

The Floral Symbol in the Poetry of Heinrich Heine

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Abstract: The article is devoted the plant symbolics which became the inalienable constituent of the original creation of Heinrich Heine. The distinctive traits of the artist's lyric poetry are floral images, which are able to reflect the psychology of the human soul in the correlation with the spiritual substance – the divine nature. The immersion of Heinrich Heine in the world of the plants was conducted to the activation of the special emotional and psychological loading with the purpose of the comprehension of the internal experience of the lyric subject, represented in the sensory perceptible figurative, sound and visual landscapes.

Keywords: floral images; symbolic; psychology; human soul; figurative; sound and visual landscapes

The radical change in the formation of European thinking, that determined the representation of the image of the world as a vivid and dynamic organism that can be known only by intuition and fancy was still in Romanticism in contrast to versus rationalistic and empirical philosophy of Enlightenment. Based on the new concept of the world and of human being, the transition from Enlightenment to Romanticism led to the reevaluation of the ideological and aesthetic principles. In the 1820th years, when the conceptual basis of romantic art appeared for the first time in French and German literature, his adherents defined it as “Parnassian atheism” and “the doctrine of literary freedom”.

The dominating idea of the romantic attitude was the liberation of literary standards, the idea of “nationality”, the rebellious of the individualism, the perception of the nature through imaginative and emotional contrasts, the interest in the old legends, the folklore and the appeal to the national antiquities. The lyrical spirit of Romanticism denied its existence in the close frameworks of the rationalistic aesthetics of Enlightenment, because “the romantic artist needed the air, the space, the magic of the last, the witchcraft of the distant horizons, the majestic scenery of the history and the nature” (Benthy, 1976, p. 74).

The romantic poetry, presented by Heinrich Heine, who was born in Germany, where originated the river Danube, brought the idea of the “inner individual”, who

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revolted against the world and the public and government norms. The originality of the system of the artistic images, motives, spirits, rhythm and melodic of the German romanticist absorbed the powerful lyricism of the poet's sensitive soul.

Romanticist considered the art to be the most consummate variety of the perception and drew the truth of life from the book of nature, placing the poetry as a form of self-expression, that shouldn't take into consideration the traditional models and is programmed to open the human soul, the mysteries of the space and the contradictions in the society.

The creativity of Heinrich Heine is marked by the influence of the romantic poetics, the most important component of which was the lyrical mood and the melodiousness of the phrases that created the individual image of the spiritual being on the way to the beauty and dream. The merging with the nature changes into the behest in the poetry of German romanticist, obtains such frankness of the emotional experience that gives the true poetic inspiration:

Each herb exhaled balsamic air

Soft winds breathed gently everywhere

And all things laughed, and all things gleamed

Kindly on me their splendour beamed (Heine, 1881, p. 87)

The motion of the poetic thought, the search for the imagination, the passions of the lyrical feelings were the basis of the pantheistic world - view in the works of Henry Heine, suggested by the beauty of the nature of the native country.

The important role in understanding the world-view of the German romanticist is the attention to the floral symbols, representing the original projection of the human world on the world of plants. This phenomenon, according to A. Veselovskiy, is connected with animism, with faith of the human being in the spirituality of the nature. In accordance with him, it gave the grounds to confirm the primary relationship between the human being and plants (Veselovskiy, 1989, p. 60).

The images of the flowers had the symbolic and significative meaning that reflected the national specificity of the literature and represented the most significant features of the ethnics. Therefore, the interest in the floral symbolism created the unique image in the poetic imagination of the artists, which was the result of the interaction of the human being with nature – source of the creative inspiration, the peace and the harmony. The flowers which have become the object of the worship and the amulets in the familiar and calendar rituals, witnessed the profound wisdom and philosophy of every nation in all its complex and contradictory unity.

The publication of the main researches (O. Knippovich, O. Deitch, A. Dmitriev, S. Hizhdeu, G. Stadnikov) of the works of Heinrich Heine cleared up more general biographical and career way of the poet, than the specific literary analysis of his works relating to the figurative system, the poetics, the composition, the style and the genre features.

That's why the purpose of this article is the revelation the floral symbolism, which creates the metaphorical universe, filled with symbols of the human existence and nature. Obtaining the purpose envisages to investigate functioning of the plants' symbols in the poetry of Heinrich Heine and to reveal its realization in the author's interpretation. The methods of the research is based on the main principles of the philological analysis of the text. The determined tasks foresee the use of elements of comparative and hermeneutic analysis as a general interpretation of literary texts.

Heinrich Heine fascinated the beauty of the nature, which gave him the soul equipoise and caused the poetic inspiration. The combination of the diverse memoirs and impression indicate the intertextual richness of the poetic associations of the German poet.

The individual experiences of German romanticist embodied in the symbols of the flowers that gave rise to the birth of the new ones, filled with different content figurative modifications. It is primarily about the organic unity of the light ethereal source (sun), the soul of the plants and the artist as the personification of the creative bloom of the vitalistic flowering of the nature's forces ("A dream of horror and mystery"):

*And there the birds were caroling;
Blithe songs of love I heard them sing;
The glowing sun shed golden showers;
Of light on the gay-coloured flowers (Heine, 1881, p. 97).*

Under the sigh of harmonious co-creation the field flowers convey to unearthly beauty of the meadows, hols, forests, leas from awakened spirit of the poet ("I wander among the flowers"):

*I wander among the flowers
and blossom myself along with them;
I wander as if in a dream
and sway with every step (Heine, 1881, p. 102).*

The romantic underlying idea of the floral system of Heinrich Heine represented clearly the semantic aureole, which suggested certain associations by means of

flowers, whose mysterious symbols created the stylish palette. The fixation of the feelings in the images of the flowers – “myrtle”, “rose”, “white flower”, “lily”, “violets”, “lotus”, “water lily”, “red, purple, pale, yellow roses”, “chamomile”, “hyacinth”, “narcissus”, “magnolias”, “wild gladiolus”, “chrysanthemums”, “asters”, “tulips”, “forget – me – nots”, “daisies”, contributed to the creation of vision-peace, in which the individual found outside the human world, deeping into his experiences (“In the forest it blooms and greens /almost virginally full of desire; /yet the sun laughs down: /young Spring, welcome!” (“Spring song”)), inconstant feelings (“Flowers are fragrant in the evening - light;/the nightingale sings, /I search for a heart, as beautiful as mine, /that moves as beautifully” (“I love a flower”)) and dream (“I used to dream of passion wild and free./Of lovely tresses, myrtle, mignonette/Of lips so sweet and words so bitter yet,/Of doleful song in doleful melody” (“I used to dream of passion wild and free”)).

The structure of the world of Heinrich Heine built on the binary oppositions that outlined two spheres of his experience, based on the complexity and diversity of human being and nature. The beauty of the environment for German romanticist became an expression of the acquisition of his own soul, which sank into the dynamics of the life, which was love, hope, faith and the irrational and fatal force at the same time that brought the suffering and the death.

There was a combination of the harmony being with the polysemantic signs of the internal motion of the human soul in the lyrical works “I love a flower”, “Why are the roses so pale”, “Thou art so like a flower” of Heinrich Heine. The mood of the fatal melancholy, that gripped the heart of the lyrical hero, assured the presence of two worlds in the aesthetic system of the German romanticist: the humdrum reality, filled with the suffering (“Why does the sun shine down on the meadow, /so coldly and morosely? /Why is the earth so gray/and desolate like a grave?”), confronted the dreamed harmonious world where the love and the beauty were winning (Upon wings of songs...):

*Upon wings of song,
my dearest one, I'll transport you
to the Ganges plains,
Where I know the most lovely spot (Heine, 1881, p. 110).*

In the poetry the German romanticist reproduced the inherent to his individual outlook the flowers with various shades of the colour and peculiar odour that corresponded to the definite mood, exceptionally consonant with the human soul of the poetic word's artist.

The most widespread flower is a rose in the works of Heinrich Heine. Singing of the dreamed floral symbol indicated the search of the unreal world, the love and harmony in the figurative parallel “soul – flower”.

In the system of the artist's poetic scenery the rose is revealed as a symbol of the earthly passions, feelings ("I love only that which is small, /Fine, pure, – the one, the one..." ("The rose, the lily, the dove, the sun")), dream ("Secretly the roses recite/Their fragrant fairy tales" ("Upon wings of songs...")), hopeless love ("Why are the roses so pale? /Oh speak, my love, why?...") ("Why are the roses so pale...")), girlish beauty ("My loved one is so mild and fair/Her likeness haunts me everywhere;/The rose - cheeks and the violet-eyes..." ("And thus, as I wasted so many a day...")), painful state, which is based on the motives of the solitude, discouragement, boredom and disillusion ("Why am I myself so ill an dull?/My lovely darling speak, /Oh speak, my heart's most beloved love, /Why have you abandoned me?...") ("Why are the roses so pale..."). The elegiac sadness in the works of Heinrich Heine, associated with the fleetingness of the flourishing of the nature, of the exposure of the human being, was emphasized by the symbolic semantics of the image of the faded roses ("With myrtle and roses, lovely and pretty..."):

*Now they lie mute and death-like,
now they stare coldly, pale as mist,
but the old glow will revive them afresh,
when the spirit of love someday floats above them (Heine, 1881, p. 45).*

There were red, white and yellow roses in the works of Heinrich Heine, which, on one hand, symbolized the beauty, joy, love and on the other – suffering of the lonely poet («What do yellow roses mean»):

*What do yellow roses mean?
Love that battles with vexation,
Vexation that dampens love,
To love and become angry thereby (Heine, 1881, p. 114).*

The important element in the depiction of the rose in the poetry of the German romanticist was the sense of the organic unity of the artist with the nature, longing of the deep mystery life that reproduced in the variety of the shades of feelings to the loved, devoided of the specific individual traits.

The motif of the love of the "girl – rose" and "poet – nightingale", developed in the amorous poetry of the Orient, became the determinative feature in the poetic works "Spring Songs", "And if they knew it, the blooms, the little ones", "I love a flower" of Heinrich Heine ("And if they knew it, the blooms, the little ones..."):

*And if they knew it, the nightingales,
how I am so sad and sick,*

*they would merrily unleash
refreshing song (Heine, 1881, p. 116).*

The feelings of the love as the world's creative power poetized through the metaphorical song of the nightingale, devoted to the rose, which symbolized the soul. In the appropriate context the singing of the bird was not only the awakening of the nature in the spring, but also a happy girl's love ("The nightingale sings, and I understand the sweet song..." ("I love a flower"), the solemn praise to loved ("The blue - starred eyes of springtime;/Peep from the grass around..." ("The blue starred eyes of springtime..."), the parting ("Nightingale, I already hear/how you sing, blissfully sad,/long, sobbing tones,/and your song is pure love!") ("Spring song") and the suffering of the love ("All of them cannot know it,/only one knows my pain, /she herself has indeed torn,/torn up my heart") ("And if they knew it, the blooms, the little ones...").

Heinrich Heine tried to go from the impressionistic experience the romantic space in which the lyrical hero opened in dreams. In the poetic works of the German romanticist the human being became the integral part of the nature, where the creator, full of the spiritual grandeur and simplicity, could feel the subtle nuances of the emotions and moods ("Sweet chimes are softly filling my soul..."):

*Go forward till you reach the house,
where the violets bloom;
And if you see a rose,
give her my greetings (Heine, 1881, p. 120).*

The important feature in the works of Heinrich Heine played the elements of the landscape: the nature was not just depicted, it was felt by the poet, merged, contrasted with feelings, mood, state of his soul, expressed the melancholy, the boredom, the thoughts ("I want to plunge my soul"):

*The song shall quiver and tremble,
like the kiss from her mouth,
that she once gave me
in a wonderfully sweet hour (Heine, 1881, p. 120).*

The creativity, as an emotional explosion, could heal the lyrical hero of the sadness, the despair and deaden the personal pain and anxiety:

*Sweet chimes are softly
filling my soul;
Ring, little springtime-song*

Ring out: far and wide (Heine, 1881, p. 126).

The aspiration for the merging with the nature gave the feeling of the true harmony and happiness (“Go forward till you reach the house, /where the violets bloom/And if you see a rose,/give her my greetings” (“Sweet chimes are softly filling my soul”)). The metaphorical world, excited by the nightingale’s singing, “sweet” and, at the same time, “full of poison”, in the poetic imagination of the German romanticist made possible the personification of the song of the lyrical hero by the reviving fragrant violets. The image song, typical of his poetry created the general connotative plan of its uncontrolled energy, which was commensurate with the nature. The appropriate song sonority, which captivated the imagination, achieved through the gentle singing nightingale.

The soul of the lyrical hero becoming similar imitating to certain lyrical “clean”, “gentle” and “sonorous” sounds, replenished with the “life - giving heady odorousness” of the flowers, the mystical and fantastic world of the nature, where the imagination gave birth to the strange, wonderful fantasy (“Lord Olaf III”):

*I bless the sun, I bless the moon,
And stars, the heavens that throng;
The merry birds, I bless them too,
That fill the air with song (Heine, 1881, p. 126).*

The nature as spiritual absolute reflects the inner world of Heinrich Heine, inspired the spirit of the music (“I bless the sea, I bless the land, /And all the flowers I bless, /The violets most - my wife's dear eyes/They match for tenderness “) (Heine, 1881, p. 132) and instant impression from the harmonic combination with aesthetic-centric being (“All the flowers gaze”):

*All the flowers gaze
up to the brilliant sun;
All the streams run
to the gleaming sea (Heine, 1881, p. 46).*

The emblems of the rose associated with the lily that is compared with lotus in the symbolic tradition of the Orient. According to the ancient mythology the lily was popular in Europe and in France; it was the emblem of the kings, an essential element of the flags, arms. In the arm of St. Louis IX, it was with daisies. Three lilies are depicted on his flags during the crusades. They meant the compassion, the justice, the mercy, three virtues of the reign of the “kindest King” (Tressider, 1999, p. 128).

The lily, which appeared as the polysemantic symbols in various nations became faintly visible in the imagination of the romanticists in the impressionable shades of the emotional and semantic range, extended the figurative image - vision of the artists corresponding to their ideological and aesthetic system. The motive of the emotional harmony of the intimate feeling and beauty of the nature is revealed in the poetry "I want to plunge my soul", «The rose, the lily, the dove, the sun" in the image - symbol of the lily.

In the fantastic blossom of the odoriferous lily – "queen of night" – poets felt the sweet, sensual, heady fragrance that, according to the ancient legend, symbolized the love and the female beauty ("I want to plunge my soul/into the chalice of the lily; /the lily shall resoundingly exhale/a song of my beloved...") in the combination with the impulses of the lyrical heroes to the desired, ideal, spiritual world.

The emotional associative of the lyrical expression reflected in the blooming magical properties of the lily that helped to understand the experiences of the moments of the love of the artist, the nostalgic grief through his specific world and gloom from the long separation with sweetheart ("The song shall quiver and tremble, /like the kiss from her mouth, /that she once gave me/in a wonderfully sweet hour!"("I want to plunge my soul...")), depicted something unuttered in the souls of the heroes of the poems.

In the poetry of Heinrich Heine it is often appeared the image of the "water lily", which bore the hint on the contrasts of the human soul ("The slender water lily/Gazed dreaming up out of the lake/The moon greeted her from above/With bright love plaints" ("The slender water lily")) and the nuances of the mysterious coded language of the impassive feelings in the imaginable world (" Shyly she lowers her little head/Down to the waters again - /There she sees at her feet/That poor pale fellow" ("The slender water lily")).

For the descriptive of the identity of the poetry "The lotus" of Heinrich Heine there is the typical image of the lotus in the sign function, inspired by the idea of oblivion and bliss of the soul:

The lotus blossom now opens

Her chalice so tiny and pink;

Instead of his life-giving pollen,

He offers her poems to drink (Heine, 1881, p. 133).

This flower of the German romanticist is a valuable symbol, where plays an important role the different planned threading of the meaning, that gives the artist an opportunity to adopt such associations which would soothe, lull the imagination. The unusual flower, which fascinated the artist, reflects the sacred, mysterious

relationship of the great female soul and its creative genius (“She sends forth fragrance, and weeps and trembles, /With love and love's torment” (“The lotus flower”)). The tumult of the sweet odour of the flower in the human nervous system evokes unconsciously the sleepy visions, being the soul consolation for the poet (“The lotus flower”):

*The moon, who is her lover,
Awakens her with his light,
And for him she smilingly unveils
Her innocent flower - face (Heine, 1881, p. 134).*

The transcendental unity of the creative spirit of the artist with God is transmitted through the image of the garden – a place of the eternal happiness and the God's grace (“And there, amid this flowery land, /I saw a marble fountain stand...” (“A dream of horror and mystery”)). “And the only connection, according to B. Benthly, silence and solemnity suddenly comes the silence in the soul suddenly – as in the sacred holt of Böcklin – when nothing disturbs it and no dissonance does not reach its alone church” (Benthly, 1976, p. 114):

*There we will lie down,
... and drink of love and peace
And dream our sacred dream (Heine, 1881, p. 136).*

The relief from the pain and the suffering is the key to the joy, the happiness, the self-forgetfulness, because in this state the lyrical soul feels pure, sacred and blessed, transforming into “God's city” and “Garden of God” (“Upon wings of song”):

*There is a garden of red blooms,
and in the solemn moonlight,
the lotus flowers await
Their devoted little sister.
The violets giggle and cuddle,
stare up at the stars above. (Heine, 1881, p. 114)*

According to the mythological tradition, the garden – it is the “image of the ideal world, the cosmic order and harmony – lost and rediscovered again paradise” (Tressyder, 1999, p. 319). The garden in the world literature, interpreted by D. Tressyder, “is not only a visible blessing of the God, but also the ability of the individual to achieve the spiritual harmony, forgiveness and bliss” (Tressyder, 1999, p. 319).

Widely using in their works the image of the garden, that was associated with paradise, Heinrich Heine relied on the centuries - old literary tradition. The romantic admiration this symbol by the artists helped to accumulate the suggestion in the artistic texts and reflect the spiritual state of the individual, the world of the feelings, dreams and desires. According to E. Cassirer, the garden represents "theatre of the poet's soul", where there is "the essence of the poetry", its "power of God" – Lady Poetry" (Cassirer, 1995, p. 185).

The image of the garden, which represented the triumph of the peace, the harmony and the beauty, embodied the aspirations of the lyrical hero of the German romanticist to lose contact with the commonplace world, overcoming the internal soul dissonance of the opposite couple of "the freedom of the spirit – the shackles of the bourgeois kingdom".

The mythological model of the garden in the poetry "The blue starred eyes of springtime" of Heinrich Heine correlated with the memories of the artist and his dreams ("The blue - starred eyes of springtime;/Peep from the grass around,/They are the gentle violets/Which to a wreath I bound "), which reproduces the poetic vision of the spiritual solace and consolation for the "new fly". Creating the gardens as the own world of the nature, the German romanticist tried to distinguish the subject of the suffering ("On a shining summer morning/I go about in the garden..." ("On a shining summer morning...")) (Heine, 1881, p. 154), the sudden destruction of the dreams ("The flowers are whispering and speaking, /I however wander silently" ("On a shining summer morning")) (Heine, 1881, p. 156) through the created visually the picture of the beauty ("On a shining summer morning"):

*The flowers are whispering and speaking,
and look sympathetically at me:
"Do not be angry with our sister,
you sad, pale man". (Heine, 1881, p. 156)*

The spatial continuum of the garden "as heavenly Jerusalem" – Vertograd passes the incomparable prayerful music of the cosmos, creating the strange state of the soul, which is perceived as the search for the truth. Merging with the world of Divine wisdom, which appears on the game of the imagination of the artist, creates the incomparable smell of the flowers, reminding the bouquet of the intoxicating pleasures of the earthly being (jasmine, vanilla and violet). This way in the "upper world" embodies the desire to dissociate from the laical fuss, the maximum concentration of the spirit.

The diverse world of the plants in the artistic consciousness of the romanticist affirmed the idea of the cognition of the Beauty in its mysterious incomprehensibility through the creative inspiration, the spiritual approach to the divine being.

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