The age of romanticism opens a new stage in the development of the world literature. Subjectivity, individualism, lyricism as the main characteristics of the romantic style more «fit» not created monumental compositions but are important for secular literary created works.

Shortly consider German literary life of romanticism epoch. Aesthetics of romanticism played a great role in establishment of national artistic forms. Among the problems which characterized and defined basic principles of poet-romantics’ world outlooks, the central was the problem of personality, revealing the valuable meaning of the individual’s role in the society. Nature, love, fantasy, famous romantic irony—working out of all these phenomena was the way of cognition and revealing the essence of human personal ties of poet’s patriotic creativity are also analyzed. Among the problems which characterized and defined basic principles of poet-romantics’ world outlooks, the central was the problem of personality, revealing the valuable meaning of the individual’s role in the society. The sources of philosophical-ethical searches of poet-romantics were closely connected with national, philosophical and artistic traditions. Poets’ interests were concentrated on the history of national medieval epoch. For romantics, poet and artist are not only freedom loving persons, but completely extraordinary and particular.

Lyrical-romantic poetry of F.G.Klopstock has covered inner world of the personality. A lot of principles of romantic German aesthetics have been inspired by the poet’s heart due to the pietist movement. Klopstock showed great curiosity for the fate of ordinary people. Some episodes of the poem vividly depicted a direct protest of the poet against the feudal oppression. The main topic of «Der Messias» corresponded to the Gospel story about the last days of the earth life of Jesus Christ (the Messiah). The poem was created in the style of classic verse of antique epoch – geizämetre. The characteristic features of the poet’s creativity were: searchings for special, different from the prose language, emotionally-shaped poetic language. Among the religious works of the poet a special place belongs to the «Spiritual songs». In 1766, F. G. Klopstock translated the medieval prayer «Stabat Mater» into German, which thanks to its artistic qualities immediately attracted the attention of the romantic poets. Peculiarities of poet’s patriotic creativity are also analyzed. Among the problems which characterized and defined basic principles of poet-romantics’ world outlooks, the central was the problem of personality, revealing the valuable meaning of the individual’s role in the society. The sources of philosophical-ethical searches of poet-romantics were closely connected with national, philosophical and artistic traditions. Poets’ interests were concentrated on the history of national medieval epoch. For romantics, poet and artist are not only freedom loving persons, but completely extraordinary and particular. Lyrical-romantic poetry of F.G.Klopstock has covered inner world of the personality. A lot of principles of romantic German aesthetics have played their positive role for the future development of romanticism not only in Germany but far beyond its boundaries.

Keywords: German romanticism, civic lyric, philosophical direction, Friedrich Gottlieb Klopstock.

The creativity of the famous German poet-romantic of the second half of the XVIIIth century Friedrich Gottlieb Klopstock is considered in the article. Like many romantic poets the Christian theme appeared to be close to him. F.Klopstock still in school has started working at the religious poem «Der Messias». The thought to write an epic poem on the Bible content was born in the poet’s heart due to the pietist movement. Klopstock showed great curiosity for the fate of ordinary people. Some episodes of the poem vividly depicted a direct protest of the poet against the feudal oppression. The main topic of «Der Messias» corresponded to the Gospel story about the last days of the earth life of Jesus Christ (the Messiah). The poem was created in the style of classic verse of antique epoch – geizämetre. The characteristic features of the poet’s creativity were: searchings for special, different from the prose language, emotionally-shaped poetic language. Among the religious works of the poet a special place belongs to the «Spiritual songs». In 1766, F. G. Klopstock translated the medieval prayer «Stabat Mater» into German, which thanks to its artistic qualities immediately attracted the attention of the romantic poets. Peculiarities of poet’s patriotic creativity are also analyzed. Among the problems which characterized and defined basic principles of poet-romantics’ world outlooks, the central was the problem of personality, revealing the valuable meaning of the individual’s role in the society. The sources of philosophical-ethical searches of poet-romantics were closely connected with national, philosophical and artistic traditions. Poets’ interests were concentrated on the history of national medieval epoch. For romantics, poet and artist are not only freedom loving persons, but completely extraordinary and particular. Lyrical-romantic poetry of F.G.Klopstock has covered inner world of the personality. A lot of principles of romantic German aesthetics have played their positive role for the future development of romanticism not only in Germany but far beyond its boundaries.

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Shortly consider German literary life of romanticism epoch. Aesthetics of romanticism played a great role in establishment of national artistic forms. Among the problems which characterized and defined basic principles of poet-romantics’ world outlooks, the central was the problem of personality, revealing the valuable meaning of the individual’s role in the society. Nature, love, fantasy, famous romantic irony—working out of all these phenomena was the way of cognition and revealing the essence of human personality for romantic poets. In their points of view major possibilities for the realization of person’s spiritual potential were in the artistic sphere in particular in literature and music. The poet-romantics’ idea of national self-consciousness of personality found its embodiment through national history and folk songs. Poets tried to depict and reveal fundamental features of national German character. Religion as well as art served for romantics the sphere of joining the highest moral ideal through the way of cognition of infinity.

The sources of philosophical-ethical searches of poet-romantics were closely connected with national, philosophical and artistic traditions, sometimes having related to the distant periods in the development of national German culture. Namely in these spheres the German poets-romantics tried to find basic principles for some fundamental aspects of their world outlook in particular addressing to the inner human world as to the source of cognition of phenomenon essence. The essential contribution in the development of romanticism was made by the representatives of Tübingen school: theologians F. K. Baur (1792–1860), D.F.Strauss (1808–1874), philosophers I. Kant (1724–1804), F. Schleiermacher (1768–1834), I. G. Fichte (1762–1814), F. V. Schelling (1775–1854) etc.

The German romantics (I. A. Cramer, F. G. Schlegel, F. G. Klopstock, Novalis and others) stood up against standards of classical art, its canons and restrictions. So F. Schlegel defined the romantic poetry as «progressive and universal». To his mind, philosophy, word art and unlimited self-expressiveness of creative personality should be combined in it.

Poets’ interests were concentrated on the history of national medieval epoch. For romantics, poet and artist are not only freedom loving persons, but completely extraordinary and particular.

One of the significant features of spiritual art of the poets-romantics who deliberately expanded limits, courageously using the cultural heritage of different Christian denominations was the fact of romantics’ being out of the confession. A striking example of the Catholic-Protestant mutual interaction in poetic and musical-poetic creativity has become a figure of the romantic poet of...
the XVIIIth century Friedrich Gottlieb Klopstock (1724 – 1803). He was born in Saxon town Kudlindburg in trustworthy family. The poet appeared in the German literature in the late 40s of the XVIIIth century. Like many romantic poets, the Christian theme turned out to be close to him, that’s why F.Klopstock still in school has started working at the religious poem «Der Messias». In 1745 he entered the Theological Faculty of University of Jena but later decided to transfer to Leipzig University (1746–1748). In 1747 Klopstock in the circle of his friends -poets read the first songs «Der Messias». Reading has made a strong impression on the listeners. In 1748 the first three songs of «Der Messias» appeared in «Bremen materials» [4, p. 294].

In April 1757 the poet resided in Denmark as a guest of King Friedrich V and received the annual grant of Minister Bernstorff before finishing the work at «Der Messias». Friedrich Klopstock was recognized as the head of the German poetic group in Copenhagen. Parallely with the «Der Messias» he wrote dramas according to the Biblical content: «The Death of Adam» (1757), «Solo-mon» (1764), «David» (1775), and the famous ode «The Feast of spring» (1775) and others. In the late 50-S Klopstock collaborated with the German magazine «The Observer» («Der Nordische Abseher») (1758–1760), which was published in Copenhagen by his friend Kramer, who at that time was a priest at the Court of the Danish King Friedrich V. The magazine was religious in content and set a goal to help strengthening of morality. The most important articles of the famous poet: «Language of poetry», «Thoughts about the nature of poetry» and others firstly appeared in this magazine.

Worth consideration is the fact that at the end of the 60s of the XVIIIth century Klopstock sent the acting Emperor Joseph II the project of creation of the Institute or Academy on the general purpose. The main aim of this establishment was rallying the figures of science, literature and art, the popularization of the achievements and material support of scientists and poets. The famous poet believed that all Germans, Catholics and Protestants were subjected to the Emperor and should enjoy the same rights. F.G.Klopstock connected some great hopes with this project; however the efforts of the poet proved to be unsuccessful. The project was rejected and never embodied.

The thought to write an epic poem on the Bible content was born in the poet’s heart who was close to the pietist movement under the influence of John Milton’s «Lost paradise». Unlike the latter, Klopstock showed great curiosity for the fate of ordinary people. Some episodes vividly depicted a direct protest of the poet against the feudal oppression. The main topic of «Der Messias» corresponded to the Gospel story about the last days of the earth life of Jesus Christ (the Messiah), from praying at the Mount of Olives to his death at the Cross (song X). In the second part the poet tells about the events after the death of Christ about the appearance of Christ before the pupils and the people. The poem ends with the triumph of Christ – his ascension into the heaven. Following exactly the Gospel story the poet creates religious space framing around earth events. F.Klopstock has used the content of the Gospel and Old Testament. Some actions in «Der Messias» written by F. G. Klopstock often are transferred to the heaven, as well as to the hell. To Christ as to every human, the famous poet has put Seraphims and Angels who acted in the poem more actively than in the Bible. The main topic of the spiritual work of F. G. Klopstock is Christ’s having taken fair solution to atone the sins of people through the emotional sufferings of Christ.

We can conclude that «Der Messias» is not so the epic but the anthem of the «saved humanity». Interesting is the artistic-literary interchange of the work: the poem was created in the style of classic verse of antique epoch – gekzametre. For the first time in the German poetry Klopstock decides to refuse from rhyme to give the poem solemn festive sounding. The characteristic features of the poet’s creativity were searchings for special, different from the prose language, emotionally-shaped and musical poetic language. If we compare Latin and German variants of translation can see that in the majority of stanzas F.Klopstock tries only to imitate the form of Latin sequence and it’s rather difficult to name this work the translation. The poet from the first phrase transfer emphasis from Maria’s image on Jesus Christ «Stood suffering Mother» – «Jesus Christ hung at the Cross».

Then F.Klopstock attempted to interpret the original text in free manner. Hence, for instance, the second stanza of Latin poem corresponds the third stanza of translation «Crying near Christ – bent beneath».

F. G. Klopstock has written free German speaking poetry «Stabat Mater», entitled «Feeling of the Savior at the Cross». The poem is also known according the name of her first lines – «Jesus Christus schwebt am Kreuze» (the monastery of St. Catherine in Nuremberg) appeared [1, p. 27].

The difference between Latin sequence «Stabat Mater» and F.G.Klopstock’s «Jesus Christus schwebt am Kreuze» is not only in the form of the created work but also in its plot. Latin text includes 60 lines, German – 78, we can’t but mention that German text partially follows the form of Latin poem, which consists of 20 tercets.

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The Christian mission of the Virgin Mary in the fullness is revealed at Calvary beneath the Cross, where the fate of the crucified Son is closely intertwined with the fate of the Mother » [1, p. 24]. The episode is taken from the Gospel of John (Johann 19, 25–26): «under the cross near Jesus stood his mother, and his mother’s sister, Mary of Clopas, and Mary Magdalene. Jesus saw his mother, and the disciple standing here, whom he loved, then says to his mother: «Woman, here is your son!». We understand from the Gospel text that Jesus entrusts his mother and his favorite disciple to care about each other. The fact that this namely moment is absent in the medieval Latin poem is focused in F.G. Klopstock’s work. The difference between the initial phrase of Latin sequence and of F. G. Klopstock explains the Protestant interpretation of the Catholic medieval text due to which the Christ centric nature of the work has become more brightly expressed. However, the mention of the sword, which has passed under the soul of the mother of God, is present in the both texts, because this point is depicted in Scripture (see. Lk 2, 35).

And totally contrasted with the original points of interpretation of the personal suffering is Calvary drama. The Franciscan poet-monk in his work implores God’s Mother to give Jesus grace, most fully feels Christ’s suffering at the Cross, while Evangelical romantic poem emphasizes the moment of Jesus relief of human suffering.

In 1816 young Austrian composer F.Schubert paid attention to the German translation of the prayer, which was made by F. G. Klopstock. The famous composer was greatly inspired by the brilliant poetry of one of the most outstanding German poets-romantics and musician decided to write music on the poet’s verses not taking into account the Protestant interpretation of the famous musical piece of work. So was created the second German «Stabat Mater» which some time later has got great popularity among listeners.
Лічлярно-романтична поема Германських романтиків була спробою охопити світ, вчення та історію в слівницькому виразі національної ідентичності. Найбільш визначними з них стали Ф. Г. Клопсток, Вільгельм Гегель і Карл Маркс.

Прикладом національної ідентичності може бути підхід Генріка Садовського, який виділяє важливість для національної ідентичності національної мови.

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ПРОБЛЕМА АКТУАЛІЗАЦІЇ НАЦІОНАЛЬНОЇ ІДЕНТИЧНОСТІ В ХУДОЖНЬОМУ ДИСКУРСІ

Стаття висвітлює навіяно в сучасному мовознавстві точки зору на проблему відображення національної ідентичності у художньому дискурсі. У роботі наведено розуміння інформаційного, концептуального та вербального простору художнього тексту як синергії суб'єктивно-авторської, індивідуальної та колективної національної картин світу.

Ключові слова: художній дискурс, національна ідентичність, національна та художня картини світу

Стаття орієнтується на сучасні критериї художньої культури і виступає відповідно на проблему актуалізації національної ідентичності в художньому дискурсі. В роботі представлено поняття суб'єктивно-авторської, індивідуальної та колективної картин різноманітних проявів національної ідентичності.

Ключові слова: художній дискурс, національна ідентичність, національна та художня картини світу

The article focuses on the existing in modern linguistic views concerning the problem of national identity actualization in the literary discourse. The article represents the understanding of the informational, conceptual and verbal space of the literary text as a synergy of author’s subjective, individual and national picture of the world.

Key words: literary discourse, national identity, national and artistic pictures of the world

Національна ідентичність як теоретична побудова, спроєктувана на світ національного буття, об’єктивує себе у найрізноманітніших проявах матеріального, культурного, духовного, психічного життя народу: від предметів побуту і способів приготування їжі до національних варіантів релігійного почуття та настанов наукового пізнання світу. Універсальний інструмент розпредмечування кодів національної ідентичності, проникнення в сутність безмежного розмаїття її форм об’єктивується в світі національного буття, який він освоює і перетворює відповідно до потреб, Психо-склад його душі, національний характер, ментальне зображення Логос – його розум й мова. Ця інструмент розпредмечування кодів національної ідентичності, проникнення в сутність безмежного розмаїття її форм об’єктивується в світі національного буття, який він освоює і перетворює відповідно до потреб, Психо-склад його душі, національний характер, ментальне зображення Логос – його розум й мова. Ця інструмент розпредмечування кодів національної ідентичності, проникнення в сутність безмежного розмаїття її форм об’єктивується в світі національного буття, який він освоює і перетворює відповідно до потреб, Психо-склад його душі, національний характер, ментальне зображення Логос – його розум й мова. Ця інструмент розпредмечування кодів національної ідентичності, проникнення в сутність безмежного розмаїття її форм об’єктивується в світі національного буття, який він освоює і перетворює відповідно до потреб, Психо-склад його душі, національний характер, ментальне зображення Логос – його розум й мова. Ця