

The Poetic Techniques of German Poetic Texts

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Abstract. The article deals with the poetic techniques of German poetry texts. It is proved that the basic poetic techniques of poetic texts in German poetry, that serve to create poetic images to achieve an artistic goal, which poses a poet. Writers using poetic techniques attract the reader's attention to the subject, giving it specific artistic vision, and reveal the inner shape depicted as an aesthetic value.

Keywords: *poetry techniques, poetic text, poetic image.*

Introduction. Poetry is the top of literature development; it is one of the most interesting and most perfect creations of the mankind. Originality and poetic aesthetic value of the poetic work depend on the particular set of lexical units, which are characteristic only for this work. Since the lingual units in poetic texts perform a dual function – communicative and aesthetic – the word in it reveals not only its nominative value, but also artistic and stylistic ones, by all of the inherent emotional, expressive-shaped components. The word in the poetic text is a special world. The poetic word is a mirror of an individual author's relationship to reality, particular perception of the world. The poetic text has his own poetic precision – metaphorical, own truths – artistic revelation; the full functions of words set by the context are being changed: «*Ich wollt, meine Schmerzen ergössen / Sich all in ein einziges Wort*» (I would like in a single word / I drained my sorrow and sadness ...) [2, p. 117].

The use of poetic techniques gives the poetic text more expressiveness, emotionality, helping to mask the meaning of the verse, making it unusual and unique. Poetic techniques help the author to create an artistic image and the reader to enter the world of art, reveal the author's intent. We can say that these techniques built and maintain the aesthetic component of the poetic text.

Publications Overview. The study of poetic techniques is raised in the works of well-known researchers of different languages, including: English (T. A. Znamenska, V. V. Hurevych, O. M. Lintvar), Ukrainian (L. I. Matsko, S. I. Iermolenko), German (E. Riesel, N. Naer, M. P. Brandes, H. Fadeieva, N. G. Ishchenko, B. Sowinski, B. Sandig, L. Y. Shschipitzina), Russian (M. M. Kozhyna, I. B. Holub, T. O. Vorontsova). That's why not by chance the research of poetic texts methods became a sphere of attraction for the artistic interests of many linguists and literary critics.

The aim of the article is to determine and analyze poetic techniques which create poetic images of German poetry texts.

Research materials and methods. The poetic texts of famous German poets H. Heine, H. von Hofmannsthal, Fr. Schiller, R. M. Rilke serve as a survey material. According to this goal in the article there is used *a comparison method* for selection of poetic techniques in poetic texts that may produce the best stylistic effect and thus satisfy the reader's intellectual, communicative, emotional and aesthetic needs; *a method of semantic and stylistic (stylistic) analysis* to highlight and characterize the poetic means of poetic texts.

Presenting of the main material. For more accurate, vivid and imaginative transfer of their thoughts, feelings and assessments the authors of poetic texts use various poetic techniques that attract attention of the reader or listener, produce special impression on them. Poetic techniques reinforce the pragmatic effect of poetic texts, reflect the specific organization of speech means for particular expression. The use of each of them allows to make the poetic text expressive, convey hidden meaning or emotions to make the sound of the poem more attractive.

One of the most common techniques in the poetic verse texts is the use of **epithets** – means of expression for allocation of certain qualities of the object. Epithet is an artistic definition of the individual, phenomenon, subject; it is a means of verbal imagery, expressing emotional attitude of the speaker to the subject, events and other.

In the poems by Hugo von Hofmannsthal a special role is assigned to **epithet**. The poet uses emotional and evaluative adjectives: «*kahle Alleen*», «*seltsame Dinge*», «*die weichen und wachen Fluren*», «*dämmernde Röte*», «*blasse Schatten*», «*der wandernde Wind, süßer Laut, der dämmernde, rieselnde Regen, das rinnende, rauschende Wasser, im schwebenden Nebel*» [3, p. 250], with a view to not only to express their personal feelings, but also to convey his poetic world with inspiration of sensory perception to others. M. M. Kozhyna calls epithet «the word that vividly defines an object or an action, emphasizes their distinctive properties, also often used in artistic speech where it performs an aesthetic function» [5, p. 457]. The poetry by H. Heine is also rich in evaluation, emotional epithets [7, p. 175] and «*So weine ich plötzliche*

Tränen» [2, p. 175]; «*Und meine heißen Tränen fließen*» [2, p. 209]; «*Wenn ich es höre, das dumme Lied*» [2, p. 229]; «*Das gellende Lachen verstummte zumal*» [2, p. 62], the poems by R. M. Rilke are rich in epithets too «*ES gibt so wunderweiße Nächte*» [8, p. 46]; «... *In marmorkalten Traumhänden rote Kronen halten*» [8, p. 54]; «*Das Dunkel jedes unendlichen Falles / und jedes Steigens lichtzitterndes Spiel*» [8, p. 78]; «*In namenlosen Nächten sich entstellt*» [8, p. 145].

Comparisons are also used for this aim. Comparison is a stylistic figure represented by different syntactic structures, reflecting the transaction's thinking combination of two objects, events, situations, characteristics based on their likeness, establishing analogies between them [9, p. 475]. For example, «*Wind*» in Hugo von Hofmannsthal is compared with a slobbering lemet (cry) «*glitt durch die Flöte als schluchzender Schrei*» [1, p. 250]. Due to the comparison the poet identifies the most significant sign of the wind through the search for another one for which this feature is the major. The comparison in poetic texts by H. Heine has functions of imagery creation, evaluation and strengthening of expressiveness, for example, «*Mein Herz ist wie die Sonne / So flammend anzusehn*» [2, p. 167]; «*Die Augen wie zwei Sterne*» [2, p. 232]; «*Der Reinwein glänzt noch immer wie Gold*» [2, p. 224]. The importance of stylistic comparisons is suggested by O. O. Potebnya's words «The process of cognition is a process of comparison» [6, p. 255].

The use of tropes is associated with the use of words in a figurative, allegorical sense – it allows to complicate a poem, to make it more attractive to read. A similar poetic technique is **synecdoche** based on a quantitative comparison of subjects. A. G. Uzynska treats synecdoche as a kind of metonymy, indicating that the synecdoche (quantitative metonymy) is caused by the interaction of concepts of part and whole [11, p. 42-56]. For example, in Fr. Schiller «*Und sie nimmt die Wucht des Speeres / Aus des Jägers rauher Hand*» (the subject property is accidentally exchanged with the subject itself: the hand is taken by the spear but not by the force of the spear) [12]. Synecdoche is also characteristic for the poetic texts by H. Heine, for example, «*Rotröcke mit Flinten halten dort Wacht, / Sie sehen drohend und wild aus*» [2, p. 267]; «*Nur die rote Jacke wacht*» [2, p. 342].

Metaphor and **allegory** are quite common methods, resulting from the use of the word figuratively signified by similarity with another object [10, p. 443]. Poetic metaphor differs from metaphors in prose due to its freshness and novelty. In poetic texts metaphor is not only a lexical means of expression, but also a way of constructing images. Metaphor is multifunctional: it serves to specify an idea, rhetorical intent and aesthetic expression. H. Heine's poetic language is extremely rich in metaphors, for example, «*Und der Boden rauscht und glühet, / »*» [2, p. 59]; «*wem sie just passieret, / Dem bricht das Herz entzwei*» [2, p. 84]; «*Wo alle Bäume sprechen / Und singen, wie ein Chor*» [2, p. 85]; «*Ich trage im Herzen viel Schlangen, / Und dich, Geliebte mein*» [2, p. 89].

Allegory as a kind of metaphor is used only in the artistic speech and realized only in a particular text. The title of H. Heine's poem «Das Kind» («child») is a German allegory of liberty [2, p. 201]; poem «Der Wechselbalg» is an allegory of Prussia [2, p. 203].

Another poetic technique is **impersonation (prosepic)**, which provides for the transfer of qualities of living beings to non-living. Impersonation helps poet to create an artistic image, bright and unique, enhances the transmission of speech in the world picture, sensations and feelings, to express their attitude towards the depicted. In the verse by H. Heine «Die Heimkehr» Lorelei image represents the devastating spell of love. In the first line the poet recollects himself, his sadness, and the following lines just wrap the mood of the poet in the poetic images of "the tales of old times» («*Ein Märchen aus alten Zeiten, / Das kommt mir nicht aus dem Sinn*») [2, p. 94].

One of the oldest methods of German poetry is **alliteration**. We know that old German poetic text was alliterative, that is, it was built in the mandatory repetitions of certain lines of poetic text. Alliteration is a special reception poetic repetition of identical or similar acoustic features and articulation consonants to create a sound image [10, p. 432].

In the poem «Vorfrühling» («Premonition of Spring») by Hugo von Hofmannsthal alliteration is widely used: «*Die weichen und wachen; Er hat sich gewiegt /, Wo Weinen war*» [1, p. 250]. Alliteration also characterizes poetic texts of Heinrich Heine «*Andre auch zu Paul und Peter*» [2, p. 115]; «*Das wilder noch als Wind und Wellen*» [2, p. 134]; «*Wollt Lieb und Lust gewinnen*» [2, p. 174]; «*Mußt du dich gehörig ducken*» [2, p. 194]. Alliteration is characteristic for poetic text of R. M. Rilke, for example, «*und Mädchen, die an einsame Bronnen, / Blumen in Blondhaar, träumen gehn*»; «*Der Wald ist wild, die Welt ist weit*» [8, p. 48]; «*Die in der Kühle ihre Kelche heben*» [8, p. 55]; «*Für ihn ist alles innen, / Himmel und Heide und Haus*» [8, p. 111]. This method creates specific melodic and emotional effect.

Assonance is quite commonly used to make an inaccurate rhyme and is in the harmony of identical or acoustically close vowels, for example, «*Mit tausend Stimmen spricht er*», «*Holder Zorn, verschämtes*

Stocken», «*Der Mond steht hoch in der Höh'*» [2, p. 168, 170, 166]. The main function of assonance is an increase of the severity of expression by organizing special audio stream.

Equally important poetic technique is **repetition**, which demonstrates the importance of the object, process, action. Referring to this technique for many times an author brings up something special that he cares for concentrating the reader's attention, for example, «*Die Kirche von dem dritten, / Dem dritten neuen Testament*» [2, p. 167]; «*Mich aus dem Berg gerettet. / Ich hab mich gerettet aus dem Berg*» [2, p. 175]; «*Wer heute nicht kommt, kommt morgen gewiß*» [2, p. 257]; «*Glaub mir, du wunderschönes, / Du wunderschönes Kind*» [2, p. 105]; «*Ich sah den goldenen Wagen / Und die goldenen Siegesgöttinnen drauf, / Die den goldenen Sarg getragen*» [2, p. 240].

Anaphora as a special poetic method gives poetic text specific rhythm and emotion. This is reflected in the style of the poetic language of R. M. Rilke «*Nicht nur die Morgen –, nicht nur wie sie sich wandeln in Tag ... / nicht nur die Tage, ... / nicht nur die Andacht ... / nicht nur die Wege, nicht nur die Wiesen im Abend, / nicht nur, nach spätem Gewitter, ... / nicht nur der nahende Schlaf ... / sondern die Nächte! / Sondern die hohen, des Sommers*» [8, p. 274-275] and H. Heine «*Er schaut nicht die Felsenriffe, / Er schaut nur hinauf in die Höh '*» [2, p. 94]; «*Noch immer das hölzern pedantische Volk, / Noch immer ein rechter Winkel*» [2, p. 222]. The gain of expressiveness replay is achieved by its expansion due to the adverb *hinauf*.

Exclamations as a means through which feelings, emotions, impulses are expressed in the language can appear in any place of the poem, but poets use them to distinguish intonation in the particularly emotional moments of poetic texts, for example, «*O Liebchen mit den Auglein klar! / O Liebchen schön und bissig!*» [2, p. 89]; «*O ihr Seligen, o ihr Heilen, / die ihr der Anfang der Herzen scheint*» [8, p. 297].

By using **hyperbole** poet describes an object or effect as to give it an imaginative exaggeration, for example, «*Das gellende Lachen verstummte zumal; Es wurde leichenstill im Saal*»; «*Der König stieren Blicks da saß / Mit schlotternden Knien und totenblaß*» [2, p. 62]. Hyperbole is used by poets as a means of increasing expressive speech. The opposite to hyperbole, **litotes**, by contrast, emphasize a relative derogation of the object «*Und wäre nicht das bißchen Liebe*» [2, p. 112]; «*Nach Deutschland lechzt 'ich nicht so sehr, / Wenn nicht die Mutter dorten war*» [2, p. 210].

To provide the language of poetic text with more expressiveness there are used special tools of **poetic syntax**, so called **figures of poetic speech**. Besides *repetition, anaphora, epiphora, antithesis, rhetorical questions and rhetorical appeal, inversion* is common enough. **Inversion** in poetic texts performs an accent or sense function, rhyme-creating function to construct the poetic text, and the function of creating word-figurative painting as well. Syntactically inverted order of the sentence helps to release the most important, according to the author, poetry words, for example: «*Matt durch der Tale Gequalme wankt / Abend auf goldenen Schuh, →*» [8, p. 46]; «*Ihr vielen unbestürmten Städte, / habt ihr euch nie den Feind ersehnt?*» [8, p. 98]; «*Dass ich nicht war vor einer Weile, weißt du davon?*» [8, p. 109]. Inversion takes a stylistic device status thanks to an unusual situation in the first and last place in the sentence of the main and secondary parts of the sentence. E. Riesel calls such stylistic position «*expressive original and expressive final position in the sentence*» [7, p. 179]. Inversion is used mainly in poetic speech to attract the attention of the reader or listener to the semantically most important words.

An expressive method in which words or expressions for ridicule, mockery are used in the opposite sense called **irony** [10, p. 440]. The first definition of irony is owned by Aristotle («*it is a kind of the funny when we say other than we feel*»). The irony is hard to detect, set its limits, because, first, it is hidden in lexical semantics and, therefore, difficult to disclose, second, it is diverse. It is often concentrated not in the same unit, it is scattered throughout the text and appears only in relation to a number of units [10, p. 379]. E. Riesel distinguishes aesthetic and linguistic irony. The latter is considered as «*the irony in the narrow sense*» [7, p. 170]. Poets use this poetic technique so that the reader can guess the real properties of the object, thing or action. For example, «*Minden ist eine feste Burg* (ironic roll with the start famous song of Martin Luther «*Ein feste Burg ist unser Gott*»; *Minden – a town in Westphalia*) / *Hat gute Wehr und Waffen / Mit preußischen Festungen hab ich jedoch / Nicht gerne was zu schaffen*» [2, p. 263].

Metonymy as a secondary language nomination is based on a real connection object category of the object, the name of which is transferred to the object name. Using **metonymy** the poet creates the replacement of one concept for based on similarity between them, for example, «*Da hörten sie beide die traurige Mär: / Daß Frankreich verlorengegangen*» [2, p. 53]; «*Es sind die grauen Mäntel noch / Mit dem hohen, roten Kragen*» [2, p. 222]; «*Daß von dem verzichtenden Gesichte / keiner ihrer großen Schmerzen fiele*» [8, p. 225]. Metonymy allows concisely express an opinion, it is a source of imagery.

Appeal is a poetic method that includes the name of the person, to which it is addressed, in the vocative case [10, p. 438]. The rhetorical appeals that do not encourage talking (not mean) to answer the question are

typical for poetic texts. The talking person, addressing themselves a rhetorical appeal, seeks not communication with the person, to which they address, but reveals the state of the mind, thoughts and feelings either. For example, «**Doch siehe!** *Dort im Mondenschein / Den kolossalen Gesellen!*», «**Sei mir begrüßt,** *mein Vater Rhein*» [2, p. 228]. «**Oh,** *du schwarze Sonne, wie oft, / Entzückend oft, trank ich aus dir / Die wilden Begeisterungsflammen*» [2, p. 146]; «**Du Berg,** *der blieb da die Gebirge kamen*» [8, p. 143]; «**Hörst du, Geliebte,** *ich hebe die Hände – / hörst du: es rauscht ...*» [8, p. 167].

In the system of the language expressive means **opposition (antithesis)** plays an important role. It is conditioned primarily by the fact that it helps to create a characteristic contrast of images, objects, events and allows to influence upon the reader, to give them the thrill of the poet by rapid change of concepts opposite in meaning. The object of opposition may become conflicting emotions, feelings of the author disturbing them or their characters. Typically, antithesis is based on parallel structures, which components are expressed by the same members of a sentence, for example, «**Du sagst leben laut und sterben leise / und wiederholtest immer wieder**» [2, p. 75]; «**Du siehst mich groß und ich bin klein**» [2, p. 93]; «**Weil dich die Dinge immer tönen, / nur einmal leis und einmal laut**» [8, p. 96]; «**du warst im Leiden und im Lieben**» [8, p. 97]. Antithesis makes sentence not only rich in content but also exceptionally harmonious and pleasant.

Sarcasm is no less bright, expressive poetic means of poetic techniques – caustic, accusatory, sometimes bitter mockery; it can be a pointed joke [10, p. 449]. Sarcasm is considered as a kind of comic, emotional assessment of acute effects without subtext, unlike close in the meaning irony [4, p. 367]. Generally, the use of sarcasm is negative, at that the author builds the phrase in such a way so that it looked like making fun of and mockers. In the poem «Zur Beruhigung» («To Appeasement») H. Heine evilly and sarcastically mocks inactivity and cowardice of German burghers [2, p. 205-206]. H. Heine mockingly uses the nickname of a German *Michel* [2, p. 208]. The first time that the expression *der deutsche Michel* took Sebastian Franck: «*Ein rechter dummer Jan, der deutsch Michel*». In the poetic texts by H. Heine *Michel* symbolizes German philistine.

Conclusion. Proper use of poetic techniques is one of the poetry basics – largely it is the expressiveness that makes the poetic text poetic. The study of the language material leads to the conclusion that in the poetic texts of German poets there are clearly presented the poetic techniques, which have different stylistic features, and which help to achieve amazing expressivity in poetic speech. These poetic techniques are epithets, similes, metaphors and allegory, personification, metonymy, synecdoche, alliteration, assonance, repetition, anaphora, hyperbole, litotes, inversion, exclamation, irony, treatment, contrast, sarcasm and others. We mentioned only major poetic techniques that poet might use in his work. But they are all designed to make the poet's verse text t brighter, more original, more expressive.

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Поэтические приёмы немецких стихотворных текстов

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Аннотация. Статья посвящена исследованию поэтических приёмов стихотворных текстов. Определено и охарактеризовано основные поэтические приёмы стихотворных текстов немецкой поэзии, которые служат для создания поэтических образов, для достижения художественной цели, которую ставит перед собой поэт. Художник слова с помощью поэтических приёмов заостряет внимание читателя на предмете, предоставляя ему особенное художественное виденье и раскрывает внутреннюю форму изображаемого как эстетическую ценность.

Keywords: *поэтические приёмы, стихотворный текст, поэтический образ.*