm
In allen Jahreszeiten	During any season of the year
.....
...ich weiß und she	... I don't know and I can't see
Keinen Weg der meinen schnaufenden Zug	A way which my steaming train
Durch den Draht führt	Will take across the wire
Ganz vorn die blaue Diesellok (Kirsch, 1967: 10).	Far away the blue steam locomotive

In the first lines as well as in other parts of the poem the lyrical I-person is observing different landscapes and experiencing a number of bright impressions. But in the final part of the poem, this railway trip suddenly ends in front of the German-German borderline. The GDR, "my little country which makes you warm", looks like home and creates an association with comfort and safety. At the same time, the author doesn't deny its limiting function and is pondering sadly the differences between the two parts of Germany which can't be overcome.

In the works of Sarah Kirsch, nature concentrates the memories about history and about other events important for society. The author pays special attention to winter motifs and to the play on contrasting colors, especially white and black. For instance, the image of snow in the poem «Der Schnee liegt schwarz in meiner Stadt» («Black snow is on the ground in my city») becomes a symbol of sadness and a reminder of past tragic events:

Der Schnee liegt schwarz in meiner Stadt	Black snow is lying in my city
Die Hunde gehn voll Schlamm und Rauch	Dogs are straying dirty with soot and smoke
Die Menschen sind um diese Zeit	People are sitting at this time
Auf ihrem breiten Chaiselongue	In their spacious chaise lounges
Und essen warmes Brot	And eating warm bread.
Nur Tauben brüllen auf dem Dach	Only pigeons are cooing on the roof
Die suchen in den Schuppen Schutz	Trying to find some shelter in the cracks
Sie denken schon ans nächste Nest	They are already planning on a new nest
Und rupfen eine Feder los	Pulling away a feather
Und legen sie ins Ziegelfach	And hiding it among the bricks
Ich gehe aus im schwarzen Pelz	I go out dressed in black fur
Ich red den Hunden freundlich zu	Address in a friendly manner the dogs
Da heulen sie und wedeln matt	They are howling dully and leading
Und zeigen mir den weißen Schnee	Me to the Jewish cemetery
Der auf dem Judenfriedhof ist (Kirsch, 2005: 18)	Showing the white snow there.
Nachmittags nehme ich ein Buch in die	Hand At noon I take a book in my hands
nachmittags lege ich ein Buch aus der	Hand at noon I put the book aside
nachmittags fällt mir ein es gibt Krieg	at noon I start thinking that a war is going on
nachmittags vergesse ich jedweden Krieg	at noon I forget about any war
nachmittags mahle ich Kaffee	at noon I ground coffee
nachmittags setze ich den zermahlenen Kaffee	at noon I gather the ground coffee
rückwärts zusammen schöne	back into beautiful
schwarze Bohnen	black beans
nachmittags zieh ich mich aus mich an	at noon I put off my clothes put on

erst schminke dann wasche ich mich	make my make-up first and then wash it away
singe bin stumm (Kirsch, 2005: 74).	sing keep silence.

These motifs of waste – to be precise, the description of the city dirt during the period of industrialization – contrasted with the naturalistic depiction of its inhabitants’ everyday life, provoke a feeling of strong dread and rejection of the I-person, who, being an external observer, must estrange herself from her close surrounding alongside with dirty stray dogs. Despite the fact that she is a member of this well-fed, satisfied-with-their-style-of-life city community and is wearing fur of a remarkable black color, the protagonist of the poem strives to create distance between her and the dirty snow in the streets. According to English researcher Mary Douglas, people base their assumptions about what dirt and waste are on two basic measures: first, how much they care about their personal hygiene, and second, their level of adherence to standard norms. At the same time, hygiene norms have been changing alongside the general level of scientific knowledge. As for the conventional side of attempts to avoid dirt and waste, people sometimes ignore these rules because of their personal feelings and emotional reactions (Дуглас, 2000: 10). It is quite obvious that both snow and stray dogs are black and filthy because of dirt and soot. Still, the I-person in the poem tries her best to avoid the snow and eagerly communicates with the dogs. Sarah Kirsch’s black snow, similar to the black milk from Paul Celan’s «Todesfuge», demonstrates the transformation of the oxymoronic poetic plot and the change in the poem’s style.

The contrast between black and white also becomes dominant in the poems dedicated to the tragic events of the Holocaust (“Schauffele, a Milkman”, “The Legend about Lily”). In this situation, white color, for example, functions as an indifferent and cold background which makes the collisions of Lily’s life even more painful: “In summer she went barefoot and in winter wrote / seven letters” (Kirsch, 2005: 121-124). White color, which the author actively uses in the poem, creates an effective contrast with the black of the antagonist’s SS uniform, and,

thus, both colors reinforce the general negative connotation. At the same time, the colors embody the concepts of beginning and ending, creating a semantic chain ‘white-black-cold-indifferent’, and also represent the generalizing character of a funeral ritual.

The keyword for the 60s was ‘reality’; those who spoke about ‘the demonstration of the reality’ (Korte, 1989: 68) meant not only social and political realms of the mass exploitation society but also topically deformed socialism with its rigid and stagnant bureaucratic system. To write poetry in such a situation meant to place your own self into the center of poetic work and to criticize the existing state of things. This manner became typical for the new generation of GDR poets which Sarah Kirsch belonged to: “If we didn’t decorate the show / it - my motherland / would look pitiful” (Kirsch, 2005: 118). The poet achieves this influence due to her dexterous use of multiple meanings of poetic vocabulary and actively plays with different possibilities given by the general cultural context. As a result, even the Part authorities had to ‘pay extra attention’ to her creative activity. For instance, in the poem «Schwarze Bohnen» (“Black Seeds”) Sarah Kirsch depicts the general banality and meaninglessness of her generation’s life within this stagnant country with the help of free verse:

Nachmittags nehme ich ein Buch in die	Hand	At noon I take a book in my hands
nachmittags lege ich ein Buch aus der	Hand	at noon I put the book aside
nachmittags fällt mir ein es gibt Krieg		at noon I start thinking that a war is going on
nachmittags vergesse ich jedweden Krieg		at noon I forget about any war
nachmittags mahle ich Kaffee		at noon I ground coffee
nachmittags setze ich den zermahlenen Kaffee		at noon I gather the ground coffee
rückwärts zusammen schöne		back into beautiful
schwarze Bohnen		black beans
nachmittags zieh ich mich aus mich an		at noon I put off my clothes put on

erst schminke dann wasche ich mich	make my make-up first and then
	wash it away
singe bin stumm (Kirsch, 2005: 74).	sing keep silence.

This poem was published in the GDR in 1968 in the popular anthology “The Season for Poetry”, but within a year it was bitterly criticized for being too gloomy and pessimistic. Nevertheless, the honorable literary critic M. Reich-Ranicki traces completely different motifs and moods in this poem: “I read these eleven lines as a love poem; to tell the truth, love is not mentioned here, still this is a poem about love. A lonely woman... She is worried and impatient: she takes a book in her hands, but she can’t concentrate and that is why she puts it away. She makes coffee for him and herself, but he does not come and, without him, the drink loses its meaning.” (Reich-Ranicki, 2003: 271). Later the impatience of the heroine increases considerably as it is manifested through her witless desires (to turn ground coffee back into coffee beans) and her distorted actions (puts on her clothes / put off, makes her make-up / washes it away, wants to sing / to stay silent). The party authorities responsible for cultural affairs in the country disliked greatly the melancholic tone of the poem and the experiments with the form. The VI congress of GDR writers in 1969 (the poet herself was absent at this event) condemned the eccentric modernist poetry of Sarah Kirsch. To be precise, they called her poem “The Black Beans” a decadent text and pointed out that writing such poetry was an act of disgrace for a socialist poet.

Sarah Kirsch reacted by writing a highly provocative text “I Wanted to Kill the King” which reflects the poet’s mood full of grief and protest: “I wanted to kill my king / and to be free again. The bracelet / which he gave to me, the beautiful name / I left and threw away the words / which I had put together; the comparisons / for his eyes voice speech / I gathered all empty bottles / put some explosive into them – this should send / him away forever” (Kirsch, 1992: 35). The ambivalent image of the king became the ground for many speculations concerning the true identity of the person the poet spoke about: the king of the heart, some strange idea and something else. In spite of the fact that social and political

references are obviously present in the above-mentioned poem, this text fits perfectly within the context of female poetry with its main topic – the protest against any restriction of freedom and inner loneliness.

Later Sarah Kirsch published two collections of poems “Hexing” (1973) and “The Wind Which Blows to Your Back” (1976), which are emotionally and thematically close to the previous texts and reflect the controversial character of the poetess’s desires to choose between freedom and loyalty. Speaking on behalf of Sappho, Sarah Kirsch states the impossibility of obeying the laws of the state and refuses to change her liberated style of life and the free expression of her thoughts. In the majority of the poems included in these collections, she ponders despair and loss, separation and the wish for safe relationships: the I-person bids farewell to her beloved and at the same time foretells a parting with the motherland.

In 1973 during the next Writers’ Congress, the participants voted for the rehabilitation of Sarah Kirsch’s poetry and named it an extraordinary example of the usage of various forms and multidimensional meaning in GDR literature. The same year the poetess received the Heinrich Heine Prize and later in 1976, she was awarded Petrarca-Preis. Still, this feigned loyalty of the authorities lasted only for a very short period. Quite soon Sarah Kirsch signed a letter of protest against the decision to strip the disgraced Wolf Biermann of his citizenship. As a result, she was expelled from the Socialist Unity Party of Germany and in a year she received a permit to leave the country. In the last poem she wrote in the GDR, symbolically called “Separation”, Sarah Kirsch defines the situation of isolation and hopelessness she got into: “When I am in the house with no door / I leave it through the window. / Walls, walls and nothing but a window leaf / Where am I what” (Kirsch, 2005: 341). The unfinished sentence demonstrates the superlative degree of internal and external restriction. The topic of immigration, of her last months in the GDR and of her first years in the West became central for Sarah Kirsch’s new collection of poems headlined “Launching the Kite” (1979). Her transition to new forms of life and creative activity as well as her inner transformation seemed to be a complicated and ambiguous process. This

is emphasized by the open ending of the title poem of the collection: “To launch a kite. A game / For big plains without trees and water. / Into the open sky / rises / The star made of paper, unrestricted / Breaks into the world, higher and higher, lost from the sight, / And further and further // The only things left to us are the end of the string and the fact that we have known you” (Kirsch, 2005: 368).

Life in the West brought the poetess temporary satisfaction and during the next two decades she published five poetry collections and nine collections of prose works. Her emotional state is easy to feel in the epic intonation of her ‘Homeric poem’, “A Summer evening”, from the collection “The Kingdom Terrestrial” (1982): “On the black meadows, the herd / is looking for the fold and always / at the stated time. The satisfied farmer / is sitting on the bench next to the road / smoking his Marlboro while the milk / widely pours through glass tubes of the milking machine” (Kirsch, 2005: 370).

Still, the fondness she felt for the technical advance was quite quickly replaced not only with disillusionment but also with the sharp division between ‘the kingdom terrestrial’ which in reality turned out to be ‘furnished rooms of death’: “The new world is cheerful, powdered, indifferent, / Honest. Nobody requires justice. / Every virtue is clearly defined. / Pays the one who is able to pay. / Poverty insulted by compassion / Is sleeping on Bover prosecuted by no one / Till lunchtime. Vomiting / My sense of dignity, / It is somewhere in the gutters» (Kirsch, 2005: 383). It is quite obvious that Sarah Kirsch provoked repulsion and dread, a fit of giddiness and this way created a distance between herself and the consumerist style of life. Nevertheless, here in the West, she felt as out of place as she had felt in the East before: “Going to and fro among people and cars, / In the crowd of loud price tags” (Kirsch, 2005: 383-384). Apparently, Sarah Kirsch’s travels made her see the reality in a clearer way, though at first, she felt nostalgia for the GDR, as time passed, the poetess started to doubt traditional moral values with the skepticism of a grown woman.

In 1983 Sarah Kirsch moved from the Western part of Berlin to Schleswig-Holstein and there she wrote about all her trips and about the

things which worried her. The poem “Milan” from the collection “One Hundred Poems” (1985) gives up the loneliness the I-person feels: even Italian sun “in a thousand mirrors sees its horribly lonely reflection” (Kirsch, 2005: 113). This poem written in 1976 didn’t lose its urgency later when the author suffered because of her divorce. It is also easy to trace a similar motif of despair in one more poem «Alte Wörter» (“Old Words”).

Ich reich dir vom Fuß bis an den Scheitel	I reach for you from my feet up to my vertex
Langgestreckt meine Taille; was ich sage	My waist is slender; what I say
Vermessen: ›immer‹ und ›nie‹ und ›niemals‹.	Boldly: ›always‹ and ›never‹ and ›not a single time‹.
Die abgedroschenen süßen Sätze!	Banal and dull phrases!
Von denen ich nach Nimmermehr schau (Kirsch, 2005, p. 38).	Hidden behind them I stare at nevermore.

The above-cited poem consisting of five lines only comprises all melancholically fragile charm of Sarah Kirsch’s poetry. According to M. Andreotti, the basis of any contemporary text is the balance of the subjective and the objective in it (Andreotti, 1983: 46). In contrast to the landscape poetry where the lyrical I-person plays the part of an observer and is present in the text of the poem only implicitly, in «Alte Wörter» there is no typical for Sarah Kirsch estrangement perceived not only as disassociation but also as a critical attitude to a traditional worldview. As a result of contrasting the intentionally deformed and true images of reality, a new estranged image comes to life.

In the poetry of the late period, a critical approach to escapist and regressive tendencies becomes even more evident. To be precise, the poetess boldly rejects them in her poem «Ferne» («Faraway») included in the collection «Erlkönigs Tochter» («Elf King’s Daughter», 1992) (Kirsch, 1992), which is full of mostly dull melancholic scenarios. Gradually such moods become more and more common for Sarah

Kirsch's creative activity, thus the motif field of coldness dominates it (winter- snow- ice – etc.). Her trip to the North of Europe gave her many bright impressions, so she starts to pay extra attention to these motifs. Without any doubt, winter is a significant season; Sarah Kirsch's works are soaked with a mood of ominous stillness; nevertheless, in spite of the coldness and stiffness, at the same time this season contains the seeds of rebirth. In the poems of the Scandinavian cycle, included in the above-mentioned collection, these motifs are quite common. The same tendency is true for the collection of prose texts from the book «Islandhoch». Cold and winter landscapes become a reflection of the lyrical I-person's bleak spiritual state and, from the formal point of view, are manifested through the use of fixed structures in the verse:

Niemals wird auf den	Never again these poor places
Armen Gefilden Herrlichkeit	Will have the power
Liegen wie in der Kindheit als noch die	Of the childhood when the fur trees
Fichten grün und licht lebten.	Still lived green and bright.
Schwarzes	Black
Wissen beugt mir den Hals (Kirsch, Knowledge bends my neck.	
1992: 49).	

A noticeable feature of these poetic lines is their remarkable frugality, characteristic of Sarah Kirsch's late poetry. In the later collections, this tendency for a laconic expression sometimes obtains the features of mystification and of the intentional meaninglessness of the poetical text. The transformation of the connection with the environment the lyrical I-person felt in childhood during her adolescent years, which the author states in the «Ferne», is not a new one and is based on a long literary and historical background. To be precise, Sarah Kirsch's poem demonstrates convincing evidence of the thematic inheritance within the limits of landscape lyrics during several epochs, because the ideas and the themes touched in its sound are in accord with the famous poem «An die Natur» by F. Hölderlin's (Hölderlin, 1953). Still, the general idea in Hölderlin's poem expands and covers twelve verses of poetic text; on the

contrary, Sarah Kirsch concentrates it in a condensed lyrical form with a minimal number of words. According to Sarah Kirsch, in the world of childhood reigns unbreakable harmony between enchanting nature and the individual, but when a person grows up she feels torn away from this nature because of the insurmountable distance which is already stressed in the title. That is why this peremptory «Niemals», which the poem begins with so convincingly, proclaims the unavoidable exile of the I-person from the paradise of her childhood.

The contemporary lyrical character sees only ‘poor places’ – here the poetess chooses this extremely abstract expression, devoid of feeling, leaving the most powerful expressive means for depicting her childhood impressions, of the childhood when the fir trees / Still lived green and bright.

At that point of her life, in the consciousness of the lyrical I-person, the power of nature embodied light, life and green colors of hope; the use of alliteration *licht – leben* and of hidden inner rhyme *Fichten – licht* as well as of different sonorous vowels in the third and in the fourth lines made the intensity of these memories visible on a tonal level. In the same effective way, the author emphasized the word ‘black’ in the next line: the knowledge which the lyrical I-person partially received while being a teenager is associated with this color of grief and death and turns into a yoke on her neck in the direct meaning of the word. The last line of the poem stresses this fact and its general tone becomes even gloomier. However, Sarah Kirsch does not have any doubts as to the principal advantages of the adult point of view, though she does not define clearly in the text of the poem this new dreadful knowledge the lyrical I-person acquires in the process of growing up. At the same time, for the lyrical I-person in F. Hölderlin’s «An die Natur» ‘the golden dreams of adolescence’ disappeared, albeit in youth the consolation and the delight given by ‘the fruits of wonderful love’ disguised ‘the tears and angst of life’ (Hölderlin, 1953: 35). In Sarah Kirsch’s poem, the individual’s realizes that, with time passing, she irrevocably loses this unbreakable childish naive ability to dream and her connection with the surrounding world evolves. Simultaneously, the author speaks about ‘black knowledge’ hinting at

the concrete events which deeply influenced and greatly worried the consciousness of the lyrical I-person. The Germans chose the wrong way in the 20th century, which led to a worldwide disaster that could not but influence the relationship between the individual and nature (it is easy to trace this very motif in the poetry of B. Brecht and E. Fried).

It is quite doubtful that one will find clear answers to complicated social and historical questions in Sarah Kirsch's poems; the reader will more likely need to fill in the gaps himself. In any case, Sarah Kirsch's poem «Ferne» should be analyzed within the context of the poetic rejection of regressive tendencies and fantasies. At the same time, these lines show the author's skepticism towards her own early creative work, at which point these tendencies were of great importance for her. In her later and gloomier landscape poetry Sarah Kirsch does not hide her generally skeptical attitude to the world because it does not seem to become any better. The author prefers to stay off of her voluntary 'green imprisonment', in a separate secluded bio-poetic dimension, and watch the decay of this fading planet. The existing chaos and the absence of any stability in nature disturb the lyrical I-person as well: "I myself for a long time / without any banks swing/swing" (Kirsch, 2005: 449). Sarah Kirsch's poems become shorter and shorter and consist only of 4-5 lines; this style answers the aesthetics of 'the lingering moment' when reality and surreality mingle in an intricate manner: 'Here follows me / my shadow. / When we return home / moonlight / stuck in the castle crack' (Kirsch, 2005: 452). With each new poem, the poetic voice of Sarah Kirsch sounds quieter and quieter but still leaves the recipient with the hope that it will continue to sound.

In 1994, Sarah Kirsch published her book 'Simple Life', which represents a peculiar diary of the period when 'Stasi' was open and consists of short prose texts and poems. Two years later the author also released one more collection «Bodenlos» («Without Bottom») (Kirsch, 1996). The poetic space of this book seems to become a marvelous dwelling where birds live without cages and fly wherever they wish, where nothing prevents flowers from growing and they creep around the windows and stairs, where glittering stone replaces the floor. The lyrical

I-person manages to get to this secluded place only on rare cases. That is why loneliness – one of the dominant motifs of Sarah Kirsch's late poetry – receives its original meaning; this is happiness and damnation at the same time. Apart from writing, Sarah Kirsch is also fond of painting. She collected her graphic and watercolor works in the album called 'When I am a painting I go aside'(2000).

In 2005 Sarah Kirsch published the collection of poetry which turned into a classic in her lifetime. According to D. von Törne (Törne, 1997), the 'Female Noah' presents in the ship of her full collection of poetry ideal pictures and nature images through the reception of her inner eye alongside with apocalyptic scenes of reality. To be precise, the poetess worries over the future of the soil which used to be fertile once and with time loses its ability to feed people: 'Lazy, barren. / What have people done to insult the land? / It seems to I need to save /twenty-seven rose bushes' (Kirsch, 2005: 487).

The research shows that the process of inner immigration within the context of German political and historical transformation in the second half of the 20th century became powerful source of material for a number of brilliant literary texts. For instance, the creative activity of Sarah Kirsch is a bright manifestation of this tendency. Having lived in both parts of the artificially divided country, she managed to find a source for writing poetry within this complicated social and political context. Among the most important features of Sarah Kirsch's landscape poetry that form a dialogue with the political and historical context of the epoch are the following:

- ecological character of the poetry is closely connected with a political and social situation. In Sarah Kirsch's works, nature becomes an object for political recourse;
- the interpretation of a dissident as a carrier of immigrant psychology within the divided country;
- the disgust towards and the use of protective masks in order to create distance between herself and a mass consumer society;
- estrangement/distance and critical approach to the traditional world view;

- the phenomenon of inner immigration as a means to express the essence of the epoch before the Turn;
- the predominance of escapist and regressive tendencies in her poetry which reflect the general political and historical context.

Conclusions

To sum up, in her landscape lyrics, Sarah Kirsch expresses anxiety about thoughtless and irresponsible destruction of the natural environment by depicting the world before apocalypses.

At the same time, she suffers greatly because of a state of isolation and reacts to it by creating the images of the trip or of the departure, but it does not matter for the poetess whether these transactions take place in geographical reality or, after all, only in her poetic imagination: ‘The year is over / And I still have not put off / My travel dress’ (Kirsch, 1967: 152).

As we have described, due to their symbolism and metaphorical nature, literary texts not only reflect the turning points of a particular historical epoch, but also become a kind of social and political manifesto by encompassing the most progressive outlooks and ideas. Instead of turning into an archetypal image of the ideal home, the split Germany of the second half of the 20th century receives the status of a certain substitution of this desirable shelter, and thus becomes an object for reflection. The poetics of Sarah Kirsch’s works, which still await further research, represent a geographical and mental landscape of the split country, where inner immigration seems to be the only way of existence.

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Анотація

Х.Б. Павлюк, А.С. Соловйова. Внутрішня еміграція як ресурс пейзажної лірики Сари Кірш

Метою дослідження є виділити основні особливості пейзажної лірики Сари Кірш в нерозривному зв'язку із політико-історичним контекстом епохи. Методологія дослідження спирається на принципи історизму, системності, науковості, авторської об'єктивності, а також на використання загальнонаукових методів (аналіз, синтез, узагальнення), спеціально-історичних методів (зокрема, історико-системний) та спеціально-філологічних (історико-літературний, біографічний, «close-reading») методів. Наукова новизна полягає у тому, що вперше у вітчизняному дискурсі виділені

особливості пейзажної лірики Сари Кірш в нерозривному зв'язку із політико-історичним контекстом епохи, а також введені до літературного дискурсу україномовні переклади її творів. В ході дослідження виявлено, що у творчому доробку Сари Кірш акцентовано увагу на актуальні та вагомі соціально-політичні мотиви, а саме: розрив соціальних зв'язків, внутрішня еміграція як ресурс ліричної творчості, порушення комунікації на різних рівнях (між індивідами, між особистістю та державою, між особистістю та природою), переживання відсутності сенсу життя у застійній державі тощо. В якості результатів дослідження, враховуючи кореляцію ліричних та соціально-політичних мотивів у творчості Сари Кірш, слід виокремити наступні особливості пейзажної лірики німецької авторки: екологічний характер лірики, який нерозривно пов'язаний із суспільно-політичною ситуацією; потрактування дисидента як носія емігрантської психології всередині країни; відчуження, дистанціювання та критичне ставлення до традиційної картини світу; типовість характеру внутрішньої еміграції як вираження сутності епохи тощо. Роблячи висновок, варто відмітити, що творчість Сари Кірш характеризується виразними соціально-політичними мотивами, із перевалюванням ескапістських та регресивних тенденцій, які відображають політико-історичний контекст доби перед Поворотом.

Ключові слова: внутрішня еміграція, пейзажна лірика, кордон, лірична Я-особа, відчуження, мотив подорожі.

Аннотация

К.Б. Павлюк, А.С. Соловьева. Внутренняя эмиграция как ресурс пейзажной лирики Сары Кирш

Целью исследования является выделение основных особенностей пейзажной лирики Сары Кирш в неразрывной связи с политико-историческим контекстом эпохи. Методология исследования базируется на принципах историзма, системности, научности, авторской объективности, а также на использовании общенаучных (анализ, синтез, обобщение), специально-исторических (в частности, историко-системный) и специально-филологических (историко-литературный, биографический, «close-reading») методов. Научная новизна состоит в том, что впервые в отечественном дискурсе выделены особенности пейзажной лирики Сары Кирш в неразрывной связи с политико-историческим контекстом эпохи, а также введены в литературный дискурс украиноязычные переводы произведений немецкой поэтессы. В ходе исследования выявлено, что в творческом наследии Сары Кирш акцентированы весомые социально-политические мотивы, а именно:

разрыв социальных связей, внутренняя эмиграция как ресурс поэтического творчества, нарушение коммуникации на разных уровнях (между индивидами, между личностью и государством / природой), переживание отсутствия смысла жизни в застойном государстве и т.д. Как результат исследования, учитывая корреляцию лирических и социально-политических мотивов в творчестве Сары Кирш, следует выделить следующие особенности ее пейзажной лирики: экологический характер лирики, который неразрывно связан с общественно-политической ситуацией; трактовка диссидента как носителя эмигрантской психологии внутри страны; отчуждение, дистанцирование и критическое отношение к традиционной картине мира; типичность характера внутренней эмиграции как выражение сущности эпохи и т.д. Делая вывод, следует заметить, что творчество Сары Кирш характеризуется выразительными социально-политическими мотивами, с превалированием эскапистских и регрессивных тенденций, которые отражают политико-исторический контекст эпохи перед Поворотом.

Ключевые слова: внутренняя эмиграция, пейзажная лирика, граница, лирическое Я, отчуждение, мотив путешествия.

Abstract

Ch.B. Pavliuk, A.S. Soloviova. Inner emigration as a source of Sarah Kirsch's landscape lyrics

The aim of the research is to single out the main characteristic features of Sarah Kirsch's landscape lyrics related to their close connection with the political and historical context of the epoch. The methodology of the research is based on the principles of historicism, system and scientific approaches and the author's objectivity alongside the general methods of scientific research (analysis, synthesis, generalization) and special historical methods (such as system historical method) and specific philological methods (biographical method, the method of «close-reading», the method of literary and historical context analysis). The research is novel because it considers Sarah Kirsch's landscape lyrics in the political and historical context for the first time. Besides that, this research newly introduces Ukrainian translations of Sarah Kirsch's works into contemporary Ukrainian literary studies.

The results of the research. The study showed that Sarah Kirsch's creative activity stressed many important social and political motifs. Among them there are such motifs as the breaking of social connections, inner emigration as a source of lyrical creativity, the deformation of communication on different levels (between individuals, between a personality and a state / nature), and sufferings of

a creative personality because of the absence of a sense of life within a stagnating state, and so on. Considering the correlation of lyrical, social and political motifs in Sarah Kirsch's creative activity it is truly important to single out the next characteristic features of her landscape lyrics: the ecological character of her lyrics which is closely connected with the social and political situation; the interpretation of a dissident as a carrier of emigrant psychology within the country; the estrangement, the creation of distance and a critical attitude to the traditional picture of the world; the typical character of inner immigration as an embodiment of the very essence of the epoch; and so on. Sarah Kirsch's creative activity is characterized by extremely vivid social and political motifs with a high prevalence of escapist and regressive tendencies, which reflect the political and historical context of the epoch before the Turn.

Key words: Sarah Kirsch, inner immigration, landscape lyrics, alienation, Federal Republic of Germany.

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Інформація про авторів

Павлюк Христина Богданівна – кандидат філологічних наук, доцент, доцент кафедри романо-германської філології Чорноморського національного університету імені Петра Могили; вул. 68 Десантників, буд. 10, м. Миколаїв, Україна, 54003; e-mail: christine.pavluk@gmail.com; <https://orcid.org/0000-0003-3640-3058>

Соловійова Анна Сергіївна – кандидат політичних наук, доцент б.в.з. кафедри політичних наук Чорноморського національного університету імені Петра Могили, вул. 68 Десантників, буд. 10, м. Миколаїв, Україна, 54003; e-mail: soloan2003@gmail.com; <https://orcid.org/0000-0003-0524-287X>