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THE REPRESENTATION OF THE CHRISTIAN ETHOS IN THE POETRY OF WERNER BERGENGRUEN: AN INTEGRATED APPROACH

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ABSTRACT

The representation of the Christian ethos in the poetry of Werner Bergengruen: an integrated approach

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This thesis studies the representation of the Christian ethos in the poetry of Werner Bergengruen, using an integrated approach.

Comparatively few studies on Werner Bergengruen's poetry have been published in the last decade and those which dō exist, approach his work from a sectionalistic point of view. Such positivistic approaches with their dichotomic interpretations of Christian art, and therefore partialistic examination and evaluation of poetry, have over the years both underestimated and exhausted Bergengruen's poetic legacy. Because of the limited vision of such biographic, thematic and content-directed approaches, they have been unable to satisfactorily unlock the text as a whole and have therefore been responsible for the development of a restrictive analytical tradition that has failed to do justice to the poetic totality.

In order to revive interest in the poetic importance of Bergengruen, a re-assessment of the quality of the text *an sich*, has become relevant. The necessity of a new structural approach which will reveal the text entirety and not just a sectionalistic segment, concurs with the imperative need of a Christian literary criticism that calls for the establishment of a methodology of poetic analysis to reveal the Work of God in life and in poetry as a concretized expression of experienced reality.

An examination of a representative body of investigations concerning the existing analytical approaches, has disclosed the dualism between theoretical opinions on the unity of life and work and the contrary experience in the practical application thereof.

What is thus urgently needed is a Christian based analytical method, incorporating all structural dimensions of existence by which poetry may be opened up in all its creational possibilities and thus to determine its concretized certitudinal perspective. To establish this aesthetic symbolified religious stand, which motivates and integrates the work of art, the integrative cosmological model for literary criticism, developed by Calvin Seerveld and based on the Phi osophy of Dooyeweerd, is utilized in an adapted form.

Departing from the knowledge that all modes of existence issue from the Word of God, man has the responsibility to positivize these divine structures into visible manifestation. The wide scope of the Dooyeweerdian modal structure offers the possibility of opening up a totality of creational dimensions, unlocking the external lingua-formative foundation and the implicit, qualifying symbolical richness of the poem. By means of the leading function of the confessional aspect in the whole unfolding process of analysis, the multi-valencial potential and the appropriate balance, will disclose the objectified celebrative attitude.

The totality of the poem, reflected through the style and the coherent integration of the parts, reveals the manifestation of the ethos. Thus the intrinsic value of the text, which forms the basis of this theoretical model, is analysed into its constituent segments and evaluated in its revelatory entitety, unveiling the pervading ethos. The hypothesis therefore posits that the Christian ethos which is the visible disclosure of a Christ-centredness, characterizes and qualifies the 'Christianness' of Christian poetry.

The Christian vision will emerge from an integrated person and be reflected in the wholeness of life and work. This total revelation can be detected and analysed in the concrete poem. But to be truly Christian, the work of art will be required to portray qualitative lingual and aesthetic expressivity, integrated by a normative world and life view. In order to substantiate the supposition, this integrating theory of analysis is practically applied to a wide selection of Bergengruen's poetry. Representative of the volume of his work, the selection of poetry is divided into three main and inter-related thematic components: paradoxy, the eternal ordinances and the 'heile Welt'.

In the application of this integrated structural approach, the whole opening up process is directed through and from the pistical aspect. All modalities are unlocked by means of the witness of the speaker through the poem.

In the poem 'Die heile Welt' (1962: 94) for instance, the central theme of 'Heilheit' is the cohering force which unifies the various sub-motifs within the poem. The wholeness-theme is also followed through technically, revealing the total and consequential character of the implied author's 'whole' world. From this vantage point of the faith aspect, the authorial presence is revealed and the confessional stand disclosed. It is significant that this poem, reflecting the poet's world and life view in a nutshell, should thus also include all the major motifs which have confessionally concerned Bergengruen, and which notably enough, all form part of his total, intact and healed world. These sub-themes have thus all found an integrated place within the overarching assurances of faith in a redeemed and 'whole' world. It is this multi-dimensionality of expres= sion, coherently integrated, which manifests the permeating poetic con= fessional witness. This is the excellence and undisputable mastery of Bergengruen's poetry ... the concretized reflection of a Christ-centred vision.

The practical substantiation of the hypothesis, as irrefutable proof of the success and practicability of this integrated structural approach.

Similarly, the single poems by contemporary Christian poets and two examples of non-Christian poetry, additionally verify the applicability of this methodology to all poetry.

Zum Andenken an meinen Vater

'und das ... Leben
ist allerwegen ganz'

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CONTENTS

		Page
1.	INTRODUCTION	1
1.1	Bergengruen's importance	1
1.2	Approaches to Bergengruen	5
1.3	Quest	16
2.	A CHRISTIAN WORLD VIEW	18
2.1	Roots of an integrated Christian Approach	18
2.2	Assumptions of a Reformational World view	21
3.	THE PHILOSOPHY OF THE COSMONOMIC IDEA	29
3.1	Dooyeweerd's Development of a Christian Philosophy	29
3.2	The Philosophy of the Cosmonomic Law-Idea	32
4.	HYPOTHESIS: THE CHRISTIAN ETHOS	37
5.	METHODOLOGY	43
5.1	A Christian analytic methodology	43
5.2	The qualifying aspect of the aesthetic	44
5.3	The founding aspect of the lingual modality	44
5.4	The leading function of belief	45
5.5	The norm of coherence: Style	46
5.6	The role of naive experience	48
5.7	The integrative cosmological model for literary analysis	49
5.8	The adapted Dooyeweerdian cosmological modal scale	51
5.9	Comparative structural analysis	55
	'Kreuzigung', R.M. Rilke	55
	'Die letzte Epiphanie', W. Bergengruen	80
	'Verfall', G. Trakl	94
	'Herbstliche Tröstung'. W. Bergengruen	99

		Page
6.	APPLICATION OF THE COSMONOMIC LAW IN DEALING WITH CHRISTIAN POETRY	106
6.1	Structural analysis on the theme of paradoxy in the poetry of Werner Bergengruen	108
6.2	Paradox in representative poems of Bergengruen	117
6.3	The eternal ordinances	156
6.5	'Die heile Welt'	219
7.	AN EVALUATION OF WERNER BERGENGRUEN AGAINST THE BACKGROUND OF HIS AGE	273
7.1	'Die letzte Epiphanie', W. Bergengruen	275
7.2	'Wir haben seinen Stern gesehen', R.A. Schröder	278
7.3	'Weihnachtslied im Kriege', J. Klepper	290
7.4	'Der Engel. Advent', R. Schneider	313
7.5	Comparative Evaluation	331
8.	EVALUATION	337
8.1	Werner Bergengruen's poetic image	337
8.2	Themes of his age	339
8.3	Aesthetic revelation	342
8.4	The integrated approach	346
BIBLIOGRAPHY		349

INTRODUCTION

1. BERGENGRUEN'S IMPORTANCE

The coherent richness of Bergengruen's poetry has largely remained unexplored and therefore undiscovered. The neglect must be attributed to the restricted analytical possibilities of the positivistic approaches of the last 30 years, particularly in dealing with Christian poetry. It is thus essential that an attempt be made to supplement this inadequacy of approach.

As Bergengruen constitutes the zenith of clandestine poetry during the Third Reich era, and his poetic creativity possesses a uniqueness of congruent dimensionality, which calls for integrated analytical revelation, this research has become imperative.

Bergengruen's two comprehensive anthologies, 'Figur und Schatten' (1958) and 'Die heile Welt' (1962), form the poetic basis of the structural analysis of this research. These anthologies include separately published, earlier selections, now largely out of print:

Capri 1930
Der Wanderbaum 1932
Die Rose von Jericho 1934
Die verborgene Frucht 1938
Dies Irae 1945
Zauber- und Segenssprüche 1946
Dir zu gutem Jahrgeleit 1949
Lombardische Elegie 1951
Nie noch sang ich ein Lied das die Heimkehr priese 1955
Mit tausend Ranken 1956

Bergengruen's creative period extends from 1923 to his death in 1964.

His poetry commences and is concentrated in the Third Reich years, 1933 to 1945, and continues until 1965 (posthumously published).

It is significant that the secondary literature on Bergengruen appeared in ten year spates of productivity from 1947 to 1957, then practically terminating in 1968. In the last ten years comparatively little has been published, and then only studies on his prose works.

Publication of articles from 1968-1980 and reviews, from 1974 to 1979, specifically on his poetry, has been negligible in the last few years.[1)]

Thus, it can be concluded that the main volume of Bergengruen critique comprises more or less 20 years (1948-1968) and that the last decade has produced only a few works per year, practically exclusively on his prose works.[2)]

As investigations on Bergengruen's poetic works have been practically non-existent since 1970, any effort at completeness in this handling of Bergengruen criticism, is impossible. For the sake of compactness in the introduction, only a selective survey of the most authoritative approaches has been attempted on the basis of the views and opinions of a representative body of critics.

The fact that hardly any studies on Bergengruen's poetry have been attempted in the last decade, seems to be conclusive proof that the traditional and sectionalistic analytical approaches have exhausted Bergengruen's poetic expression from their one-directional points of view. In order to revive interest in his literary activity, it is therefore imperative to apply a different set of standards to his work. To do justice to his poetic legacy, an interpretative, structural approach, which will succeed in revealing the integral character of the text totality, should be utilized. Thus, I believe, that a reawakening interest in Bergengruen's poetic importance wholly depends on a re-assessment of the concrete quality of the text.

Werner Bergengruen's importance as a poet must be evaluated against the particular time-situation in which he lived, and during which 12 years of

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1) Reference taken from 'Internationale Bibliographie der Zeitschriften-literatur' 1968-1980 and from the 'Internationale Bibliographie der Rezensionen' 1974-1979.

2) According to the 'Bibliographie der deutschen Sprach und Literaturwissenschaft' by Köttelwesch, the last decade produced the following literary studies on Bergengruen:
1978: one on the 'Novelle' 1977;
1976: one on 'Erzählungen'; 1975: one on the 'Novelle';
1974: three on the 'Novelle' and one on the 'Roman';
1973: none; 1972: none; 1971: none;1970: two on Bergengruen's time relevance and one on the 'Roman'.
It is to be noted that nothing was published on Bergengruen's poetic works.

the National-socialistic regime, he reached the height of his literary creativity.

As one of the most outstanding literary figures of the inner resistance, his poetry encircles the Third Reich catastrophe, facing the reality of the inner and external destruction and disintegration, without evasion or adornment.

It was precisely during these years, 1933-'945 when Bergengruen, in his poetry, revealed his strength in 'overcoming' and his virtual 'need' of the fiery furnace of the war experiences, in order to crystallize his poetic creativity (Burckhardt, 1968: 17).

Out of this crisis situation, his poetry became a "gemeinstiftende(n) Kraft" (Kampmann, 1973: 14) which was hardly able to arrest the catastrophe, but could nevertheless assist man in enduring and overcoming his personal crisis circumstances.

Needless to say, Bergengruen felt compelled to express himself all the more urgently and forcefully concerning the 'heile Welt' as the danger of de-Christianization in Europe loomed larger (Zöllner, 1962: 132). It is here that Bergengruen's poetry reveals its particular essence in the manifestation of its integrated Christian ethos. Significantly enough, Bergengruen shrank from explicit consolation, strengthening and healing through his poetry (1962b: 86).

According to Bergengruen, the poet should not proclaim or even teach, but endeavour to 'make visible' (1962b: 79).

In this unintentionality, Bergengruen's poetry proves to be the expression of a world and life view, transformed into concretized literary art.

The challenge of faith which knows man to be secure within the divine cosmic order, in spite of catastrophe and crisis, finds its literary expression in an unshakeable affirmation of a 'heile Welt'. From this firm foundation of a manifested Christian perspective, Bergengruen was able to lead man, in search of order and his place in it, to inner-confrontation and an understanding of reality from the ever-presence of the eschaton.

When Bergengruen, for instance, with his width of vision, Christian anthropological view of man and nuanceful richness of expression, coherently manifests his Christian ethos,[1] it presents a stumbling block to partialistic literary approaches. No sectionalistic psychocritique (Maatje, 1974: 35), thematic review or any positivistic approach, can comprehensively analyse the totality of a literary text, penetrating into the integration of the ethos, objectified in the concrete expression.

This is the reason why such analyses fall short and fail to unlock the implicit coherent ethos in the text. This happens when a text is evaluated as 'possibly Christian' and when biographical enlightenment is sought to supplement the shortcomings of the system of analysis (Van Delft, 1970: 277).

Here, then, lies the main poverty of such analytical approaches. And yet, inter-related with this positivistic inability to analyse the total text, is a wide-spread misinterpretation of the essence of Christian poetry. Traditionally bound by the two-realm theory, secular and sacred worlds remain separated, while Christian poetry is seen only to deal with the sacred.

Zöllner's argumentation (1962: 23), that Bergengruen cannot "ohne weiteres" be considered to be a Christian poet, is based on the fact that the 'wordly' has a firm place in his work. Such dichotomic opinions, together with partialistic approaches, can never find access into the inner content and ethos of a text ... particularly if the 'Christianness' of the poem is not thematically and lingually self evident.

In order to exemplify the methodological failure of the most widely utilized analytical approaches, a representative body of such investigations will forthwith be discussed and evaluated.

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1) The ethos is the artistic manifestation of the confessional belief of the artist.

1.2 APPROACHES TO BERGENGRUEN

"Über Werner Bergengruen zu schreiben, ist schwer; ... seine Werke bedürfen nicht der Deutung oder gar der Vermittlung, sie sind selbst-verständlich; ihre Problematik ist gewissermassen in sich geschlossen, sie hat keine intellektuellen Konsequenzen, sie lässt nichts zurück, was beunruhigt oder zum Weiterdenken zwingt; die Person des Dichters ist so wenig spürbar in die Werke hineingemengt, dass man kein Bedürfnis empfindet, in seiner Biographie nach Aufschlüssen und Ergänzungen zu suchen" (Suter, 1962: 44).

Such, and similar opinions are largely proof of the pre-conceived and traditional evaluation of Bergengruen's work, giving rise to the conclusion of monotonous uniformity of literary investigations (Van Delft, 1970: 1). According to Van Delft (1970: 2), the "erschreckend nichtssagende Paraphrasen" of the analyses, result in similar monotonous conclusions which are attributed to the lack of ambiguity and the problematic in Bergengruen's work as a whole. I wish to posit, that the fault does not lie with Bergengruen's work, that his literary creativity is by no means self-evident nor intellectually inconsequential, but that the shortcoming must be looked for in the restricted and one-directional analytical approaches generally applied to his work.

Additionally, interpretation is impeded and curtailed by the frequently detected and outmoded concept of the person behind the poem. Except for the traditional psychologism evinced in such statements as Suter's complaint, that Bergengruen as a person is hardly noticeable in his work, it is also a sad proof of the underestimation and fairly general misinterpretation of Bergengruen's work.

An exhaustive investigation into the few treatises, articles and reviews available on Bergengruen's poetry, reveals a three-fold exegetical pattern: thematic, biographical and symbolic approaches. This wide-spread tendency towards sectionalism also shows a predilection for establishing the genuineness of their arguments by means of the content-quality of the poem. This process of analysis generally concentrates on the pure 'Inhalt' of the poem without either deepening into 'Gehalt', which extends to the essence and spirit, or including the correlative concept of the form, and thus cohering into an undivided unity of vision. This partialistic atti-

tude separates the external material which has not yet become absorbed and concretized 'Gehalt', from the form, through which the content only begins to breathe and live.[1)]

Herein, I believe lies the weakness and poverty of Bergengruen interpretative investigations.

In order to exemplify my premise, a number of representative Bergengruen studies will be discussed and evaluated.

The most common interpretative approach, categorizes and develops its material according to thematic leitmotifs. Günther Klemm (1954: 58) emphasizes the "Fülle und ... unendlichen Reichtum der Welt', which Bergengruen never tires of expressing.

In his chapter 'Die Begegnung von Gott und Mensch im Erlebnis von Natur und Welt', Klemm develops the idea of affirmation contained in the 'heile Welt' concept, so prominent in the poet's literary work.

Klemm approaches this 'intact' world from a thematic point of view and clearly reveals the motifs from examples taken from prose and poetic work. Thus, the oneness of all things is exemplified in 'Der erste Patrouillenritt' (1958: 25-29) and is expanded to an inclusion of the paradoxical element as represented in 'Sommer' (1958: 122). Klemm shows, how man, on his pilgrimage on earth, knows about the night side of all things, the strangeness of nature, the allurement of the dead ('Allerseelen, 1958: 33), the sinister, unfathomable side of existence ('Arges Haus', 1958: 52) and the themes of chaos and decay are developmentally unfolded to the final realization of an antithetical world, which has to be affirmed and accepted in faith and the knowledge of God's grace and love towards man and creation.

This sound and interesting exposition of Bergengruen's Christian pilgrimage, is nevertheless concluded purely from the content-substance of the quoted

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1) "In ihr (die Gestalt-GFTK) wird ja der Gehalt Wirklichkeit, in ihr tritt er uns gegenüber, nur durch sie lebt er" (Seidler, 1965: 142).

examples and never on an integrated basis of total text revelation.

Although Hans von Arnim (1961: 89) considers Bergengruen's work "trotz seines Umfanges, trotz seiner Vielfalt wie aus einem Guss", one has the impression that this 'harmonious whole' is a predetermined fact, partly traditionally inherited, partly biographically confirmed and partly deduced from the poetic content of representatively selected poems.

Von Arnim quotes Friedrich Bollnow's evaluation,"dass Bergengruen Vertreter eines Gefühls der Geborgenheit inmitten einer unheimlich gewordenen Welt sei"(1961: 81) and attempts to prove this by means of a developmental line of thematic thought. Thus, the return of the seasons is quoted as symbolic proof of the order of the world and the faithfulness of the creator. From the cyclic continuity of creation, Von Arnim deduces that Bergengruen arrives at the idea of permanence and cites the poem 'Nichts Vergängliches vergeht' (1962: 209) to prove this.

Von Arnim once again mentions Bollnow's opinion on the experience of stability and continuance which give rise to a knowledge of the unity of all Being, and proceeds to extend this theme even further by quoting 'Der Schiffbrüchige' (1962: 126) to illustrate the courage, faith and affirmation of destiny, which man needs to express in order to feel secure within the totality of the universe.

Yet, nowhere is one initiated into satisfactory and conclusive reasons why Bergengruen should represent, for instance, "ein grossgeistiges weltoffenes Christentum" (1961: 67), or is one given textual manifestation that his poetry "erschüttert und erhebt" (1961: 89).

They seem to be stereotyped phrases without text-imminent credence.

Max Weber (1958) in his careful analysis of Bergengruen's poetry, maintains, that his poems grip us more by their content ('Gehalt') and by the magic of the consciously portrayed language than by their lyrical quality (1958: 1). That Weber considers the "gedankliche Moment" (1958: 3) of such importance in Bergengruen's work, that it rises above the totality, is clearly evident from the accentuation of the poetic content in his inter-related utilization of the three approaches mentioned previously.

Weber departs from Bergengruen's statement (1973: 54) concerning the mission of the poet as "Offenbarmacher(s) dieser ewigen Ordnungen" and thus develops his poetic image of the poet as one who suffers because of the rift in the world and one who searches for the unity of all Being; one who wishes to reveal the eternal cosmic order and show how God's love and grace heal the chasm between heaven and earth. Weber thus departs from the poet's position of achieved faith. From this biographical stance he develops the themes of heaven and earth, which are reconciled into the 'heile Welt'-climax. Weber traces the poet's struggling search for harmony through the paradoxical presence of both good and evil, 'Zauber und Segenssprüche', joy and sadness. The wholeness is still hidden and must be found ('Die verborgene Frucht', 1958: 72); but in his search, man is consoled in the knowledge that he is part of the cosmic whole ('Die heile Welt', 1962; 94) and that God's love reconciles all antitheses ('Flamme und Quelle', 1958: 270), making of man a new creature.

Content thus underscores the original biographical point of departure. And yet, while Weber does attempt to look at the text and the mechanics of the verse - the paradox of 'Flamme - Quelle', 'Helle - Dunkel'; the predominance of single syllabic words; the presence of the caesura - the stylistic technicalities seldom convince through their integral coherence with the content.

Although Weber (1958: 62) states "Es ist bezeichnend, dass das inhaltlich Verbindende auch im Verscharakter zum Ausdruck kommt", this is, in fact, not the case in his analysis of Bergengruen's poetry. A statistical survey, which quotes 68 words of which 50 are single syllabic, 16 consist of two syllables and 2 of three, has little or no poetic value unless it indicates whether these numerical features are formatively enriching, emphasizing and supporting the content, and thus contributing to the poetic totality.

It is indeed encouraging that Weber has moments of insi[illegible] the unfolding possibilities of an integrated poetic analysis: he conti[illegible]s his thematic discussion of 'Die verborgene Frucht' (1958: 72) by pointing out how the masculine endings envelop the undivided kernel of the concealed fruit. Similarly, he shows that the numerous i, ü and e vowel sounds descend to the 'Muttergrund' with heavy, muffled u, o and au sonorous sounds until harmony is attained towards the end of the poem, when the vowels again rise to lighter cadences in the knowledge of the wholeness of the concealed fruit.

Such stylistic technicalities support the thematic content and lend the poem richness of valencial dimension.

Unfortunately the bulk of Weber's study comprises the biographic, thematic and symbolic approaches or a combination of the three. Strong proof of this partialistic attitude in his analytical exposition, is the fact that he separates the lingual analysis from the content in a separate chapter on the language aspect of Bergengruen's poetry. Here he explicates the lingual character of the poetry and generalizes on, for instance, the greater frequency of the trochaic meter in favour of the more usual iambic verse and the large variety of poems and different rhythms (1958: 118). Such vague generalities do not contribute to deepened insight or extended aesthetic evaluation of the totality of the poem as they are not contextually correlated. The moment when Weber does illustrate a general conclusion by means of a specific example (1958: 35 and 48), showing how, for instance, iambic and trochaic meters often alternate within a stanza or a poem, in order to support the content, the strange dichotomy in Weber becomes all the more evident.

He knows what analytical method should be used to do justice to the poem,[1] but, when in a sub-chapter on rhyme, he makes such clichéd statements as "Weil Bergengruen keine unbedeutenden Wörter kennt, so finden sich auch keine unbedeutenden Reimwörter. Seine Reime sind schwer und nicht überhörbar" (1958: 121), such conclusions isolated from the text, evince a basic lack of integration. Weber continues saying, that the rhyme satisfies not only the ear but also the mind, in that the content is elucidated by the rhyme (1958: 122), and proceeds to explain (without concrete examples) the typical Bergengruen-oscillation from one point to another. He concludes, that paradox is thus united and that conciliation results from rhyme to rhyme, each thing (Weber, 1958: 122: 'Ding') acquiring its determined place. Weber however, does not specify in what each thing finds a specific place. Because Weber seldom cites concrete examples to illustrate his findings, such statements cannot even serve as a generalization. Only when the content requires the support of a unifying rhyme, can such a rule be applied

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1) "Wollte man wirklich dem Dichter ganz gerecht werden, so bliebe nichts anderes zu tun, als in jedem Gedicht dessen Verlauf nachzuzeichnen und seinen besonderen Rhythmus nachzuweisen" (1958: 118). It is interesting to note the clear presence of psychologism in this approach.

constructively, otherwise no analytical conclusions will carry weight.

In his introduction, Weber (1958: 1) emphasizes the first importance of conténd ('Gehalt') in the poetry of Bergengruen, while his conclusion maintains that the poet presents us with forms which console and offer security (1958:135). This ambiguity in Weber clearly expresses the conundrum of poetic analysis: a certain realization of the unity between form and content while, in practical terms, the dichotomy remains and the sectionalistic tradition triumphs.

Zöllner (1962) stresses the unity of life and work of the true artist and cites Bergengruen to prove this: "Alles, was an meinen Erlebnissen irgendeine Wichtigkeit hatte, steht, wie mir scheint, leserlich, wiewohl transformiert, in meinen Büchern" (Bergengruen, 1962b: 102). It is however not conclusive what Zöllner means by the influence of the works and the life's attitude of the artist. What is evident, is Zöllner's pre-occupation with the biographical expression of the poet and citations to that effect, in order to underline and accentuate his own line of thought, which he proves by means of substance examples from prose and poetry.

Indeed, poet and work are biographically inseparable and it is true, that the artist influences through his work and its concretized world and life view, but this ethos is only of literary value when it is manifested in the text itself. This is unambiguously reiterated by the poet himself when he states that his experiences only acquire importance in their transformed and concretized literary manifestation (Bergengruen, 1962b: 102), thus acknowledging, by implication, the essential autonomy of the poem as an art work.

Zöllner specifically emphasizes that his thesis does not intend to exegete Bergengruen's poetry. It is however to be noted, that he does not say 'an exegesis of Bergengruen's poetry' but "eine Exegese des Lyrikers Bergengruen" (1962: 132), which is a subtle reflection of the psychologistic approach. It is significant that his analysis of the time relevance in 'Dies Irae' (Bergengruen, 1958) also follows a pure content-line of development: the personal experience of the poet during these war years, the presence of the propaganda-lie and the atmosphere of deceit, distrust and treason in this era of egotism and crisis (Zöllner, 1962: 33).

This biographic point of departure in the analysis of Bergengruen's work usually forms part of other interpretative approaches (thematic and symbolic, by means of content proofs) as pointed out in the studies of Weber, van Arnim, Zöllner, Klemm and even Van Delft.

By means of his research into the symbolism in Bergengruen's work, Van Delft wishes to determine the poet's literary position in contemporary German poetry. Van Delft's point of departure thus primarily concerns Bergengruen's literary symbolic expression. The biographical reference remains a favoured foundation of analysis. From 'Dichtergehäuse' (1966: 323-325) it is deduced that the symbol of the ring portrays the totality of the world. Van Delft continues his exposition by quoting a number of poetic examples which "sollen das bis jetzt Gesagte *noch weiter*[1] exemplarisch veranschaulichen" (1970: 145). Thus, a series of poetic content-citations are intended to emphasize the biographical point of departure. The person behind the work is therefore given more importance in this conclusion than the text-imminent revelation.

Similarly, Van Delft explains the interpretative possibilities of the circle-symbol and quotes the poem 'Die vier Elemente' (1962: 11) to prove that life originates and returns to the primary source. He develops this circle-image into cyclic continuity, illustrated from other poetic quotations (1958: 121;1962: 135 & 138).

It cannot be gainsaid that these circle-analogies certainly are deducible from poetic examples once the basic symbols have been biographically determined. The question nevertheless remains, whether and how the symbol manifests itself from the text *per se*. Thus the circle symbol can be extended to a geometric figure without beginning or end, a symbol of perfection, of continuity and eternal unity. Content proofs can no doubt be found in the cyclic movement of creation as well as in man's life cycle.

Yet, he does not indicate that the poetically enriching and experientially valuable rendition of these symbols, is not simply their content quality but the interwoven analogous character of the symbol which is not just thematically repeated through various examples, but extended by means of form, style, rhythm and musicality, into an integrated whole.

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1) Sic! My italics - GFTK.

In his chapter on the structural features of Bergengruen's poetic symbolism, Van Delft isolates two primary symbolic threads in the poem 'Mystische Auffahrt' (1958: 15). These symbolic lines of thought - maturity and completion - are partly inter-related and partly extentions of each other. And yet, Van Delft expresses the opinion that any interpretation could be proved from the poem; that it has no firm and fixed meaning. This multi-interpretative possibility of a poem can signify a richness of valences but also contains the danger of curtailing the meaning to only one partialistic approach. Such a symbolic approach, for instance, can never reveal the total vision of the poem and thus an analysis must resort to biographical support. Van Delft in fact concludes: "Dass Bergengruen das Gedicht wahrscheinlich im christlichen Sinne verstanden wissen möchte ... legt nur die Kenntniss seiner Biographie nahe ..." (1970: 277).

Instead of concluding that the poet wishes the poem to be read as a Christian poem, it needs to be concretely analysed as a whole, so that the text-totality may reveal the implicit and explicit manifestation of its Christian ethos.

Freiburg-Rüter (1956: 26) states: "Bergengruens lyrische Sprache wird vielmehr von einem mächtigen geistig-religiösen Erlebnis getragen", and yet, Rüter's insight into the spiritual world of Bergengruen's poetry remains within the single field of 'word magic'. He quotes compound words like 'Sternenbrot', 'Sternenwein' etc. and mentions sound images which change everyday reality into a mystic visionary sphere (1956: 25), but does not cite specific examples from the poetry to prove his point.

Thus, his final evaluation does not rise beyond the cliché-level and remains unconvincing: "Bergengruens Verse weisen sich als echte Dichtungen aus, angefacht aus magischem Odem und entzündet aus innerem Feuer" (1956: 27).

Elizabeth Sobota's extensive introduction to Bergengruen's work (1962) once again emphasizes symbolic leitmotifs. She incorporates Bergengruen's prose works, biographical statements and poetic examples to explicate, for instance, the symbol of 'Höhlung' (1962: 64). With great meticulousnous the meaning is extended from the feminine womb and mother earth to that of the fertility of water as a principle of all life. Even though the spiritual aspect of water is shortly mentioned, the rich dimensionality of purification, renewal and salvation through Christ as the River of Life and

source of Living Waters, is not given its deeply ingrained importance which Bergengruen's poetry clearly reveals. This is probably due to the fact that the sectionalistic symbolic approach does not unfold and reveal the full scope of textual possibilities.

Thus, for instance, the 'heile Welt' - motif is discussed and portrayed thematically. The point is made by means of content-proofs from 'Die heile Welt' (Bergengruen, 1962: 94) and the main character, Hahn's insight into the correctness of the world in 'Das Feuerzeichen' (1949), by which examples the conclusion of a 'Neue Geborgenheit' in Bergengruen's work is reached.

Her conclusion is largely sound, but no where does Sobota concern herself with anything more than themes, symbols and literary content proofs.

In her chapter 'Bemerkungen zum Stil', Sobota quotes Bergengruen's statement, "dass jeder Stoff und jedes Werk ... ihr eigenes Stilgesetz haben ..." (1962: 159). Then she endeavours to expound the techniques of various prose works with regard to, for instance, the use of humour, comic situations, stylistic peculiarities, and comes to the conclusion, "dass für Bergengruen Inhalt und Form von vornherein und wesentlich eine grosse Einheit bilden" (1962: 191). Yet, there is little integrated proof of this statement from the extensive discussion of his prose works and none at all of his poetry.

Bänziger (1950: 26/27) acknowledges the inter-relation of lingual mechanics and the content, but makes no more of the integration than a few general pointers: the heavy head-rhymes which destroy all harmony in the poem 'Gegen alle Galligkeit' (1958: 175) and the repetitive alliteration that seems to have an excorcising effect. And yet, Bänziger's concern always returns to the large variety of metaphorical images in Bergengruen's poetry, and makes much of, for instance, the symbolic intricacies of the necklace-symbol in 'Mit einer Halskette' (1958: 18/19), which reminds one of the earth's orb, of world domination and perfection, but also of the links in a chain, signifying the need for union.

Although Bänziger superficially treats the wider connotation of the lingual aspect, he nevertheless concludes that Bergengruen has preserved "die Unschuld der Sprache in seltener Reinheit" and that the scattered diversity (he does not say of what) has been contained "aus dem Glauben an eine Bindung, die zugleich Erlösung ist" (1950: 37).

Such a statement, that the diversified variety of Bergengruen's poetry is held in check by the belief in coherence, is a literary impossibility, as only the coherent unity of concrete poetic expression has literary value and not the act of faith as such.

It thus seems as if Bergengruen's poetic and prose works have become stagnated in certain traditional pre-suppositional opinions and accepted analytic varieties. It is on but rare occasions, that the concrete poetic texts as such are examined and evaluated for what they are and not for what they traditionally are expected to be.

Such a rare but encouraging contribution is an interpretative article on 'Die heile Welt' by Lucie Sandrock (1953), in which an effort is made at integrated analysis, where the text is allowed to speak for itself through form and content which complement and extend each other. Here, the poetic technicalities open up the concealed meaning and the symbolic expression attains emphasis and enrichment through the style. Through such analysis, Bergengruen's creative work is revealed in and from the text - and it is not necessary to resort to biographical or thematic enlightenment.

Sandrock begins her analysis of the poem 'Die Wolken' (1962: 199) with an unfolding process of the text by means of poetic technicalities. Thus, the cloud formations are correlated with the various moods of nature, underscored by the onomatopoeic use of sound in the verbs of stanza 2. She points out how the rhythm intensifies the effect of the images and varies with the content-quality of the poem.

The fragility of colour and the accumulation of substantives (stanza 5) are expressive of the superlative beauty of the clouds. The inter-mingling movement of the cloud pictures, is revealed by means of the correlative effect of the copula 'und', the interplay of light and dark vowel sounds

and in the peaceful retardation of the lingual movement, to represent the slow but sure metamorphosis of colour and shape in the clouds.

Amid this joyous riot of form, colour and movement, Sandrock isolates the word 'law' and its apparently erroneous position in the context. She points out how this lawfulness, even in the play of creation, opens up a new perspective of order. This order does not constrain nor disturb, but prevents dissolvement of the parts; it lends the content a depth dimensionality and the aesthetic artistry its consummation. Finally, with subtle insight, Sandrock only suggests the presence of the Creator behind the glory of nature, thus completing the total image of the divine order of creation.

In her analysis she has therefore proceeded by means of sound and structural analysis, from the concrete description of natural phenomena, to a deepened insight into the order of creation and a pervasive knowledge of God as Creator of heaven and earth.

The four other poems discussed in the article, are analysed less from a concentratedly technical point of view, than in developmental thought lines across the 'Gehalt'-substance of the poems, showing another interpretative procedure.

Through associative analogies, structural patterns and the occasional mention of the poetically formative aspects, she progresses from the visible to the trancendental world. Only after concluding her textual analysis, does she quote a supportive statement by Bergengruen, which effectively emphasizes the 'heile Welt' amid a confused and convulsed contemporary world. This was the aim she set out to achieve.

And yet, no specific system of analysis, nor structural foundation can be deduced from Sandrock's interpretation. The comparative success of this eclectical approach seems to rely on the poetic sensitivity of the individual only, and must therefore prove unreliable as an integrated analytical methodology. It has also failed to open up the poem fully. In spite of the privilege of the critic to approach the text from a pre-selected angle, the critic must also eventually arrive at an analysis of the whole work. If he fails to achieve such a totality, the work will remain unopened in its full potentiality. In such a case the critic cannot be in a position to express a positive evaluatory opinion on a work of

art, or on the other hand,may he negatively judge and criticise that which has not been fully unfolded, as pointed out above.

1.3 QUEST

The necessity of an integrated structural approach, which will open up, analyse and evaluate poetry in general, and Bergengruen's poetry in particular, in its full multi-dimensional and coherent possibilities, is thus evident.

It is clear that, not only do the partialistic points of view require complementing and completion, but also a positive interpretative direction as utilized by Sandrock, demands the exhaustive, formative discipline of a methodology, which will penetrate the text totality. Only on the basis of a complete modal scale, can the explicit techno-formative aspects as well as the implicit symbolic dimensionality of the text, be comprehensively examined and revealed. The inherent ethos will be reflected when the integral poetic unity, constituted by form and content, is manifested.

Thus, if a methodology departs from a specifically Christian point of view, it is not only better equipped to discover the inherent religious commitment of a work of art, but also has a duty to reveal a "secularly spirited contemporary literature" (Seerveld, 1977: 117). This is essential, in order to show up the surface-level Christian quality of a work of art, which may appear evident through the title, language or even symbolic representation, and distinguishing it from the concretized ethos (refer to Rilke's 'Kreuzigung' 5.9.1).

The Christian vision is an integrated and comprehensive one, including all of reality, whether secular or spiritual. But even more important is the integrality of this world and the next, envisioned and permeated by the eschatological future.

As a true Christian world and life view should be a fully integrated one, the literary manifestation of this perspective must also be reflected in the integrated, objectified ethos in the text.

Thus, I assume, this integrated approach, based on a Christian world view, will be able to unlock the coherent totality of the poem within its integrated context, methodically endeavouring an "explication de textes" (Maatje, 1974: 46), whereby the text unfolds itself.

2. A CHRISTIAN WORLD VIEW

2.1 ROOTS OF AN INTEGRATED CHRISTIAN APPROACH

In order to understand the contribution of the Reformed world-and-life view to the development of the ideal of a Christian philosophy and a Christian science, as well as the Calvinistic idea of the intimate inter-relation between religious and scientific knowledge, a short flashback of the revival in the Netherlands, will be helpful for the comprehension of the subsequent influences in the Netherlands, the United States of America and South Africa. In 1793 when William V was overthrown with French assistance, the revolution brought into being the reorganization in state, church and education, and caused secularization to pervade social life. Dutch nationalism was reflected in literature, and a religious revival movement wished to counter the liberalistic spirit of the times. This two-fold movement involving the arts and politics, resulted in a secession from the state church, the Nederlansche Hervormde Kerk in 1834, and the founding of a separated Christian Reformed Church (Christelijke Gereformeerde Kerk), which was also opposed to the current Anabaptist focus on personal piety and individual piety.

Because of discrimination and persecution of the separatist group, many followers emigrated to South Africa and Michigan in the United States of America, where they founded their own Christian Reformed churches. Groen van Prinsterer, who was the leader of the political group which shared responsibility for the religious secession of 1834, gave the earliest systematic account of the Anti-revolutionary principles. This theoretical basis was expounded by Groen van Prinsterer in his major work, "Unbelief and Revolution", in which he argued that unbelief inevitably leads to revolution and social disintegration. For him social conditions and religious beliefs reciprocally influence each other, and he urged Christians to continue testing their ideas, to determine whether they remain true to the Gospel or have been influenced by the atheistic spirit of the revolution (Hexham, 1975: 20).

Van Prinsterer even considered the freedom to criticize the state, permissable on the condition that it remained a freedom within the Law of God.

Thus he urged Christians to withstand the corrosive influence of revolutionary thought by means of their allegiance to the Scriptures. Realizing the struggle of the Christian community to preserve their religion, he emphasized the close relationship between the Gospel and all areas of life.

He suggested the development of Christian theories of politics and education, and championed the establishment of Christian schools in Christian communities, in order to protect children from liberal, revolutionary influences.

After Groen van Prinsterer's death in 1876, Abraham Kuyper vigorously pursued the policy of revitalizing Dutch Calvinism, especially in the field of politics and education. He strengthened and popularized the Anti-revolutionary movement, which had developed under the guidance of Groen van Prinsterer, and based his contributions to this ideology, on the traditional Calvinistic doctrine of the sovereignity of God. On this foundation he could justify the Anti-revolutionary movement's social and political actions among Calvinists.

Thus he broadened the belief about individual salvation, to a "redemptive fact that embraces the whole of creation" (Hexham, 1975:24). Apart from Kuyper's contribution to politics in general,his main scientific contribution was in the field of theology and specifically in Dogmatics (Botha 1976:249).

In order to understand how Kuyper integrated science and his interpretation of Calvinistic principles, it is necessary to note that for Kuyper, Calvinism was an all-embracing world-and-life view and that this view of the world, which includes nature, was intimately related to the fundamental relationship of man to God (Kuyper, 1976:72 and 24). According to him 'Religion' did not exclude a single aspect of life, and should be of such a nature that it must lay hold upon our whole existence (Dooyeweerd, 1953, Vo I:515).

Instead of the current convictions of Anglo-Saxon Calvinism with Spurgeon as its main voice, claiming that service to God meant the soteriological aspect of the salvation of souls, Kuyper emphasized the Lordship of Christ in every area of life. Kuyper pleaded for an integrated way of life which enveloped the whole man, instead of the worship of Christ on a spiritual level only.

The Scriptures had to serve as a light by which to examine the lives and actions of Christians. Kuyper thus called for a continued reformation of the whole of life and not simply a momentary revival (Hexham, 1975:26). Life was viewed as a religious totality.

And this total life, includes science, philosophy and theoretical thought and implies that no facet of human existence can be considered indifferent to religion.

According to Dooyeweerd, Professor of Law and significant contributor to the development of a Christian philosophy, author of 'A new critique of theoretical thought', Kuyper's major scriptural conception, is his insight that all science is rooted in faith (Kuyper, 1976:131). Even more fundamental to the construction of a Christian philosophy, is Kuyper's conception of the cosmic significance of Christ's redemptive work. For Kuyper the exclusive worship of Christ, without God the Father and creator, was dualism (Dooyeweerd, 1953, Vol I:154 & 155). He stresses the fact that a conception of Christ as a saviour only and of no cosmological significance, tends toward the dualistic.

The teaching of the Scriptures extends the work of redemption beyond the limits of individual souls, to that of the world and the restoration of the entire cosmos (Kuyper, 1976:62).

The central theme of Kuyper's theology is the absolute authority of the Scriptures as the only and main principle of theology, and his theological conceptions were foundational to his central convictions that all spheres of life were subject to the Lordship of Christ.

Thus,in the field of science, Kuyper did not accept a dichotomy between faith and science, but like Dooyeweerd believed that "a radical Christian philosophy can only develop in the line of Calvin's religious starting-point" (Dooyeweerd, 1953, Vol I:515).

According to Kuyper, Calvinism as a way of life, must depart from a special significance of man's relationship to God. This religious root of human existence manifests itself in all man's life and activities and this root is determined by the relationship of faith between man and God.

With this conception of the human heart in its relationship to God through Jesus Christ, as the common source from which the issues of life spring, Kuyper posited one of the major starting points of Dooyeweerd's Calvinistic philosophy which developed in the first half of this century (Botha, 1976: 253).

2.2 BASIC ASSUMPTIONS OF A REFORMATIONAL WORLD VIEW

2.2.1 The Word of God

A basic point of departure of these reformational doctrines, formulated by Kuyper, is that, the world in which we live, can only be fully understood in the light of God's Word. It is the life-root of man and the final norm by which man must live. The Word of God is revealed to man in the inscripturated Word, the Bible : the creative Word or the law-order for creation, and the incarnate Word, Jesus Christ, the Redeemer of all creation. In Timothy 3,16, the Scriptures are seen as the rule of law for life, they are structure and directives of God to man and creation: " All Scripture is inspired by God and is useful for teaching (the faith) ... for resetting the direction of man's life and training him to good living. The Scriptures are the comprehensive equipment for the man of God and fit him fully for all branches of work". The Scriptures give guidance and direction to our daily lives; they explicate the principle outlines of a confessional vision which are to obediently reflect the will of God for every area of life.

If and when man accepts the Word of God, in its full cosmic scope, and is filled with the spirit, then man will manifest this new creatureliness, which is a new heartedness, in visible commitment. The authority of the Scriptures will becomes explicit in a confession of the Lordship of Christ, who becomes the integrating force in life. Such avowal of faith will then be developed into a world and life view, a Christ-centred ethos, which will lead man, influence him and shed light on all aspects of life.

The Word in the flesh, incarnate in Christ, was a two-fold redemptive act: atonement to redeem man, which is known as the soteriological dimension of redemption and the cosmic dimension of redemption, in which all of creation was redeemed and reconciled with God (Col. I:13-20).

The central perspective of the Scriptures is the redemptive, and as such, Olthuis (1975:4) sees the Old and New Testaments and Jesus Christ, our Redeemer and Lord, as special redemptive revelations of this Word for salvation.

In the tradition of Groen van Prinsterer and Kuyper, the reformational 'third way' with its affirmation of the authority of the Bible, placed God's sovereignty in a redemptive relationship with the theology of creation, allowing man to glory in the world which God had made (Hexham 1975:24). Thus the Word of God in its 'primary meaning' (Olthuis 1975:4), refers to the expression of God's will with regard to creation. God created the heavens and the earth; they were brought forth by the Word of God and thus creation breathes the spirit of God and reveals the creator in creaturely ways (Olthuis nd. 23). While it is in the essence of creation to be revelatory of God, it is the obedient response of all creation to God, that is the fulfilment of God's intention for creation.

The existence of creation has no other purpose than its relation, its directionality and its response to God (Romans II, 36). In this creation man was the crown and was given dominion and power over the earth, which he had to cultivate, care for and enjoy. All things on earth, in the seas, in the air were given to man to rule and subdue (Genesis I,28). But at the same time, man, to whom all things belonged, in turn belonged to God (I Cor. 3: 22 and 23). To be a creature is to be subject to the Word of God and requires a continuing response, an obedience to the will of the Lord. The question now arises as to the manner of man's response and knowledge of the will of God. God created the universe, set in a particular order and man was structured into this order and law. Because God found creation good and so too, man, creation was the image of a harmonious relationship between God and creation, and God and man. Thus man can never be a separate world from God, nor can creation or part of it, ever be autonomous. The Word of God orders, structures and continues to uphold creation, and thus reality (which includes poetry) is ordered or structured. Certain constant structures are typical for human life, and for creation in general, thus they display a universal, fixed and constant character. These structures are evident everywhere and at all times. Such a structural normlaw is thus, in reality, the criterion whereby man can identify and recognize things.

The structural laws are like an architectural plan and must be obeyed and responded to. The peculiarity of reality is, that these structures or norms, are only revealed and recognized when they have found concrete form in reality itself. In other words we know the structures and laws for God's creation from the created subjects.

This thesis is underpinned by the teachings of Scripture which are explicit about the revelation of God in his creation (Ps. 33:6-9 and Ps. 148:8).

This law is the boundary between God and cosmos, but it is also the bond, the sign of God's faithfulness to reality. And reality only exists by the laws of God: for instance, language can only be spoken according to semantic and other laws given by God.

Romans II:36, 'For from him and through him and to him are all things", states the dependence of all things on God, and also means an acknowledgement of this dependence by means of service to God. Life means to live in harmony, to walk and act in accordance with the laws which God laid down for human existence (Botha 1980:19).

If it is thus posited that man is called to live in accordance with the law of God, then it implies the obedience of the law of God in the central religious sense,[1] but also in the large diversity of ways of existence of the law of creation (Botha 1980:12).

The Word of God is a unified diversity. The great variety of creatures exist in a related order, in an interdependence in which each plays its specific part. And yet the diversity of creatures displays a coherence. In its diversity, creation reveals that it is a unity under the one Word (Malcolm, 1978:7). But the coherence depends upon each creature playing its peculiar

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1) The central religious law, which is manifested in the 10 commandments, is refracted into a diversity of laws for concrete reality and human existence.

The central religious sense of the law, which regulates man's central heart commitment, and the diversity of spheres, expressed via beliefs, cultic worship, the arts, politics, economics etc., is the central focus and its centrifugal embodiment and the basis of this philosophy's distinction between the creational law and modal laws.

part. And thus God's order for existence gives the possibility for life in its rich diversity. There is therefore no danger of a static creation, as each creature responds according to its nature, in obedience to the great diversity of words which structure the unity and diversity of all creational existence (Olthuis, nd. 21). Although it is difficult, if not impossible, to prove the existence of a universal order for life, to others who adhere to a different world-view, it is only the science of a creative order, which will give an existentially satisfactory answer and provide an adequate understanding of the fundamental human situation (Olthuis, nd.:18).

Man is created in God's image and called to fulfil a mission and a duty in this world (Genesis I:27, 28). He has a commission to respond to the Word of God and to obey His will; also to reflect the Glory of God in reality.

It is precisely in this relationship of dependence and trust, that man responds to his Lord, by imaging Him and thus fulfilling His will, bringing praise and glory to his Maker.

Sin came into the world through man's disobedience and a break resulted between God and man, man and fellowman and man and nature -- and so through the whole of life and creation. Sin darkened man's vision and thus he could only be a dim reflection of the Glory of God. Man looked through a glass darkly, and at a world broken, "subjected to frustration ... but ... in hope that the creation itself will be liberated from its bondage to decay and brought into the glorious freedom of the children of God " (Rom. 8:20, 21).

In His redemptive act God in Christ, healed reality and once again integrated everything under His rule and man to the service of His Kingdom (Col. I; Hebr. I; Eph. I).

Man once more experienced life as meaningful in its wholeness, by fearing God and doing His will (Ecclesiastes 12:13 : "... here is the conclusion of the matter: Fear God and keep his commandments, for this is the whole duty of man").

The crucial question for men of all times has been the commandment to keep God's laws. When the fall dulled mankind's understanding of the Word, God's Word also came to man Inscripturated and Incarnated (Olthuis, 1976b: 10).

The Scriptures re-published the Word in a creaturely fashion (Olthuis, 1976b: 11), enlightening man on the nature of man, of life, the task of man, knowledge of God and His laws etc. Man's duty was to know and obey God and this he could only do by means of the obedience to the light of the Scriptures and the Spirit that lead him. In this reformational philosophical approach, the Bible is the only firm and sure directive on how to live; thus knowledge of the Word is fundamental for a Christian to fulfil his mission, especially as man can only know himself in knowing God.

Knowlegde of God is given to man through the written Word of the Scriptures, the Word made flesh in Jesus Christ, and God's revelation in creation. Only when man knows the incarnate Word of God in faith, can he see the world in which he lives in the right perspective (Hebrews II:3). It is only when faith opens up life and its many activities, that man is on the way to stability, wholeness and a life of integration. Knowing that God's Word holds for all of life, men as servant-rulers are empowered in the Spirit to further search out God's will for life in all dimensions and situations.

God also reveals himself in his creation. Romans I:20 explicitely states the imaging character of creation: "For since the creation of the world God's invisible qualities - his eternal power and divine nature - have been clearly seen, being understood from what has been made, so that men are without excuse".

It is therefore the task of man to unfold the possibilities which God has structured into creation, in order to glorify His name. In order to discuss the task and duty of man more fully, it is necessary to examine the religious relationship between man and God.

2.2.2 The covenant

In Jeremiah II, the prophet relates the terms of the covenant which God made with the people of Israel: "Obey me and do everything I command you and you will be my people, and I will be your God". This covenant was a community relationship, a bond between God and the whole man and the whole of creation. This covenant, also signified as the religion of man, indicated the totality of human life in its relationship to God. In this covenant, man is called to be a co-worker with God, called to proclaim the Kingdom of God in anticipation of the coming of the eschaton. Already in the Old Testament-convenetal

relationship, hardly any facet of human life was excluded -- neither economy, agriculture, justice, education nor any aspect of life -- from the relationship between God and His creatures. Even at that time, the whole of human life had to be sanctified, and not simply those aspects which concerned cultic ritual and sacrifice. It is thus important that Religion is an all-encompassing life-situation, of which divine worship and devotional exercises, form only part of the fact that all of life is religion, and service to God. The reformational Christian vision stresses the need of a view of religion which recognizes the religious dimension as an integral part of a total life-response to God, and not simply an additional, extra-ordinary way of looking at things (Olthuis, nd.: 3).

The New Testament should be seen as a continuation of the old. In Acts I:8 the disciples are called by the Lord to be witnesses of the joyous message of salvation. Furthermore, man is to share in the process of reconciliation of which Paul speaks in Collosians I:20.

2.2.3 The confessional vision

It is clear that when man confesses to the Word of God in Christ and is heart-committed to Christ, he lives in an integrated convenental relationship with the Lord. Such commitment will, both explicitly and implicitly, be developed into a confessional vision, which will be an expression of the religious direction of the heart of man. According to Olthuis (nd.:4), the quest for certainty is a commor human experience. Man needs to commit himself and it is precisely this certitudinal aspect, that gives a feeling of safety, unity and purpose to human beings. It touches upon fundamental questions like the relation of man and God, the meaning of life, the concept of God etc. In a pervasive manner it interpenetrates all dimensions of existence, giving ordinary experience a depth-level dimension (Olthuis nd.:4). For Olthuis this certitudinal dimension has the function of unfolding, as well as grounding life in ultimate certainty. Once man has a certainty anchor, he is committed and must make a decisive stand, which will give direction and meaning to his life.

When this certainty is confessed, it plays an integrating and leading part in life and experience. This grounding and integrating quality is then crystallized into a vision and a way of life. With the assistance of a vision,

we perceive life with 'visionary' eyes and things fall into place; we have criteria to guide us and we feel a sense of security. The vision becomes a framework by which reality in its experiential and fundamental dimensions, can be interpreted, valued and integrated. It gives us a perspective of life which is determined by our heart-commitment, and inner attitude of life which Troost calls the ethos (Troost, 1970/1971).

This vision is then related to life itself and it becomes manifest in articulated words and deeds, when the ethos expresses itself in an external ethos-style of life.

Because of this ethos, human life achieves a certain visible form, which is revealed in the existence of the individual, but also in a group, community or a culture.

2.2.4 Man's responsible task

With such a totalitarian vision, which is concentrated in the heart of man, man is called to covenant-partner service. He is impelled to further investigate creation in all its many dimensions of economy, language, history, the arts etc.

In other words, man as co-worker of God (Gen. I:28), has a cultivating task within God's creation which he has to fulfil in obedience to God's Word.

Creation, which is not yet fully developed, is waiting to be opened up by the responsive activity of man. This 'foundational commission' (Malcolm, 1978:16), entails an involvement of cultivation, unfolding and form-giving of creation's structure -- and this is man's responsible share in what we call culture (Roper, 1979:3).

In this cultural task, every science is possible and deals with one or more dimension of the Word of God. It is the Word of God that is the structuring-directing condition for creation (Olthuis, 1975:10), and even if man's implementation of God's Word is fallible and open to correction, it unfolds the meaning of God's Word, if it is a faithful reflection.

Olthuis (1975:10) points out that the two-directional interaction between the

unfolding and the understanding of the Word of God, effects a deepended insight into the unity of life and the relevance of the Scriptures for life and creation.

The Scriptures become relevant for life, they give direction to our thoughts and actions, and reveal the excitement and seriousness of our task as image-bearers with a confessional vision, who "continue to work out (our) salvation with fear and trembling ..." (Phil. 2:12, 13). Such a confessional vision provides a canon of values and a basis of human action for life; it is decisive in the shaping of personal identity and is incarnated in a way of life. It usually "acquires explication, unfolding, deepening and application as the universal order for life in theoretic cosmologies and anthropologies" (Olthuis, nd.: 9, 10).

3. THE PHILOSOPHY OF THE COSMONOMIC IDEA

3.1 DOOYEWEERD'S DEVELOPMENT OF A CHRISTIAN PHILOSOPHY

"The significance of Dooyeweerd lies in his contribution to the development of the Christian philosophy that is biblically directed and orientated not only to the needs and data of the special sciences, but also to the passing issues of the 20th century" (Zylstra, 1975:15).

An appreciation and assessment of the significance of the Dooyeweerdian Cosmonomic Idea, calls for some insight into the fundamental principles and premises which constitute the philosophy.

Although Dooyeweerd admitted to have been strongly influenced by Neo-Kantian philosophy and later, by the phenomenology of Husserl, the "great turning point" in his philosophical thinking was brought about by the "Discovery of the religious root of thought itself" (Dooyeweerd, 1953: Vol. I.v.). He came to realize the unacceptablity of the Kantian view of the self-sufficiency of human reason and the impossibility of the subsequent efforts to bring about a synthesis between Christian and non-Christian philosophies. This realization resulted from the most important premise of the philosophy, which lay in the assumption that realtiy is created by God whose will is sovereign and redeeming law for reality (Zylstra, 1975:31).

It is clear that such a point of departure was a radical break with the philosophical view of reality which is rooted in the immanence-standpoint (Dooyeweerd, 1953. Vol. I. Foreword. vi.).

Confronted with the religious root of all creation, which owes its ordered character to the Word of God, Dooyeweerd realized that the whole of temporal cosmos had to be seen in the relation, which Kuyper had explicated in his 'Stone lectures' (1976:70), when, in answer to the question, what the Calvinist meant by his conception of the ordinances, Kuyper gave the following clear explanation: "Nothing less than the firmly rooted conviction that all life has first been in the thoughts of God, before it came to be realized in creation. Hence all created life necessarily bears in itself, a law for its existance, instituted by God himself. There is not life outside us in Nature, without such divine ordinances - ordinances which are called the

laws of Nature -, not laws originating from Nature, but laws imposed upon Nature".

Botha points out that Dooyeweerd's intention was therefore not to contrast philosophies, with or without religious presuppositions, but to prove that all philosophies are rooted in pre-suppositions of a religious nature (Botha, 1976: 251). Dooyeweerd states that: "... the concentric direction in theoretical thought must be of religious origin. It must be of religious origin, even though it always remains theoretical in character. It springs from the tendency to the origin in the centre of human existence" (Dooyeweerd, 1953, Vol. I: 59).

To him philosophy by its very nature, is a religiously determined act, and thus it is not only Christian philosophy which is religiously founded, but all philosophical and scientific endeavours are determined by underlying religious motives (see Dooyeweerd, 1953, Vol. I:21).

Although Dooyeweerd's predecessors, Kuyper and Bavinck, did not develop their fundamental principles into a coherent system, they greatly influenced Dooyeweerd's task to formulate a distinctive Christian philosophy. Certain Kuyperian conceptions were foundational as valuable contributions in this respect. The sovereinty of God as a scriptural principle, was one such conception: "First stands the confession of the absolute Sovereignty of the Triune God: for of Him and unto Him are all things" (Kuyper, 1976:46),. as well as the central significance of the heart of man as the religious root of human life. The scriptural truth of Romans II,36, is formulated philosophically by Dooyeweerd in his conception that all of reality is meaning (Dooyeweerd, 1953, Vol. I:97), or that 'meaning' is the mode of existence of all reality.

The fundamental principle of the universal sovereignty of God, who has structured ordinances for all spheres of His creation, was developed into one of the most important concepts of Kuyper's philosophy, namely the idea of sphere sovereignty as a creational principle: " Everything that has been created was, in its creation, furnished by God with an unchangeable law of its existence. And because God has fully ordained such laws and ordinances for all life (.....) God is present in all life (.....) and no sphere of human life is conceivable in which religion does not maintain its demands

that God shall be praised, that God's ordinances shall be observed, and that every 'labora' shall be permeated with its 'ora' in fervent and ceaseless prayer" (Kuyper, 1976:53). This meant that God has given every sphere of life and society, its own peculiar laws which govern its action and, which have to be obeyed.

The essential idea of Dooyeweerd's philosophy of law, was later developed in conjunction with Kuyper's basic conception of God's law as the boundary between God and His creatures. God's law constitutes all laws which govern creation and all creatures are subject to these laws. This was one of the main assertions, upon which the Cosmonomic Idea developed the whole philosophy system of the modal and individual law structures which hold for reality (Botha, 1976:249).

Each system of philosophy is directed by an apriori conception of the origin and totality of meaning of the cosmic order. Dooyeweerd finds the content of his Cosmonomic Idea (literally meaning the idea of the laws governing the cosmos) in the "central motive of Christian religion", which is creation, the fall and redemption through Jesus Christ (Dooyeweerd, 1953, Vol. I:95).

The Archimedian point, the vantage point from which everything can, in principle be seen in true perspective, is found in Christ. Dooyeweerd describes it as: "This fixed point from which alone, in the course of philosophical thought, we are able to form the idea of the totality of meaning ... However, if we have found this Archimedean point, our selfhood makes the discovery that the view of totality is not possible apart from a view of the origin..." (1953, Vol. I:8).

For Dooyeweerd, this is the position 'in Christ' of the believer (Wolters, 1975:347). In other words, the heart of man, which is the root of all human existence, forms the Archimedean point of Dooyeweerd's philosophy. In scriptural term, the heart is seen as the centre of life, which determines God's relation to man.

3.2 THE PHILOSOPHY OF THE COSMONOMIC LAW-IDEA

The salient principles in the development of a specific Christian philosophy have been mentioned. The structure of Dooyeweerd's philosophy of the Cosmonomic Idea now requires further explication.

All of the cosmos, which includes mankind, is ruled by the structural law-order of creation. Temporal reality comprises innumerable individuality structures; concrete, whole entities or events, which have special qualities, distinguishing each from every other individuality structure.

Each concrete entity, functions in 15 modes of expression which determine and restrict the way in which inanimate nature, animals and man will behave. Not only does each individuality structure in temporal reality display 15 aspects, but each of the modalities mirrors all other modalities. While there is for instance, an aesthetic analogy in the logical, lingual and social modalities, the aestethic in turn, also contains all other aspects, which means that every aspect reflects something of the 14 other modalities.

The cosmic variety of aspects has an accepted and unchangeable order, which must be theoretically analysed by man. Dooyeweerd has systematized the world order in a certain structural pattern in which the earlier modalities (eg. from the numerical) refer to the later aspects by means of analogies called anticipations. The higher modalities again refer back to the lower ones by means of analogies called retrocipations. For example, the spatial aspect has a meaning nuclues of continuous extention. This is the original quality which identifies space. And yet, there are analogies of space in all the other aspects, for instance, 'Lebensraum' as jural space; claustrophobia as psychic space etc. Each modal aspect has an irreducible distinctiveness which gives it a sovereignty in its own sphere but, at the same time, shares a mutual relationship with all the other modes, by means of the anticipatory and retrocipatory analogies. A 'multi-sided coherence' (Kalsbeek 1975:71), also called sphere-universality, thus exists between the different modal aspects. These aspects express the manner in which they are experienced

While the individuality structures are concrete 'whats', to which the modalities express the 'how', these aspects are never self-sufficient but function only as facets of concrete entities. In principle, an individuality structure

functions in every modality; but sometimes, as in the case of a plant, it functions as a subject only in the first five aspects, after which it can only act as an object to the human being. Only man has subject-functions in all the aspects.

Each individuality structure has one aspect which characterizes the entity; for instance, any work of art has an aesthetic structure and is therefore qualified by the aspect of harmony; so too, each modal function is not reducible to any other aspect. It can be distinguished from other meaning aspects by a typical activity, an element that guarantees the maintenance of the sphere sovereignty in each modality. Thus the biotic aspect has vitality as the meaning-nucleus; the historical has formative control as its kernel, and the lingual has the nature of symbolical meaning.

Each aspect is thus qualified by a nucleus, which is the irreducible kernel of that particular aspect. All other analogies nevertheless, share this meaning nucleus in a mutual coherence, giving rise to a unity-in-variety. Because of this 'given' coherence of the cosmos, man as part of reality, also has a general awareness of the modal aspects. Intuitively, man is conscious of norms because he shares this reality. This awareness is an implicit 'feel' for the total experience which can only be articulated explicitly and thus become 'know-able' through the analytic distinction.

Modal laws can be divided into two categories: natural laws, which are laws for the pre-logical aspects (arithmetic to psychic) which function without human recognition: in other words, things, plants, and animals (man to a certain extent), cannot disobey them. The second category, is for the logical and post-logical aspects: the so-called normlaws. Although the laws require human recognition, their non-observance would in no way lessen the existence and law-fulness of the laws. Recognition of these laws always takes place -- whether in obedience or violation, for instance: justice and injustice or faithfulness (troth) and unfaithfulness. Yet man is only free to disobey laws within the limits, determined by the norm-law. But the norm-laws do not simply demand recognition; such acknowledgement must be followed by positivation and formulation into positive laws and norms. In order to be binding and valid, the positivation and these norm-laws always need to be counter-checked as it were, to the law-order itself. In fact, the presence of this control-connection, prevents the concretization from ever distanciating itself fully from the law-order. The norm-law thus

always remains binding and in force -- even if tenuously.

Positivation is a specifically human act. To James Olthuis (1968:186) a "subject in his law-bound condition cannot resist positivation" and failure to do so, is conscious disobedience. Olthuis emphasizes that the glory of man's task is, that he is called to open up the meaning of creation. Man is free to do so and yet, has the responsibility, which requires him to fulfil his duty. To Olthuis (1968:186), this exciting task is highlighted in the process of positivation.

As any kind of theoretical analysis of an individuality structure must begin with the structure of all modal aspects, before one can understand the unified structure of the concrete entity as a whole, (Kalsbeek, 1975:43) our poetic analysis will follow the same principle and pattern. The first, careful consideration should be given to an understanding of each modal aspect -- beginning from the arithmetic or the lowest aspect. The modalities are always aspects of a concrete entity and, for theoretical purposes, such modal aspects are also separate, abstracted out of the concrete coherence of an entity. In order to distinguish different modalities which are to be analysed in theory, they must be abstracted from the continuity of concrete temporal reality (Troost, 1970:57). But in the complete reality of our temporal lives, we experience things in their concreteness; we live reality in the continual relation of things without explicit consciousness of the separate aspects and structures. It needs to be emphasized that a concrete individuality structure is never simply the sum total of the various separate functions. The structure in all its facets, like a total plan of architecture, forms the integral whole. The form-totality is a unity-in-diversity and yet is more than the individual parts.

Dooyeweerd's philosophy of the Cosmonomic Idea forms the basis of my analysis. Upon his analytical distinctions of the modalities, Troost (1970/1971), Rookmaaker (1946), and Seerveld (n.d. (a) and 1977) have developed their modifications, which I propose to implement and modify in my thesis.

Although we have noticed the abstract character of the aspects, each modality possesses a certain overruling 'eigen-aard-igheid' (Troost, 1970:34), a typifying central moment, peculiar to a specific modality and not to be interchanged or mistaken for another. Thus, the meaning nucleus of the arithmetic aspect is number or separate quantity, which Rookmaaker and Seerveld develop

to a concept of unity-in-variety when applied to aesthetic entities.

Each modality is subject to either natural-and/or norm-laws. As already shown, norm-laws must be positivized and formulated into positive laws. This act of making a norm valid by means of concretization, is the task of man as "human acknowledgement is the law-ordained means by which such laws are subjectively realized and effectuated" (Olthuis, 1968:184). And yet, in order to concretize, man needs to identify certain "law-conformities" (Olthuis, 1968:185) through experience and thus gain insight into the inner mechanics of such laws. Only then will one be able to positivize 'positive' laws. It must be stressed that such laws can, and should be revised, as the concretization is the indirect and individual actualization of a structural law and thus never irrevocably fixed.

As Olthuis points out description and valuation already are subjective acts and so too, the process of positivation. Thus he sees positivation as the last phase of a series of descriptions and evaluations and on the "basis of knowledge gained in valuation-description, one decides to concretize a positive law" (Olthuis, 1968:194). 'How' one evaluates and positivizes, finally depends on the central direction which is found in man's heart and which directs man's existential life. The validity of human evaluation, depends on its agreement with the law-order, and this soundness of one's evaluation depends on being rightly directed.

Man is called to subdue the earth and have dominion over it. This command includes the task of opening-up creation, of unlocking that which is still closed. Yet, nothing can be opened up which was not already given at the creation. Such explication is thus a disclosure of latent qualities already present in the cosmos.

Man cannot add or unfold what is not already there, nor can he ignore and violate what is a creational given. Although normative laws can be transgressed, man will discover from experience, that infringement of the law would result in disharmony in cultural life (Dooyeweerd, 1963). It would thus be necessary to give positive form to the normative principles expressing the inner nature of each sphere. This opening process must progress according to the inner nature of the various cultural realms; for example, the unfolding of an artwork will take place under guidance of aesthetic norms. Dooyeweerd stresses that the direction of the cultural

disclosure is ultimately determined in time by the faith of the guiding cultural forces.[1)]

Thus, at the time of National-Socialistic rule in the Third Reich, culture was guided by the priority of state and nationalism, therefore all aspects of life were influenced by the ideology of 'Blut und Boden'. The faith aspect motivated by the religious ground motive, engaged in the process of unfolding creation, is thus of the first importance, as it determines the centre and direction of the opening process of culture. This positivation and implementation of all normative principles in human life, of the meaning nuclei of the modal aspects into practical qualities to be used in an art work, and here more specifically of poetry, is the endeavour of this analysis.

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1) 'Want in laaste instantie wordt heel de richting welke het ontsluitingsproces der cultuur vertoont, in de tijd bepaald door het geloof der leidende cultuurmachten'. Dooyeweerd, 1963:86.

4. HYPOTHESIS: THE CHRISTIAN ETHOS

My hypothesis is that the Christian ethos, which is the visible manifestation of the union with Christ, is the specific distinction, characterizing and qualifying the 'Christianness' of Christian poetry. This ethos is not Christian *an sich*, but is only recognizable in the pure 'Being' of a poem or person.

The integrality of the Christian artist will be reflected in the integrated expression of his literary creativity. If the faith aspect is present and powerful, it will flow into the poetry and permeate it. And as Christ pervades the whole person, so too, is the Christian word aimed at the totality of life.

This permeation of the Christian vision will spring from the integrated person and be reflected in a wholeness of life and work. This total manifestation can then be detected, analysed and evaluated in the concrete poem.

Thus the ethos is recognizable "aus dem was es etwa aus dem Menschen macht, also aus dem Gestalthaften und Gestaltgewordenen" (Schneider, 1956: 8).

For Dooyeweerd the content of his Cosmonomic idea is to be found in the central motive of the Christian religion, namely creation, the fall into sin and the redemption accomplished by Christ. The Archimedean point of his philosophy is rooted in "the heart of man which participates in the totality of the meaning Jesus Christ" (Botha, 1976: 253). The Christian confessional witness, the ethos, finds its point of departure in the same root of human existence, the heart. Man is a unity, and this one-ness is situated in the heart or the 'I' which is the transcendent spiritual centre of his existence (Troost, 1970: 72). In Proverbs 3:23, the heart is called the 'well-spring of life'; in other words, the religious concentration of human existence. This 'I' is concretely expressed through the entities and their modal aspects, which are called into existence by human positivation of norm-laws through acts. Yet this centralhearted 'I' only finds its rootedness in Christ. Thus man transcends existence through the 'I' which is "suprastructural-root-oneness" (Troost, 1970/1971: 75). This 'I'

can therefore not be fully analysed by means of the analysis of the modalities and individuality structures, because it transcends human understanding.

In order to come to an analysis of poetic entities as the product of human acts, it is necessary to understand the human act structure.

4.1 THE ACT STRUCTURE

Man acts through his act-structure. Acts always have their origin in the undivided, integrated centre of life, in the 'I'. This fact is of the utmost importance, as the heart determines 'how' man will express himself normatively in all spheres of life. In the Christian, the 'I' is centred in Christ. But as the selfhood cannot be analysed, it is the expression through the ethos which can be analysed. It is this expression of man's religious kernel, that pervades concrete existence and which is the deepest motivation in human acts. It gives the dynamic and power to the whole of human act-life. Man is a unity, and is religious in his whole totality but, in his ethos, man's"fairly constant foundational attitude" (Troost, 1970/1971: 77), towards life, comes to a recognizable and analysable expression. This ethos also will finally be manifested in the spiritual direction of cultural, societal, and political structures. A reciprocal relationship between the ethos and culture (through which the ethos expresses itself) also exists. Troost (1958: 372), sees the recognizable manifestation of the ethos in life and culture, as the external expression of an internal intention, springing from the human 'I'. This process of transformation must now be clarified in the structure of the actual act.

4.2 THE CONCRETE ACT

The concrete action in its outward form is the expression of various, interwoven act structures. Thus the concrete action as such, is founded on concrete dispositions, which include characteristics, moral virtues, tendencies etc. These in turn, are founded in the ethos, which Troost (1958: 372) signifies as the foundational layer of the act-structure. Finally, the acts are rooted in the centre of individual existence, which is the heart of man, its selfhood.

And yet, this act-structure is not an isolated, self-sufficient phenomenon, but only one of the four physical individuality structures, which are encaptically interwoven in the human 'being'. The act-structure is the fourth layer of the human 'I', resting upon the physic-chemical, the biotic and the psychic. It is here in the act structure, that man expresses himself normatively.

The manifestation by means of concrete actions has its source in the whole man, in the unity of body and soul, the 'I' (Dooyeweerd: 1953, Vol. I: 164). In principle it expresses the individuality of the personality. But in addition, the life-style of a person reveals a collective pattern of existence, by means of the societal, cultural and spiritual tendencies of the time. They all find expression in the ethos-slant of the concrete act. According to Troost (1958: 375), the ethos as the depth-dimension of the act life, is the "temporal-religious relation of concrete life and God's law".

It is essential to note that the heartedness of man is two-directional (Troost, 1958: 376); it is centred upon God, but also radiates outwards from the centre towards all of earthly existence.

This two-directional heartedness is based upon the love-commandment: to love God with body, soul and mind and secondly, to love your neighbour. In reality, the second part of the commandment is but the outwardly directed love of God, returning to the centre, by means of the expression of love for God, through His image.

The subjective ethos as the expression of the central religious attitude of the human heart, is centred in God and directed outward. Man's temporal existence, is thus a social existence as well (Troost 1958: 377) and an act of communication.

The Christian ethos portrays and communicates the religious stand of the heart. In this sense, all concrete actions are religiously determined.

4.3 THE CLAIM OF THE ETHOS

We have determined that the ethos is Christ-centred and outwardly directed. The question now concerns the directionality of the ethos. The answer is locked up in the after-fall commission given to man to help redeem creation

and thus serve and praise the Lord.

In this light, the Christian ethos must strive to reveal something of the Kingdom of God in temporal life. But in order to reveal, man must have knowledge of God's will for life, as it is revealed in the world and creation.

Only then, can man, with his "Kingdom-ethos" (Troost, 1958: 382) direct his faith out into all ways and facets of life.

Although I believe, that structural analysis will reveal the ethos of the person, and his art work, it is essential to realize that such rootedness of life in the position-choice towards God, cannot be fully determined through a theoretical approach, as it is only completely knowable through faith.

In the final analysis there is thus a quality of faith-bound sensitivity, an intuitive bottom layer of non-theoretical analysis, which cannot be proved. This by no means falls back into vagueness because the poem will first be meticulously analysed on a firm law-basis which will be concretely normative. The final intuitive judgement, largely based on faith, will thus be "no psychic empathy nor mysterious metaphysical function, nor itself analytic cogitation, but is (claims Dooyeweerd), a cosmic, transmodal bottom layer of consciousness which, everpresent, makes all human knowledge possible, for example, furnishes the spark of in-sight to scientific experiment" (Seerveld, 1977: 68).

4.4 THE HYPOTHESIS CONCERNING THE ETHOS

Such scientific experiment must be founded upon law-bound analysis in order to be normative. The problem now is, to discover 'how' the Christian perspective has been posited in a poem.

Here the knowledge that the total person in the one-ness of body and soul, is involved in the act, provides a normative clue to the problem. According to Dooyeweerd (in Troost, 1958: 373) all acts generate from the human soul, which in its turn, is normed by the religious basic attitude. This world and life view, which 'hearts' a person, also permeates the poetic poem-structure. Thus, in the concrete completion of the act, the mentality of the person is revealed in principle (Troost, 1958: 374). This expression reveals the dispositions of the person and the societal, cultural and spiritual climate, which will colour the concrete act-life. Man and his act-structure will mirror his 'I'. If the ethos is thus a total reflection of the Christian in the

whole of his life, in all inter-human, and all other relationships, then the discovery of the ethos, can also be realized through a reversed approach.

In other words, the ethos, as the central religious condition of the human heart in its chosen stand towards God, does not remain statically encapsulated within the 'I', but must be directed: towards God as the centre of his being, and must act in an outward relation to his fellow-men and the temporal world. It is this concrete 'doing' which will reveal the deepest dimension of the subjective ethos (Rookmaaker, 1978: 46).

4.5 THE ETHOS AS DETERMINING FACTOR IN THE OPENING UP OF THE CHRISTIAN SPIRIT

4.5.1 The religious ground motive

In the Cosmonomic Idea, the heart is considered the religious concentration point of man. But as man is a unity and functions as a spiritual and physical totality within a divinely created, ordered and maintained world, in which he has received a master-servant commission, the religious rootedness of the heart will determine the religious ground motive of the 'I'. The personal religious choice of the heart as to the religious stand in the heart of the total human personality, will decide his life's attitude, and his stand towards his Creator and God. Thus the heart as the religious point of concentration, will influence both the quality of faith and his subjective life within reality. In other words, the perspective on the world and on life in general, will be determined by the heart of such a person, as well as his reality-situation.

It is now necessary to show how such religious ground motive, which reveals itself in a particular religious stand, receives direction and becomes the religious driving force of an ethos, a world-and-life view, which influences and permeates all human activities and attitudes as a concrete way of life.

The religious choice, resulting in a particular religious stand, receives its direction in the confessional quality of faith. The personal faith direction, will influence all of man in all of reality, also the subjective artist in his creative activity. Faith, rooted in the religious attitude, by which the heart is directed upon God in Christ (Rookmaaker, 1946: 164), must be

allowed to guide man in his attitude towards the laws and norms of creation, the cultural-formative power of an art style, the positivation of the aesthetic norms and the represented expression of the total person and his art.

According to Dooyeweerd the religious ground motive permeates all activities of man via the Cosmonomic Idea (V.d. Berg, 1974: 70). Artistic positivation therefore does not only require aesthetic insight, but also religious vision, because the positivation of aesthetic norms is the concern of the whole person.

Such positivation of aesthetic norms is manifested in the style of the artistic activity, which in turn, is the expression of the ruling religious motive of the artist. Seerveld and Dooyeweerd thus agree that the eventual artistic activity of the artist is religiously determined and directed from the heart (V.d. Berg, 1975: 166). It is this religious directedness of the style of the art, from the point of concentration of the artist's selfhood, that Seerveld signifies as the worship of art (Seerveld, 1977: 42). Thus Seerveld wishes to state that the total person, and particularly the religious heart-direction and religious perspective (of the ethos), finds its direct expression in his art. If art is style, then the art work is worship in its very style (Seerveld, 1977: 42).

This opening up of the religious ground motive in and through the symbolically objectified meaning of the stylistic, formative language (V.d. Berg, 1974: 77) and the positivized expression of such hearted ethos, will be text-immanently analysed.

5. METHODOLOGY

5.1 A CHRISTIAN ANALYTIC METHODOLOGY?

"Secular spirited contemporary literature needs an outspokenly Christian literary critical confrontation ..." (Seerveld, 1977 : 117). If this is indeed so, then a primary responsibility is the establishment of a method of literary analysis, which will reveal the *ecclesia visibilis* in all social structures of temporal reality and particularly the Christian ethos in the poetic expression of such reality. Such a methodology must do justice to poetic norms, which will offer adequate scope for the opening up of the poem and thát segment of reality which constitutes the object of expression of the literary artist. Such opening up of the poem in all its lingual, aesthetic and pistic possibilities will reveal insights that enrich life, through the inter-related coherence of the different constituent elements of the literary work of art. It is crucial to discover how God is worshipped aesthetically and how the text, as the representation of the ethos, is manifested in the expression.

What is thus needed is a christian-based analytic methodology; the establishment of a Christian aesthetic, incorporating all structural dimensions of poetry which require objectification.

It is God's Word which "... issues the basic categorial modes of existence, conditioning the many lawful patterns of order and disorder ..." (Seerveld, n.d. a: 5), and it is man's positivation of these divine structures that bring about the visible manifestation. It is therefore the committed responsibility of literary artists "how" they posit the Call of God.

In order to fulfill this responsibility, the artist must be able to identify the unique quality through which a literary work exists; the qualifying moment of poetic creativity. This is important because, according to Seerveld (n.d. a: 25): "... whatever you designate as the characteristic limiting factor of art ..." shapes your whole aesthetics.

Within the Dooyeweerdian Cosmonomic Law structure, the aesthetic aspect is an irreducible facet of human experience and an irreducible aspect of temporal reality and one of fifteen entities, each with its special quality, distinguishing it from all other individuality structures. Thus, the aest[illegible]sence is fundamental to temporal existence and to

art, which as a cultural product, also possesses the aesthetic dimension as a qualifying characteristic.

5.2 THE QUALIFYING ASPECT OF THE AESTHETIC

While Dooyeweerd characterizes the nuclear moment of the aesthetic mode as harmony (1955, Vol. II: 128), Rookmaaker posits it as deepened beauty (1946: 148). Seerveld, on the other hand, disagrees with this idea of beautiful harmony and defines "allusiveness" (n.d. a : 29) as the primary qualifying function of art.

He stresses that this element of nuancefulness is not a superstructure, but an existential reality, binding for all subjects and yet, not determinable by argumentative proof.

This allusive aesthetic opening up process reveals reality in its hidden or latent possibilities; it unlocks experiential layers of Being, which incorporate the integrated scala of human experience from non-logical perception, through analytic distinguishment, to the subtleties of emotive nuancefulness. The multivalencial possibilities of a work of art are discovered and released by the anticipations and retrocipations of the aesthetic modality. Thus, the lingual foundation is retrocipatorily disclosed; and the experience of artistic quality is revealed by means of the anticipatory analogies of the aesthetic aspect. This means that the aesthetic dimension re-assesses the purely lingua-formative mechanics of a poem (the aspects 1-8) with aesthetic interpretative insight; and the higher modalities (9-15) from the aesthetic to the confessional, are analogically opened up by means of the allusive nucleur moment of the aesthetic quality of reality.

5.3 THE FOUNDING ASPECT OF THE LINGUAL MODALITY

And yet, this aesthetic qualifying function of a literary art work cannot exist as such, but needs to be founded upon a base which supports the super-structure of multi-dimensionality and lends it "instrumental viability" (Seerveld, n.d. a: 27). In the Dooyeweerdian tradition the historical aspect posits a techno-formative foundation of art, which controls and organizes the constitutive elements into a technical form.

But in a literary work of art the allusive plurisignal dimension is founded on a lingual base, a "connotative sub-layer" (Seerveld, n.d. a: 29).

This instrumentality of the word, semantically expresses what symbols, signs and gestures mutely portray. It possesses unlimited possibilities of communication; it functions on an instructional basis of clarity and scientific accuracy; it forms the pedestal of poetry ... the essential sub-layer of primary signification without which no evocative dimensions of the word can be exploited.

There is no range of contact between man and man, between author and reader without this common denominator of language. And yet, no experiential reality can be fully exegeted on the clarity-level of the word alone. It is here, where an interpretative extention is essential; an opening up of all the facets of life's experience by means of aesthetic imaginativity. Although the lingual is an essential foundation, it requires rhetorical allusiveness (together with the requirement of coherence) to open up the possibilities of enriching the normal clarity of speech into an "indigenously, polysemic, metaphorical kind of entity" (Seerveld, n.d. a: 27), revealing the artistic excellence of the literary work of art.

5.4 THE LEADING FUNCTION OF BELIEF

This opening up process, the deepening of aesthetic meaning, takes place under the leading function of the pistic aspect. Both the opening up and positivizing-processes are determined by the religious choice in the heart of the artist (Rookmaaker, 1946: 159).

This religious dimension in a person, the world-and-life view, is by no means a philosophical system, but the direct relation of man to the world around him; and thus not easily definable (Rookmaaker, 1952: 170). It is manifested in the actions, the thought, work and faith of a person; thus, in concrete existence. The world-and-life view is therefore not simply the background décor of a literary work, but is so integrated in the work that it becómes the work. In turn, the authorial presence can only be discovered and interpreted by an approach of the text as a whole. The crux of this study is to determine how this religious ground motive is concretized in human aesthetic action; how the poem aesthetically

But in a literary work of art the allusive plurisignal dimension is founded on a lingual base, a "connotative sub-layer" (Seerveld, n.d. a: 29).

This instrumentality of the word, semantically expresses what symbols, signs and gestures mutely portray. It possesses unlimited possibilities of communication; it functions on an instructional basis of clarity and scientific accuracy; it forms the pedestal of poetry ... the essential sub-layer of primary signification without which no evocative dimensions of the word can be exploited.

There is no range of contact between man and man, between author and reader without this common denominator of language. And yet, no experiential reality can be fully exegeted on the clarity-level of the word alone. It is here, where an interpretative extention is essential; an opening up of all the facets of life's experience by means of aesthetic imaginativity. Although the lingual is an essential foundation, it requires rhetorical allusiveness (together with the requirement of coherence) to open up the possibilities of enriching the normal clarity of speech into an "indigenously, polysemic, metaphorical kind of entity" (Seerveld, n.d. a: 27), revealing the artistic excellence of the literary work of art.

5.4 THE LEADING FUNCTION OF BELIEF

This opening up process, the deepening of aesthetic meaning, takes place under the leading function of the pistic aspect. Both the opening up and positivizing-processes are determined by the religious choice in the heart of the artist (Rookmaaker, 1946: 159).

This religious dimension in a person, the world-and-life view, is by no means a philosophical system, but the direct relation of man to the world around him; and thus not easily definable (Rookmaaker, 1952: 170). It is manifested in the actions, the thought, work and faith of a person; thus, in concrete existence. The world-and-life view is therefore not simply the background décor of a literary work, but is so integrated in the work that it becómes the work. In turn, the authorial presence can only be discovered and interpreted by an approach of the text as a whole. The crux of this study is to determine how this religious ground motive is concretized in human aesthetic action; how the poem aesthetically

reflects the certitudinal dimension (Olthuis, 1976a: 23) and how this confessional stand is to be analytically concluded.

This "how" analysis will be revelatory; how the implied author treats his subject, how he symbolically expresses it, how harmoniously the parts cohere and how he commits himself ethically to the subject. On this level of faith, the intention and the attitude of the author will be exposed most clearly ... by means of the intercourse of language and through the revelatory eye of the aesthetic; to communicate a universal concept, a personal experience of that cosmos, a representative detail of ethical human relationships or truth. This ethical normativity cannot be achieved without a definite Christian stand, a resultant Christian vision and a final manifestation in the Christian ethos of the literary work.

It is to be emphasized, that no ethical excellence can be attained without the basis of the word and the revelatory function of the aesthetic. But in addition to these two levels of interpretation, it is only in the coherence of the parts that justice can be done to the confessional witness of the poem.

5.5 THE NORM OF COHERENCE: STYLE

These theoretical norms of, for instance clarity, allusiveness and celebrative witness are objectified in the style of the work of art. This style is the visible manifestation of the whole man with his "whole modal make up ... subterraeanly involved" (Seerveld, 1977: 41).

In which case, style will be the allusive, symbolical objectification of man's aesthetic expression, assuming a certain world-and-life view towards that which he symbolifies. This stance will be convincingly reflected in the manner of the style.[1)]

It is the totality of the poem, the coherent integration of the parts, that will be reflected through the style of the literary work. And yet, each aspect of reality has its own expressive importance and relevance; each

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1) Rookmaaker calls style: "... de retrocipatie van een aesthetische kring op de historische. Zij is gefundeerd in alle retrocipaties op de kosmisch-vroegere kringen, terwijl die op de na-historische kringen weer in haar gefundeerd ... Stijl (is) de wijze waarop de in de Goddelijke wereldorde verankerde aesthetische normbeginselen in een zekere periode gepositiveerd zijn" (1946: 151).

portrays its own irreducible chracteristic, (clarity, in the lingual; nuancefulness in the aesthetic etc.) but it is only the inter-action of all segments that reveals the extended enrichment of all possibilities inherent in a poem.

Style is thus the way in which norms are positivized by the artist, and this norm-positivation will be dependent on the faith aspect and the world-and-life view of the author.

Through the inter-relatedness and coherence of the normative poetic qualities, the integration of the ethos in the work of art can be revealed from the text. The text, analysed into its constituent parts and evaluated in its revelatory totality, will convey the permeating ethos.

The greatness of the vision will depend upon its dimensionality; whether it is manifested on one or more levels: the personal witness, the extention to a specific time-relevance, a truth and a thematic universality. Such multi-level Christian ethos enriches the work and heightens the impact on the reader.

It is the objectification of this heartedness, revealed in the totality of the style of the poem, which will be structurally and aesthetically analysed and evaluated. To be truly Christian, the work of art will have to manifest qualitative aesthetic and lingual expression, integrated by a normative world-and-life view.

The crux of the interpretation will be to determine the aesthetically symbolified religious perspective which binds, controls and is refined in the symbolically objectified meaning (Seerveld, 1977: 106), and this religious allegiance, which, in a theological approach, can be derived from a poem, is integrated in the totality of the poem and will distinguish and establish Christian- and non-Christian poetry as well as the integration of the Christian ethos or non-Christian ethos of poetry.

5.6 THE ROLE OF NAIVE EXPERIENCE

In determining the Christian ethos of a poem, one point needs special emphasis: the role of naive experience. Although aesthetics is increasingly recognized as a special science in which the aspect of beauty in reality is scientifically understood and logically qualified, it must nevertheless be reiterated that a logical understanding of a non-logical (aesthetic) aspect, is not possible without the special subjective introduction of the non-logical (aesthetic) aspect into the analysis (Kruiff, n.d.: 9). Similarly, we know that man is religious in nature, and yet this statement cannot be theoretically demonstrated, as it is faith-based and thus rests on transcendent grounds.

While man experiences reality, or a poem, with conscious scientific thinking, naive experience has a "completely systatic character" (Kalsbeek, 1975: 162), because man grasps reality in totality structures.

Although naive experience is a direct given and has no connection with theoretical considerations, it nevertheless, is the point of departure for every theoretical reflection which remains bound to the foundation of naive experience (Kalsbeek, 1975: 165). It is because of naive experience that man can sensitively apprehend concrete things casually and sub-consciously, as "enstatic perceptive action is) still uncomplicated by epistemic structuration" (Seerveld, 1977: 66).

Because such pre-theoterical naive experience is also religiously conditioned, it is important in the unfolding process of a poem, for instance. It will intuitively grasp what theoretical knowledge is unable to sensitively "feel". Naive experience, like intuition, often furnishes the spark of in-sight which scientific analysis misses; but, being a "transmodal bottom layer of consciousness" (Seerveld, 1977: 68), it will remain intuitive experience and thus analytically indefinable.

This fact must be kept in mind in the final analysis of a literary work, and specifically in poetry's particular focus on symbolical objectification, as there are more possibilities in a literary text than can easily and logically be described. The exploitation of an exhaustive analysis is dependent on an integrated approach as this research proposes and will exemplify.

5.7 THE INTEGRATIVE COSMOLOGICAL MODEL FOR LITERARY ANALYSIS

Art as an aesthetically qualified object, is characterized by style. Therefore "how" an artist practises his artistry, reveals the spirited vision he is committed to, as he symbolically expresses certain meanings.

In order to determine this ethos-filled style, the integrative cosmological model for literary criticism, developed by Calvin Seerveld and based on the philosophy of Dooyeweerd, will be utilized in somewhat varied form, to discern and test the iconic idiom, the lingua-formative factors (modes 1-8) and adherent qualities (9-15 of the modalities).

The structural framework used in the analysis of the poetry of Werner Bergengruen (and some of his contemporaries) is based on the Dooyeweerdian Cosmonomic Law, and adapted for the plastic arts by Rookmaaker, and for literature by Calvin Seerveld

The fifteen aspects of modalities represent the full scale of reality and the order of the modal aspects, outlined below, has been personally adjusted with the purpose of attempting a practical integrated analysis of poetry.

5.7.1 The lingual foundation of a poetic work of art

This first-level analysis is conducted in two phases:

(i) the purely lingua-formative base of the poem,

(ii) the secondary extention of the analysis under the guidance of the aesthetic qualifying function.

A literary work of art, qualified by its aesthetic allusiveness, foundationally exists through the word. It is the lingual base, aesthetically opened up and pistically envisioned, that unfolds the existential possibilities of a literary work of art.

Although literary creativity is founded on the lingual, it does not imply the semantic aspect being isolated from other modalities like the aesthetic, the techno-formative or communicative. This lingual exclusivity would perhaps convey a lexical clarity and lingual skill, but would not constitute a literary work of quality.

On the first level of analysis (only separated into distinct analytical spheres for the sake of methodological clarity), the lingually founded aspect of a poem is determined. The lower aspects (1-8) in the Dooyeweerdian scale, with their literary positivations, unlock the lingua-formative basis of the poem ... as yet aesthetically unexplored.

These lingual concretizations are constituently essential for the techno-formative structuring of the poem. The stanzaic form, compositional possibilities, metrical and rhythmical patterns and variations, musicality, rhyme schemes, the vitality of climactic development, the sensitivity of texture, technical skill and semantic expressivity, all constitute a primary sub-structure of analysis upon which the anticipatory qualities (9-15) of the aesthetic modality, are symbolically developed.

5.7.2 The qualifying function of the aesthetic quality

As an art work exists through its aesthetic qualities, the aesthetic is that which qualifies a literary work. But an aesthetic experience, lingually manifested, is an integrated experience. It is a totality of expression incorporating poetic diction, sound, rhythm, syntax, style and idea, into a coherent whole.

If the writer transmits a work of related harmony, the reader will also experience the communicative contact on an integrated basis. An integrated work of art, portrayed through its style in the individual but coherent poetic components of sound, rhythm, structure, syntax etc., will encounter the whole man. "Zij treffen zowel het verstand als het gevoel en de wil van de lezer" (V.d. Ent, 1977: 4). The more qualitative the artistic creativity, the more aesthetically enriching and confessionally sincere, the more charismatic the communication.

The qualifying modality of a work of art, with its unlimited range of artistic possibilities, opens up a creative experience. Thus Abbing (1977: 25) considers the aestetic dimension more as an instrument than a purpose *per se*.

5.8 THE ADAPTED DOOYEWEERDIAN COSMOLOGICAL MODAL SCALE

A.I & A.2. CONSTITUENT LINGUA-FORMATIVE PARTS OF AN ART WORK

A.I. In an integrated approach of art work, the following levels of analysis can be distinguished. The surface level of analysis, founded on the lingual aspect, incorporates the first 8 adapted Dooyeweerdian modalities (from the numerical to the lingual). This first phase of the first-level analysis (close reading) will begin with the positivation of the numerical aspect and progress towards the lingual foundation. These lingua-formative aspects are simply defined from the text without interpretative deductions.

A.2 The interpretative level of the lingua-formative analysis is opened up by the aesthetic qualifying function and thus requires an aesthetic reassessment of the sub-layer (1-8) and its latent secondary possibilities, as shown below.[1)]

Aspect	*Meaning nucleus*	*Primary arts*	*Positivations of modalities in literature*
1. Numerical	Discreteness		Stanza, scale.
2. Spatial	Form	Sculpture & Drawing	Composition, Layout, Topography
3. Kinematic	Motion	Music / Dance	Meter, movement, rhythm, pattern
4. Physical	Energy	Music	Sound, rhyme, tension, aesthetic balance
5. Biotic	Life	Dance	Intensity, climaxing development, force of expression, vitality
6. Historical/ Cultural	Formative power, Action	Epic	Technique, skill, control, design
7. Psychic	Sensitivity		Emotive effect, mood, Stimmung
8. Lingual	Clarity	Rhetoric	Clarity, expressiveness, rhetorical diction, meaning

1) According to Seerveld (1977:106 these are the aesthetic factors that have to be unfolded, and depending upon the effect they have on the symbolic consistency of the work, determine the artistic status and mood.

Column one enumerates the fifteen aspects present in temporal reality, which consists of unlimited individuality structures. This aspect-column is adapted from Dooyeweerd's endeavour to systematize the world order in a certain structural pattern, starting from the lower modalities (the numerical) to the later aspects (see chapter on the Philosophy of the Cosmonomic Law-idea (3.2).

Column two: The concrete entities of column 1 have special qualities distinguishing each from every other entity. These meaning nuclei, which represent the irreducible distinctness of each aspect, express the manner in which they are experienced. Thus the most characteristic quality of the biotic aspect (5), for instance, is thát of life, and thát of the kinematic (3), is motion.

Column three: This column portrays Seerveld's suggested allignment and a personal adjustment between each individuality structure and one of the primary arts. He correlates the biotic aspect with its life-characteristic, to the art of dancing; and the kinematic with its meaning nucleus of motion, to music.

Column four portrays the positivation of the norm laws represented in the modalities. Positivation is a specifically human responsibility, as it calls for the opening up of the meaning of creation. It is therefore, of primary importance "how" man concretizes these creational givens, and "how" the artist interprets and manifests them in literary creativity. This positivation of the modalities in literature, has been explicated by Seerveld (1977: 106), utilized and adapted in this ntegrated analytical approach.

Seerveld calls the modalities 8-15, aesthetic qualities to be evaluated in order to determine in what way they are symbolically developed and open to reality. For him the quality (the greatness) of the work of art depends on the "how" of the objectification (1977).

B & C ADHERENT AESTHETIC AND PISTIC QUALITIES OF ART WORK

B. The second level of analysis is an interpretative one. Under the guidance of the qualifying function of the aesthetic, the higher aspects of an art work are unfolded and revealed in their many facetted potentialities. The artistic quality of the literary work of art is to be determined in direct correlation with the manner in which the symbolical objectification has been expressed. It is here, that the allusive multi-dimensionality of the higher modalities will emerge (if they are present).

C. According to Seerveld, the crux to be interpreted is the spirit that moves the literature; "... what religious thrust and dynamic, controls and binds, is refined in the very symbolically objectified meaning (and) determines the Christian, pseudo-Christian, unchristian (secular or pagan) character, religious allegiance" (1977: 106).

The confessional belief of the implied artist will become evident in the expression of the ethos of the artistic manifestation. This is the crux of this literary study. Seerveld's religious-philosophical approach is adapted in the following integrated analysis of the coherent totality.

The wide scope of the Dooyeweerdian modal structure offers the possibility of opening up a totality of creational dimensions, revealing the external lingual and internal symbolical richness of the poem. By means of the leading function of the confessional aspect in the whole unfolding process of analysis, the various parts and their appropriate balance will be unlocked and evaluated from the certitudinal perspective.

Thus the quality of the whole will be determined by the quality of the parts, and the aesthetic unity will be secured by the coherent fittingness among the various segments (Wolterstorff, 1978: 314). My premise is, that one will be able to establish the appropriateness between the deepest convictions of the Christian ethos and the art product *per se*, and thus, establish the wholeness, the unity-in-diversity of the work of art.

Aspect	*Meaning nucleus*	*Primary arts*	*Positivation of modalities in literature*
9. Aesthetic.	Suggestion.	All arts.	Allusiveness, ordered intensive suggestion, imaginativity, aesthetic life, nuancefulness, symbolical originality
10. Social.	Intercourse.	ntertainment.	Social relationships, communication range
11. Analytic.	Distinction.	Dialectic.	Aesthetic thought (movement), argument element, emblematic, thought provoking originality, richness of semantic output
12. Jural.	Right.	Drama.	Taste, relevance of the material, appropriateness
13. Economic.	Thrift.		Avoidance of excess, fitting incidents, density, limitedness of material integrated, iterative element.
14. Ethical.	Troth.	Song.	Sublimity, 'Engagement'
15. Pistic.	Belief.	Poetry.	Celebrative witness confessional belief, disclosure element, authorial presence, certitudinal.

Thus this theoretical method of modal analysis functions on the basis of the intrinsic literary value of the text. It utilizes an integrated analytical approach to unfold and evaluate the coherent totality of the poetic work of art, in its Christian spirited vision.

The application of such an integrated theory of analysis, by means of concrete examples of poetry, will be employed to substantiate the hypothesis of the integration of a Christian ethos in poetry.

5.9 COMPARATIVE STRUCTURAL ANALYSIS

In this comparative structural analysis, two texts with similar poetic themes, by two different poets (R. M. Rilke's 'Kreuzigung' and W. Bergengruen's 'Die letzte Epiphanie') will be analysed according to the integrated methodology explicated and developed from the Dooyeweerdian modal structure. The literary text *per se* will form the total object-study, which, in its coherent totality, will be allowed to reveal the Christian or non-Christian ethos of the poems.

5.9.1 KREUZIGUNG

R. M. Rilke (1955: 581)

1.
1. Längst geübt,/zum kahlen Galgenplatze
2. irgend ein Gesindel hinzudrängen,
3. liessen sich die schweren Knechte hängen,
4. dann und wann / nur eine grosse Fratze

2.
5. kehrend / nach den abgetanen Drein.
6. Aber / oben / war das schlechte Henkern
7. rasch getan; und nach dem Fertigsein /
8. liessen sich die freien Männer schlenkern.

3.
9. Bis der eine (fleckig wie ein Selcher)
10. sagte://Hauptmann, / dieser hat geschrien.
11. Und der Hauptmann sah vom Pferde: Welcher ? /
12. und es war ihm selbst, / er hätte ihn

4.
13. den Elia rufen hören. Alle //
14. waren zuzuschauen voller Lust,
15. und // die hielten, / dass er nicht verfalle, /
16. gierig ihm die Essiggalle
17. an sein schwindendes Gehust.

5.
18. Denn // sie hofften noch ein ganzes Spiel /
19. und vielleicht // den kommenden Elia.
20. Aber / hinten // ferne // schrie Maria,
21. und er selber / brüllte und verfiel.

5.9.1.1 The numerical aspect

A.I The surface level of analysis: Stanza, scale

The poem has 5 stanzas which, in reality are 6 sentences that can be distinguished as 6 phases in the poem that represent a narrative divided as follows: i. Lines 1-5; ii. 6-8; iii. 9-13; iv. 14-17; v. 18-19; vi. 20-21.

A.2 The interpretative level of analysis

The stanzaic composition, in inter-related conjunction with the techno-lingual dimensions already analysed, reveals a dramatic situation which is experienced and portrayed as an enactment of a spectacle or play on a stage. The stanzaic division thus suggests the scenes in a stage performance with their changes in décor, mass scenes, individual close ups and stage directions given in descriptive diction as: 'hinzudrängen': 'Alle waren zuzuschauen voller Lust': 'Hielten ihm ... gierig die ganze Essiggalle'.

In this play the curtain goes up on the general background and sets the scene for the drama, which consists of a series of individual and discrete moments. The drama does not only interest for the climaxing conclusion, but for the process (constituted by kaleidoscope of single scenes) by which the end is reached (Brooks and Warren, 1976: 22). This interest is maintained throughout the multi-dimensional analysis, to reach the totality of the poem.

5.9.1.2 The spatial aspect

A.I Surface level. Composition, Layout, Topography

The topographical layout spatially reflects the division and development of the narrative. The six phases of the poem which can be seen as acts or scenes in a drama, thus reveal the following composition:

Scene i.	The scenic background. Lines 1-5.	A mass scene placed into a context of time ('dann und wann': 'Längst')
Scene ii.	The general happening: 'das schlechte Henkern' in a spatia. context. Lines 6-8.	Certain individuals, 'die freien Männer', acting against a decor of massed people.
Scene iii.	The happening, the crucifixion, in detail. Lines 9-13.	Two individuals in dialogue, enlarging the detail even more.
Scene iv.	The reaction of the masses versus the one crucified and his situation. Lines 14-17.	Mass scene again.
Scene v.	Mass expectation and hope. Lines 18 & 19.	Mass scene.
Scene vi.	Conclusion of the event. Lines 20 & 21.	The two main characters singled out in another detail-focus.

A.2 Interpretative level

The compositional layout thus portrays a specific event against a general background. By means of the renewed focus on individual detail (5, 10, 17, 21), the specific situation acquires importance. And yet the topographical design, which repeatedly forces itself into the foreground (6-8, 9, 11, 14, 18-19), prevents the single event from achieving singular importance.

Spatial, psychic and time localization is enhanced by means of the compositional emphasis. The interwovenness between the three topographies, reveal a subtle locale-colour throughout the poem: the spatial concreteness of the setting of Golgotha acquires a psychic dimension in the descriptional additions of 'kahlen Galgenplatze' and 'hinzudrängen'. Line 2, intended as a peopling element of the scene, strongly conveys an authorial attitude. Topographically, the biblical setting is unmistakable; 'Längst geübt,: Galgenplatze: den abgetanen Drein: Hauptmann; dieser hat geschrien; er hätte ihn den Elia rufen hören; die hielten ... ihm die Essiggalle ...' But itis a topography, distanciated from present involvement through the composition of

time distance: 'Längst geübt', spatial distance: 'Aber oben (6); 'Aber hinten ferne' (20), and a spiritual distance, by means of the utilization of a narrator through whom the event and its localization is witnessed and experienced. This form twice removes the implied author from personal involvement.

5.9.1.3 The kinematic aspect

A.I Surface level. Meter, movement, rhythm, pattern

A poem 'breathes' through the metrical movement; and visually and aurally expresses a perceptible pattern. It is thus rhythmically involved in the emotional content of the material presented. This poem has a very regular trochaic pentameter with alternate catalexis from lines 6-21.

Surprisingly enough there are no metrical substitutions in the whole of the poem. The normal metrical stresses naturally emphasize, even highlight the inter-relation between content and rhythmical flow:

'Längst geübt, zum kahlen Galgenplatze
irgend ein Gesindel hinzudrängen,'

All these metrically stressed words form a crucial part in placing the crucifixion into a time-place-human dimension. Instead of rhetorical variation, the implied author makes use of rhythmical pauses and quantitative variation to achieve dramatic expressiveness and a sense of vitality.

By means of punctuation the internal rhythm is indicated (lines 1, 7, 10, 15) but the quantitative aspect of language[1] constantly interplays with the metrical aspect (Brooks & Warren, 1976:520) and influences the normal reading of a line:

'áber/ óben // wár das schlechte Henkern
rasch getan;'

---

1) C. Brooks and Warren (1976: 520) argue that some syllables - those containing long vowels or clusters of consonants - take longer to pronounce than others. This influence on rhythm, they call the quantitative aspect of language.

These longer vowels slow down the reading and lend deliberate emphasis to the allocation of spatial dimension. Closely associated with this qualitative retardation, is the forced pause. This occurs because of pronunciational difficulties; usually resultant from the difficulty of certain transitions of sound. Such examples are evident in lines 4 (' wann/ nur'); 15 (und / die'); 19 (' vielleicht/ den') 21 ('selber/ brüllte'), where the succession of related consonants cause the line to labour and the words to move slowly.

In line 5 (' kehrend / nach') the same consonants do not follow, but a momentary pause is required because of the transition from a labiodentally sounded 'd' to a nasal 'n'.

The pauses in lines 13, 18 and 20 are largely influenced by their positions at the end or beginning of the lines, emphasizing a sense unit. 'Alle' in line 13 re-introduces the mass scene after the individual interlude of 9-13; 'denn' and 'aber' in lines 18 and 20, portray two important phases of the crucifixion (from the viewpoint of the onlooker): the expectational and the final conjunctive 'but' which reflects disappointment of hope for a turn of events.

A.2 Interpretative level

"Rhythm is a principle of all life and all activity and is, of course, deeply involved in the experience of, and the expression of, emotion ... emotional expression is an essential element of poetry ... rhythm is a natural and not artificial aspect of poetry and is, therefore, an indication of the relation of poetry to the common experience of life" (Brooks & Warren,1976: 2).

In this sense rhythms are part of the total poem and here, the unbroken trochaic rhythm is supportive of the narrative quality of the dramatic portrayal.

The omission of the unaccented syllables at the end of the lines, invites a rising movement (not in lines 5, 10, 17 where the catalexis is followed by a fullstop). Line 10 ends with a catelexis plus a fullstop, thus showing a similarity with line 5. And yet the 'und' of line 11 makes it less final as the narrative is taken up, and continued.

It is to be noted that the rising rhythm caused by the catalexis, is further supported by the head-stressed 'und', which brings about a parallel structure of narrative- and compositional continuity.

The predominance of the long, dark vowels: a, ä, u, ü, o, portray a brooding fear, in spite of the mass entertainment value of the scene, that there may be more to this crucifixion than to the others. The alternately stressed endings plus stressed beginnings to verse lines, additionally convey a certain solemnity of rhythm.

5.9.1.4 The physical aspect

A.I Surface level. Sound, rhyme, tension, aesthetic balance

Poetry is characteristically concerned with sound and the verbal structure of rhyme. Both are original 'givens' of language and intimately share in the whole experience of the poem.

Here a predominance of the heavier, long a, ä, ü and o vowels is to be detected. Three consonantal sound patterns, the fricative 'L', guttural 'G' and the sibilant 'Sch', are to be distinguished. They do not only reflect a euphonious verse but, anticipatorily add to the force of expression of the biotic aspect and fuse sound to the other dimensions of expression. The rhyme scheme is abba abab abaab abba. Thus the first and last stanzas correlate, and the second and third. The fourth stanza has a significant fifth line added.

A.2 Interpretative level

The expressive relation between content and musicality brought about by the sound patterns, adds to the heightening of the essence of the poem. It unifies the structure and the meaning; thus the musical sound-element refines the lingual root of poetry and forms part of the total embodiment of ideas, events and emotions.[1)]

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1) C. Brooks (1976: 546) quotes Huxley's warning against too much insistence of the musicality, because of the danger of smothering the meaning.

Of the three alliterative sounds patterns, the strongly represented fricative 'L' reflects a narrative continuity and also conveys a certain dimension of bewildered unreality, an atmosphere of insensibility because of the monotony of the repetitive labials, which have the suggestion of a passive surrender to circumstance, a pawn-like quality:

'Längst geübt, zum kahlen Galgenplatze
irgend ein Gesindel hinzudrägen,
liessen sich die schweren Knechte hängen,
. . . . . Alle
waren zuzuschauen voller Lust,
und die hielten, dass er nicht verfalle,
gierig ihm die ganza Essiggalle'

The harsh guttural 'G', and related 'ng' in contrast to the lulling continuity of the labial sound, introduces a tensive element of stress; the straining of opposing forces (of good and bad), onomatopoeically conveying cold blooded insensibility of pain inflicted on the one hand, and the sparingly-expressed agonizing manifestation of pain endured, on the other hand:

'Längst geübt, zum kahlen Calgenplatze
irgend ein Gesindel hinzudrängen,
liessen sich die schweren Knechte hängen,
dann und wann nur eine grosse Fratze

kehrend nach den abgetanen Drein.'

(The frequently utilized palatal 'K' enhances the harshness of guttural sounds).

The presence of the word 'God' is implied in the accumulative use of the 'G' sound. Scripturally this coincides with the moment Jesus cried: 'Mein Gott, mein Gott, warum hast du mich verlassen' (Mark 15:34) and the poetic representation in: 'gierig ihm die ganze Essiggalle'. The g-sound pattern is threefold: it indicates (i) the place of happening (lines 1-5) inter-related with (ii) the peopling element ('Gesindel'; Alle ... sie') through which the whole scene is observed ('nur eine grosse Fratze': 'das schlechte Henkern': (10 & 11). 'Alle waren zuzuschauen voller Lust') and (iii) the reaction of Christ. Somewhat distanced from

the crowd and perhaps even reflective of the authorial voice, is the careful experiential observation of the guttural sound in: 'gierig, Essiggalle, Gehust, ganzes Spiel'. The third musical pattern of sibilants ('schw') mirrors a whole scala of sense-perceptions:
Line 3. 'liessen sich die schweren Knechte hängen'.

The significance of the insertion of a fifth line in the fourth stanza: 'und die hielten, dass er nicht verfalle', which rhymes with 'Essiggalle' in the next line, is concluded in the finality of the past tense 'verfiel'. These rhyming words already indicate an important disclosure of the sentiments of the crowd and of the implied author. Everything disintegrates into gall with the death of Christ. The additional line 'und die hielten, dass er nicht verfalle', sums up the desperate effort and hope of the masses to prevent Christ from really dying like any other person; and the conditional verb 'verfalle' (which convincingly emphasizes this hopeful expectation) indicates more than the mere dying of the body.

5.9.1.5 The biotic aspect

A.I Surface level. Intensity, climaxing development, force of expression, vitality

If a work of art has vitality, Wolterstorff (1978: 283) considers it to possess aesthetic intensity. In this poem the narrative quality attains a developmental vitality in its stressed initial rhyme. The inter-relatedness of the various aspects is evident in the rectrocipatory correlation of developmental vitality and the rhyme quality of the physical aspect.

Längst	:	time
dann und wann	:	time
Aber oben	:	place
Bis		
Und		
und		
und		
Denn		
und		
Aber hinten	:	place
und	:	continuity

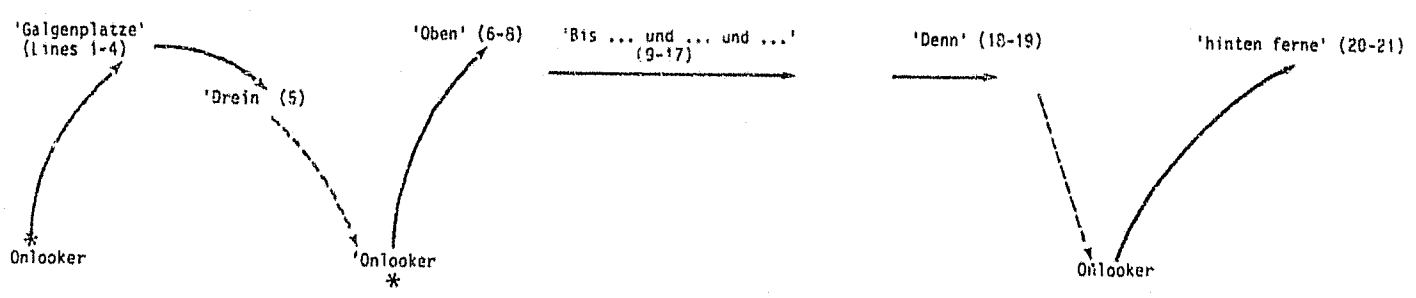
The poem is thus placed into a time relevance, spatial place, ongoing narration and then returns to a spatial context again. The time distance of the beginning, experienced as if in memory, as well as the spatial distance of the conclusion, simultaneously express a psyhic distance from the event.

Time seems to have lost its relevance because this happening took place 'hinten ferne', beyond any concern for time.

CLIMAX

The event of the crucifixion is narrated from the vantage point and point of view of an onlooker; thus from him, towards the event. Diagrammatically this climactic progression can be clarified:

Figure I



On the surface there are no climaxes. In word, thought and action, there seems to be only disinterested narration and observation. The cry of Mary creates a faint flickering of interest, just to collapse into the ash that the final 'verfiel' symbolizes.

A.2 Interpretative level

"Works of art are instruments and objects of action ... and world projection is perhaps the most important and pervasive of actions" (Wolterstorff, 1978: 215). The narration of a progression of a happening at a distance, against the background of a mass scene with occasional close-ups, and then

the return to a safe distance, portrays just such a world projection. In this way the intensity of the poem is a sensitive pointer towards the richness of dimensionality that may be latent in the poem.

Stanza 1.1 'zum kahlen Galgenplatze
irgend ein Gesindel hinzudrängen,'

This is the scenic background into which the play is laid. The experiential description of the events by the speaker is one of distanciation between the onlooker-speaker and the event, and the movement is from the speaker towards the place of the skull.

Lines 3 & 4 maintain the distance of the scene.

Line 5 ('kehrend nach den abgetanen Drein') brings the eye to a concentration of one aspect within the background of the mass scene.

Stanza 2. Line 6. 'Aber oben war das schlechte Henk[illegible]
rasch getan; ...'
The reader's vision is once again directed to a happening in the distance.

Line 9. 'Bis der eine ...
sagte: Hauptmann ...'
The visual focus is turned from the generalization of the mass impression to a detailed close up between two individuals.

The verb 'sagte' portrays a close oral proximity, while the bracketed description is a visual close up and 'dieser hat geschrien' conveys the impression of spatial nearness.

Line 11. 'Und der Hauptmann sah vom Pferde; ...' is another effort at some distanciation.

Line 12 is a close up in the personal acoustic perception of the centurion.

Stanza 4, line 14. 'Alle' returns the individual scene to that of the masses and also to safe generalization. It is a concrete act between the crucified and the rabble in the hope of sensation.

Stanza 5. Line 18. The hopeful expectation of seeing and experiencing entertainment and perhaps a miracle, portrays a mental interpretation of the events at a distance.

Stanza 5. Line 20. 'Aber hinten ferne schrie Maria,'
Here again spatial distance has been created for the crucial final act.

Although there seems to be little or no climaxing movement, except for a visual and acoustic distanciation or close up, one nevertheless has the impression of a restrained tension, practically a holding of breath ('dieser hat geschrien': Welcher?') on the part of the crowds (Lines 18 and 19).

Intra-modal analogy is revealed between the tensive element of the physical aspect and the intensity of the suspense-filled test that the implied author puts to Christ. Neither the implied author nor the avid crowd, evinces any real belief in the miraculous restoration of the dying third man on the cross; and yet they hope against hope to be proved wrong (lines 15, 18). The tensive-intensity of an expectation held with bated breath, reaches a shocked climax in the collapse of their hopes. The miracle does not take place and God does not prove himself to be God; instead, Mary cries out in the distance and Christ howls and disintegrates:

'Aber hinten ferne schrie Maria
und er selber brüllte und verfiel.'

5.9.1.6 The historic-cultural aspect

A.I Surface level. Technique, skill, control, design

Inter-related with the three dimensional quality (onlooker, crowd, event of the crucifixion) of the dramatic situation; the onlooker, the masses and the event itself, the design of the poem falls into three parts or acts, acting as a measure of control in the density of experience.

The poem can be divided into three parts or acts. The cipher three is significant because of the three men crucified ('Drein'), the implication of the three crosses and the extended association with the trinitarian concept of God.

Stanzas 1 and 2 form an entity, 3 and 4, and stanza 5 a separate entity. The first two stanzas indicate that the crucifixion is apparently like any other. Stanzas 3 and 4 call for renewed interest through the cry of one of the three crucified men. In stanza 5, what man has hoped and expected from Christ ... either play, entertainment or miracles ... has proved in vain. The messianic hope has been dashed.

A.2 Interpretative level

On a secondary level of analysis the initial impression of a neutral outsider-observer, proves otherwise. In a repetitive design starting in line 5 and involving the three men to be crucified, this particular interest in thése men and this scene, is taken up in line 15, 17 and 21. This constitutes a patterned design which has a kinematic analogy.

Line 5 : 'abgetanen Drein' : disposed of, ended, become completely harmless and unimportant.

Line 15 : 'dass er nicht verfalle': decay, downfall.

Line 17 : 'schwindendes Gehust': decay, wither, fade.

Line 21 : 'und er ... brüllte und verfiel': decline of vital powers.

All these examples convey the idea of decline, decay and a rendering harmless. This repetitive design emphasizes a thematic thread and seems to reflect a pre-conceived authorial stand; anticipated and finally confirmed in the concluding verb 'verfiel'. Such confessional disclosure retrocipatorily opens up the poem from the pistic aspect.

5.9.1.7 The psychic aspect

A.I Surface level. Emotive effect, mood, *Stimmung*

Feeling, as a quality belonging to every experience, is the irreducible characteristic of the psychic aspect. And yet, this poem is strangely insensitive in its conscious distanciation from personal engagement. The emotive quality is therefore one of calculated non-involvement. In spite of the evocative language ('kahlen Galgenplatze; die schweren Knechte; eine grosse

Fratze; das schlechte Henkern; dieser hat geschrien; alle waren zuzuschauen voller Lust; die hielten ... gierig ihm die Essiggalle an sein schwindendes Gehust') the narrator remains strangely aloof and unconstrained by the drama being enacted in front of him. It seems as if he lacks imagination in order to experience the event sensitively.

A.2 Interpretative level

The poem thus mirrors a mood of flatness and dullness. This characteristic oppressiveness throughout the poem, even outweighs the entertainment element of the spectacle for the crowd, and a heaviness seems to brood upon the spirit. There is indeed a concreteness of physical weight and of strength in the hanging of the 'schweren Knechte' (3). But it is the impression of heavily sagging bodies, painfully dying and the inter-related sensory associations in the poem as a whole, which cause the experiential weightedness to become a dejectedness of *Stimmung*.

In line 6: 'Aber oben war das schlechte Henkern/ rasch getan; ...' the adjectival use of the word 'schlecht', emotively describes the inefficient manner of execution and the moral degeneracy of the act. The over-hasty heedlessness of a duty done (line 7) underlines the general mood of unconcern in the case of both the soldier-actors and the onlooker-narrator.

This atmosphere of personal disinterestedness, is reflected in line 8 ('und nach dem Fertigsein / liessen sich die freien Männer schlenkern'); the shambling walk and swinging arms express both relief at a job completed and an unconscious nonchalance (in the realization of théir freedom), which in its turn, is reflected in the puppet-like reaction of 'liessen sich ... schlenkern'.

Various aspects overlap and inter-weave; the sound element of the physical aspect is acoustically transmitted in the loud cry of fear, anger or anguish in line 10, which simultaneously, achieves a climactic moment in the compositional centre of the poem (line 10). The visual representation of the spectators (line 14) and the visual and acoustic suggestion of a process of decay (line 17), all are integrated into a pluri-dimensional expression of the *Stimmung*.

5.9.1.8 The lingual aspects

A.I Surface level. Clarity, expressiveness, rhetorical diction, meaning

The clarity dimension of the lingual aspect is particularly evident in the narrative-communicative structure of the poem.

This massed scene with its dramatic focal point, represents a unique moment of experience, recorded by means of lingual expressivity. It represents a verbal reality.[1)]

In this poem with its scriptural basis of the crucifixion of Christ, the sphere is not purely fictitious but relies on an historical reality, recorded in the Gospels.

Thus the semantic aspect here is referentially engaged in the re-narration of an already familiar event, but from a new and distinctive point of view, causing an amalgamation of the familiar with phantasy (with the apparent intention of re-interpreting the familiar).

The semantic parallel with scriptural references, lends an initial aura of biblical tradition and has a ring of familiarity. The speaker places the event into the spatial reality of the 'kahlen Galgenplatze' of Mark 15, 22: "Und sie brachten ihn an die Stätte Golgotha, das ist verdolmetscht: Schädelstätte". Lines 13 and 14 ('Alle waren zuzschauen voller Lust') are recorded in Luke 23, 35 as "Und das Volk stand und sah zu. Und die Obersten samt ihnen spotteten sein ..."

Similarly, the speaker's emphasis on the distance factor in line 20 ('Aber hinten ferne schrie Maria') finds its factual evidence in Luke 23, 49: Mark 15, 40: "Und es waren auch Weiber da, die von ferne solches schauten; unter welchen war Maria Magdalena und Maria ..." The lingual clarity is conveyed by means of the familiar, stated in apparently simple, everyday diction. It is intended to uphold this impression until the startling

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1) 'Het is de manier van schrijven en het zoeken naar wat taal vermag, die van wezenlijk belang zijn in de romankunst. Zo kan in het algemeen aangegeven worden, dat de werkelijke inhoud van een roman niet de werklijkheid is, maar de taal en datgene wat de taal doet' (Dresden, 1971: 208).

conclusion, after which a complete re-appraisal of the allusive lingual-aesthetic qualities of the poem is required.

A.2 Interpretative level

Under the guidance of the aesthetic qualifying function, the nuanceful dimension of the semantic, is to be revealed, and the lingual clarity becomes unfolded in its symbolical multi-dimensionality. At this junction there is a confluence and union of the lingual and the aesthetic aspects; language becomes poetry.

The lingual foundation is extended and opened up in the qualifying function of the aesthetic aspect.

5.9.1.9 The aesthetic aspect

Allusiveness, ordered intensive suggestion, imaginativity, aesthetic life, nuancefulness, symbolical originality

Under the title "Crucifixion", the diction falls into two polarities: acknowledged earthly power and unrecognized heavenly power. Enveloping both, is historic time and place, and the human element.

Line i. 'zum kahlen Galgenplatze'[1] sets the scene. The place of the skull is derived from the Aramaic term Golgotha, which means skull. In Latin 'Calvaria' also signifies skull, and is related to 'Calvus', meaning bald. In German it coincides with 'kahl'; hence 'calva' -- the scalp without hair (Hendricksen, 1973: 425).

The word group 'kahlen Galgenplatze' is thus a twofold expression of the same idea, emphasizing the denuded barrenness of the hill, and implying the transitoriness of life. On the other hand, 'skull' symbolizes indestructibility and that which survives death. For the Christian believer Golgotha is synonomous with life; but the sceptic's interpretation is probably diametrically opposite.

The cipher 3 (the three crosses and the three men to be crucified) symbolizes the Holy Trinity of Father, Son and Holy Ghost. It also signifies

1) Biblical references like 'Galgenplatze' for Golgotha (I), Elia (13) and 'Maria' (20) make a Christian interpretation relevant.

perfection and completion (beginning, middle and end). In the Christian tradition the physical end of the body of Christ means spiritual rebirth and life for man.

Line 17 'schwindendes Gehust' is painfully original in its visual and acoustic expressivity.

The sound quality of 'schwindendes Gehust' already onomatopoeically expresses a continual coughing in that the verb 'husten' becomes a verbal noun denoting repetition or continuity, which is gradually fading because of the weakened breathing. The substantive 'Gehust' is a starkly unsympathetic word-creation. The other references to Christ are by means of associative implication. The presence of the centurion surveying the scene from his horse, has a twofold implication. As a Roman centurion, he represents the earthly authority of that time, and in wider terms, symbolizes earthly power as opposed to divine power. The fact that 'der Hauptmann sah vom Pferde' indicates distanciation from the event and a suggestion of non-involvement. The horse represents brute force, strength and vanity (Job 39, 21) and symbolizes war. As the direct opposite of the ass, on which Christ rode his triumphant entry into Jerusalem shortly before and which portrays peace, the Roman centurion on his horse, analogically suggests the hope which the crowd cherished that Christ, who had just previously raised Lazarus from the dead, could liberate the Jews from Roman domination and re-establish the Davidic dynasty (Hendricksen, 1973: 188). No wonder He collapsed into insignificance (line 21) to the masses who witnessed the drama with such expectation.

In this poem the past tense verb 'verfiel' does not express the idea of a voluntary sacrifice, but is specifically selected to portray a visible decline and collapse, like burnt ashes disintegrating or a house of cards falling apart. This is significant, as the scriptural reports all use the word 'verschied' which means that He gave up His Spirit. This indicates a voluntary laying down of His life and that no one took it away.

Although the poem is entitled 'Crucifixion', the symbol of the cross is never mentioned; only 'das schlechte Henkern' which semantically implies execution by hanging.

The cross which is a symbol of life through the sacrifice of crucifixion and is thus the concrete crux of the whole event, is not only omitted but re-interpreted.

The three cries mentioned in the poetic narration are all complete actions *an sich* (lines 10, 20, 21) and give no reasons, thus equating them with the uttering of loud (human) cries for help. Throughout, Christ is implied through the portrayal of a withering, decay and complete decline ('abgetan' in line 5, 'verfalle' in 15, 'schwindendes Gehust' in 17, and 'verfiel' in 21).

As the aesthetic aspect is concerned with suggestion-rich allusiveness, it is ás natural ás essential, that the authorial confessional stand will be revealed more convincingly and more clearly than perhaps in other aspects.

5.9.1.10 The social aspect

Social relationships, communication range

The reference to a play, ('Denn sie hofften noch ein ganzes Spiel') picks up the previously analysed 'zuzuschauen'-aspect and accentuates the element of entertainment; a lighthearted activity without serious purpose.

In these words, 'zuzuschauen; ganzes Spiel', there is confirmation of the overall impression of a theatrical experience as in a stage performance. It is a two dimensional act in which the sceptical onlooker is always at a certain distance from the event; never close enough to be personally and fully participating and involved.

The speaker, like the centurion at a distance, is looking on from the outside. He is one of the audience, yet not one of the followers of Christ or even an open-minded onlooker. He apparently re-narrates an event from the past, in which he is comparatively unimplicated. He seems to give no opinion and yet the diction chosen, is not wholly neutral ('zuzuschauen voller Lust; hielten gierig ihm die ganze Essiggalle / an sein schwindendes Gehust'; er selber brüllte und verfiel').

The onlooker is a careful observer and speaks through the reaction of the crowd ('sie hofften; die hielten gierig ihm ...') and yet the speaker does portray more and more involvement as the narrative continues. He scathingly speaks of the rabble ('irgend ein Gesindel'), objectively experiences the distorted faces of the hanged ('dann und wann eine grosse Fratze') and, with the sense of superiority, compares one of the soldiers to a stained pork-butcher.

This is mainly the expression of prejudiced observation. But, diction like 'den abgetanen Drein; schwindendes Gehust; er selber brüllte und verfiel', are the manifestation of a certain anger, as if his anticipation and sub-conscious hope for the miraculous, is concluded with a measure of angry satisfaction at the 'Verfall' which he has anticipated and prophesied.

5.9.1.11 The analytic aspect

Aesthetic thought, argument element, emblematic, thought-provoking originality, richness of semantic output

As from the analytic aspect (the seventh in the original Dooyeweerdian modal scale) the modalities reveal life's expressions of a typically human nature. The analytic aspect is concerned with logical distinction and the scientific possibilities of analysis.

From this level, human activity includes the paradox of good and evil; man therefore carries responsibility for his actions, because of the normative character of the Cosmonomic Idea, introduced by the analytical aspect (Troost, 1970/71: 35).

For the purpose of poetic analysis, the analytic aspect is positivized as an extention in dimension, by means of the ability to distinguish, reason and argue. A richness of semantic originality can thus unfold a poem in its emblematic thought-provoking possibilities.

The dialectic element in this poem is thought-provoking in so far as it amply illustrates the intention of the implied author on an intended reading public.

But the manifestation of the implied author's attitude also emphasizes the various points of departure from which a work of art can be analysed and evaluated; resulting in different conclusions. A few examples will suffice to illustrate this:

'liessen sich die schweren Knechte hängen'
'liessen sich die freien Männer schlenkern.'
'und nach dem Fertigsein'
'Bis der eine (fleckig wie ein Selcher)'

From a Christian literary analytical approach these quoted examples and others like 'dass er nicht verfall and 'Denn sie hofften noch ein ganzes Spiel', all portray a sense of insecurity in man which manifests itself in an overwheening expression of self-assurance and self-righteousness ('irgend ein Gesindel hinzudrängen': 'liessen sich schlenkern') easily judging others ('fleckig wie ein Selcher'). These 'free men' live a life of illusioned freedom. Instead of 'liessen sich schlenkern' being a visible proof of their free abandonment, they show a puppet-like quality, a helpless passivity in spite of their authority. Thus 'Fertigsein' very unpoetically signifies the disinterest of a job completed; while,in an extended dimension, it could be interpreted prophetically. It is indeed a tragic conclusion for those who judged and convicted Christ, but is also a completion in the messianic sense of 'Es ist vollbracht' (John 19, 30).

5.9.1.12 The jural aspect

Taste, relevance of material, appropriateness

Taste, a sensitivity for that which is right at the right moment and in the right place, is often strangely out of place in the poem. It is nevertheless self evident that this repeated inappropriateness in relation to the sublimity of the theme, can be accounted for, because of the sceptical frame of reference. Analogies, diction, approach and expression, seem purposely irrelevant and shocking and bring a note of discordance into the exalted and familiar theme.

Thus, two specific references to Christ himself are most peculiarly devoid of taste : 'sein schwindendes Gehust' (17) and 'er selber brüllte und verfiel' (21).

As tasteful appropriateness constitutes an integrated dimension of aesthetic life, the two aspects (the aesthetic and the jural) will carry tones of each other. Thus, the beginning of the poem (lines 1 and 2) appropriately sets the scene against the time-historicity of Golgotha, and peoples the place, with a mass of rabble-beings.

Aesthetically, the time factor of 'Längst geübt ... hinzudrängen' does not only relate a relevance of time and place, but implies a continuous repetition of similar scenes. This stamps it with a monotony which strips this particular situation of any special and exalted concern. A further retrocipatory analogy with the social aspect and its irreducibility of social encounter and communication, is revealed in the jural nature of rightness and tastefulness. The quality of communicative contact between the masses and the single actors in the spectacle, is conveyed by means of a framework-narration, whereby a speaker is utilized to bring about a conscious distanciation for the implied author 'Alle waren zuzuschauen voller Lust' (14) and 'Denn sie hofften noch ein ganzes Spiel' (15). The reaction of the masses conveys the disbelief which the implied author himself harbors.

The jural sense of discernment is naturally influenced and coloured by the foundational attitude of the author. Here the relevance of the biblical facts of Luke 23, 35, acquire an aura of sensational expectancy (14, 18), which is appropriate in the context of disbelief but tasteless from the scriptural point of view.

The jural aspect is also anticipatorily conjunctive with the economic aspect and its meaning moment of thrift.

5.9.1.13 The economic aspect

Avoidance of excess, fitting incidents, density, limitedness of material integrated, iterative element

The economic aspect contains an evaluatory dimension of concrete human existence. In this sense it calls for an avoidance of excess... whether too little or too much. Thus a literary work of art, and especially the genre of poetry, should reveal a tightness (Hearn, 1980: 5), a placing of each word with such perfect accuracy that each meaning has two or three or ten meanings behind it (Zimmerman, 1980: 18).

This ability to compactness and thrift closely correlates with the jural characteristic of appropriate relevance.

'Aber oben war das schlechte Henkern
rasch getan; ...'

'Oben' is spatially relevant because of the traditional acceptance of the hill of Golgotha; but at the same time, it concentrates into a single adverb of place, an economic tightness which paradoxically, indicates a conscious appearance of disinterest in any specificity on the one hand, and an implied emphasis in the special mention of "Aber oben" on the other. While the analytical aspect has its meaning nucleus in a richness of semantic possibilities ('kahlen Galgenplatze' 11) with its dimensional play on the word 'skull', (5. 9.1.9), the economic aspect is characterized, not by a richness in quantity, but a richness through quality of condensed meaning. Within this economic quality of density, of expressing most by means of fewest words, poetry becomes poetry.

' ... nur eine grosse Fratze
kehrend nach den abgetanen Drein'.

The participial form of the word 'kehrend', not only condenses the normal length of the sentence into one word, but also underlines the passive quality of the turning of only head and eyes towards an execution already completed.

'Abgetan' conveys the connotation of being disposed of and put aside; of having lost its significance. This adjectival negative ('abgetan') is the general opinion of the masses, the speaker as well as the implied author.

Ironically enough, 'abgetan' is derived from 'tun' which here, is the positive action of dying so that others may live. Contextually 'Drein' portrays a scriptural accuracy, but also emphasizes the disposal of all three men; in other words, they are all equalized in a human death.

The simplicity of the diction also denotes an aspect of economy (lines 6-8). Lines 9-13 even utilize simple narrative dialogue, in character with the centurion-soldier speakers.

In spite of an attributive richness of diction, the language is pertinent and to the point ('Längst geübt: zum kahlen Galgenplatze irgend ein Gesindel hinzudrängen; Denn sie hofften noch ein ganzes Spiel und vielleicht den kommenden Elia').

An economic thrift is likewise discernible in the inverted word order of line 14 ('Alle waren zuzuschauen voller Lust') as well as the use of elision in the elimination of the preposition in: 'Denn sie hofften (auf) ... ein ganzes Spiel und vi lleicht den kommenden Elia'. The inversion emphasizes the onlooking-act of witnessing a spectacle of sensational possibilities, and correlates with the lingual aspect in its syntactical analogy.

The iterative element is another economic measure by which to underscore the implied author's thematic intention of decay and collapse. The choice of diction ('abgetanen Drein; dass er nicht verfalle; schwindendes Gehust; er selber brüllte und verfiel') continually takes up the thought in a different word, but with a similar meaning. This refrain-like thread is compositionally contained within the spatial dimension of the happening in 'Aber oben' (6) and 'Aber hinten ferne' (20), thus keeping the event in the historic setting and relegating it to the time sphere of the past.

5.9.1.14 The ethical aspect 'Engagement', sublimity

This is a narrative of engagement, a poem of I-you relationships. The dramatic impact of the poem is unmistakable; the background mass scene, the bravado of the executioners after the nailing and erection of the crosses, the spotlight on Christ and the crowd's eager prolongation of His life, hoping to experience a miracle, and then the shock of the unexpected but inevitable ending. This is the achievement of a coherence between the lingual foundation and the aesthetic nuances. And yet, the poem cannot aspire to sublimity. It has utilized an already exalted and sublime theme in order to achieve an antithetical conclusion, which, in the moment of successful impact, has also lost its opportunity at sublimity.

From a Christian certitudinal point of view, the 'engagement' dimension is locked up in that which is expressed, how it is expressed, what is reinterpreted and what is omitted. Thus, some facts are emphasized, like Mary being far away; others are concealed (that the centurion and some of the bystanders recognize the divinity of Christ and praise Him); and still other biblical facts are falsified (that Christ cried out and collapsed).

The quality of involvement is determinable in the pre-conceived attitude of the finality of this death ('abgetan, verfallen, schwindendes Gehust, und verfiel'). The last line description, 'brüllte und verfiel', emphasizing the animal-like quality of this death, is striking in its disregard for messianic stature and conveys a fierce satisfaction at the humanity of the dying man.

5.9.1.15 The leading-pistic function: The confessional (c level. celebrative witness, authorial presence (see page 53).

Under the guidance of the leading pistic function, the full scale of modalities is retrocipatorally opened up in all its dimensional possibilities.

It is the certitudinal vision which moves the work of art, permeating all dimensions (which are present), relating and synthesizing the various elements and thus giving the literary work a coherent totality. While it is true that "A major work of art ... is one of dimension" (Warren and Wellek, 1963: 244), it must be added that the greatness thereof is based on the

norm of coherence (Steenberg, 1978: 35). This wholeness will be reflected in the style, through which the richness of dimension will be determinable.

The spirit of the work, its confessional witness, will pervade the work as a whole and be manifested in the expression of the ethos. This vision, lingually founded, symbolically objectified and confessionally opened up, will be revealed and established in the poetic creativity, by means of analysis and evaluation.

Here in this poem, there is a biblical theme, often biblical diction, fairly accurate historical narration and yet, the spirit is one of unbelief, neutralizing this crux of Christianity (the crucifixion) to just another incident, signifying nothing.

Throughout the analysis of the poem this has been indicated and exemplified. A final proof is mentioned by way of illustration: 'Aber hinten ferne schrie Maria'.

'Aber' is an expression of the disillusionment following on the hopeful 18th line: 'Denn sie hofften noch ein ganzes Spiel' --- hoping for, either a game and entertainment or for concrete proof that He is God. When instead, 'er selber brüllte' in a muffled but violent animal-like cry which equated Him with man, and then collapsed ('und verfiel'), He lost His validity and is disposed of in the minds of the speaker and most of the crowd. This collapse is not only the decay of the physical body but, more significantly, a disintegration of the crowd's possible belief in Him and above all, a final negation on the part of the implied author's opinion of the non-existence of Christ, a non-acknowledgement of the mediator, Christ.

Does not the denial of the divinity of Christ minimize the dimensions of the poem by excluding a central aspect of Christ's Being and thus the hope of salvation and eternal life from biblical reality and reality *überhaupt?* Is the 'multidimensional quality of experience' (Brooks and Warren, 1976: 9) not narrowed down to human size, a limited world and a

confined response, instead of a total response to a total world, which would unfold all the possibilities of human experience, from the sensorial, emotional, intellectual to the confessional? This delimited dimension of life must result in an 'enshallowment' of vision and therefore a poem lacking in aesthetic excellence.

The analysis of the poem by Rilke was specifically vivisected into individual dimensions, in order to trace the developmental segments of the interpretative process. This perhaps seems an artificial and somewhat forced preparatory stage, but also forms the revelatory strength of this integrated approach based on the Dooyeweerdian modal scale. Such a basis of 'modal aesthetics' (Seerveld, n.d. a) is essential for the exploitation of all the literary possibilities of the text.

In the following comparative analysis of 'Die letzte Epiphanie' poem by Werner Bergengruen, as well as in the discussion and evaluation of the bulk of his poetry, the analysis will be more integrated than in the previous example.

The different levels of analysis are immediately inter-related; thus stage Ai and Aii already constitute an interpretative entity, the confessional stand (C) already unlocks the nuancefulness of the aesthetic dimensions (B) and the ethos is determined from the integrated coherence of the different aspects of the poem. This bunching of modalities (for instance, scale, meter and rhyme), has proved practicably more viable, as the correlated relation of the parts (for instance, sound to rhythm, and both to content), does not only guarantee the sphere sovereignty of the ethical, the aesthetic and the lingual modalities amongst others, but reveals the evocative implication of the segments to one another, and the revelatory possibilities, which the coherent totality opens up.

5.9.2 DIE LETZTE EPIPHANIE

W. Bergengruen (1958: 141)

While Rilke's Christian theme of crucifixion has been analytically proved non-Christian in spirit, Werner Bergengruen's 'Die letzte Epiphanie' will be tested by the s[illegible]ethodological standards and eventually reveal its integrated Christian vision.

1.
1. Íćḣ hátte díés Lánd in mein Herz genommen.
2. Íćḣ habe ihm Boten um Boten gesandt.
3. In vielen Gestalten bin íćḣ gekommen.
4. Iḣŕ áber habt mich in keiner erkannt.

2.
5. Íćḣ klópfte bei Nacht, ein bleicher Hebräer,
6. ein Flüchtling, gejagt, mit zerrissenen Schuhn.
7. Iḣŕ ríéfet dem Schergen, iḣŕ wínket dem Späher
8. und meintet noch Gott einen Dienst zu tun.

3.
9. Íćḣ kám als zitternde geistesgeschwächte
10. Greisin mit stummem Angstgeschrei
11. Iḣŕ áber spracht vom Zukunfsgeschlechte
12. und nur meine Asche gabt ihr frei.

4.
13. Verwaister Knabe auf östlichen Flächen,
14. íćḣ fiél euch zu Füssen und flehte um Brot.
15. Iḣŕ áber scheutet ein künftiges Rächen,
16. iḣŕ zúcktet die Achseln und gabt mir den Tod.

5.
17. Íćḣ kám als Gefangener, als Tagelöhner,
18. verschleppt und verkauft, von der Peitsche zerfetzt.
19. Iḣŕ wándtet den Blick von dem struppigen Fröner.
20. Núń kómm ićh als Ríćhter. Erkénnt iḣŕ míćh jetzt?

DIE LETZTE EPIPHANIE

THE TITLE

Epiphany is a Christian festival on the 6th of January, celebrating the appearance of Christ to the Gentiles. Here in this poem, the Epiphany of Christ is extended to a last and final manifestation ... to the day of Judgement.

A.1 & 2 THE SURFACE AND INTERPRETATIVE LEVELS OF THE LINGUAL-FORMATIVE FOUNDATION

5.9.2.1 The numerical Stanza, scale

The poem consists of five quatrains of irregular anapestic meter. The verse lines are all unaccented in their initial truncated metrical lines. The lines alternately end on stressed and unstressed feet.

5.9.2.2 The spatial Layout

Every stanza has the composition of a dialogue; between God ('Ich') and man ('Ihr'). Here the speaker is not the poet.

Poetic illustrations and biblical references confirm the claim that the Voice of God is equated with the 'I' of the poem:

'Ich habe Boten um Boten gesandt': Mt. II, 10; Mk. 12.
'In vielen Gestalten bin ich gekommen': Mt. 25, 40.
'Ich kam als Gefangener, als Tagelöhner,
verschleppt und verkauft, von der Peitsche zerfetzt'.
John 19; Lk. 23; Mk. 15.

'Nun komm ich als Richter':
'Ihr rufet dem Schergen, ihr winket dem Späher': Mt. 26, 47.

This I-You relationship divides the stanzas into more or less equal statements and counter statements (1. i-iii versus iv: 2 i & ii versus iii & iv). It is significant that the I-You polarity is heightened by double accentuated substitution:

'Ich fiél euch zu Füssen ...
Ihr áber scheutet ...
ihr zucktet die Achseln ...'

This is the case throughout the poem, even if the 'Ich-Ihr' address appears in the middle of the line: 'In vielen Gestalten bin ich gekommen'(3): 'Ihr riéfet dem Schergen, ihr winket dem Späher'. In the first stanza God introduces himself as it were in a thrice repeated 'Ich', emphasizing the unmistaken 'I am the Lord your God' (Ex. 20, 2) voice, reminding the reader of the trinitarian concept. Only in the 4th line is man-in-opposition mentioned.

The last stanza also mentions the God-man relationship, except that the concluding line, like the beginning, concerns God, the Alpha and Omega. Similarly the past tense 'erkannt' (4) is repeated in the last line of the poem, but this time in the present tense. Throughout temporary history man has frequently rejected and failed to recognize Christ in his stubborn blindness. At the Judgement Day, the question of recognition will be repeated.

The time change in the verbs, and their positions at the beginning and end, frame the poem in temporary and eschatological time.

5.9.2.3 The kinematic Rhythm, Meter

The rhythm is naturally restrained: 'Ich klópfte bei Nacht, ein bléicher Hebräer; ein Flüchtling, gejagt, mit zerrissenen Schuhn'. But the flow of the episodes and events is halted and purposely impeded by the frequent double-accented stress of, for instance: 'Ich kám ... Ihr áber' interchange. The rhythmic cadence receives an additional and even stronger restraint because of the spondaic effect through the frequent rhetorical stress: 'Ich // hátte dies / Land ... ; Ihr // riéfet ...' Such rhythmical pauses occur throughout the poem.

The accusing quality of the implicit author is not only expressed by means of complete statements with a certain finality in their content ('Ich habe ihm Boten um Boten gesandt; In vielen Gestalten bin ich gekommen'), in frequent fullstops, but also through the descriptional additions: 'Ich kam

als Gefangener, als Tagelöhner'. The short staccato narration stresses the accusatory tone, as well as the urgency of the message that God has sent numerous messengers to man; even he himself came in many forms, without being heeded (19). This lends an earnest solicitation to the movement of the rhythm and hurries on to the inevitable end and the final judgement.

5.9.2.4 The physical aspect

Sound, rhyme, aesthetic balance, pattern

The sound element

The sound element effectively underlines the prompting force of God's reconciliation and, eventually, the ever-increasing harshness of grace disregarded.

In stanza I the present and past perfect tenses are still used, softening the accusations ('Ich hatte ... genommen: Ich habe ... gesandt: Ich bin gekommen'). Thereafter, only the single-worded past tense achieves an ever-increasing, forbidding tone. In the first stanza the use of the b-consonant, in combination with the repetitive 'ge-' prefix is still gently requesting ('Boten um Boten gesandt').

Stanza 2. The b-fricative is still continued in the first line, but then, with a speed that correlates with the content and rhythm, each line introduces a new sound: 'Flüchtling ... gejagt ... zerrissenen Schuhn ... riefet ... Schergen ... winket ... Späher'. The significance of the sound is emphasized by the visual picture conjured up by the choice of words.

Stanza 3. The 'sch-' sound of the second stanza is carried over to the third, and harshened by the addition of the sibilant 'z'.

Stanza 4. The sibilants of the third stanza are relieved by a single new sound 'frei', which is taken up in the fourth in: 'Flächen ... fiel zu Füssen und flehte ...', reminiscent of Christ's weakness on the way to Golgotha. The content works up to the crucifixion.

The sound once again becomes a reflection of the situation: 'ihr zucktet die Achseln und gabt mir den Tod'. This mirrors the give-and-take situation of the masses versus Pilate in their decision-making dialogue.

Stanza 5. The repetitive v/ f sounds ('verschleppt und verkauft, von der Peitsche zerfetzt') onomatopoeically hasten towards the end and the sudden quiet of 'Nun komm ich als Richter'. It is the quiet of the irrevocable.

The alliterative rhyme

The alliterative use, although not divisible into a particular pattern throughout, reveals an interesting support of the verb-usage. Both underline the semantic thought development.

A measure of alliteration is only discernible in the conciliatory part of Christ, and then supportive of all verbs. The head rhyme reiterates the salvatory thrust of Christ's life.

'Ich habe Boten um Boten gesandt'

Here one notices a threefold correlation of the idea.
'senden' means to send, to give a commission.
'Bote' in a sense repeats the meaning of the verb, signifying a messenger and a herald.

The alliterative g underlines the idea of the repeated messengers. 'In vielen Gestalten bin ich gekommen'. While the verb 'kommen' means to arrive, to approach and draw near, the alliterative-g emphasizes various manners and forms of messengers.

Stanza 2.

'Ich klopfte bei Nacht, ein bleicher Hebräer,'

'Klopfen' portrays repeated tapping, but significantly too, means to beat in order to clean and, to beat and knock in order to unnerve or to make pliable.

Onomatopoeically the repetitive b echoes the actual sound of knocking. The line: 'klopfen bei Nacht' also has the connotation of the Gestapo visitations (on Jews mainly) at night.

'Ich kam als zitternde geistesgeschwächte
Greisin mit stummem Angstgeschrei'.

The refrain-like use of 'kommen' is intended to emphasize the many and repeated guises of Christ's earthly ministry. The harsh guttural g, in conjunction with the sibilant s/sch sounds acoustically echoes the helpness cries of the old and mentally infirm in the National-socialistic plan for a super arian race. 'Zukunftsgeschlechte' semantically confirms the previous suggestion through the use of sound.

Stanza 4:

'Verwaister Knabe auf östlichen Flächen,
ich fiel euch zu Füssen und flehte um brot.'

The sound effect of the recurrant v/f consonants once again supports the contextual meaning. Thus the fricative-f stresses the dispairing humility which the verbs 'fallen ... flehen' semantically portray: fervent supplication like a continual beseeching prayer. The sound also emphasizes the twofold space factor in this poem: the expanses of Palestine, as well as Hitler's expansionist plan towards the east.

Stanza 5:

'Ich kam als Gefangener, als Tagelöhner,
verschleppt und verkauft, von der Peitsche zerfetzt.'

The indignity, fear and pain of Christ (and National-socialistic victims) is continued in the strong v/f sound refrain.

The rhyme scheme

The rhyme scheme of a b a b, with frequent stressed beginnings and unstressed a-endings and stressed b-endings, correlate with the act of reconciliation of Christ. They indicate a spirit of continued opportunity to man, to repent and change his ways, thus accepting the free gift of grace. The stressed endings and b-rhymes are contrasted to the feminine endings in the a-rhymes. They also prophesy a certain finality, a running-out

of grace which ends with the Last Judgement knell of 'jetzt'.

The Verbs

The verbs, divided into those which reflect Christ's ministry and man's reaction, convey the element of tension, inherent in the physical aspect, but also portray aesthetic balance in the time pattern.

Christ	*Man*
Ich habe (ans Herz) genommen	Ihr habt mich nicht erkannt
Ich habe (Boten) gesandt	Ihr riefet ... winket dem Späher
Ich bin gekommen	(Ihr) meintet Gott zu dienen
Ich klopfte	Ihr spracht vom Zukunftsgeschlechte
Ich kam	Ihr scheutet
Ich flehte	Ihr zucktet ... gabt den Tod
Ich kam	Ihr wandtet den Blick von
Ich kam	Erkennt Ihr mich jetzt?

The verbs 'used' by Christ are all either present-perfect or past tenses, except for the significant shift into the present in the last line: 'Nun komm ich als Richter'. All verbs emphasize a vertical, conciliatory action from God to man.

This verticality is horizontalized throughout, by man. There is a large measure of inactivity in the verbs used to represent man. Their non-action is ruled by a horizontal world view concerned with: human relationships, false conceptions of service, fear of reprisal and a wish for non-involvement.

5.9.2.5 The biotic aspect

Climaxing development, vitality

The poem shows a series of small, but definite climaxes developing from stanza to stanza, to the final accumulative climax in the last line of the poem.

I. Ich bin gekommen ...
Ihr aber ...
II. Ich klopfte ...
Ihr riefet dem Schergen ...
III. Ich kam ...
Ihr aber ...
IV. ich fiel ... flehte
Ihr aber ...
V. Ich kam
Ihr wandtet den Blick
Nun komm ich als Richter. Erkennt Ihr mich jetzt?

3.9.2.2 Historic-cultural

Technique, skill, control, design

Technique and design

The I-You dialogue-character predominates throughout the poem. This structural design is architectonically supported and dimensionally enriched by the techno-formative aspect. Thus, the rhetorical variations emphasize the I-You relationship and the quiet accusatory tone of the dialogue, anticipates the finality of the judgement at the end of the poem.

The verb switch from the past to the present, unmistakably underlines the immediacy of the Day of Judgement.

In spite of the impeaching impression of the conversation, the power of conciliation effectively overshadows the judgemental ingredient, until the very last line of the poem. This conciliatory basis is technically reiterated. The sound element stresses the efforts at appeasement and the verbs, as well as the rhyme scheme both significantly support the theme. The climaxes vividly reflect the development in Christ's reconciliatory approach until the most exalted climax is reached in the conciliation of the crucifixion. When all is in vain, the final culmination is reached in the Day of Judgement.

5.9.2.7 The psychic element

Emotive effect, mood, *Stimmung*

The perspective of the poem shows up three dimensions of time: a definite past ('klopfte, gejagt, kam, fiel'), the immediate present ('Nun komm ich als Richter. Erkennt ihr mich jetzt?') and the continuity of present perfect statements in lines 2 and 3. These levels of time convey a strong emotive consciousness of the concept of cosmic time. The historical time-aspect manifests itself in the cultural development of ancient Palestine and modern Germany (1933-1945).

In addition, the subjective experience of the duration of time is reflected in the refrain of a redemptive continuity (lines 2 and 3). This succession of events in the order of time, is concluded in the final moment of eschatological time (line 20).

The cosmic time-pervation of reality in this poem, subjectively involves man in the past, present and future relationships between God and His image bearers and thus creates a tense but intimate emotive mood of 'engagement' in the reader.

This emotional concern with time is further enhanced by the two spatial dimensions (involving the past and the present) of biblical Palestine and National-socialistic Germany of the years 33 AD and the 12 year period between 1933 and 1945. The *Stimmung* of the poem thus wholly envelops man in both time and place dimensions, and sensitively portrays the mood of gentle but firm reprimand. It gives the impression of a conversation, but in reality remains a monologue. Man, through the centuries has been repeatedly approached, forgiven and presented with new opportunities. As that reconciliatory-time is now past, man must confront God at the Last Judgement (line 20).

(B. THE AESTHETICALLY QUALIFIED OBJECTIFICATION OF THE MODALITIES 8 to 15)

5.9.2.8 The semantic aspect with its positivations

Clarity, expressiveness

The clarity of the word is enhanced by the familiarity of the biblical references (line 2: Mk. 12; line 3: Mt. 25, 36; line 15; Lu. 11, 9).

line 7: Mt. 20, 18; lines 17-19: Mt. 14; Lu. 23; Jn. 19) which are later opened up in their varied depth-dimensions by the aesthetic qualifying function.

5.9.2.9 B. THE NUCLEAR AESTHETIC ASPECT (Revealing the positivations of: allusiveness, suggestion, imaginativity, nuancefulness, symbolical orginality)

Much of the allusive richness of the diction has been revealed by means of the already analysed aspects. The cohering dimensions of the poem are so concentrated that the analysis of one aspect inevitably involves one or more of the other qualities. The richer the multi-dimensional experience, the more difficult it is to isolate each modality completely.

Line 8 ('und meintet noch Gott einen Dienst zu tun') strongly reminds one of 'und nach dem Fertigsein' (7) in the poem by Rilke. Both are strangely unpoetic in their expression.

Here a foul deed is recorded in a prosaically pious phrase, which reflects the psychologically complicated mixture of human hypocrisy and expediency.

'Ihr wandtet den Blick von dem struppigen Fröner' (line 19). The word use 'Fröner' is significantly ambiguous and unmistakably portrays Christ from diametrically opposite points of view. For the 'You'-partner of the 'dialogue', the crucified Christ is an unkempt serf in bondage, and little more.

Yet, synonomously and surveyed from the subject-side of the poem, 'Fröner' is one who belongs to the Lord (and is holy) and performs a service of duty; he is a messenger, and by implication, the legitimate heir ('Fronerbe'). Associatively, the meaning also extends to 'Fronleichnam', a church festival on the third Thursday after Pentecost, signifying the body of Christ in which the unity of Believers are as members of Christ's body (1 Cor. 12, 20). The close connection between Christ as Redeemer (19) and Christ as Judge (20) is a conclusive result eschatologically, and thus also has a spatial proximity within the poem.

'Nun komm ich als Richter' referentially points to Isaiah 30, 18, where the Lord's mercy to the church (the Body of Christ) is expressed; but in the same verse (as also in the poem), it is stressed that He is also a God of Judgement.

The rhetorically stressed 'Nun' at the beginning of the last line, forcibly extricates the dialogue from the continuity of historical time, placing it into the irrevocable present of eschatological time. The accentuated adverbial 'now' rings like a final knell ... the last Epiphany of Christ to man.

5.9.2.10 The social aspect

Communication range

Because the speaker is not the poet, but God confronting man, the communicative contact is both intimately close and at the same time, immeasurably reserved. The conciliatory efforts by Christ reflected in 'Ich habe ihm Boten um Boten gesandt; Ich klopfte; Ich kam ... als Greisin, als Knabe, als Gefangener', culminate in the final act of redemptive sacrifice in line 19. This communicative approach is always personal and reconciliatory. The reaction, on the other hand, is always negative (line 4; 7; 11 & 12; 15 & 16; 19).

The communication range extends beyond the universal relationship between God and man, beyond the personal relationship between God and the people of Israel, to the particular time and place situation of the Third Reich.

To the intended reader of this time, the analogical references of an intended reality within the poem, will naturally find a direct echo. The 'message' of communication and the system of values reflected in the poem, will have a far greater experiential impact because of the involvement element of the time and situation context.

Communication between the implied author and intended reading public will be more ideal because of a shared reality and its emotional and ethical implications. For them the poem will therefore have a double level of communication. It will speak directly to them in the I-You relationship of the individual man versus the National-socialistic authoritarian system; and

through this subjective experience, which is an experiential parallel, the primary message of warning and redemption, will speak more convincingly and powerfully than to those who are unfamiliar with the situation and thus less involved.

5.9.2.11 THE ANALYTIC

Thought-provoking originality, emblematic

The dialectic quality of the poem is also emblematic of its structure ('Ich-Ihr') and its content (line 5 versus 7). It is in this overall polarity that the poem attains its thought-provoking strength.

It is only the last line, portraying Christ's Second Coming in Judgement, that fully reveals the conciliatory mediation of Christ and the finality of grace scorned.

This Last Epiphany re-directs our analytical and emotional vision. Thus man's life should be envisioned and lived from the vantage point of the eschaton.

5.9.2.12 THE JURAL

Appropriateness, relevance of material

Although it is the exalted voice of God that initially introduces the possibility of an elevated grandeur in the poem, it is the developmental stages of reconciliation which bring this sublimity to its symbolically objectified fruition. Within each stanza there is a small climax, summarily stifled. ('Ich hatte ... Ihr aber') and yet, always increasingly powerful in its impact. 'Ich hatte dies Land in mein Herz genommen' can be equated to the God of the Old Testament; after which, New Testament examples (line 2, 3, 5) are climaxed in the first accumulative culmination -- the crucifixion (18 & 19). The second climax follows summarily after the first. It has no preparatory build up like the first, and comes 'as the lightning cometh out of the east' (Mt. 24, 27) and ends eschatological history sublimely with the 'Son of man coming in the clouds of heaven with power and great glory' (Mt. 24, 30).

5.9.2.13 THE ECONOMIC

Worthwhile relevance, iterative element

The accentuated iterative structure of the I-You composition, does not simply lay the basis of the developmental thought-pattern of the poem, but fittingly relates to the re-enactment of such a dialogue in a court of law. The 'Ich hatte ... Ihr aber; Ich kam ... Ihr aber' refrain, sensorily portrays the question-answer tension between judge and plaintiff. The fact that the man in the dock has no defence anymore, that the dialogue is now a monologue, suggests that the Last Judgement has already come and that man, at this moment, is in the act of being judged.

Needless to say, this approach is both relevantly worthwhile and uncomfortably true.

5.9.2.14 THE ETHICAL

The engagement

The depth of involvement in this poem is multi-dimensional; it extends from the sublime to the human level.

God's involvement with man is amply exemplified in poetic illustrations which are scripturally founded. The presence of the implied author behind the aesthetically simulated Voice of God, introduces human engagement with the context of the historical time and place situation.

The speaker behind the speaker reveals his authorial involvement in a diction of concern:

'mit zerrissenen Schuhn'
'zitternde geistesgeschwächte'
'Verwaister Knabe'
'verschleppt und verkauft, von der Peitsche zerfetzt'[1)]

1) And yet Bergengruen's personal involvement in the time situation, which he clearly expresses in 'Mündlich gesprochen' (1963: 378-379): "Wir wollen der Zeit nicht ausweichen,ebenso wenig aber uns an die Nöte der Aktualität verlieren. 'Mit anderen irdischen Ängsten', so sagt Hofmannsthal, 'werfen wir die Angst der Zeit von uns: mehr und mehr wird uns die Gegenwart zum Schleier, die Ahnung einer höheren Gegenwart tritt hervor ...'"; ' emphasizes the need to transcend the present with a biblical 'fear not' "vor dem Unbekannten, dem gänzlich Neuen und unübersehbaren der Zukunft" (1963: 381). His involvement concerns the present, the future and the eschatological future.

Another level of involvement is between God (and the implied author) and the nation of a National-socialistic Germany. An intimate knowlege of man's (especially Jewish) physical and mental agony is reflected in 'Ich klopıte bei Nacht, ein bleicher Hebräer, / ein Flüchtling, gejagt, mit zerrissenen Schuhn': Ich kam als zitternde geistesgeschwächte/ Greisin mit stummem Angstgeschrei.; verschleppt und verkauft, von der Peitsche zerfetzt.' --- it is a knowledge and a burden shared. This triumphant message of redemption (19) and judgement (20) is proclaimed to all the nation; to the suffering as well as those who inflicted suffering, to the righteous as well as the unrighteous ... each one to his own deserts. This message of rejoicing and consolation, the implied author shares with all fellowmen of his day.

5.9.2.15 CONFESSIONAL

Celebrative witness, authorial presence

The authorial stand is only reflected through the selective expression of the Voice of God. Nowhere does the implied author come through directly (except perhaps in line 8, which reads like a prose line and reveals a restrained but bitter reaction, with strong overtones concerning incidents of human weakness during the Third Reich regime 1:'ihr .../meintet noch Gott einen Dienst zu tun'. Here in this poem, the confessional stand of the implied author is mirrored through the vital unity of the style, which embodies the intended meaning. It is not so much the individual word, the certitudinal focus or biblical references *per se*, which constitute the sensitive commitment of the implied author, but the total poetic expression.

It is the dimensionality of the parts, the relationship of the segments to one another and the coherent intensity of the totality, which reveals the Christian spirited vision. The expression of this integrated poetic ethos is the reflection of an integrated confessional world and life view.

5.9.3

Two more poems, by Trakl and Bergengruen, will be analysed conjunctively, in order to determine integration of ethos of each poem; first separately and then in comparative evaluation. To illustrate the applica ion of the method Rilke's 'Kreuzigung' was selected as an anti-Christian poem opposed to the Christian poem, 'Die letzte Epiphanie' by Bergengruen. Trakl's poem 'Verfall' was chosen for its non-Christian perspective. A similar theme is treated by Bergengruen in 'Herbstliche Tröstung', but as a Christian confessional.

VERFALL

Georg *Trakl* (1969: 59)

Am Abend, wenn die Glocken Frieden läuten,
Folg ich der Vögel wundervollen Flügen,
Die lang geschart, gleich frommen Pilgerzügen,
Entschwinden in den herbstlich klaren Weiten.

Hinwandelnd durch den dämmervollen Garten
Träum ich nach ihren helleren Geschicken
Und fühl der Stunden Weiser kaum mehr rücken.
So folg ich über Wolken ihren Fahrten.

Da macht ein Hauch mich von Verfall erzittern.
Die Amsel klagt in den entlaubten Zweigen.
Es schwankt der rote Wein an rostigen Gittern.

Indes wie blasser Kinder Todesreigen
Um dunkle Brunnenränder, die verwittern,
Im Wind sich fröstelnd blaue Astern neigen.

5.9.3.1 STANZAIC SCALE

The numerical scale. Stanza, scale

The sonnet is divided into a quatrain and two tercets, forming the sestet.

5.9.3.2 LAYOUT

The spatial aspect. Composition, layout, topography

The first two words of the poem place the theme into a time- and associative relevance. The thematic importance is enhanced by the restraining parenthetical addition, which seems to signify a momentary hush before the evening bells ring ('wenn die Glocken Frieden läuten'). The punctuation in line 3 has a similar effect, but the descriptively visual parenthesis, not only introduces an analogous theme of man on his journey through life, but simultaneously emphasizes a religious journey to some holy place. It also brings about a meditative pause which will later (in lines 5-7) relapse to a complete loss of concrete time.

The accentuated use of the adverbial 'So' in line 8 causes the implied author to be shaken out of his dreamworld, and to continue from where he left off in line 4.

The secondary accent on another short staccato adverb 'Da', separates the octave from the sestet and calls for a metrical pause as it physically shocks the author into a realization of the time of the year. Lines 9 and 10 are both complete and final statements, irrevocable in their concrete and emotional impact. After the retardation caused by the repetitive fullstops in lines 9 and 10, the last four lines hurry on, without stopping as if the end is close at hand. The temporary pause caused by another parenthetical appendage ('die verwittern'), underlines the major theme of decay. Thus the pure composition of the poem already outlines the main- and subthemes, halting the flow of the rhythm or allowing the lines to run on, in pressurizing enjambments.

5.9.3.3 RHYTHM

The kinematic aspect. Meter, movement, rhythm, pattern

The rhetorical stresses in lines 2, 5 and 6, all emphasize the world of irreality; a dreamworld of illusion, compared to the metrical substitutions in lines 8, 9 and 11, which highlight the world of reality with its components of decay and death.

5.9.3.4 SOUND

The physical aspect. Sound, rhyme, tension, aesthetic balance

The interplay of fricative f, v and w-sounds fulfil an onomatopoeic and emotive function. The alliterative effect of the v/f consonants in the first three lines are imitative of both visual and acoustic impression. In the second stanza the fricatives portray a mesmerized state of sleepwalking in a world of irreality; and in the sestet the predominant v/w sound effect is that of a cheerless and bleak winter's wind, which ushers in the collapse and despair of autumnal and universal transitoriness.

The general emphasis on resonant, full vowel-sounds of a ä o u ü and occassional diphthongs, is in keeping with the depressing autumnal tone of the poem; and the long, open vowels reflect a plaintive, melancholic wail ('Hinwandelnd durch den dämmervollen Garten/ Träum ich nach ihren ... / und fühl der Stunden Weiser kaum mehr rücken/ So folg ich über Wolken ihren Fahrten').

While the a-refrain in 'Am Abend ... lang geschart' reflect the long stretch of the flight of birds, the accumulative effect of the lighter e i ei vowels in line 4, portray the ever-decreasing sight and final disappearance of the birds.

The last tercet vacillates between a rhythmic rise and fall of hope and despair in the alternate use of i and ei-vowels ('Indes ... Todesreigen; Im Wind sich ... neigen') The i-vowel still contains a ray of hope and life, but in the ei-sound there is a finality, which is even visibly portrayed in the final word of the poem 'neigen'.

The sonnet rhyme is an embracing one in the octave: a b b a a b b a and an interlacing rhyme of the sestet: a b a b a b. The rhyme is frequently imperfect, as in 'läuten ... Weiten; Geschicken ... rücken; erzittern ... Gittern'.

These oblique rhymes, for instance in lines 1 and 4: 'läuten ... Weiten' portray a similar, but not exact echo of the acoustic disintegration of the sound of bells and that of a whirring flight of birds; and in lines 6 and 7: 'Geschicken ... rücken', the fuller, heavier connotation of an autumn harvest (7) is a development of maturity from the lightness of summer in line 6, and therefore the two rhyming words show a significant difference even in their similarity.

5.9.3.5 CLIMAXES

The biotic aspect. Intensity, climaxing development, force of expression, vitality

The first quatrain of the octave has an upward tendency, a light, skyward attraction in the sound of the bells and the flight of the birds.

The second quatrain is earthbound, but through the dream-filled observation of the flight of birds, is nevertheless elevated. In the sestet, the breeze from heaven, brings the implied author to earth and immediate realization of decay, when everything then reminds him of autumn and death.

Thus the first quatrain has a strong rhythmic and symbolic lift, the second quatrain is mainly horizontal and the sestet elegiac, not only in its content but supported by a gravitational pull towards decay and the finality of death.

5.9.3.6 TECHNIQUE

The historic-cultural aspect. Technique, skill, design

Both form and content convey a quiet peace and contentment in a sensory, rhythmic and symbolic heavenward tendency; after which a twilight world of illusion stays the hand of time. When the speaker must again face reality, it descends upon him in wailing sound, emotive verbs ('erzittern, klagen, schwanken, verwittern') of decay and collapse, and symbolical diction weighted by the burden of transcience and death.

5.9.3.7 STIMMUNG

The psychic aspect. Emotive effect, mood, *Stimmung*

Evening as the first image, sets the atmosphere of the ending of a day. A mood of melancholy seems imminent, but the grace and beauty of the flight, the reminiscences of the past and the mesmerizing movement of bird upon bird, result in a mood of quiet wonder. Time stands still. The harsh sudden sound 'Da' breaks the spell and the atmosphere changes to conscious decay, 'klagen: schwanken' and inevitable death.

5.9.3.8 CLARITY, EXPRESSIVENESS.

It must be emphasized that certain aspects may be left out, as was the case in the poem by Trakl and that the full modal scale is seldom analysed; partly because specific components need to be stressed or because certain modalities are not present in the particular poem. Even the order of the aspects may vary in the discussion of different poems. No rigid method has been utilized as every poem dictates the way it should be analysed.

5.9.3.9 SYMBOLICAL ORIGINALITY

The aesthetic aspect. Allusiveness, suggestion

The diction is wholly attuned to the title of decay; the end of a day, the end of a season and the end of life. Even though the experience of evening bells and the migration of birds, is a peaceful acceptance in their synaesthetic ('die Glocken die Frieden läuten') and emotive ('der Vögel wundervollen Flügen ... gleich frommen Pilgerzügen') beauty and harmony, they already introduce the thematic emphasis.

The second stanza is an extention of the first. Twilight, as the threshold of day and night, continues the suggestion of the end of a cycle. (A cycle normally implies the hope of a new start; and yet here in this poem, the analogy of rebirth and new life is not exploited).

But the inevitable passage of time is suddenly artificially arrested in line 7. The hour-glass, measuring a limited period of time assigned to man, has come to an illusionary halt. Thus the re-awakening to reality comes in the concentration of external signs and symbols, ('Die Amsel klagt in den entlaubten Zweigen; an rostigen Gittern; Um dunkle Brunnenränder, die verwittern; fröstelnd blaue Astern') which are enhanced by strong sensory and experiential reaction on the part of the implied author (lines 9, 12, 14).

The blackbird (10), a symbol of evil and the devil, wails in the leafless branches. Amid this decay there is the apparently incongruous mention of red wine and a reminder of happier days. It also has referential overtones with the pilgrim motive in line 3. The symbol of wine normally has the connotation of Christ's blood as the wine of consecration, but here, the grapes are swinging in the autumn wind. This posits the possibility of a wavering of irresolution, as if biblical stability falters.

'Rostigen Gittern' (11). Rust implies both the corrosion of metal and the presence of mildew in plants, indicating deterioration on all levels of existence. Associatively, the 'rostigen Gittern' suggest the corrosion of the high altar latticed division which, in conjunction with the swaying of the grapes, confirms the suspicion of a loss of religious foundation.

The image of pale-faced children in a death dance, is particularly startling and implies a death-involvement, even in the very young. This comparison between grapes shaken by the autumn wind and the dancing movement of pale children (also conceivable as liturgical movement) -- as equal partners in the process of decaying evanescence, is both macabre in its death-concern and evidence of an indecisive religious stand.

The verbs of the sestet, convey the emotive experience of the external signs of decay on the speaker ('erzittern; klagen; schwanken; frösteln') and reflect a fearful personal reaction. A fountain or a well ('Brunnenränder' in line 13) is normally symbolic of purification and rebirth, associated with man as a pilgrim (compare line 3 and Isiah 12, 3), but here, it is not so much the association with the water of the well that is stressed, but the edge of the well, which reiterates a previously mentioned religious reserve. While 'Brunnenränder' suggests the presence of water, it does not acknowledge the water itself.

5.9.3.10 CONFESSIONAL WITNESS

The pistic aspect. Confessional belief, Authorial presence

The poem is an experientially and sensorily subjective manifestation of the creational inevitability of decay and transcience. The presentation of the theme in the octave becomes increasingly dispairing in the sestet. Christian symbols ('frommen Pilgerzügen; der rote Wein;) tie the implied author to Christian tradition and the possiblity of release from fear of disintegration and death, but the break-through is not achieved.

5.9.4 Correlatively, Bergengruen's poem "Herbstliche Tröstung" was chosen because of its similar theme of autumn and decay seen from a Christian perspective.

HERBSTLICHE TRÖSTUNG

Werner Bergengruen
(1962: 204).

1. Wohin ich auch flüchte,
2. Wasser rinnt im Gefälle und Sand im Stundenglas.
3. Ich höre die Früchte
4. niedertropfen ins Gras.

5. Kein Windhauch rührte an Apfel und Vogelbeere,
6. es hat sie kein pickender Schnabel, keine pfückende Hand erfasst.
7. Nur die tief in der Frucht erwuchs, die verborgene Schwere,
8. löst sie tödlich vom Ast.

9. Aber ist diese Schwere nicht ihr herrlichstes Eigen,
10. eines Wesens mit ihr,
11. treulich genährt von dem ewig steigenden Saft in den Zweigen?
12. Herz, wovor graut es dir?

5.9.4.1 STANZAIC FORM

The numerical aspect

The poem consists of 12 lines, differing in length and divided into three, or possibly 4 stanzas, if the last line is considered to be a stanza on its own.

5.9.4.2 LAYOUT

The spatial aspect

The poem begins with a personal confrontation with the unalterable passage of time, suggesting a situation of being trapped, as if coming up against a wall. This personal experience of time is continued, to include the seasonal dimension of autumn.

Stanza 2 extends the autumnal emphasis on trasitoriness (2) to a creational law-order which is also responsible for the mature richness of the harvest (7 & 8).

The conjunctive 'Aber' reveals the third stanza as an acknowledgement of the divine hand of God in the renewal of life after decay and death.

The last line, heavily accentuated and formulated as a rhetorical question, is nevertheless already answered by the knowledge of the initial personal efforts to evade time (1 & 2) and the experiential realization of a personal and cosmic protectedness within a creational cyclic order.

5.9.4.3 SOUND

The physical aspect

The first stanza, in the authorial search for an escape from transient time, has a predominance of the darker, heavier vowel sounds: a ä o ö u; while the second stanza, with its principle of maturity, is lightened by the presence of i e ei vowels. The heaviness of the fruit is nevertheless sensorily portrayed in the second half of line 7 and 8.

The third phase of the thought development (in stanza 3) is an expression of reassurance and relief and is also reflected in the near-exclusive use of light, lilting vowels: e i ei. And yet, the crucial last line is not free of dark vowels. The consolation of an ordered cosmos, does not exclude the continued presence of the paradoxical elements of existence.

5.9.4.4 CLIMAXES

The biotic aspect

The poem begins with a downward rhythmic tendency ('Wasser rinnt in Gefälle/ und Sand im Stundenglas/ ... niedertropfen im Gras.'), straitening to a horizontal movement in the second stanza and concluding with a final downward pull in 'löst sie tödlich vom Ast'.

The third stanza, with its theme of regeneration, shows a strong upward tendency through the presence of the commas and the metrical pauses within the lines (9 & 11) and the two questions following closely upon each other. Visually and mentally, the upward surge of new life in nature is concretely noticeable in the lift of sound, rhythm and content ('treulich genährt von dem ewig steigenden Saft in den Zweigen'). This is in direct contrast to the depression and despair of autumnal transcience and ends in the assurance of an ordered continuity of creation.

5.9.4.5 STIMMUNG, EMOTIVE EFFECT

The psychic aspect

The texture of the poem must be seen on three levels: On the first level, there is the personal despairing inevitability of life and decay, which no

human or creaturely act can halt or avoid, as it runs its ordered course (lines 2-4).

In the second instance, there is the realization that the weight which caused the fruit to drop and die is, at the same time, the aim and purpose of its being. It is lovingly nurtured by the same source which now fills it to the brim, in order to separate the fruit from the tree.

On a third and crucial level of understanding, the thematic exegesis has reached a third depth dimension: the knowledge of continuity in creation and spiritual renewal and rebirth for man who is part of the cosmic whole.

5.9.4.6 AESTHETIC ALLUSIVENESS

The aesthetic aspect

'Wohin ... auch' (1) introduces an element of desperate endeavour on the part of the speaker to escape from time, but to no avail. The continuation of time is portrayed in the verbs 'rinnt' (2) and the ominous regularity of 'tropfen' (4). 'Erfasst' (6) does not simply express the touching by hand, but anticipates mental and sensory understanding of the secret of creation (7, 8, 11).

The verbs of stanza one, illustrate the transience of existence by means of different sensory perceptions: 'flüchten' ... spatial: 'rinnen' ... visual: 'hören tropfen' ... oral, indicating that this ephemeral quality of creation is apparent to all the senses. Line 7 with its stressed 'Nur' at the beginning of the line, indicates a turning point in the line of thought. Only the unmentioned God has power over life and death: 'Nur die tief in der Frucht erwuchs, die verborgene Schwere,/ löst sie tödlich vom Ast'). This power is 'tief (7); verborgen (7); herrlich (9)'. The twice repeated heaviness (8 & 9) is the cause for its death, as well as the possibility of new growth, which is why this 'Schwere' is signified as a wonderful uniqueness (9), and why man need not shudder or be afraid anymore (12).

5.9.4.7 COMMUNICATION

The social aspect

The implied author is in argumentative dialogue with himself (and others). The last line can also be interpreted as if the Lord asks the question why man is anxious and troubled as he is safely held within a divinely ordered cosmic plan.

5.9.4.8 EMBLEMATIC

The analytic aspect

The title already conveys the final message of the last rhetorical question. The consolation of autumn is only to be understood through the symbols of autumn. 'Die verborgene Schwere' is only a part-consolation as it merely begins to grasp the full solace, which is only achieved in the knowlege of the continuity of the seasons and the renewal of life, born out of death and decay.

5.9.4.9 THE AUTHORIAL PRESENCE

The pistic aspect

In the 'Aber' (9), the speaker witnesses to the achieved confession, that the 'Schwere' is 'herrlich' because it means new life in the order of creation, and by implication, also in the life of a Christian.

5.9.5 COMPARATIVE EVALUATION

Trakl commences his poem, in harmony with creation and himself. Decay and autumn have not become conscious reality to him. He seems romantically withdrawn from reality.

Bergengruen on the other hand, begins with the inescapable reality of decay all around him in creation, enclosing him in a prison from which he has not succeeded in escaping in the first stanza. He even realizes that nothing in the concreteness of the world around him can change the moment of fulfilment and death. (Note the thrice repeated 'kein' in stanza 2).

Trakl: The adverbial 'da' arouses the author from a dreamworld into reality, which becomes emptier and more desolate as the poem progresses; including birds, man-made things, children and flowers into the sphere of death. He ends on that note. Christian symbols and the possession of Christian parables can be acquired, but no 'Aber' (Bergengruen in 'Herbstliche Tröstung), which is equal to the Christian 'Dennoch', can be externally enforced. This is a firm conviction, experientially underscored, that God (even if He remains unnamed) orders and renews creation and offers spiritual regeneration to man.

Trakl retains the neutral 'Es', apparently fearing closer, personal involvement. He shudders and describes death in all its cold, decomposing nakedness, leaving him at a distance from all that decays. Somehow decay and death have not been allowed to become personal; although there is a momentary thought-pause after 'Da' in the 9th line. And yet, Bergengruen's 'grauen' in the last question-line is not near the desolation of the last four Trakl lines.

Bergengruen has faced the full personal and creaturely 'Ausweglosigkeit'. He has tried all ways of escape (line 1), but eventually Bergengruen has found consolation and can thus, with inner conviction and experiential proof from creation, console others.

Both poems have Christian symbols, and yet Trakl's symbols are either traditional or he purposely lets Christian possibilities of consolation hover in the background.

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Both poets make use of the symbols: '(Wind)hauch; Vogel; Stunden Weiser/ Stundenglas'. Neither poet has exploited the regenerative quality of the wind as a spiritual life force; but to Trakl, the wind (as possibility of renewal), only brings the consciousness of decay home to him. The bird-symbol is also often used in conjunction with air and wind; it signifies the passage of space and therefore, the passage of time as well. Again, the possibility of spiritualization is inherent in the bird-concept, but not unfolded in either case. Yet, to Trakl, the bird is the mouthpiece of his own cry concerning the disintegration of autumn. In both poems, the hour glass conveys the inevitable passage of time.

Bergengruen uses verbs of fact and reality, closely connected to creation. Trakl's verbs are withdrawn from reality ('träumen, fühlen, hinwandelnd'), in order to escape comparisons. Bergengruen 'lives' the comparisons and learns from them in order to survive. Trakl's verbs: 'erzittern, klagen, schwanken, frösteln' are all emotional reactions, as if the poet has not faced, or wished to face reality. Bergengruen calls a spade a spade: 'die verborgene Schwere löst sie tödlich vom Ast'; 'Herz, wovor graut es dir?' Trakl's meter is rhythmically illusionary, while Bergengruen uses an irregular meter to signify the paradoxes of life.

Trakl's vowels, which change from comparatively light i e ei sounds, to the ever-heavier a äu ü ä complaining tones, are not light and full of promise.

Bergengruen begins with heavy vowels: o ü ä u, which then lighten to e i ei ee sounds to underline the message of new life. The dark ominous side of life is not evaded but part of the whole of existence, which is nurtured and given new life.

Bergengruen's rhythm supports the content, moving upwards towards the last climaxing question which reaches a crescendo in the acceptance of the anti-thesis of creation. Trakl's rhythm has an increasingly downward pull toward the end.

It is thus not the content only, that conveys the difference between the two poems, as they are both concerned with autumn, decay and death; but it is the manner of expression, the attitude and perspective permeating every aspect of the poem, which manifest the specific ethos of the art work.

6. APPLICATION OF THE COSMONOMIC LAW IN DEALING WITH CHRISTIAN POETRY

Crucial to any approach is its practicability. Thus, the main test of this formulated methodology also lies in the concrete application thereof. In order to assess the success of this structured approach, Bergengruen's work must be examined and analysed on the basis of the text *per se*. Simultaneously, it is a research into the excellence and richness of Bergengruen's poetry and an endeavour to unlock the oeuvre of a Christian poet of quality.

In this study, the selection of texts is representative of three main and inter-related thematic constituents of his poetry: paradoxy, the eternal ordinances and the 'heile Welt'. The choice of poems from each division has been selected from both anthologies because of their particular emphasis and extention of the separate and yet integrated content of the three-fold thematic volume of his work.

The first selection of poems illustrates the valences of meaning within the theme of paradoxy. The struggle between diametric opposites and conciliation through the redemptive symbol of the cross ('Flamme und Quelle' - 1958: 270; 'Es weht aus allen Weiten' - 1962: 244) is repeated in 'Himmlische Rechenkunst' (1962: 20) in which antithesis also contains the promise of enrichment. The development of the theme from existential darkness to spiritual light and the awakening to the boundlessness of love and new life ('Du hast den Tag ertragen' - 1958: 94) returns in analogous variations through the conviction of the predominance of light ('Dunkel und Licht' - 1962: 141) and the hope of spiritual renewal in 'Abendschwermut' (1962: 186).

In the second chapter, on the eternal ordinances, the threefold theme of birth and the various stages of the human life cycle, the seasonal repetition of nature and the rebirth of man through Christ ('Weil alles erneut sich begibt' - 1958: 69) are extended to the divine plan of the cosmic order in which man finds consolation and protection ('Stimmen im Herbst' - 1958: 50). Man and creation are enclosed within the circle of

eternity ('Das Steigende ruf ich' - 1958: 134) in spite of transcience and paradoxy ('Eximia perennant' - 1962: 14). But man in general and the artist in particular, are reminded of their creative responsibility to recognize and concretize the symbolic language of creation ('Am Himmel wie auf Erden' - 1962: 138). The change from the covenant of the law to that of love, sets the theme of renewal in the symbol of the golden ring which also repeats the concept of the bond between man, creation ('Das Geschmeide' - 1962: 157) and its cyclic movement.

Although the concept of wholeness pervades the third section, the presence of paradoxy in life and creation is not excluded. Only the acceptance of this antithesis as a creational principle, results in consolation and 'Geborgenheit' ('In unvergänglich Wesen' - 1962: 93). Man is enveloped in this symbolic wholeness and through the crown of the cross, man is saved ('Befreiung' - 1962:135). And yet, the creational order which includes paradox, harmony, growth and survival, is but a dim reflection of the creator. Similarly the speaker wishes to be a reflection of Christ in a preparedness for unconditional commitment, as in the case of inanimate creation ('Nichts gib mir, Gott' - 1962: 118). The title poem 'Die heile Welt' (1962: 94) culminates this theme in the conviction of the unassailability of the central kernel of creation in spite of bodily or spiritual pain. A new earth which includes man and creation, is gloriously envisioned and the rift between heaven and earth is finally bridged.

6.1 STRUCTURAL ANALYSIS OF THE THEME OF PARADOXY IN THE POETRY OF WERNER BERGENGRUEN

Derived from the Greek, the word paradoxy means that which is contrary to general opinion or expectation. The concept nevertheless has numerous interpretations and can convey the idea of the unusual and unbelievable; it can be an expression which is true and false simultaneously, a statement seemingly self-contradictory, though possibly well-founded or essentially true (Shorter Oxford English dictionary, 1956: 1428) and a particular type of wisdom dictum frequently used in the Scriptures, as for instance, "Whoever finds his life will lose it, and whoever loses his life for my sake will find it" (Mt. 10, 39).

All truly theological doctrines are thus ostensibly paradoxical. According to Kierkegaard, paradox has the particular power to inspire and preserve passion (Harvey, 1966: 142) and is therefore essentially appropriate as an object of faith.

This apparently inherent Christian trait of antithesis forms a foundational theme in the poetic creativity of Werner Bergengruen.[1] And yet, it is not only the enigma of paradoxy which concerns the poet, but a deep desire for reconciliation, which achieves a tense equilibrium in his artistic expression (Weber, 1958: 7).

The choice of poems to illustrate this thematic thread, continually emphasizes the existential juxtaposition; but in addition reveals other perspectives within the same theme: the promissory conviction within the element of paradox ("Himmlische Rechenkunst"); the theme of spiritual light amid existential darkness ("Du hast den Tag ertragen"); the ever-presence of Christ as the Light of the world ("Dunkel und Licht"); the development from concrete light to spiritual renewal ("Abendschwermut") and finally, the purification and thus reconciliation of polarities into "unendliches Sein" ("Es weht aus dem Weiten").

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1) In "Das Geheimnis verbleibt" Bergegruen expresses the opinion that art would not have been possible in a morally perfect world because the tension would be lacking; that the good only existed in antithesis 1952a: 122).

6.1.1 Preface to the theme of paradoxy

"Ich bekenne mich dazu ein christlicher Heide zu sein" (1952: 125/126). This equivocal but always somewhat shocking admission biographically underpins the essential theme of paradoxy which permeates much of Werner Bergengruen's poetry.[1)]

In "Bekenntnis zur Höhle" (1973: 70) Bergengruen expounds the moulding influence of his baltic home and its surroundings on his life and work. Being an agrarian man who could not exist outside the natural rhythms of the seasons, the wide open spaces of the eastern landscape, the sparse population, the close contact with nature and its cycles, the superstition, legends, the tendency toward the demonic and magical and his desire to be part of all living, found an echo in his poetic expression.

For Bergengruen the dark realm that threatened and frightened man, forced its way up from below:

> ' .... Sie vergassen es nicht, dass du sie
> zur Dienstbarket überwandest,
> ....
> Tags aus spaltbreit geöffneten Fenstern blinzeln sie
> tückisch und gähnen aus offenen Türen
> verdrossen"
>
> ('Die Drohung', *Die Rose van Jericho*, 1958: 41).

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1) This dualistic tendency is biographically evident in his Lutheran origin and conversion to Roman Catholicism. In "Das Gesetz des Atum" (1923) he explained that he felt more at home in the Catholic church in which pomp and ceremony played a cental role, in which the body of Christ, tradition and modern reality, faith and reason, were all integrated. The church was a symbol of permanance, of continuity and an image of Eternity.

In the vicinity of his father's house was the forest:

'Der Wald hat wiel Gewalt,
Im Walde sass die Regenfrau,
Die Nebelfrau, die Totenfrau
Und strickte graue Lappen'.

One day, there was a knock at the door and as his mother opened the door:

'Da war sie schon behext'
('Meines Vaters Haus', 1958: 9/10).

And yet these spirits were not always evil and hostile, but protected the cribs and the salt of the house and man owed them thanks:

'Rüste abendlich die Schale,
Schütte Milch und brocke Brot

Dem geheimen Volk zum Mahle.
Geht es, ist die Hausung tot.

Wiege hütet es und Windel
Und im Keller Kohl und Wein'
('Die Unsichtbaren', *Die verborgene Frucht*,
1958: 76).

This eastern popular belief in demonic powers, the ghostlike and uncanny that penetrates into our lives, corresponds with the heathen-half of his nature.

The most important powers of benediction and enchantment are often closely interwoven in Bergengruen's poetry. In "Stille Wende" (Die Rose van Jericho, 1958: 43) the mist issues in yellow-gray colour: '-Wie giftige Milch aus den Brüsten der Totenfrau', but is eventually transfigured through the power of grace 'Zu goldenem Lobrauch'.

Christian faith triumphs over this magic and the 'Zaubersprüche' become 'Segenssprüche' which aid and strengthen man against the powers of chaos and the Underworld. The sphere of light conquers the spirits of darkness:

'Wir haben lange Krieg gesehn.
Gewehr und Kanonen solln stille stehn.
Gott der Herr ...
...
Er streute die himmlische Aussaat hinein.
Aus der ersten wuchs Weizen,
aus der zweiten wuchs Wein.
Aus der dritten wuchs Friede und gute Zeit.
Gelobt sei Gott in Ewigkeit'.
('Um Frieden', *Zauber-und Segenssprüche*, 1958: 166).

Thus here too, reconciliation has replaced the original antithesis.[1] Bergergruen's novel 'Am Himmel wie auf Erden' (1949) also reflects his desire to live in harmony with natural creativity, as portrayed in Worschula, who tries to attain a oneness with nature by means of the dark methods of magic.

Nature too, constantly mirrors the principle of paradoxy in the innumerable examples of permanence and transitoriness. In the 'Efeuballade' (*Heile Welt*, 1962: 16) the ivy with its evergreen foliage is shown as unchangeable in spite of human transcience:

'Dem Frühling gibst du deine Frucht
und blühst im späten Jahr,
ein Fremdling in der Zeitenflucht
und unveränderbar'.

In the face of winter and ice, there is the comforting knowledge:

'Erkenne, wenn die Welt zersplittert und vereist,
das herrlichste Gesetz, das Überdauern heisst'[2]
('Eximia Perennant, *Die Heile Welt*, 1962: 14).

---

1) Max Weber (1958: 24) believes that Bergengruen suffered from the rift in creation and that he endeavoured to restore the unity with the help of magic.

2) Otto F. Bollnow (1953: 119/120) maintains that this survival is concerned with "einen kostbaren Kern, der in der Innerlichkeit des Menschen ... über die Zeit der Vernichtung hinweggerettet werde".

In 'Es weht aus dem Weiten' (*Die heile Welt*, 1962: 244), the poet rejoices in the many and varied images which manifest the continual renewal of everything:

'Nichts ist verloren
und nichts ist getrennt.

....

Nicht, nichts ist vergangen,
und alles bleibt dein.'

The example of the ice flower, the most fragile and transitory of all motives, proves the principle of permanence as a natural law; even if individual manifestations dó perhaps vanish:

'Nichts ist vergänglich, nichts zertrennbar,
wenn die Erscheining abwärts fuhr,
denn unzerstörbar, unverbrennbar
erdauern Zeichen und Figur'.
(Die Eisblume, *Die heile Welt*, 1962: 212).

In the narrative 'Der Mann mit dem Helm' (1955: 161-162), Recke realizes 'dass Dauer und Vergänlichkeit von der nämlichen Verheissung getragen seien' and the main character in the story searches for thát point which abolishes paradoxy.[1)]

Amid all crises (the time of the Third Reich and the war years) Bergengruen believed in the continuace of God-given life and particularly during the general destruction and transcience of everything that used to have stability and durability, did Bergengruen's poetry offer despairing mankind the assurance of a permanance behind the surface of the ephemeral; the ephemeral that achieved its lasting meaning in the phenomenon of duration:

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1) Bergengruen believed that the imperfect and dualistic should be understood as essential parts of the creative order. But, exactly like his character Recke, Bergengruen strove to reconcile the antithesis that permeated life. He admitted the contradictory relationship between transcience and permanence between continuance and change to be an 'anausgesprocheness Grundgefühl, (das) offenbar oder heimlich immer wieder in all mein dichterisches Bestreben Eingang schafft' (1963: 368).

'Uns wenn den dunklen Schauer
der Herbst heraufbeschwört:
Gott ist ein Herr der Dauer,
und er will nichts zerstört.
....
Gott ist ein Herr der Dauer,
und alles hat Bestand'

(Nichts Ver ängliches vergeht,
Die heile Welt, 1962: 209)

Thus, vulnerable man can be comforted by the knowledge of a permanance in destruction and ruin.[1)]

And yet, consolation also, was founded on a certain quality of paradoxy. A duality of defenceless surrender was essential, in order to find protected security. Bollnow (1953: 131) sees this consolation as a 'Doppelseitigkeit von schutzlos preisgegebener Oberfläche und sicher geborgenem Kern'. Here it is the cross of Christ which envelops the mystery of security within total surrender. In spite of man's transcience 'dennoch ist ein Überwähren mir unbegreiflich zugesagt' (Der Behütete, *Die heile Welt*, 1962: 21). Whenever man reaches the point of complete destitution and loneliness, he needs to be prepared for an act of faith:

'Gib dich der verborgnen Hand,
Die dich angerührt.
Hebe dich vom Grabenrand.
Geh. Du bist geführt.

(Wandlung, *Die Rose van Jericho*,
1958: 44).

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1) "Was ich dem Wandelbaren entgegensetzen möchte ... ist das Unverrückbare. Es ist der Grundleger der menschlichen Existenz, und es sind die Grundlagen, die er ihr gegeben hat" (1963: 388).

Like a refrain, do the Christian paradoxes penetrate Bergengruen's work as a whole. In 'Am Himmel wie auf Erden' (1949) and in 'Der Grosstyrann und das Gericht' does the comforting imperative 'Fear not', govern a world between preservation and collapse, between hope and despair. Man only finds healing when he recognizes his imperfection.[1)]

For Bergengruen, the problem of transcience is inseparably connected to the state of depression, which is a condition of the mind, paralyzing the will. It is this depression that has caused the poet to doubt most often in the quality of permanence. It is interesting that this condition frequently coincides with the autumn season. For him therefore, the overcoming of depression is the form in which the victory over the negative powers is achieved. In this struggle, only faith can subdue the triumph over melancholy. Bergengruen still mentions the dark shudders of fear and sadness which autumn conjures up for him in his anthology 'Die heile Welt':

'Die alte Schwermut überkommt uns herber:
ist nichts uns eigen? alles nur geliehn?
Im frühen Dämmer lauert der Verderber,
der letzte Gast, und wir erkennen ihn'.

(Herbststrophe, *Die heile Welt*, 1962: 201).

In still stronger emphasis, he feels oppressed and suffocated by this time of the year:

'Der Herbst hält das Herz dir umpresst.
Und die Schwermut tropft vom Geäst'.

(Der Herbst hält das Herz dir umpresst, *Die heile Welt*, 1962: 205).

Bergengruen's 'Heile Welt' is permeated by melancholy, and words that appear repeatedly are: 'Einsamkeit, Abschied, Bedrohtheit, Entsagung and Vergänglichkeit'.

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1) Kunisch (1958: 13) considers this acknowlegdement of man's own sin and failing, basic to Bergengruen's world and life view, and for Christine Bourbeck (1947: 139), the security of the Christian is founded on this paradoxy.

And yet, Bergengruen grapples with the problem and gains consolation, even in autumn:

> 'Aber ist diese Schwere nicht ihr herrlichstes Eigen,
> eines Wesens mit ihr,
> treulich genährt von dem steigenden Saft in den Zweigen?
> Herz, wovor graut es dir?'
> (Herbstliche Tröstung, *Die heile Welt*, 1962: 204).

The antithesis to transitoriness closes the circle and brings trust and confidence. In spite of the terrors of Autumn, God is a God of permanence and faithfulness:

> 'Gott ist ein Herr der Dauer,
> und alles hat Bestand'
> (Nichts Vergängliches vergeht, *Die heile Welt*, 1962: 209).

A typically Christian word 'Inmitten' puts everything in its right place: consolation in the midst of sadness, beauty in misery, stability in transcience and the correctness of the world in the midst of its brokenness. Thus everything is united together into a cosmic oneness, in which Bergengruen steadfastly believes and, which he continually proclaims (Görres, 1952: 136). Reinhold Schneider (1962a: 7) called 'Lombardische Elegie' one of the most personal literary works of Bergengruen. Here the basic theme is the question concerning transitoriness and the permanence of all earthly being. Bergengruen remembers his home, their possessions and his father who enjoyed giving away that which he treasured. Then came the war. He compares the succession of nations with leaves of a tree which fall:

> 'Doch der Baum besteht' (1958: 197),

and one feels:

> 'die Dauer (fühle) im Zerstörbaren
> .....
> Und dennoch bleibt undeutbar, was geschieht,'
> (1958: 198).

In his inspection of the jewel case, it becomes clear that:

> 'Schwer von Vergangenheit sind alle Dinge,'

and he discovers a counterpart of death in the 'Geliebtes Rosenreis von Jericho' and signifies it as:

'Ach, herrlichstes Symbol der unverstörbar
geheim fortblühenden Lebendigkeit'
(1958: 210).

The elegy ends with a confessional belief in the greatness of love. The power of love envelops all situations of life:

'Der Liebende wird jeder Schickung froh'.
(1958: 217).

Man discovers that, in spite of everything, an enduring essence exists outside himself, a divine order on which he can depend. In this assurance,he is able to withstand fears and insecurity:

'Was dich schreckte und scheuchte, vergiss.
Denn die Erde ist treu und gewiss'.
(Weil alles erneut sich begibt, *Die verborgene Frucht*, 1958: 69).

Behind the experience of permanence, rests the unity of all Being which forms and sustains every individual. Thus man is secure and preserved within this wholeness:

'Nichts, nichts ist vergangen,
und alles bleibt dein.
So hält dich umfangen
unendliches Sein'. (Es weht aus dem Weiten, *Die heile Welt*, 1962: 245).

For Erich Przywara (1962: 34), Bergengruen has fulfilled his mission of closing the chasm between heaven and earth by an 'In-eins-Falls der Gegensätze', and Hermann Kunisch (1958: 48) even expresses the possible task of poetry as such, to be the synthesis of paradoxes: "Es mag also die Aufgabe der Dichtung sein, das Widersprüchliche in das Weltgefüge hineinzunehmen und so die Kluft zwischen Dissonanz und Harmonie zu schliessen".

6.2 PARADOX IN REPRESENTATIVE POEMS OF WERNER BERGENGRUEN

6.2.1 Flamme und Quelle

Figur und Schatten
1958: 270.

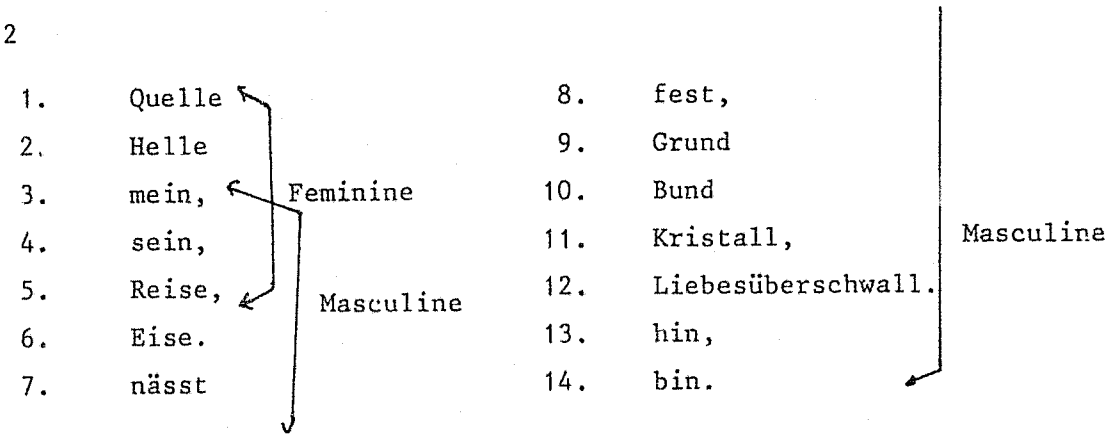
1. Ich bin der Flamme Sohn und bin der Sohn der Quelle.
2. Mich ruft das Dunkel heim, und heim die rote Helle.
3. Die Quelle, die mich tränkt, sie ist von Ursprung mein,
4. die Glut, die mich verzehrt, kann nur ich selber sein.
5. Aufwärts und niederwärts geht wechselnd meine Reise.
6. Hab teil an Brand und Strom, an Asche, Rauch und Eise.
7. Allendlich flammt der Quell, das Feuer fliesst und nässt,
8. der Rauch wird wasserklar, die leichte Asche fest,
9. zu Berge rinnt die Flut, die Flamme sucht den Grund
10. - Geheimnis war der Zwist, Geheimnis ist der Bund.
11. Der Russ verklärt sich feucht im blitzenden Kristall,
12. der Streit ist ausgesöhnt im Liebesüberschwall.
13. Dann lös ich mich getrost im blanken Abgrund hin,
14. der ich ein Flammensohn, ein Sohn der Quelle bin.

A1. THE LINGUA-FORMATIVE FOUNDATION

COMPOSITION

Although the poem has 14 lines and thus suggests the sonnet form, it does not conform to any of the accepted sonnet structures, nor to the prescribed rhyme scheme. The poem is divided into 10 lines which could be subdivided into a quatrain and a sestet, and a final quatrain with an unvaried rhyme scheme of couplets. The meter also does not comprise the normal iambic pentameter lines, but instead, iambic hexameter. All lines (1-10) are divided into two distinct parts by means of a caesura, either indicated by comma or by a natural break, brought about by a particular word combination and/or by the strength of the meaning (lines 1 to 5). The feminine endings embrace the masculine, but are eventually overshadowed by the strong, stressed endings.

Figure 2



The title is a paradoxical one, and as such, lines 1-10 are divided by a definite line, while lines 11 to 13 show no break, but run on uninterruptedly. The last line again reveals a sudden break in the middle of the line. Thus the poem is divided into 10 lines and 4; falling into paradoxical halves and the next 3 into an undivided rhythmic continuity.

RHYTHM AND SOUND

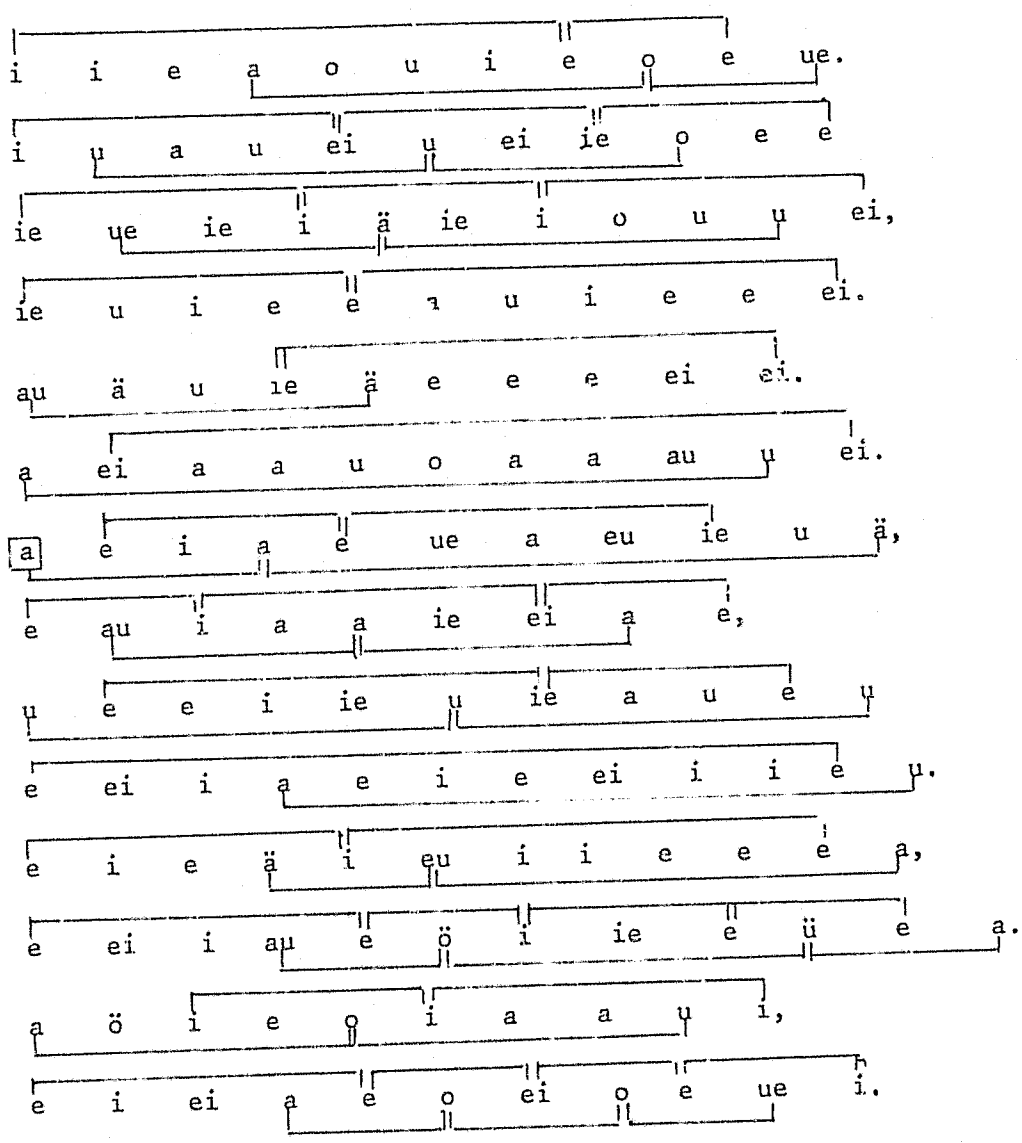
The iambic hexameter metrical pattern is only once broken by rhythmic emphasis in line 5: 'Áufwärts und níederwärts geht Wechselnd meine Reise'.
The first 10 lines have a rhythmic pendulous swing within each line, a movement back and forth in each line (through the use of apparently direct opposites of word meanings), cadence down the lines by means of the rhyme and a regular metrical movement.

The movement in the cross-motion rhyme of the couplets, always introduces new images: 'Dunkel, Helle, Ursprung, Glut, Reise, Brand, Strom, Asche, Rauch, Eis'etcetera. This movement dówn the lines, taken up within the lines, like a continual backwards and forwards of contrasts, ends in the final conclusion of 'ich ... bin'. The poem begins with a static note in the first two words of 'Ich bin,' and then moves to and fro between paradoxical pictures ('Dunkel-Helle; Aufwärts-niederwarts') till the final balance is again indicated in 'ich ... bin'.

The use of sound is reflected in the assonance which is sustained throughout the poem in a vacillation between dark vowels (a, o, u, and diphthongs au, eu, ä, eu) and the light sounds of i, e, ie, ei, in every line.

(Light vowels are indicated at the top of the verse line and dark vowels, at the bottom - Figure 3):

Figure 3


1. i i e a o u i e o e ue.
2. i u a u ei u ei ie o e e
3. ie ue ie i ä ie i o u u ei,
4. ie u i e e ɪ u i e e ei.
5. au ä u ɪe ä e e e ei ei.
6. a ei a a u o a a au u ei.
7. a e i a e ue a eu ie u ä,
8. e au i a a ie ei a e,
9. u e e i ie u ie a u e u
10. e ei i a e i e ei i i e u.
11. e i e ä i eu i i e e e a,
12. e ei i au e ö i ie e ü e a.
13. a ö i e o i a a u i,
14. e i ei a e o ei o e ue i.

CLIMAXES

Line 10 seems to sum up the strange polarity of paradoxes, without explaining it. This conclusion to the first part is simply indicated by means of a prefixed dash.

The poem begins with: 'Ich bin' and ends with it again. There is nevertheless a difference in the first and the last. 'Ich bin'; at first it reads 'Ich bin der Flamme Sohn und der Sohn der Quelle', while line 14 reads 'der ich ein Flammensohn ein Sohn der Quelle bin'. In addition, the 'ich bin' of line 14 is a parenthetical statement to the 'blanken Abgrund' in the previous line.

DESIGN

It is interesting how each line of the first 10 lines stresses the paradoxical title: in form (each verse is divided into two parts, usually opposite in meaning), in the vowel sounds (which constantly alternate between light and dark sounds), and yet the rhyme holds the antithesis together in the tight couplets. These rhyme pairs continue the movement, but keep the paradoxes controlled. This is evident too, in each line which contains a direct paradox.

In line 1, 'Flamme - Quelle' are direct opposites and yet are held together by the repetition of 'Sohn'. This is also the case in line 2, where 'Dunkel-Helle', are kept in check by the repetitive use of the word 'heim'.

In lines 3 and 4, the paradox runs over two verses: in line 3, 'Quelle' and 'Ursprung' both stress the same idea and in line 4, 'Glut' and 'verzehrt' express the paradox of 'Quelle' and 'Ursprung'.

In line 5 'Aufwärts - niederwärts' are polaric but also indicate measured regularity. In line 6, 'Brand und Strom' and 'Asche und Eise' are united by the sharing of both in 'Hab teil an'. Line: 'flammt-Quell' and 'Feuerfliesst', are apparent impossibilities but across the caesura, the normal association is restored in 'das Feuer flammt, der Quell fliesst und nässt'.

Line 8 seems to introduce an element of transformation in that the smoke becomes crystal clear.

The impossibility of the two examples in line 9, seems to find reconciliation in the dark and light vowels which normalize and synthesize the paradoxical 'Flut ... sucht den Grund'; 'zu Berge rinnt die Flamme'. In line 10, 'Zwist-Bund' again are opposites which are unified by the refrain-like 'Geheimnis' in the two halves of the verse line. The suggestion of a change, which was introduced in line 9, is now reintroduced in line 11 ('Der Russ verklärt sich feucht im blitzenden Kristall') and line 13, confirms this transformation as a cessation of the struggle ('Der Streit ist ausgesöhnt').

An extraction of the verbs offers the following scheme:

1. rufen, mich tränken, mich verzehren, geht wechselnd,
   hab teil.
2. flammt, fliesst, nässt, rinnt, sucht.
3. war, ist, Ich bin,
   verklärt, ist
   lös ... hin
   ich ... bin.

Most striking is the alternate mention of fire and water throughout the poem, for instance 'Flamme-Quelle'; 'Dunkel-Helle'; 'Brand-Strom' etcetera.

The direct use of 'Quelle-Flamme', which is the title of the poem, appears in lines 1, 7 and 14, thus in the beginning, exactly in the centre of the poem and again at the end.

In addition, there is a notable element in the structure of the poem: while lines 1, 7 and 14 manifest paradoxical diction within these lines, the polarity extends diagonally across the poem in a double criss cross: 'Flamme' in the first line, ties up with 'Quelle' in the last, and 'Quelle' in the first, connects up with 'Flamme' in the last.

A.2 INTERPRETATIVE LEVEL OF LINGUA-FORMATIVE ANALYSIS

Although unconventional in its sonnet form, the poem does indeed present the theme in the quatrain and develops it in the following sestet. The final quatrain conveys the synthesis of the paradoxical theme and can be subdivided into two couplets; the first of which states the unifying power, the second an act of faith as a result thereof.

The use of the iambic hexameter, instead of the usual pentameter, enables the distinct division of the first ten lines into two paradoxical halves, which not only expresses the antithetical quality of life in the horizontal design of the poem, but also reflects the same tension in the vertical movement of the rhyme scheme; in which masculine and feminine endings alternate, until the masculine endings dominate the poem ('Quelle, Helle; mein, sein; Reise, nässt, fest; Grund, Bund; Kristall, Liebesüberschwall; hin, bin). This architectonic design correlates with the heaven-earth implication of the title.

Further analysis will constantly emphasize the rift between heaven and earth, which is eventually closed by the love of Christ (12), resulting in a 'heile Welt' to which man can give himself with confidence and faith (13). It is significant that the masculine and feminine endings, which underscore the paradoxical element of existence in their tight inter-wovenness, also enhance the earth and heaven symbolism of the poem.

'Quelle, Strom, Eis, Wasser, tränken' are all variants of the prima materia from which all life proceeds, and symbols of the earth, which signify femininity and a representation of the great mother. On the other hand, 'Flamme, Feuer, Helle, rot' represent the masculine principle opposed to darkness

(which is feminine), symbolizing the active creative life force, with its heaven-connotation.

In the Hebrew, Jahweh practically always manifested himself as fire, and it is thus the least imperfect representation of God (Heinz-Mohr, 1979: 104). Fire is also synonomous with illumination, purification, renewal and inspiration. Heaven then typifies an all-father heaven, considered as the masculine, active and spiritual element. This antithesis between heaven and earth, is portrayed in the emblematic richness of 'Flamme und Quelle'. Thus the masculine and feminine endings emphasize this inherent paradox, but also keep the antithesis in check. The middle of the poem, which is concerned with reconciliation (lines 7-10), also stresses this phenomenon by means of 4 strong endings, which underline the spiritual force emanating from the heavenly God. While lines 1-10 are involved in the struggle between heaven and earth, reconciliation takes place in lines 11 and 12, and thus they show no break within the lines anymore. The tension is smoothed out and the lines run on uninterruptedly. The last line again indicates a break, but this time it is not a paradoxical one, but parenthetic', stressing the new unity. The paradox is not removed but bridged (12). Thus the poem is divided into 10 lines which fall into paradoxical halves, the next 3 into an undivided rhythmic continuity, and the 14th line concludes the newly-found healing of the rift.

RHYTHM AND SOUND

The metrical substitution in line 5, 'Áúfwärts und níéderwärts geht wechselnd meine Reise', conveys a visual and acoustic emphasis of the ebb and flow-continuity of creation and, at the same time, stresses the inherent element of tension within the post-fall world.

The rhythmic oscillation within each line constitutes an essential aspect of the poem. Together with the movement down the line of cross-rhyming couplets, the imagery within each line ('Flamme-Quelle; Dunkel-Helle') as well as paradoxical diction diagonally across the poem itself ('Flamme' in line 1 with 'Quelle' in line 14; 'Quelle' in line 1 with 'Flammensohn' in line 14), the antithetical theme gains visible and mental form. And yet, the thematic polarity of imagery and thought pattern, is firmly contained

within the two consolatory 'Ich bin'-assurances at the beginning and end of the poem.

The use of sound also supports the general idea of paradox in the poem. Light vowels embrace the dark and the dark again the light in every line (just as the masculine and feminine endings alternate in the rhyme scheme), in an eternal struggle of paradoxical light and dark. The predominance of light vowels, expressing lightheartedness, in each line (except lines 6 and 7) reflects the authc-ial affirmation of the power of light over darkness.

It is significant that the antithetical quality of the theme, content and technique, is always restrained. As within the sound and rhythmic pattern, there is a controlled vacillation between light and dark vowels, each line usually begins with a light vowel and ends with a dark counterpart (or occasionally vice versa). Even if certain lines (2,3,4) begin and end with light vowels, the very next lines (5, 6) suddenly begin with dark vowels, and lines 6 and 7 complete the antithesis again by their complete overshadowing of dark vowels. Lines 6 and 7 thus form, not only the physical centre of the poem, but here too, the paradox reaches its strongest contrast in 'Brand-Strom; flammt der Quell; Feuer fliesst'. Threatening chaos is reflected in the predominance of dark vowels. But it is to be noted, that amid the fierce struggle between the powers of antithesis, these lines (6 and 7) also constitute the turning point in the struggle, as the first indications of reconciliation are suggested in 'Rauch-Eise', as connecting links between two poles or stages. From this moment the light vowels have once again gained predominance. And yet, such changes are never sudden and artificial; just as little as an existential victory is ever clear-cut and immediate. Thus, line 9 still contains a certain element of darkness in its beginning and ending of weighted u-sounds in 'zu ... Bund'. Finally in line 13, there seems to be a last attempt at stifling the light vowels in an equal division between the light and dark sounds. This is particularly significant in this line (13), as the content expresses a complete and final acceptance of the powers of light in an act of faith.

CLIMAXES

The climatic development of imagery is summarized in the comprehensive thematic paradox of 'Flamme und Quelle'. The rich analogies contained within these polaric images, are further explained and extended by means of the contrasting diction, which is newly introduced or re-introduced into each continuing line, thus opening up the full scope of antithetical existence. The paradox of 'Dunkel-Helle' introduces the basic antithesis between primeval chaos and creative force; between the masculine principle opposed to the maternal and feminine. Darkness also is seen as spiritual need in contrast to the spiritual life symbolized in the concept of light. Within this paradox is contained the opposing forces of evil, and Christ as the Light of the world.

In lines 3 and 4 'Glut ... verzehrt' takes up the idea of heat and fire and in combination with 'verzehren' (burning, consuming), extends the analogy to that of purification by fire, and the implication of baptism by fire in the fiery tongues of the Holy Spirit at Pentecost. It is striking that the counterpart lines 3 and 4 of 'Quelle-Ursprung', also symbolize re-birth, purification (by water) and subsequent spiritual rebirth and baptism. It is significant that a synthesis is already present in the very contradiction of the paradox.

The phrase 'Aufwärts und niederwärts' suggests the antithesis of creation, but is also restrained by the continual rhythm of the cosmos. Thus the paradoxical theme is developed and enriched to the centre of the poem, which introduces subtle conciliatory images of smoke and ice (line 6). 'Smoke' symbolically represents the world axis, the connection between heaven and earth, while 'ice' is the intermediate stage between solid and fluid (De Vries, 1976: 267). In line 8, the smoke becomes waterclear, and in line 11, the smoke (soot) is transformed into shining crystal. These symbols can be interpreted as conjunctive, but also, as mental darkness (smoke) becoming transparency ... the conjunctive of opposites, thus bringing about wisdom and intuitive knowledge.

This clarity of understanding is brought about by the conciliatory love of the following line (12) and thus the last 4 lines move from one climax to another: soot becomes crystal and the struggle finds its atonement in love which is the reason why man can confidently face the chasm that sin and the

Fall has caused, knowing that it is bridged by the Light of the world ('blanken Abgrund').

Line 10 sums up the strange paradoxical character of existence, without explaining it. There is no explanation; it is a mystery which must simply be accepted. The antithesis of this world is a mystery, but the achieved unity ás much belongs to the inexplicable wonders of creation. The antithetical character of life is reflected in the broken form of each of the ten lines. The climax in line 10 is simply indicated by means of a prefixed dash.

There is a further climactic development in the mood of the 'Ich bin' of the first and the last lines. In line 1 it reads 'Ich bin der Flamme Sohn und bin der Sohn der Quelle', while, in line 14, the 'ich bin', is a parenthetical statement to the 'bright abyss' of the previous line. In line 14, we read 'der ich ein Flammensohn, ein Sohn der Quelle bin'. Man is now redeemed to the shining abyss by the love of Christ and is thus an heir of the light, one of the company of integrated people serving the world. Man now gives himself to the paradoxical world in faith ... this world which he now serves as part of both worlds. Man is not the proud and yet divided person of the beginning (Ich bin der ...).

DESIGN

It is significant how the various themes are tightly interwoven with one another in continual cross-references which nevertheless follow a pattern of development in content as well as in form. Thus for instance, the idea of feminine and masculine creativeness which is strongly represented in the beginning of the poem, still appears in the middle, but then becomes 'life' in a wider sense. Together with the fertility concept, and [illegible]g out of it, is the idea of birth and succession. This again entails the cyclic dimension which is inherent in all of creation. Sprouting from creative continuity evolves the deepened dimension of life in the sense of spiritual rebirth. Interwoven, one finds that water is not simply symbolic of feminine creativeness but now too, signifies punishment for sin, purification from sin by means of the symbolic act of baptism. Christ is the river of life (as the Living Waters) and offers atonement and thus such water brings refreshment and spiritual rebirth.

The same mystery of renewal is repeated in the symbol of fire which, likewise represents a creative force. Here the extended dimension of inspiration is introduced: the flame as divine inspiration; fire as signifying the biblical terms of 'burning words'; 'fiery speech' and red as intuition and light ('Helle') symbolic of intellect and wisdom. This light of, for instance, artistic creativeness is developed to another and deepened level of Christ as the Light of the world. Again the necessity of purification is strongly emphasized in 'Flamme, Feuer, rot' and 'Asche' (signifying burnt sacrifice). Fire and heat consume and thus purify. Most of the fire-diction suggests heat and light and thus, shining brightness again visualizes the colour "white", which is the fulness of all colours, signifying spirituality and the perfection of God. One notices that the paradoxical references gradually become reconciled from the middle of the poem, in words like smoke (the connection between heaven and earth) and ice (the intermediate stage between solid and fluid). From then onwards, these conciliatory images rapidly disappear. In line 8, smoke is re-introduced and 'wasserklar' reiterates the mention of ice in line 6 as a conjunction of opposites. 'Mountain' (9) again emphasizes the contact between heaven and earth. 'Soot' ties up with the smoke connotation and 'shining crystal' (11) carries a double reference to the previously used symbols of 'ice' and 'wasserklar'. Finally, in line 12, the conjunctive factor that brings about these reconciliations and which give rise to an achieved attitude of faith as: 'Dann lös ich mich getrost im blanken Abgrund hin', is love. The paradoxical struggle is atoned for by a deluge of love.

DESIGN

If one looks at the paradoxical design diagrammatically, the following pattern becomes clear:

Figure 4

Flamme ⟷ Quelle.
Dunkel ⟷ Helle.
Quelle ⟷ Glut.
Brand ⟷ Strom.
Aufwärts ⟷ niederwärts
flammt ⟷ der Quell
das Feuer ⟷ nässt
Rauch ═══ wasserklar
Flamme ⟷ sucht den Grund

Zwist ⟷ Bund.
Russ ═══ Kristall.
der Streit ist ausgesöhnt im Liebesüberschwall.

While the direct opposites emphasize the paradoxical theme, synthesis reaches across the antithesis, already suggesting the clear conciliation of 'Rauch ... wasserklar' and 'Russ ... Kristall', which in its turn, points to the climax of the poem in line 12, and the completion of the synthesis.

When the design is symbolically analysed, the following design emerges:

Figure 5

	Fire ⟷	Water
1.	Life force ═══	Life-giving force
	Creativeness.	Christ as the river of Life.
2.	Fire ... purification. ═══	Fountain ... purification by water.
	Baptism by fire ╳	Resurrection
	Renewal by the Holy Spirit	Baptism by water.
3.	Light of fire ═══	Light of crystalized brightness.

The imagery thus does not only convey the paradoxes, but is complementary as well. While fire and water are in direct opposition, they also represent a life force, a purification, punishment and source of light ... but each in its own sphere and according to its particular nature. In spite of their antithesis, they bring totality and balance.

The design also reveals an interesting but at the same time, revelatory quality in the *symbolism of number*. The word 'flame' is used four times, and that of 'source' and 'fountain' three times, which makes a total of seven. When these numbers are analysed, it is found that the number three is the number of perfection, the key to the universe and thus the most suitable symbol of God. According to Augustine, it is the number of the soul, while the four is the number of the body. The three encompasses beginning, middle and end, and is reflected in the importance of the Trinity.

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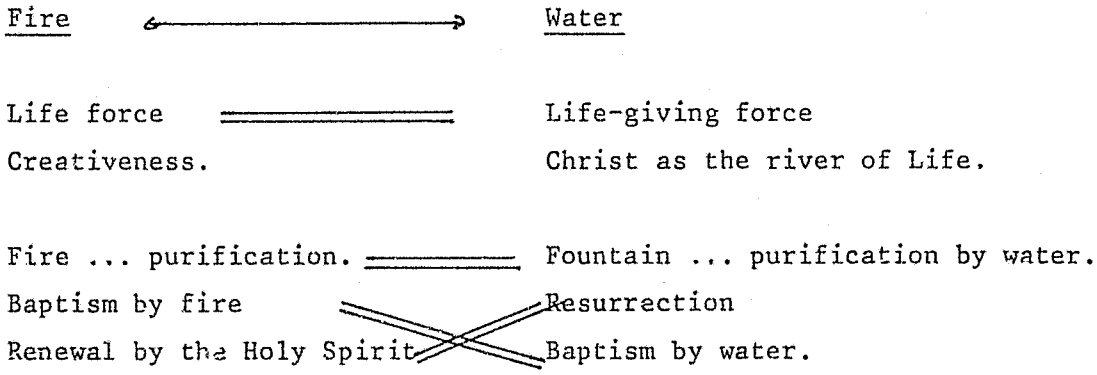

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The number four, in contrast to the three as the symbol of God, is the traditional number of the earthly universe with its elements, seasons, the four directions, four rivers of paradise etcetera. When these numbers three and four, God and world, are united, they represent the holy number seven, which is an old Hebrew symbol and plays an important role in the book of Revelations (the seven congregations, the seven horns of the beast, the Book of seven seals etcetera). During the Gothic period, the number seven took on particular theological importance: as the seven gifts of the Holy Spirit, the seven requests in the Lord's prayer, the seven sacraments. And yet, the number seven which still belongs to the Old Covenant, also points towards the eight as the number of perfection and the resurrection.

In this poem it is significant how the paradox of heaven and earth, is synthesized in the number seven which reconciles heaven and earth into a 'heile Welt' (Heinz-Mohr, 1979: 308-311).

In line 10 the extremities of 'Zwist-Bund' are unified by the refrainlike 'Geheimnis', which at the same time, has the purpose of emphasizing a central truth.

With line 10 which has introduced the faith-quality of both paradox and redemption, the two-part meter and content of each line, is lifted and the last four lines run on unhindered to the final 'ich bin' (an heir of light) because the 'I' is a son of the Living Waters.

The variety of diction on the double theme of fire and water, extends the paradoxes to sub-themes which have an own importance within the poem, but together in their inter-related influence one upon the other, develop the over-arching water-fire antithesis to a wide cosmonomic scope: for instance, 'Flamme, Feuer, Helle, rot' all carry the symbol of the masculine creative force. In addition, these symbols also signify purification, with their enriching extentions of Pentecostal fire and purification by fire. At the same time, they contain the idea of divine inspiration; for instance, speech as 'burning words' and also the speech of inspiration, which introduces the thought level of poetic responsibility.

The words 'Rot, Glut, verzehren, blank, Brand, Asche, flammt, blitzenden' all contain the idea of heat, fire, burning and light. They continue the imagery of the previously mentioned diction, by developing the thought pattern

from that of purification to sacrifice through fire. The light which emanates from such purification, is the result of a combination of the Light of the world and the fountain of Living Waters. A synthesis is symbolized in the words expressing conjunction:

'Eise':the intermediate stage between solid and fluid.
'Rauch': connection between heaven and earth.
'Berg': connection between heaven and earth.
'wasserklar' and 'Kristall': conjunction of opposites.

Thus the antithetical struggle is also symbolically realized. The form and content continually enhance and supplement each other, causing the poem to be an integrated totality.

THE VERBS

1. The first verbs (lines 1-6) all imply a subject and object relationship, or a two-directional quality, indicative of the double dimension of man's existence.

2. The second group of finite verbs (line 7) are all used in a contradictory sense. The paradoxical struggle is at its fiercest here.

3. In more ways than one, line 10 is the turning point of the poem. Even the verbs lose their ambiguous character and become the verb 'to be' in lines 10, 12, and 14. They too reflect the wholeness of redeemed 'Being'. It is interesting that the verbs in part 1 indicate the active role of water and fire in its derivations. Man on the other hand, is the one to be called ('mich ruft das Dunkel heim').

'Die Quelle die mich tränkt', 'Die Glut, die mich verzehrt', stress the redemptive role of grace and love which come tó man and bring about the shining crystal of reconciliation.

All the symbols and images except half a dozen, fall into the two paradoxical categories of the title, fire and water. Except for 'Dunkel, Reise, Berge, Streit, Liebe, Abgrund', the diction is exclusively concerned with

this antithesis, analogically repeated throughout the poem. Within the scale of the flame-fire lingual varieties, individual words sometimes form entities of their own ('Flammensohn'), but most words and images only attain their full meaning and resonance in their particular position in the verse and in relation to other words ('der Flamme Sohn-Sohn der Quelle'), which indicates a quality of both heaven and earth. The fire-image reveals a number of inter-related subjects which co-exist within the same words and symbols:

a. The masculine, creative force.
b. Purification and sacrifice.
c. Divine and poetic inspiration.
d. Heat, fire, passion.
e. Light: shine, white. Christ as the Light of the world.

The thought process develops from: (a) Flame and fire ('Helle, rot, Glut') to (b) a burning ('verzehren' (c) to 'Asche' as burnt sacrifice (d) and the result, as 'Rauch' (e) and from the results of burning, the 'shining crystal' and 'shining abyss' are the end result.

The water-symbolism follows a similar pattern, but with a stronger line of development in the thought pattern. Water symbolizes punishment (in the flood), purification, baptism, healing and rebirth. Here the idea of Living Water as a new theme, ties op. The antithesis of masculine creativity is found in the feminine fertility of water.

The reconciliation between the paradoxes of water and fire finally takes place in water and light forming the shining crystal ('Blitzenden Kristall'). The end result is not the elimination of antithesis, but a harmony, a 'heile Welt' in the acceptance of the paradoxes of existence and thus a balanced equilibrium. For instance, the last line is very similar to the first, and yet, a vast difference in meaning has taken place. In the beginning man is still racked by inner strife (and outer): 'Flamme Sohn und Sohn der Quelle' ... he is part of both and opposing worlds. In the last line the paradox is still present, but love has bridged the gap and man is filled with confidence and comfort, knowing that the 'bright abyss', which is the mystery of a unified struggle in line 10, is atoned for by the deluge of love. The last line no longer represents man in a state of dividedness, but now as 'ein Flammensohn, ein Sohn der Quelle...' Man still lives in a paradoxical world but the 'und' (line 1) of disunion has been bridged.

Synaesthesia plays a subtle part in this particular combination of fire and water: 'Fire ... heat ... light ... shine = white'. Purification and holiness are signified by means of, for instance, white raiment. 'Light and white' tie up with Christ as the Light of the world; thus illumination, revelation and glorification follow by implication. White symbolizes peace and truth. It is the colour of baptism and first communion; the colour of Christmas, Easter and Ascension. It is the fulness of all colours. All this is intimately related to the totality of the existence in Christ (De Vries, 1976: 449).

C. THE REPRESENTATION OF THE CHRISTIAN ETHOS

The confessional witness is summed up in 'der Streit ist ausgesöhnt im Liebesüberschwall', and this is the perspective that permeates the whole poem. It is this redemptive love which results in a faith-statement like: 'Dann lös ich mich getrost im blanken Abgrund hin', which discloses the stand of the implied author.

This Christian ethos is detected in all the aspects and in the unity-in-diversity of thought and form pattern.

The sight form holds together the discreteness of metrical division within the lines. The alternate use of feminine and masculine endings in the rhyme scheme underline the paradoxical theme, which finds its technical synthesis in the final four overruling masculine endings. The tension of form and content within each line always remains in check by the restraining influence of light and dark vowel-sounds and the predominance of the light. Symbolically this technical detail also illustrates the conquest of the Light despite the contradictory quality of life. The main thrust of the paradoxical title-diction emphasizes the existential presence of antithesis. And yet, by means of subtle analogical derivations, the major theme is widely extended to the Christian foundational doctrine of sin, redemption and rebirth through the love of Christ. The development of the doctrinal pattern is supported by the structure of the poem. Thus the symbols and imagery first stress the creational antithesis and gradually achieve conjunctive harmony in the conciliatory concept of love, which is repeatedely suggested through images of coalition ('Eise, Berge, Rauch').

The climatic development envelops the nuanceful clarity of the content-substance as well as the mood and structural mechanics: the 10-line paradoxical preface, which is reflected in the broken verse form, experiences a prepartory climax in line 10.

The final climax is reached in the secret of the mystery which finds its explanation in the central Christian concept of love. The *Stimmung* also systematically unfolds from that of resigned acceptance of the antithetical basis of life, to a newly acquired knowledge of the reality of Christ's conciliatory love which spans the paradox of heaven and earth and makes life on this 'blanken Abgrund' a comforting faith-experience.

The architectonic design continually underscores the thematic main-and sub-junctive threads. As the multi-dimensionality of the theme unfolds through interior- and cross references, intra-modal and cross-modal similarities (Wolterstorff, 1978: 172), the continued existential presence of paradoxes, is exemplified in its innumerable variety. And yet the contradictory element is always controlled in the stanzaic form, the restrained rhyme, the ordered regularity of light and dark sounds and the conjunctive presence of the repetitive word, sound or idea, which already seemed to foresee the conciliatory images and eventually, the highest redempcive measure of love.

The verbs too, follow a specific pattern and the two-fold design of antithesis and synthesis through faith. The expository 9 lines on the contradictions of existence, are also noticeable in the choice of verbs. The first six lines convey the impression of man in-relation, in-opposition, in-tension, while lines 7 to 9 expound very finite paradoxes. Line 10 is suddenly rid of all consuming conflicts, and the verbs 'war' and 'ist' reflect the struggle as belonging to the past and the dawning of the present alliance ('Bund'). The most basic of finite verbs, 'to be', now becomes symbolic of an equally foundational realization and acceptance of the conciliatory quality of love. It is as if the first 'Ich bin' (der Herr Dein Gott), is echoed by a small letter 'ich bin' (son of this God), in the last line; an expression of comfort and conviction. The poem thus forms an integrated totality in its thought pattern, as well as in the instrumental elements which comprise the structure and technical design. 'Gehalt und Gestalt' reflect the Christian ethos, even though the poem never mentions the name of Christ or has obvious Christian diction, symbolism or dogmatic preaching.

6.2.2 DIE HIMMLISCHE RECHENKUNST *Die heile welt*, 20.

1. Was dem Herzen sich verwehrte,
2. lass es schwinden unbewegt.
3. Allenthalben das Entbehrte
4. wird dír mystisch zugelegt.

5. Liebt doch Gott die leeren Hände,
6. und der Mangel wird Gewinn.
7. Immerdar enthüllt das Ende //
8. sich als strahlender Beginn.

9. Jeder Schmerz entlässt dích reicher //
10. Preise die geweihte Not.
11. Und aus nie geleertem Speicher
12. nährt dích das geheime Brot.

A1 & 2. LINGUA-FORMATIVE ANALYSIS[1)]

The trochaic tetrameter has an incomplete alternate last foot, which results in masculine and feminine endings of crossed rhyme. This results in a natural rising and falling rhythm in the two-part division of each sentence, particularly, well-suited for the purpose of paradoxical stress. There are no rhythmic variations except in the three instances which accentuate the personal 'du ... dich' form of address. Because of the three-fold rhythmic accent, the lines 4, 9 and 12, are considerably slowed down, giving the necessary weight to the individuality of the speaker's opposite.

The strict metrical pattern is varied by internal technicalities, for instance the short pause that the sound effect requires in stanza 1 and 2, lines 3 & 4. The question arises why no punctuation is used in the first two lines of the 3rd stanza, as two distinct statements are expressed. The structure of these lines is exactly similar to the last two, and yet, the latter can quite naturally be read as an enjambment. It is possible that the poet wished the lines to appear visually similar, knowing that the content-quality would force the reader to a halt.

The use of paradoxes is here less pronounced than in 'Flamme und Quelle'. Direct contrasts correspond horizontally in line 6, and vertically across two lines in 7 & 8. While less emphasis is placed on distinct antithesis, more

1) Here the lingua-formative foundations (A1) and interpretative level (A2) have been merged.

importance is given to the positive results that spring from negative situations: as in 'und der Mangel wird Gewinn' and also lines 3 & 4, 7 & 8, 9 and 11 & 12.

The alliterative sound effect of d/t and dt, like the regularity of counting, introduces the undercurrent metrical beat. This ominous note, reflective of the inherent contradiction of existence, is countered by the threefold promise, one in each stanza: 'das Entbehrte wird dir mystisch zugelegt'/ das Ende (enthüllt) sich als strahlender Beginn': 'aus nie geleertem Speicher nährt dich das geheime Brot'.

Assonance: Neutralizing the chant-like beat of d/t consonants, is the softer influence of the e and i vowels, which strongly outweigh any other sound effect. In stanza 1, the short e sounds in 'Herzen' lengthen in 'Entbehrte' and eventually become a long 'ee' in 'leeren'. In stanza 2, the predominant use of e-vowels, is replaced by i-sounds, gradually sharpened through the proximity of the nasal consonants ('Gewinn/Beginn'). In stanza 3, the i's and e's become synthesized into diphthongs in a 5 times repetitive series of ei's. Thus both consonants and vowel sounds reach a climatic sound effect in the last stanza of harsh 'ge-', and milder 'ei' sounds, as if the paradox of life is consolidated. The poem makes effective use of prefixes (as in the case of the poem 'Du hast den Tag ertragen').

1. ver-wehrte, un-bewegt, Ent-behrte, zu-gelegt.
2. ent-hüllt, Ge-winn.
3. ent-lässt, ge-weiht, ge-leert, ge-heime.

All prefixes in stanzas 1 & 2 indicate either reduction or addition, thus convey a situation different from the accepted. They contain within themselves an element of contrast. A triadic developmental pattern is also noticeable in the meaning of these prefix-words: The poem begins with 3 words representing restraint, deprivation and the static ('verwehrte, unbewegt, das Entbehrte'), whereupon a positive change takes place in the use of: 'zugelegt, enthüllt, Gewinn, entlässt', expressing addition, revelation, and release. This metamorphosis from the negative to the positive is consolidated by a thrice-repeated attributive use of the prefix 'ge-', conveying a note of conviction in 'geweihte Not', 'nie geleertem Speicher', 'das geheime Brot'. In addition, the prefix 'ent', ties the three stanzas together in sound, integrating, the negative and positive into a completed fact.

The rhythmic line shows a distinct rising and falling, a light and dark effect in the alternate lines. While the feminine endings bring a lightness, the stressed endings act like anchors, pulling down the rhythm (unbewegt, zugelegt, Gewinn, Beginn, Not, Brot'). The content underlines this technical detail, in that the lines with the accented endings, are either definite promises or imperative statements. Thus the conciliatory quality (for instance in 'der Mangel wird Gewinn') achieves an ordered purposiveness, ending with the final symbol of bread as the staff of life, but more so, as the symbol of Christ,the bread of Life.

B. DICTION

The main symbols of heart, hand and bread, portray a developmental line; a maturing in man's conception of divine mathematics. Much is implied -- one is confronted with intra-modal synaesthesia (Wolterstorff, 1978: 172) in which the heavenly mathematics is immediately contrasted with secular judgement of experiences, without direct mention in the poem. Already the title implies an earthly view of situations and experiences.

The heart, in the first stanza, represents the soul or the seat of life, in other words that which is known by God (1 Peter 3,4), and the 'hand', in stanza 2, is symbolic of strength and power. Here, God loves the empty hands, indicating hands held out in submission and humility, ready to receive God's bounty of blessing, protection and healing. Man's earthly, material needs (expressed through the hand-symbol) and human wishes, are anticipatorily fulfilled in the bread of the soul in the last stanza. (Here too there is an implied contrast between heart and soul).

Synthesis thus takes place in the third stanza, between the heart as the seat of understanding, of love, hate, acceptance or rejection, and the hand, representative of the physical body, to a unity in which mind, body and soul are nourished by the bread of life (experienced in the breaking of the bread during Communion).

Thus the paradoxical dimension of life as in 'Flamme and Quelle', where the negativeness of the antithesis is eventually conciliated by a third quality, love -- is here immediately transformed into a positive promise, or an authorial conviction: 'Allenthalben das Entbehrte/ wird dir mystisch zugelegt' and 'Immerdar enthüllt das Ende/sich als strahlender Beginn'. The paradoxical

theme has been enriched, the mood is not one of finally-attained faith (as in 'Flamme und Quelle'), but a confessional conviction for every moment and every experience of life.

6.2.3 DU HAST DEN TAG ERTRAGEN *Die Verborgene Frucht:* 94.

1. Dú hast den Tag ertragen.
2. Ertrage nun die Nacht.
3. Es ist kéin Stundenschlagen
4. Dír tröstlich zugedacht.

5. Est ist kéín rotbeglänztes
6. Erwachen dir bestellt.
7. Est ist ein Unbegrenztes
8. Dír unbegrenzt erhellt.

9. Es wird die niegefundne
10. Der Perlen grösste sein.
11. Es wird der ganz Gebundne
12. Der ganz Erlöste sein.

(Dedicated to Reinhold Schneider).

A1. TECHNICAL ANALYSIS

The iambic trimeter with its crossed rhyme and alternate masculine and feminine endings, shows strong similarity to 'Flamme und Quelle', but for the stanzaic form. The iambic pentameter lines of the latter poem, are here divided into equally halved trimeter lines, with the result, that the paradoxes do not stand opposite each other in the same line, but spaced across the trimetrically divided lines: 'Du hast den Tag ertragen/. Ertrage nun die Nacht' and also, lines 7 & 8, 11 & 12 . Rhetorical variations appear in lines 3, 4, 5 and 8, for the specific purpose of emphasis.

The rhythm and sound effect often falls harshly upon the ear. Thus stanza 2 and lines 3 & 4 of stanza 3 read haltingly. The interior rhyme, reflects a similar pattern as 'Flamme und Quelle' in the constrasting vowels within the lines. Lines 1 to 5, 11 & 12 show the dark vowels relieving the light, and vice versa; but the centre of the poem (6-10) manifests a change; the light vowel-sounds completely dominate, except for a single dark vowel in each line.

The verbs once again play an important part in the form of the poem but also contribute to the thought development. The verbs are all used in a passive capacity: 'hast ertragen, ist zugedacht, ist bestellt, ist erhellt, wird sein'. Only stanza 1, line 2, conveys an imperative.

These passive verbs also supple[illegible] the structure of the poem. The neutral 'Es' is repeated 5 times in the 3 stanzas and is twice correlated with 'kein', which gives a neutral and negative combination. In stanza 2, the 'es ... kein' relation is replaced by 'Es ... ein', thus causing the combination to become a neutral and an indefinite article. Stanza 3, becomes: 'Es wird ... sein.' bringing about a balance of the tension between a neutral and a definite article.

The structure thus shows the following pattern: 1. kein. 2. kein ... ein. 3. die, der, der, der. The development is from the negative, to the definite article, and from there to unmistakeable individuality and definiteness.

An interesting correlation can be detected in the poem 'Flamme und Quelle' in the restraint which is built into the paradoxes. In stanza 1, 'Tag-Nacht' are united and restrained by the repetitive use of the verb 'ertragen'. In stanza 2, 'kein-ein' stand in opposition to each other, but are again controlled and correlated by the twice-used 'unbegrenzt'. 3. Here, the opposites of 'Gebundne-Erlöste' are synthesized by the double use of 'ganz'.

The poem is divided into three parts: each part introduced by a colour: stanza 1, line 1 ' Nacht (black), stanza 2, line 1 'rot-beglänztes', stanza 3, line 2 'Der Perle' (white), which each in its turn contributes to the thought development of the poem. The title: 'Du hast den Tag ertragen', with its specifically mentioned communication object, has shifted the emphasis from a wider and more general field of communication in 'Die himmlische Rechenkunst', to a personal 'I-You' relationship which is confirmed by the dedication.

A2. INTERPRETATIVE ANALYSIS

The shorter lines and the four line stanzaic division here has the advantage of clear visual design, which easily pinpoints the paradoxical symbols and their restraining refrains. Climactic development is effectively and yet

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structurally simply manifested in, for instance, the use of 'Es ist kein ... es ist ein ... Es wird ... sein'. Sound acoustics and synaesthesia are closely related in achieving a variety of aesthetic nuances of feeling: Stanza 1, with its practical predominance of stressed, dark a ö u-vowels, often as long, open sounds ('Tag ertragen/ Stundenschlagen'), in correlation with the thematic night-symbol, conjures up the visual quality of blackness, which is underlined by an acoustic constrictiveness. This claustrophobic-colour level is further extended to empiric existence. The shorter lines also convey the rise and fall in rhythmic regularity of experiential paradoxy:

eg. 'Du hast den Tag ertragen.
Ertrage nun die Nacht.
Es ist kein Stundenschlagen
Dir tröstlich zugedacht.'

The rhetorical variations serve to emphasize the very personal nature of the communicative address, but also have the additional purpose of strengthening the antithesis between the negative period, symbolized by 'night' and the dawning of the day, with its light of understanding and spiritual rebirth. ('Es ist kein Stundenschlagen/ Dir tröstlich zugedacht./ Es ist kein rotbeglänztes/ Erwachen dir bestellt' opposed to: 'Es ist ein Unbegrenztes/ Dir unbegrenzt erhellt').

The harsh sound-effects underline the basic theme of paradox. This is achieved by means of repetitive consonants b r g , which alternate the stressed dark vowels and light e ei i sounds to a measured, even halting rhythm. Although the paradoxes are eventually reconciled: 'Es wird der ganz Gebundne/ Der ganz Erlöste sein', they are never eliminated. (Day and night still exist and subjection and redemption are only reconciled, not eradicated).

The introduction of the symbolic colour, 'red', which represents the colour of blood and the sacrifice of Christ, victory of life over death and evil, changes the centre of the poem. Paradoxy is momentarily lifted and the powers of the night are isolated (as the single, dark vowels stand out in their isolation in each line) and radiation as from the red dawn of day, displaces the depressive restriction of stanza 1, with a 'rotbegläntztes, Erwachen, erhellt'. And yet, the rhythmic restraint remains like an undercurrent, even though the content clearly represents a synthesis. (As in 'Flamme und Quelle' line 13, sound and content are in opposition).

The passivity of the verbs is basic to the whole tone of the poem and is extended to manifest man's position within the design of creational paradoxy. The distinct impression of man as a mere pawn, is nevertheless countered by the verbs of concern: 'Dir tröstlich zugedacht/ dir bestellt/ Dir unbegrenzt erhellt'.

The triadic division of the poem is reflected in the three-colours of black, red and white. 'Black (here represented in the symbol of 'night') is usually associated with death, darkness and destruction. It is the opposite to white and generally interpreted as a symbolically negative colour. 2. Red is the colour of fire, penitence and the sacrificial blood of Christ. As the colour of fire and of love, it is thus a sign of the fiery power of love of the Holy Spirit.

3. White is the colour of unbroken light and absolute truth, of eternal glory and triumphant transfiguration. This is is the colour associated with birth and rebirth (De Vries, 1976 & Heinz-Mohr, 1979).

In this poem, the darkness of existential night is further enhanced by the lack of spiritual understanding. In the second stanza, the colour red introduces a change of heart and thus an awakening to the boundlessness of love and new life. The colour white, symbolized in the 'pearl', expresses a life of spiritual rebirth and entry into the Kingdom of heaven (the pearly gates; Rev. 21, 21).

B. DICTION

The thread of light that runs through the poem, in spite of the paradox and heaviness portrayed by: 'ertragen, Nacht, schlagen, Gebundne', is reflected in the diction which begins with 'Tag' (coming of light, resurrection) and is extended to 'rotbeglänzt'. Both red and 'Glanz:' are connected to light. In addition, 'red' symbolizes resurrection and the passion of Christ, which ties up with the next 'light'words: 'erwachen' (to waken to a new day and new life). 'Erhellen', continues the line of light in its capacity of illuminating an object. Synaesthetically, 'hell' (bright and shining), cross-modally suggests a high, ringing sound, which will find an echo in 'Perle' and 'Erlöste'. Pearl, not only continues the light-image, but implies the Kingdom of heaven and the mystic centre of the world oyster (De Vries, 1976: 360). It is also symbolic of the conjunction of fire and water; it is the product of paradoxes. (See 'Flamme und Quelle' 6.2.1 for a similar use of

synthesis.

Thus the light can be traced from one point of light to the next, and across the paradox of darkness. The development stretches across the whole poem in ever-increasing climactic stages: 'Tag' (across, 'Nacht, kein Stundenschlagen') ---> 'rot' (love, blood of sacrafice, purification and life), ---> 'Glanz' (light, shining, white) ---> 'erhellt' (spiritual life, Christ as the Light of the world, white) ---> 'Perle' (symbol of Christ and spiritual rebirth). But the symbolic use of 'pearl' mainly lies in its conjunctive value. It is the conjungtion of fire and water (here day and night) and in this symbol, life attains cosmic unity in Christ. There is a further development in the concept of light as well. In the beginning, 'Tag' was a lightness without the experience and understanding of the paradoxical ('Du hast den Tag ertragen'). The final light is a liberation, through knowledge and acceptance of the paradoxical, and therefore, the poem ends with a sense of spiritual lightness: ('der ganz Gebunde/ (wird) Der ganz Erlöste sein').

6.2.4 DUNKEL UND LICHT *Die heile Welt*: 141.

1. Fenster, herbstlich verhangen
2. von Blätter- und Tropfenfall.
3. Seele, in Schwermut gafangen
4. wie in schwarzem Kristall.

5. Silbrige Strahlen vergittern
6. die grundlose Finsternis,
7. aber ihr Blitzen und Zittern
8. macht erst das Dunkel gewiss.

9. Will es schon dämmern? Schwindet
10. der letzte schmächtige Schein?
11. Aber das Licht, das erblindet,
12. hört es drum auf, zu sein?.

A1 & 2. LINGUA-FORMATIVE LEVEL OF ANALYSIS

The poem has a dactyllic meter with some defective feet, as in: 'Fenster/ hérbstlich verhañgen'/, and metrical substitution, as in stanzas 2 & 3: 'Wíll es sc̄ñon dämmern' / 'macht ér̄st das Dúnkel gewiśs', causing a secondary accent, stronger than the normal syllabic stress. Masculine and feminine endings tie up in crossed rhyme.

The meter is achieved acróss the lines in an enjambment-stress of lines 1 & 2, 5 & 6, 7 & 8 and 9 & 10 ('sílbrige Stráhlen vergiťtern/ die gruñdlose Fiñsternis'). In this way the dactyl is completed in the beginning of the following line, expressive of existential paradoxes which become so intermingled as to be hardly distinguishable from each other.

Thus the lines that start stressed, end unaccented in the line; but in reality the enjambment causes them to end with accented stress again. This gives the poem a heavy, falling rhythm, which is in keeping with the oppressive greyness reflected in: 'herbstlich, Schwermut, schwarz, silbrig, Finsternis, Dunkel, dämmern'. The only touches of light, fleetingly appear in 'Blitzen' and 'schmächtige Schein'. It is all the more surprising and significant that the interior rhyme shows a preponderance of lighter vowels. This apparent dominance of light is nevertheless depressed by both long ee sounds and the dark vowels which are even more weighted down by the frequent use of the sibilant sch-consonants. And yet, the light is ever-present, in spite of the dark and heavy impression.

The celebrative element nevertheless discloses the authorial stand and the ethos of the poem remains positive.

SOUND

Alliterative v/f and sch/s sounds dominate the poem. What causes the f/v consonants to have such a heavy finality is the result of the expectation of 'light' because 'Fenster', the epitome of light, is mentioned first in the series of f-words. What then actually follows ('herbstlich verhangen'), is such an absolute contrast to the expected, that the effect is stronger and

more effective. Similar effects are reached by the unconventionality of stanza 2: that silver rays enclose the darkness and that it is only the lightning of such rays, that first reveals the certainty of darkness. Usually the example is approached from the other pole — from the certainty of light — and this unusual angle shocks the reader into the analytic act of trying to distinguish the appositeness of the image and the novel argumental viewpoint.

The sibilants, which are interwoven with the depressing v/f consonants, eventually in stanza 3, completely dominate and swish through the autumnal scene of the poem in all-stressed metrical regularity. The transitoriness of everything is onomatopoeically reflected in the sch-sounds, but the overimportance of the transcience theme is restrained by the clear-cut s-sounds ('das Licht, das erblindet/ hört es drum auf zu sein'), and finally is stopped by the 'sein' — assuring the existence of the Light. The title 'Dunkel und Licht' directly states the antithesis. It is significant that 'darkness' is mentioned first in the title, as gloom and depression indeed seem to outweigh the light. The poem has no personal communication relationship with a particular object; it is more like a meditative monologue, in order to attain personal clarity and conviction. Whatever subordinate themes may be present (that light brings knowledge of darkness and that light is always present somewhere), they are intended to serve as catalystic agents, in order to achieve a stand concerning the antithetical theme.

The architectonic design of the poem reveals the following pattern:

Figure 6

	Dunkel		Licht
1.	(herbstlich) verhangen	→	Fenster
	Schwermut (gefangen)	→	Seele
	schwarzem	→	Kristall
2.	(grundlose) Finsternis	↔	(silbrige Strahlen)
	Dunkel	↔	Blitzen
3.	dämmern		
	(schmächtige) Schein		
	Licht (erblindet)		

The paradoxes are intensified by the verbs ('verhangen, gefangen, vergittern, erblindet'), as well as by the attributive use of supportive adjectives, which, in combination, reach a superlative level of expression: 'grundlose Finsternis/ Licht, das erblindet'. Climactically, the paradoxes hold each other in check: 'Fenster-verhangen/ Seele-gefangen/ schwarzem Kristall/ (2) Strahlen-Finsternis/ Blitzen-Dunkel' until, in the third stanza, the dark becomes twilight which is the inbetween stage of dark and light. This period of dusk introduces the knowledge of blinding light in line 3 of stanza 3.

Once again, conciliatory symbols suggest the possibility of synthesis in: 'Kristall' (4) and 'dämmern' (9). Twilight symbolizes the threshold of day and night, a perception of a new state; here in this poem, the struggle between the powers of darkness and evil are spiritually overcome in the inner assurance of the ever-presence of the light.

'Kristall', as the conjunction of opposites is also perceived as fossil ice. In that sense, the diamond, symbolizing reconciliation can thus be seen as light in darkness and fulfils very much the same symbolic purpose as the crystal. In this poem, this crystalline brilliance is used in conjunction with the adjective 'black'. In keeping with the mood of pessimism and depression ('Schwermut'), the crystal is black; thus opaque instead of transparent, representing ignorance and mental groping. And yet, both conjunctions contain within them the possibility of change.

No relief and change take place in the middle of the poem as has been the case in 'Flamme und Quelle', and 'Du hast den Tag ertragen', but a suggestion of the triumph of light hovers over the conclusive question: 'Aber das Licht, das erblindet, / hört es drum auf, zu sein'?).

B. DICTION

Windows are symbolic of light. They are not light in themselves, but cause light when the sun falls through them. In this sense, man is the image of God, and the eyes, the window of the soul.

Thus, it is expected that a window should let through the light. But in the first stanza, the reflection of light is concealed and closed in by the grey decay of autumn. The soul, like the window, normally has light in it, but is here compared to veiled, concealed light as caught in black crystal. In stanza 2, light rays conceal or keep contained, the bottomless darkness of evil and the devil. A tentative argument is introduced by the small letter 'aber'. 'Silver', as well as the lightrays, signify purity; and it is the shining of this light, symbolizing Christ as the Light of the world, that brings conscious understanding of sin and evil.

Stanza 3. Twilight, as the threshold of day and night, represents the end of one state and hope of another. By implication, twilight also emphasizes the struggle between good and evil, light and dark. The development from 'Finsternis/Dunkel' to 'dämmern', portrays the consciousness of light as the means of knowledge of dark and evil. A new start is therefore perceived. The sickly glow is fading with twilight. This image, (as objectification of the light which had, until then, been concealed by mental depression and veiled belief), is fading, making way for a light that blinds in its brightness. This light, which will bring man to the realization of darkness, continues to shine, in spite of man's sin and perseverance in the ways of darkness.

The mood is autumnal. It is a depressing time of decay and death, and yet it holds the prospect of harvest and a new beginning. It is a time of maturing, and this is the tone of the poem. It is not bright in its autumn colouring, but grey in the coming of winter. The sunrays are weak and soon will be gone, but the blinding sun, which is absent from this world, shines elsewhere. This is the consolation which the questioning conclusion holds.

The reversal of the accepted parallels in polarities (as in lines 1 & 2 and 5 & 6), leaves the reader with a stronger conviction of the predominance of light, in spite of the darkness, rather than because of the gloom. The confessional witness thus carries more force, exactly because it has been gained through inward and experiential struggle.

6.2.5 ABENDSCHWERMUT *Die heile Welt*: 186.

1. Nóch schwében, zart wie Libellen,
2. farbige Wölkchen im Licht.
3. Aber von Dom und Kastellen
4. rinnt schon das finstre Gewicht.

5. Strömt in die Gassenschluchten,
6. löscht den rötlichen Stein.
7. Alle Gebäude wuchten
8. tiefer dem Boden sich ein.

9. Dunkelgefiederte Scharen,
10. lautlos und ruhelos,
11. jäh emporgefahren
12. wie ein Nachtwindstoss-

13. wollen die Stirn mir streifen?
14. Hoffst du noch, Herz?
15. Schwärze und Schwere greifen
16. langsam himmelwärts.

A1 & 2. LINGUA-FORMATIVE BASE

Like the poem 'Dunkel und Licht', this poem begins with the unexpected. 'Noch ... Licht/ Aber ... schon das finstre Gewicht' portrays a feeling of fearful expectation, instead of the normal point of departure of: 'Still ... darkness/ but ... now light.' This already predicts the introduction of the title and the correlative weight of darkness.

The poem can be divided into three parts: Tangible light (lines 1 & 2): the descent of darkness (lines 3 - 8): light is analogically re-introduced as spiritual regeneration (lines 9 - 16).

This design is supported by careful, alliterative use of sound, by means of a five-fold interplay of consonants.

i. The sibilant 'schw' sound, already present in the title, is introduced in the first line verb 'schweben' (concerned with clouds, light and the dragon-fly). This 'schw' sound is only renewed in the last thought, when 'Schwärze und Schwere', analogically becomes light again in its heavenward groping.

ii. The lateral l/ll - consonants, in conjunction with certain light or dark vowels, present a very similar pattern.

In lines 1 & 2 (even spilling over into 3), 'Libellen, Licht, Kastellen', convey the technical underpinning of the presence of light, in the correla= tion of the l-sound and light vowels (i or e).

In the second part (5-12) of the three-part poem, with its emphasis on darkness in the centre, the l-consonants are all combined with dark vowels or diphthongs: '... schluchten, löscht, rötliche, alle, dunkel, lautlos, ruhelos, wollen, langsam'. Only the last word of the poem: 'himmelwärts', strongly ties up with the light vowels, characteristic of part 1, and thus returns to the light-theme of lines 1 & 2, which enclose the paradox of light and dark, into a framework of light.

iii. The f-consonant has a sound lightness throughout the poem, except for the attributive use of 'finstre' in part 2. The fricative words are all in some way synaesthetically uplifting: 'farbige, gefiederte, emporgefahren, streifen, hoffst, greifen'; but there is a development from the visual lightness of the colourful clouds to the acoustic lightness of 'gefiederte, emporgefahren' and the tactile 'streifen', before spiritual grasping heavenward becomes metaphysical light.

iv. The guttural diction also reveals a pattern.

Figure 7

Part 2: Gewicht. \
Gassen. \
Gebäude \

Part 3: gefiedert /
gefahren /
greifen. /

In the second part, the guttural diction has a downward pull, while the third part shows an upward tendency in the mental picture of a rising movement.

v. The repetitive w-fricative underscores the mood of the words used:

Figure 8

1. Wölkchen ←
2. Gewicht. ←
   wuchten ←
3. wie ... wind ...
   wollen
   himmelwärts ←

Once again we have heavy weighted words in the 'dark' lines of part 2, while parts 1 & 3 tie up in the heavenward tendency in the last stanza.

In this poem the paradox is frequently not immediately obvious but is revealed in the symbols used for light and darkness, often only indirectly portrayed and associatively sensed. Thus the light-dark theme could be divided as follows:

Figure 9

Lightness		Darkness	
schweben Libellen zart Wölkchen Licht	Part 1.	finstre Gewicht Gassenschluchten löscht wuchten tiefer ... Boden ... ein	Part 2.
gefiedert emporgefahren Windstoss streifen hoffst himmelwärts.	Part 3.	Dunkel Nacht. Schwärze Schwere.	Part 3.

At a glance the 'light' diction coincides with the light parts 1 & 3, and part 2 reflects the presence of darkness.

It is significant that part 3 begins with an adjectival compound word: 'Dunkelgefiederte', in which the paradox is expressed by means of an oppo= sition of association: darkness (and weightedness) versus visual lightness. In this way the antithesis is held in check and prepares for the second paradoxical symbolism, very similar to the first: 'Nachtwindstoss'. Thus, 'Schwärze und Schwere' are eventually not representative of darkness anymore but integrate the antithesis in a conjunctive groping from darkness towards heaven.

Both the verb-design and symbolism, support this developmental growth from concrete light, through its extinction by darkness, to a final anticipation of the re-appearance of a lightness in the spiritual sense of hope of renewal.

The verbs reveal the following pattern:

Figure 10

1. schweben
2. rinnt
   strömt
   löscht
   wuchten
3. emporgefahren
   streifen
   hoffst
   greifen

All verbs are stressed within the metrical pattern and convey the impor- tance of a metamorphosis from a passive 'schweben' to active verbs, with definite subjects which consciously evict earthly darkness in their flight upwards; a hope beyond the present situation and a groping heavenwards. (One is reminded of 'Die himmlische Rechenkunst' and God who loves empty hands reaching out to Him.)

B. DICTION

The diction can also be divided into three segments:

1. 'Wölkchen': Biblically, a cloud is often the manifestation of God (to hide in or to show the way, like in the pillar of cloud).
   'Licht': symbolizes spiritual life and Christ as the Light of the world.
   'Libelle' : representative of immortality and regeneration.

2. 'Dom', 'Kastellen', 'Gassenschluchten': are all metonymically representatives of the threefold class division of church, aristocracy and the proletariat.
   'Stein' : is a deity-image and biblically seen as the foundation or corner-stone as in Luke 20, 18.
   The stone altar in Christian churches is symbolic of the presence of God (Heinz-Mohr, 1979: 274).
   'rötlichem': red is the colour of life and the love of the Holy Spirit. It is connected to the sacrificial blood of Christ.

3. '... gefiedert': a feather is symbolic of lightness, the purification of evil and thus seen as a symbol of regeneration.
   '... windstoss': the wind is often interpreted as a life force, the spirit and thus too, regeneration.
   'himmel ...' : heaven is not only the biblical connotation of God's place of Being but, significantly enough, in the New Testament, heaven is incorporated into the eschatological renewal of the whole cosmos. Rev. 21, 1: 'Ich sah einen neuen Himmel und eine neue Erde ...'.

In this sense 'Heaven' can be symbolic of a complete transformation of the situation between God and His creation (Heinz-Mohr, 1979: 130), and so, serve as a symbol of synthesis and renewal.

The concrete light, present in the colourful clouds of part 1, already points

to Christ as the Light of the world and regeneration (which is expressed in the symbolism of the dragon-fly). Part 2, which is strongly contrasted to the light in its weighted darkness, portrays Christ as the symbol of integration and renewal through His sacrificial blood, whereupon part 3 emphasizes purification and then regeneration to new life. Thus the theme of light, introduced as concrete light in the beginning, is taken up again in part 3, by means of cross-modal synaesthesia, when 'Schwärze und Schwere' are lifted. This synaesthetic parallel is further effected by the contrast of 'Licht' to 'finstre Gewicht'. Light is not only opposed to 'Finster', but also felt as a weight. The heaviness of darkness is emphasized in 'wuchten' and 'Boden'. This darkness 'rinnt' and 'strömt' like a punishing flood and quenches the light. This darkness momentarily puts out the light reflected in the 'röslichem Stein'. The colour 'red', amid the darkness, suggests the act of Christ's redemption. The change towards the light in part 3 is not sudden but practically imperceptible because the birds are still dark objects and wing their healing flight upwards soundlessly. Significantly enough, the flight is not just soundless but also restless, conveying the idea that the struggle is not yet over. The use of 'Nachtwindstoss' is effective in its suggestion of continued ambivalence. Night symbolizes darkness, death and evil, while 'wind' introduces the opposite quality of regeneration (Ezekiel 37) through the spirit. The double 'h' sound is reminiscent of a whiff of air touching the heart of man, which then, like the 'leeren Hände' of 'Himmlische Rechenkunst' lie empty, open towards heaven, groping to be filled with light.

6.2.6 ES WEHT AUS DEM WEITEN *Die heile Welt*: 244.

1.	1.	Es weht aus dem Weiten	W
	2.	von Honig und Mohn,	
	3.	ein sanftes Vergleiten,	
	4.	ein sterbender Ton.	
2.	5.	Der Wind bringt wieder	
	6.	in silbernem Hauch	
	7.	Amsellieder	
	8.	vom zitternden Strauch,	
3.	9.	das Garbengebinde	W/G
	10.	vom vorigen Jahr,	
	11.	des Weinlaubs Gewinde	
	12.	und Weidenhaar.	
4.	13.	Das Graue, das Harte	G/B
	14.	begrünt sich und treibt,	
	15.	und alles Erstarrte	
	16.	ist blühend verleibt.	
5.	17.	Aus marmornen Trögen	
	18.	rinnt ewig die Flut,	
	19.	um Felsenbögen	
	20.	spielt rosige Glut.	
6.	21.	Ihr heimlichen Lichter	
	22.	brennt ehmals und heut.	
	23.	Verblaßte Gesichter	
	24.	beglühn sich erneut.	
7.	25.	Zum Sterben geboren	S
	26.	und steten Advent!	
	27.	Nichts ist verloren	
	28.	und nichts ist getrennt.	
8.	29.	Nichts, nichts ist vergangen,	
	30.	und alles bleibt dein.	
	31.	So hält dich umfangen	
	32.	unendliches Sein.	

A 1 & 2 LINGUA-FORMATIVE BASE

There is an inter-action of alliterative w's, w/g, g/b, b/s-consonants. The poem begins with the wind-effect of w's in: 'weht, Weiten, Wind, wieder, Weinlaub, Weidenhaar' up to stanza 3 (line 12), when the g-consonants overlap in the same stanza 3, and then take over: 'Garbengebinde, Gewinde, grau, begrünt, ewig, Glut, Gesichter'. In the 4th stanza (line 14) the b-sound is introduced: 'begrühnt, blühend, Felsenbögen, brennt, verblasste, beglühn, geboren'. In stanza 7 (line 25) with the key-word 'geboren', simultaneously begin the s-sound in: 'Sterben, steten, nichts (4 times), alles, so, unendliches Sein'.

The w-alliteration onomatopoeically depicts the wind from the 'Weiten' with a mood of melancholy at the passage of time ('sterbender Ton'). The harshness of the guttural g portrays the stark greyness of the transcience of things. In the 4th stanza the g-sound is subtly combined with the new and quieter bilabial sound in 'begrünt', cleverly showing that in 'Das Graue ... begrünt sich' new life sprouts from death. From 'begrünt' is just one step to 'blühend'. Under the conciliatory effect of the bilibial b's, the guttural g's attain a new quality of life: so that faded and worn experience becomes renewed life in: 'verblasste Gesichter beglühn sich ...'. 'Geboren' is the final indication of the synthesis, which arises out of 'Sterben'. This final series of sibilants forms a paean of song, ending with a conclusive 'So ...unendliches Sein'.

With these sound effects, the poem is developed in content as well, yet forming an integrated whole, symbolized in the climactic image of: 'unendliches Sein' and thus, total Being.

B. ALLUSIVENESS

The ever-presence of the paradoxical element of existence is sensitively suggested in the use of the diction.

'Honig und Mohn' symbolize the opposite possibilities of the Eucharist and its spiritual strengthening as opposed the poppy's soporific effect of dulling

the senses and thus too, spiritual life.

The word 'Amsellieder', the sole word in the line, emphasizes the paradox: the blackbird as the symbol of evil and death, opposed to 'song' which represents fertility and new life. In stanza 4, the attributive words 'Erstarrte' and 'blühend' show a similar contradiction and yet life springs from death and here, the benumbed is filled with flowering life. From the middle of the poem, the symbolism, even of individual words, has a synthesizing property ('marmornen Trögen'), as marble can signify death and eternity. In combination with 'troughs', which is a substitution for the idea of watering places, the flood (line 18) points towards purification, spiritual rebirth and Christ as the Living waters.

'Felsenbögen' (line 19), doubly stresses Christ as the Rock of salvation, and the arch as a sanctuary. So too, 'rosige Glut' tells its own story: a rose signifies the creative God of Light, purification and rebirth. Thus, in this word combination, one is conscious of the transmutation of matter into Spirit, by the Light.

When the paradoxes nevertheless seem to continue as in stanzas 6 and 7 ('verblasste Gesichter / beglühn sich erneut' and 'Zum Sterben geboren / und steten Advent') then they indicate renewal - new life continually coming ('steten Advent').

Thus the paradoxes are gradually conciliated in certain symbols, word combination and sound effects, to a final and total synthesis in 'unendliches Sein'.

6.2.7 CONCLUSION

Certain conclusions may be drawn from the selection of poems concerning the paradoxical theme.

1. The paradoxes are clear but controlled and finally reconciled.

2. Idea and form are developed to a final synthesis.

3. Sound effects, alliteration, assonance, synaesthesia etcetera are

utilized to underscore the theme and build up to the climactic concluding idea.

4. The verbs lend vitality and tension to the poem, emphasizing the antithesis where necessary and supporting the reconciliation.

5. The diction and allusiveness powerfully underline the thematic thread, and interweave the numerous thought-provoking sub-themes, yet never lose sight of the basic idea poetically expressed.

6. The rising and falling rhythms echo and support the theme and reflect the *Stimmung* of the poem and often the ethos as well.

7. The purposive opposite of the expected, is a device which is successfully and subtly used to convey the familiar and old with new vision and thus expressed with insightful force.

8. The turning point in the poem is technically, in content and in diction convincingly expressed. This moment of decisive change frequently coincides with the stanzaic centre of the poem.

9. Synaesthesia is used to enrich the theme, make full use of the senses, extend the interleading themes and bring about full involvement of total man.

10. Totality and integrality: the poetic technicalities support and supplement the theme, while the content is techno-formatively founded upon the mechanical details. 'Gehalt' and 'Gestalt' grow out of each other, giving the poem its integral character.

11. Ethos. The spirit of the poem and the attitude of the implied author are manifested in and through every aspect of the modalities, word and technical detail. Thus the ethos will speak for itself when the poem is sensitively and integratedly opened up.

6.3 THE ETERNAL ORDINANCES

Werner Bergengruen, the man and poet, perceived creation as an eternal picture gallery ('Die Heimkehr', *Die Rose von Jericho*: 7) which is presented to man as symbol and image; a figurative manifestation of human existence in its relation to God. In his own words Bergengruen puts it as follows: "... alles Natürliche (wurde uns gegeben) als Zeichen für etwas Übernatürliche" (1963: 395).

This truth was already expressed in both the Old and New Testaments (Gen. 1, 14; Luke 21, 25), but the exegesis and positivation of such signs has occupied theologians and artists through the ages.

Man was given the commission to rule over the earth and to take care of it in Genesis 2, 15. Poetic expression is given to this divine injunction in 'Ruhm des Menschen und seiner Kunst', *Die Heile Welt*: 25):

> 'Dem Leben gehorsam, der Schöpfung
> und dem Geheiss, das an Adam erging:
> untertan sich zu machen
> alles Geschaffene.'

For Bergengruen it became a privilege and a duty as a poet to obey this commandment and to portray his God-given task in that:

> 'Die geschaffenen Dinge,
> sichtbare, unsichtbare,
> heben an zu sein
> erst, wenn er sie, der Namengebende,
> zu eigen fand und ihnen Grenzen gab,
> umzirkend sie mit seinem Wort.'
> (*Die heile Welt*: 26).

Bergengruen considered the poet and artist as "... Menschen des Bildes und der Gestalt, Menschen der Anschauung: (...) So ist dann unsere Art und Aufgabe nicht das Lehren, (...) sondern das Aufrichten von Bildern und Gestalten" (1963: 393). And yet, he stressed that symbols and language should speak for themselves without ever being forced into a desired poetic

connotation.

The seriousness of his poetic responsibility: "Um Verborgnes zu bedeuten" ('Christus in der Schöpfung', *Die heile Welt*: 106) points to the concealed character of the world. However much the artist strove to interpret and reveal the parables of nature, much remained 'geheimer Fingerzeige' ('Die Botschaften', *Die heile Welt*: 142) and resisted explanation. In the midst of the revelatory capacity of creation and the reconciliation of paradoxes, the poet always had to concede: 'Und das Geheimnis verbleibt' ('Ruhm des Menschen und seiner Zukunft', *Die heile Welt*: 28).

And this quality of mystery, enveloped human existence in its dividedness as much as in its unity. The break caused by sin, as well as the atonement through love, are equally inexplicable. This inherent polarity Bergengruen represents as a complex mystery in the poem 'Flamme und Quelle' (*Die heile Welt*: 270):

' - Geheimnis war der Zwist, Geheimnis ist der Bund'.

Yet repeatedly in Bergengruen's works does one encounter the conviction that it is man's duty to acknowledge the rightness of the world. Elizabeth Sobota (1962: 120) wonders whether the decision to admit or deny the correctness of the world, is not perhaps the only obligation of man.[1] For Bergengruen this affirmation of creation includes both beautiful and ugly, good and evil, light and dark. Perhaps that is one reason why such a close bond to nature characterizes all of his works. In 'Bekenntnis zur Höhle' (1973: 53) he admits that he himself cannot live outside the natural rhythm of the seasons.

Within the creational laws of nature, it is the great cyclic order of the cosmos, which Bergengruen takes up again and again, and continually expresses. Behind the harmonious cycle of nature, is to be found the comforting thought of recurrence; all things must die but:

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1) '... Nicht in Begriffen, wohl aber in einer jähen Erweiterung des Gemüts erkannte Hahn, dass ihre (der Welt) Richtigkeit oder Unrichtigkeit von ihm abhing, und von niemandem sonst', 'Das Feuerzeichen' 1949.

'... Alle Dinge kehren wieder' ('Durch die mondenvollen Strassen', *Die heile Welt*: 242).

This never-ending repetition proclaims an eternal continuity of creation and the continuity of God-given life (Bergengruen, 1963: 388).

In addition, this concept of continuum invalidates the fear of transcience as is often mentioned in Bergengruen's poetry:

'Das fiebrisch Süchtige
ward fest und klar,
und alles Flüchtige
auf ewig dauerbar,' ('Geist der Gesteine', *Mit tausend Ranken*: 267).

In the natural cycle, demonstrated in the principle of life, lies the symbol of the circle and the ring, in which beginning and end flow together. Nothing is lost in the circle; it continually renews itself in a new start. For Bergengruen this never-ending quality of creation, becomes a sign of divine order. Within transcience there is permanence. This order permeates all of creation from the constellation of the stars, to the smallest seed, and finds its personal expression in Bergengruen's conviction: "... dass die Grundlagen der Existenz in das feste Gefüge einer ewigen Ordnung gehören und von aller Problematik, allen Krisen der einzelnen Geschichtsperioden und mithin auch unserer Zeit nicht eigentlich berührt werden können" (1963: 370).

Man has been placed within the eternal ordinances and as God's creature, man is destined to preserve this divine principle. For Bergengruen the seasons, human biographies and national destinies are pledges and reactions of the eternal order, and only from this viewpoint, does he understand the task of the poet (1973: 54). Thus the believing poet's mission is to make the eternal ordinances visible: '... so lockt mich immer wieder der Versuch im Gedicht oder in der Erzählung, die Gesamtheit des Weltalls (...) wenigstens in Abbreviaturen aufscheinen zu lassen' (1952a: 131).

This visible manifestation of the universe with its divine order, is all-important to Bergengruen, because God's presence is reflected in all things:

'Du nimmst in allen Dingen
Das ewige Antlitz wahr' ('Der Pilger und der Knabe',
Die verborgene Frucht: 93)

It was especially during the complete disintegration of all values and traditions of the Third Reich years, that the unshakeableness of the cosmic order offered such comfort and renewed faith.

And yet, Bergengruen did not wish to absorb only the natural order into his poetic imagery, but also needed to visualize the laws of existence for others (1966: 197). God's laws, which have never proved questionable, are valid in the whole of creation; a lawfulness governs everything and therefore, serves as a symbol for the divine order in the universe. Bergengruen signifies his faith:

'Im liebenden Gesetz, von Willkür frei und Zwang,
unwissend selig ruht die Welt äonenlang' ('Das Geschmeide',
Die heile Welt: 157).

Although man naturally feels secure within the law-bound cosmos, Bergengruen emphasizes the safety ('Geborgenheit') of the world within the law:

'Die Welt liegt geborgen im schimmernden Netz,
im alten Vollzug und im stillen Gesetz' ('Schlaflied',
Die heile Welt: 188).

Man and cosmos need not fear isolation and destruction as:

'Nichts ist mehr verwaist und niemand verbannt,
und alles Geschaffne hat Mass und Bestand' ('Schlaflied',
Die heile Welt: 188).

In reality, only the surface is wounded, the kernel remains unscathed:

'Niemand kann die Welt verwunden,
nur die Schale wird geritzt.
Tief im innersten der Ringe
ruht ihr Kern getrost und heil' ('Die heile Welt', *Die heile Welt*: 94).

Under the layer of destruction, the true order slowly recovers according to its creational law. Man must only have patience and faith.

'Erkenne, wenn die Welt zersplittert und vereist,
das herrlichste Gesetz, das Überdauern heisst.
...
Verlob dich der Geduld und traue unverzagt.
Mensch, der zu Grabe fährt: dies ist auch dir gesagt'
('Eximia Perennant' *Die heile Welt*: 14).

6.3.1 WEIL ALLES ERNEUT SICH BEGIBT. *Die verborgene Frucht*: 69.

1. 1. Aus dem Dunkel, das lind dich umschliesst,
   2. aus dem Nass, das dich nährend umfliesst,
   3. Mach dich auf, tritt hinaus aus dem Schoss.
   4. Denn das Licht ist so süss und so gross.

2. 5. Wenn die Wölbung des Schlafes zerbricht,
   6. Tritt hinaus in das östliche Licht,
   7. In den Tau, der die Sohlen dir kühlt.
   8. In die Luft, die so blau dich umspült.

3. 9. Und du fühlst, wie der Atem beglückt.
   10. Die Wiese ist rötlich geschmückt.
   11. Und ein silberner Mittag beglänzt
   12. Den Hang, der mit Reife sich kränzt.

4. 13. Doch bevor noch ein Strahl dich versengt,
   14. Hat kühl sich der Schatten verlängt,
   15. Und grünlich verfärbt sich der West,
   16. Da der Tag seine Gäste entlässt.

5. 17. Was dich schreckte und scheuchte, vergiss.
   18. Denn die Erde ist treu und gewiss.
   19. Und du weisst dich vom Dunkel geliebt,
   20. Weil alles erneut sich begibt.

6. 21. Und so trittst du vertrauend hinein
   22. In die Nacht, in den Tod, in den Stein.
   23. In den Sand, in den Schiefer, den Ton,
   24. In den Wein, in das Öl, in den Mohn.

A1 & 2. THE LINGUA-FORMATIVE BASE

The poem is enclosed by a framework of 'Dunkel/Nacht' in the first and last stanzas, as well as by the more obvious development from: 'tritt hinaus' to 'trittst hinein'. Although there seems to be no apparent development from the one image of darkness to that of 'night', the change is very significant,

in that the darkness (1) portrays the idea of the maternal creative power (as in creation), and on another level, the darkness of spiritual need and the awakening of the soul from this state. On the other hand, 'night' (6) represents darkness as before creation or the state in which the dead pass through the night to resurrection. Darkness is also seen as the place where the Lord dwells (I Kings 8, 12). Thus man's lifespan of birth and death, and the entry into a new life, is already manifest in these concepts.

The structure of the poem further clarifies and expands this theme. Stanza 1 indicates the protective nourishment from which a newly born (or re-born) child emerges. The poem begins with the symbolic act of birth, the purity and newness of life (3) and develops via the joy of youth (9 & 10), to maturing middle-age (14) and the shadows of death (16). The last two stanzas express the poet's confessional message and in stanza 6 the mature, renewed person, who now acts according to his acquired belief, enters the darkness of physical death, which he has conquered through the example and image of creation (18 & 20). This continued renewal and resurrection in nature, finds its consummate symbol in the wine and oil of the last line.

Technically the message is strengthened through the medium. The commas within each line and at the end of lines 1-4 slow down the reading, giving weight to the parenthetical exposition.

The first two lines of stanza 2 move faster, like the intake of lifegiving breath (after the stressed slowness of birth).

Stanzas 3 and 4 are slower still. The full enjoyment of life and its beauty are expressed in the shining happiness of the similar-sounding verbs, visually laden in their connotation of youth crowned in glory and glitter.

In stanza 3 the first inhaling of life;'und du fühlst', runs into line 12 with a sudden parenthetical realization, which arrests the enjambment; whereupon the 'Doch' (13) of the fourth stanza, continues the hold-up, as if enforced by a series of commas.

An imperative (5) follows the explanatory statement: 'Da der Tag seine Gäste entlässt'.

In stanza 6 the first two lines run into each other with a certainty of assurance. In lines 23 and 24 there is a series of sudden jolts through the short staccato enumeration, which yet puts the stress equally on each stage of the development.

RHYTHM

The three footed anapestic meter always ends stressed and occasionally reveals metrical variations due to imperfect iambs as in lines 10, 12, 14, 15 and 20. These headless catalectic lines lend force to the stages of development in the human life cycle: youth (10), maturity (14), middle age (15) and the West as the sunset of life (15).

Line 20 expresses the thematic nucleus in its repetition of the title and the explanatory crux of the whole poem.

The rhetorical variations, which appear three times in the poem (3, 6 & 17) are imperatives, and as such, direct injunctions to the singular and personal, intended reader. They are emphatic, even challenging and yet strangely consoling in the twice repeated 'tritt hinaus' and the promise of eastern light, which is a double assurance of sunrise and thus too the rise of Christ as the Light of the world. The symbol of light is emphasized in the repetition of lines 4 and 6 and reminds one of I John 1, 5: 'God is light; in him there is no darkness at all'. The third imperative of line 17 is situated after the life cycle in its various stages has been completed and thus comes as an authoratitive dictum for life. 'Was dich schreckte und scheuchte, vergiss'.

CLIMAXES

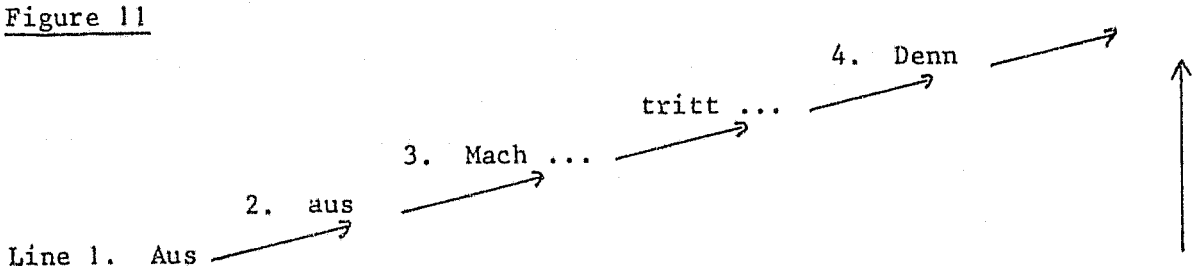
Beginning with the preposition 'Aus', the life-giving vitality of birth is reflected in the first stanza and develops in three upward graded steps to 'Schoss' (3). Then follows an explanation in a continued upswing. From the passive start of lines 1 & 2, there is a double imperative: 'Mach dich auf', and 'tritt hinaus'; both calling for action and movement.

Line 4 is then like a release from tension (of birth).

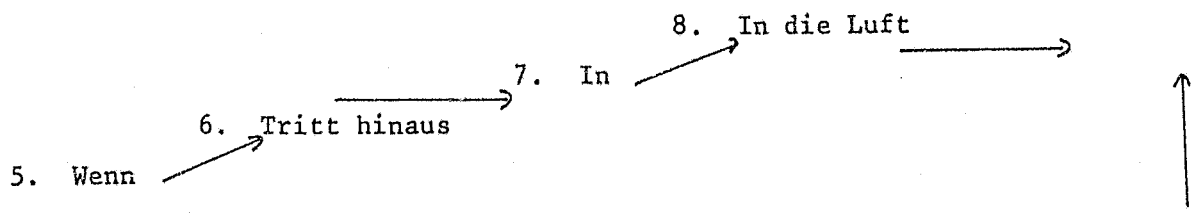
The introductory words already set a significant pattern of birth, growth, decline and new life: which can be diagrammatically represented, in order to follow the climactic design of the poem.

Stanza 1: The act of birth is portrayed in a double 'aus' preposition; followed by a double imperative: 'Mach dich auf ... tritt hinaus', and the climactic exposition is reached in 'Denn'.

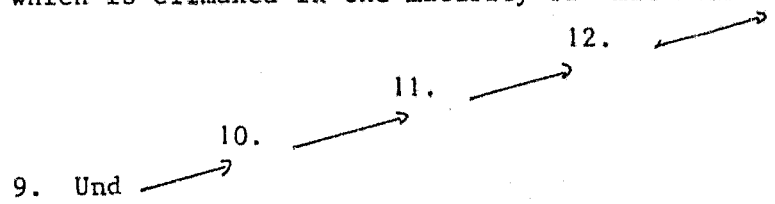
Figure 11



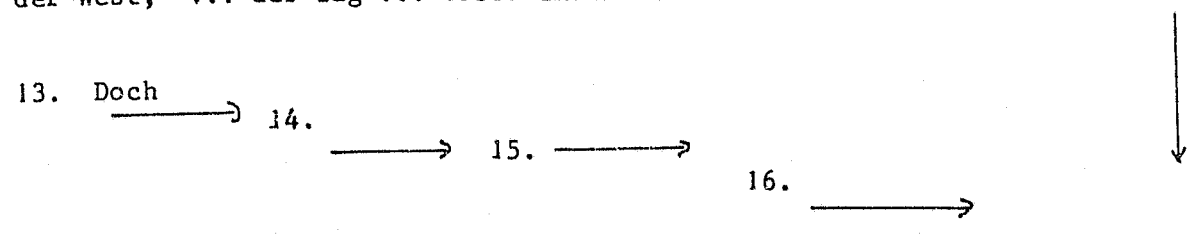
Stanza 2: The entry into life begins with a conjunctive condition 'wenn', reaching upward in gradual stages of the unfolding of the senses: 'Tritt hinaus ... Licht: In den Tau ... kühlt; In die Luft ... blau ... umspült'.



Stanza 3: Gradual growth is reflected in the repetitive narrative 'Und', which is climaxed in the maturity of 'mit Reife sich kränzt'.



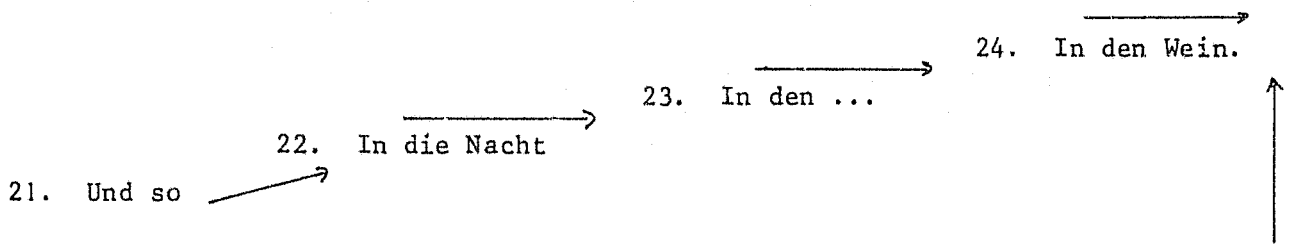
Stanza 4: The introductory 'Doch', forms the turning point between the height of human life and the decline which then must follow in ever descending motion: 'Doch bevor ... versengt; Schatten verlängt; verfärbt sich der West; ... der Tag ... Gäste entlässt'.



Stanza 5: This stanza portrays the equillibrium of new understanding.

17. Was ⟶ 18. Denn ⟶ 19. Und ⟶ 20. Da ⟶

Stanza 6: The developmental rhythm to new life, rises in an ascending line of thought: 'Und so trittst du ... hinein; In die ... in den ...; in den ...'



There is a different vitality in each stanzaic rhythm, of varying importance, like the different live elements in nature: rising, falling, equilibrium or synthesis.

The climactic movement in the poem is the act of birth out of darkness, into the world, into life and into new life. Rhythm and meaning continually cohere and yet always rise towards a climax. In stanza 3 the first definite climax is reached with a breath of life which ends in 'beglückt'. The full-stop closes that phase of life. The rest of stanza 3 shows gradual growth in the crowning of maturity, whereupon the ebbing movement is arrested in 'entlässt' (16), which signifies the end of the life cycle, as if the breath that was a life-giving intake in the beginning, is now a slow deflation.

Stanza 5 starts on a high pitch with an imperative. The importance of new comprehension is reflected in a rhythmical sense of equilibrium, after which, in stanza 6, there is a distinct but quiet rise towards new life, portrayed through a series of symbols, increasing in intensity to an involutary high.

VERBS

The verbs also reveal a supportive pattern to the development of the thought.

1. umschliesst
   umfliesst
   tritt hinaus

2. zerbricht
   tritt hinaus
   kühlt
   umspült

3. beglückt
   geschmückt
   beglänzt
   kränzt

4. versengt
   verlängt
   verfärbt
   entlässt

5. vergiss
   gewiss
   geliebt
   begibt

6. trittst hinein

1. The prefix 'um' has a concrete as well as a visual image of the enveloping protectiveness of the darkness and the water from which all life proceeds. 'Tritt hinaus' is a call to break through the enclosure of the womb and enter into the light of the world. On a second level of meaning, it becomes the redemptive Light of the world.

2. Here the sphere of pre-natal (and pre-redemptive) sleep is forcibly shattered and a new life of freshness and light is begun. It is significant that the verb 'umspült' ties up with the first two verbs of stanza 1, because this idea of being encircled by the colour of the firmament is the same as that of 'umfliesst' in line 2. And yet, this is now no longer an encirclement by a dark, enclosed image, but an envelopment by light and immeasurable space.

3. The verbs reflecting happiness and adornment, splendour and crowning, portray the joy of the zenith of life.

4. From the pinnacle of human maturity, stanza 4 makes repetitive use of the prefix 'ver', which expresses the idea of deterioration and continuation towards the end. This is in keeping with the central thought of this stanza

... the downward radient of the human life cycle; from its previous height, to old age and death.

5. In these last two stanzas, which serve very much the same purpose as the sestet of a sonnet, the theme is exemplified and the confessional stand of the speaker becomes more evident. This stanza is thus like the building up of an equillibrium, a maxim of life. The verbs all express assurance and affirmation.

6. After this dogma-statement, stanza 6 conclusively starts with a capital letter 'Und so', which is the faith-filled answer of the previous stanza. Very significantly, man now confidently steps into darkness, death and whatever situation is required of him. The 'tritt hinaus' injunction of the beginning has now become a 'tritt hinein' ... into the redemptive promise which has already been suggested in the eastern light of line 6.

COLOUR

The use of colour in the poem is revealing in its symbolical value as well as the liturgical meaning.

In the symbols of darkness (1), night (22) and light (4 & 6), there is the implication of blackness and the absence of colour, as opposed to the light, which represents the colour 'white', the synthesis of all colours; and yet here in this poem, the emphasis is not on the paradoxical (although antithesis is present in, for instance, light and dark (1 & 4) and east and west (6 & 15), but on renewal. Darkness is not the opposite of light, but the precursor of the light. A process of development is portrayed: birth, maturity and death, as they are also known in creation.

The example of nature reflected in stanzas 1 to 4, and summed up again in line 18, shows faithfulness and reliability and brings the realization of a darkness which does not mean death and destruction, but instead, renewal (20). It is exactly this assurance that results in the act of faith of line 21.

Except for implied colour (also present in 'Wiese' (10) and the wine (24), the colours blue, green and red are significant in the symbolism of heaven

and the firmament (blue) and green as the colour of man and red, that of hell and the prince of darkness (Heinz-Mohr, 1979: 101). But blue also signifies truth and faithfulness, while green is a conciliatory colour, representing hope and the expectation of resurrection. The green of springtime inspires and realizes this hope. Red is the colour of life and love, a sign of the fiery love of the Holy Spirit through the sacrificial blood of Christ.

It is interesting that the implied green in line 10 includes the presence of a reddishness. The general hope of resurrection and renewal in the green of creation already carries the suggestion of the redemptive blood of renewal. In reality, green and red both portray the same idea: resurrection through the blood of Christ.

In a similar sense line 15 combines 'grünlich' with the darkness of sunset in the west. The end of life and death which follows, already incorporates the greenness of renewal and new life.

Stanza 3 and its central position in the structure of the poem is revelatory. Could it not be interpreted to have the additional meaning of the redemptive act of crucifixion? The peak of Christ's life already carries the knowledge and the presence of the cross (10).

The colour red is thrice repeated in 'rötlich' (10) and in line 24 in wine and the poppy. Blood and wine are often synonomous and here are seen as a sacrificial libation to replace blood as the sign of Holy Communion. The scarlet colour of the poppy also suggests resurrection and in the usual sense of a soporific, it perhaps contains the idea of heavenly sleep.

THE STRUCTURE

The structure of the poem thus suggests a three-fold theme: that of human birth from the womb and the various stages of the human life cycle. The cyclic repetition of nature is portrayed in the sprouting of new life, of the blossoming (10) and full maturity of the harvest (12), and the subsequent process of decay and destruction which ends the cycle (16). The circle of ever-new life is expressed in line 20.

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The third theme is that of the rebirth of man through Christ; and this renewal, which requires continual reminding of the redemptive act of Christ, is symbolized in the Eucharist. The extention of the partaking of the blood and body of Christ through the signs of the blood and the bread, is found in the eschatological banquet prepared for all peoples (Isaiah 25, 6).

The 'Weil' of the title sets the theme and gives an element of expectation. The theme of renewal, which is repeated in various modifications, as for instance in the theme of the birth of physical human life, the continuity of nature and the rebirth of man through Christ, are all characterized by a quality of discovery.

The title is the answer to an implied question and thus immediately introduces a certain expectation as to the question itself. The question to the title-answer is deducible from the fifth stanza.

The introductory words of each stanza seem to correlate with the rise and fall of climaxing rhythm and content:

1. The double use of 'aus' introduces the theme and then line 3 continues to an imperative and an explanation.

2. The 'Wenn' of stanza 2 states the breakthrough of the situation and adds a clarification.

3. The climax is heightened through the sudden finality after the 'Und' which usually would give rise to a sense of expectation and the certainty of continuation.

4. The start of stanza 4 with the 'doch' conjunction produces another climaxing point. This 'yet' has a certain reassuring faith element in it.

5. The relative pronoun 'Was' introduces a new exposition which is continued in the 'Und' of the last stanza.

B. ALLUSIVENESS

The tone is reassuring and yet exciting (even if quietly so). There is an element of discovery. The poet paints in vivid colour-consciousness a picture of creation, filled with dark coolness, silver glow, blue sky and red, poppy-covered meadows. The darkness that is twice mentioned is a kindly, creative darkness filled with love of life and the unmentioned presence of the creator. There is a strong element of trust (5 & 6), a handing over to whatever is required of the poet. This is not a resigned trust, but a specific call to a joyous trust because of the reassuring examples of renewal in creation.

In a time and world denuded of trust and belonging (of the Third Reich years) creation has remained un-contaminated by lies and the power of destruction. The idea, that life, whether human or creaturely, continues in ordered lawfulness, implies the firm knowledge of a God behind it all. This God holds man and nature lovingly and protectingly in His Hand (stanza 5). This is an experiential assurance, which the poet can state with conviction, in order to make others aware of the eternal divine order, by means of proof, examples and renewed observation; whereupon man can follow the injunction 'tritt hinaus', with regained faith into the world and any crisis situation into which man has been placed.

6.3.2 DAS STEIGENDE RUF ICH, *Die verborgene Frucht*: 134.

1. 1. Das Steigende ruf ich. Kind höre das Wort.
   2. Das Graue vergilbt, und das Alte verdorrt.
   3. Aus Schleiern und Nebeln hebt es sich klar.
   4. Es mehrt sich das Licht. Die Jungfrau gebar.

2. 5. Der Schimmel, die Fäulnis erfror und erstarb.
   6. Vom Monde die Kälte tropft silberfarb.
   7. Die gläserne Scholle splittert und bricht.
   8. Die Jungfrau gebar. Es mehrt sich das Licht.

3. 9. Es zehrt an den Schatten, sie müssen zergehn,
   10. Sie hatten die länge der Nächte zu Lehn,
   11. Der würgende Alb und der saugende Mahr.
   12. Es mehrt sich das Licht. Die Jungfrau gebar.

4. 13. Im Dachstuhl raschelts, auf Böden und Schwelln,
   14. Im Herdloch spürens die Feuergesellin,
   15. Im Rauchfang, im Keller Kobold und Wicht.
   16. Die Jungfrau gebar. Es mehrt sich das Licht.

5. 17. Der Mund, der verstummte, wird aufgetan.
   18. Blaumeisen singen um Tür und Altan,
   19. Verkünden den Grünfink, den Kleiber, den Star.
   20. Es mehrt sich das Licht. Die Jungfrau gebar.

6. 21. Dem Nussbaum, dem Kirschenbaum greif ins Geäst,
   22. Vom Birnenstamm schneide das Raupennest,
   23. Verscheuche die Maus aus der Wurzelschicht.
   24. Die Jungbrou gebar. Es mehrt sich das Licht.

7. 25. Von Thule bis Bethlehem schliesst sich der Kreis.
   26. Die Sterne singen den funkelnden Preis.
   27. Sie richten den ewigen Opferaltar.
   28. Es mehrt sich das Licht. Die Jungfrau gebar.

8. 29. Es gärt im Gestein, und es schwillt im Kristall.
   30. Es schüttert im froststarren Wasserfall.
   31. Sie raunen den alten geweihten Bericht:
   32. Die Jungfrau gebar. Es mehrt sich das Licht.

9. 33. Das Zerren gehrt um in Zwiebeln und Knolln,
   34. Ein Dehnen und Drängen, geheim und verscholln.
   35. Den Toten im Sarge wächst Nagel und Haar.
   36. Es mehrt sich das Licht. Die Jungfrau gebar.

10. 37. Nun steigen die Säfte in Stammholz und Dorn.
    38. Im Acker rührt sich das Winterkorn.
    39. Noch duldets gelassen das weisse Gewicht.
    40. Die Jungfrau gebar. Es mehrt sich das Licht.

11. 41. Ihr álle, die ihr gafangen seid
    42. In grossen Ängsten und Traurigkeit:
    43. Ich sínge Dezember und Januar.
    44. Es mehrt sich das Licht. Die Jungfrau gebar.

12. 45. Dem alternden Schützen entsank der Pfeil.
    46. Der düstere Steinbock erhebt sich steil.
    47. Bis goldener Glanz das Gehörn ihm umflicht.
    48. Die Jungfrau gebar. Es mehrt sich das Licht.

13. 49. Mein Wort ist wahr. Heb auf dein Gesicht.
    50. Die Jungfrau gebar. Es mehrt sich das Licht.
    51. Zersprenge die Fesseln. Fahr aus in das Jahr.
    52. Es mehrt sich das Licht. Die Jungfrau gebar.

14. 53. Das Steigende ruf ich. Kind, höre das Wort.
    54. Das Graue vergilbt, und as Alte verdorrt.
    55. Zur Freiheit Gezeugter, auf, fürchte dich nicht.
    56. Die Jungfrau gebar. Es mehrt sich das Licht.

A1 & 2 THE LINGUA-FORMATIVE LEVEL OF ANALYSIS

The long poem consists of 14 stanzas of 4 lines each. The first line of the first and last stanzas are exactly the same: 'Das Steigende ruf ich. Kind, höre das Wort'.

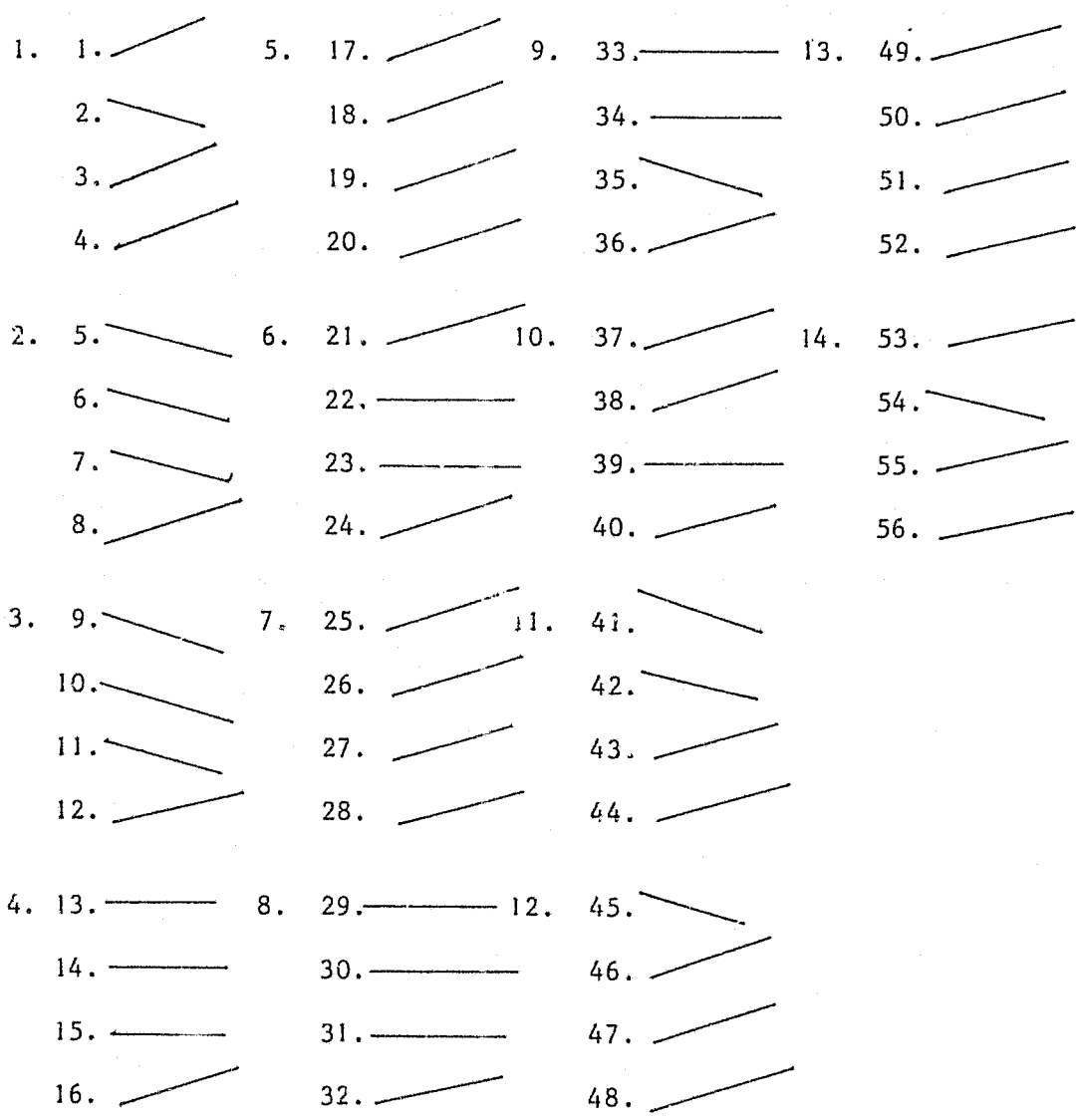
The rhyme is in couplets, always ending with an accent.

Most lines consist of either 2 complete short sentences, or, are divided by commas. Where no punctuation breaks the line, it is often achieved by means of metric variation as in line 22: 'Vom Birnenstámm // schneide das Raupennest', and in line 30: 'Es schüttert in frost // stárren Wasserfall.' All stanzas start with an unstressed foot (except lines 18 & 4.) and end stressed. The meter is anapestic but is seldom regular: 'Im Hérdloch spürens die Feüergesélln,' or, 'Vom Monde die Kälte tropft silberfárb'. The repetitive last line of every stanza, runs in a zig-zag pattern through the poem. This is caused by the two short sentences being alternately interchanged: 'Es mehrt sich das Licht. Die Jungfrau gebar.' and
'Die Jungfrau gebar. Es mehrt sich das Licht.'

This gives a continuous line of thought, as well as pattern to the poem. The refrain intends to communicate something special, (Through the birth of Christ, the Light increases and conquers darkness), and man and creation are enclosed within a circle of eternity. It is significant that the circle is completed in the 7th stanza, thus placing the birth of Christ centrally in the structure as well as the meaning.

The rhythmic design of the poem is revelatory for the thematic development and can be represented in rising, falling or horizontal lines:

Figure 12



If the message of the poem wishes to portray the conquest of light over dark through the birth (and by implication, the death) of Christ, then this redemptive act is valid for all of creation - inanimate, animate and human life.

The thematic treatment of the poem thus covers all facets of creation in its process of redemption.

Stanza 1 sets the theme with the introduction of the message of hope.

2. Decay and destruction.
3. The dark powers of the earth.
4. The struggle between the powers of dark and light.

5. The re-awakening of animate creatures.
6. The eradication of sin from vegetation.
7. Human salvation through the birth of Christ.
8. Rocks and minerals convey the message of light.
9. Even thát which is under the earth experiences the renewal.
10. Vegetative nature sprouts new life.
11. The authorial stand.
12. The constellation of the stars reflect the light.
13. Christ's injunction to all mankind.
14. Man, assured of new freedom.

Thematically the stanzas are also reflected in the supportive function of the rising and falling rhythms throughout the poem. This measured flow (Deutsch, 1962: 129) is as natural as the ebb and tide of the ocean and the coming and going of the seasons. The meaning of the words, the portrayal of the line of thought, is illuminated by means of the melody of the language, which is composed of rhythm, musicality and the sound colour of words.

The reflection of this internal necessity of correlation between the meaning and medium is evident from the rhythmic analysis of this poem. Thus the external technique mirrors the internal idea. 'und das Innen ist das Aussen' (Braak, 1965: 49).

Similarly the content quality of a poem is dependent on the order of the sound structure, as well as reflected by the musicality of sound.

In this poem the predominant use of alliterative sibilant sounds in all stanzas (with an average of 9 sibilants in each stanza) continues the sound tone which is set in the title. Visually and acoustically this sch-, st-, and s-sound pattern portrays the bubbling sap of life. The introductory and foundational concept of rising life, concentrated in 'Das Steigende', unifies the whole poem - firstly in structure, but also in the (life-giving) message. The sibilant sound-effect, begun in 'Das Steigende' (1), is continued in 'Schleiern' (3), 'Schimmel' (5), 'Scholle' (7), 'splittert (7) and 'Schatten' (9) and are concerned with darkness, the magical, destruction and decay. But in stanza 3 & 4 the sound effect is overshadowed by the power of association in: 'Länge der Nächte/würgende Alb/ saugende Mahr/ rascheln auf Boden/ Kobold im Keller', which underline the secretive powers of darkness.

Stanzas 5 & 6 already form the gradual transition to the birth scene in 7, with birds singing and trees which bear fruit again.

Stanza 7 is not only characterized by light vowels (e, i, ei), which reflect the introduction of the eternal light of Christ's birth, but shows a complete upward tendency of rhythm in all lines of the stanza. (Only stanzas 5, 7 and 13 have this total upswing. Stanza 5 introduces the redemptive change, 7 expresses the actual act and 13 brings the challenge of Christian living.)

The 8th stanza mirrors the harshness and effort of change, especially spiritual change, in the hard guttural sounds: 'gärt, Gestein', and the onomatopoeic sch-sound: 'schwillt, schüttert' of a boiling process of the smelting furnace.

The process of transformation is continued in stanza 9 and the assonance of Z, D and O sounds: 'Zerren, Zwiebeln/ Dehnen, Drängen/ Knolln, verscholln, Toten'.

In stanza 10 the new life that sprouts from 'verscholln' and 'Toten', is taken up again in 'Dorn, Winterkorn, Noch'. But now the 'Nun' indicates another time and another idea - that of seed dying in order to live. The word 'Licht', which appears in a regular zig-zag pattern in every stanza, is suddenly doubled in stanza 13, which brings the light of the Word of the Gospel in a message of affirmation and encouragement to every person individually.

DESIGN

The implied author makes continued use of contrast; yet not as a paradox, but in order to stress the change from the old to that of new life, striving upwards.

1. 'Aus Schleiern und Nebeln / <u>hebt</u> es sich <u>klar</u>' (line 3).
   ('sich' here refers to 'das Steigende / das Wort').

2. 'Die gläserne Scholle / splittert und bricht' (line 7).
('Scholle': Life here on earth, tied to the sod, is one of indistinct understanding.)
('Die gläserne Scholle': the looking as through glass of Cor. 13, 12).

3. 'Es zehrt an den Schatten / sie müssen zergehn' (line 9).

Gradually the light overcomes the negative elements of stanzas 1 - 6 in the representation of the joy at the birth of Christ of stanza 7. A gradual process of change is expressed in lines 8 & 9, while line 10 portrays the sprouting of new life. Stanzas 11 & 12 give the poetic assurance of victory of life over death and the last two stanzas conclude with divine assurance.

The poem is thus one of continual movement, change and fermentation. The verbs either indicate a horizontal growth: 'Es mehrt sich das Licht' (4); 'splittert und bricht' (7); 'gebären'; 'Dehnen und Drängen' (34); or a downward tendency of decay: 'verdorrt'; 'erfror und erstarb' (5); 'zergehn'; 'schneide'; 'tropft' and a strong upward movement: 'heben' (3); 'Das Steigende' (1 & 53); 'Es mehrt sich das Licht'; 'auftun' (17); 'singen' (18); 'verkünden' (19); 'Sie richten den ewigen Opferaltar' (27); 'Im Acker rührt sich das Winterkorn' (38); 'erheben' (46); 'zersprenge' (51); 'ausfahren' (51); 'hören' (53) and 'auf' (55).

A few verbs have a horizontal motion and yet, an upward association: 'höre das Wort' (53); 'es mehrt sich das Licht'; 'verkünden' (19); 'rühren' (Winterkorn) (38); 'zersprenge Fesseln' (51); 'fahr aus' (51); 'fürchte dich nicht' (55).

In this sense the upward tendency greatly overshadows the negative, or even the horizontal movement, underlining the emblematic idea of 'steigen'. The iterative element is always found in the refrain: 'Das Steigende ruf ich. Kind höre das Wort'. This repetitive emblem enfolds the whole poem and the 14-times repeated message: 'Die Jungfrau gebar. Es mehrt sich das Licht'. This is the crux of the message ... underpinned and emphasized by the diction, the rhythm and the form.

B. THE AESTHETIC QUALIFYING INTERPRETATIVE LEVEL

Because a substantive is much stronger than a verb, therefore the central emblematic point is expressed in the all-enveloping concept of 'Das Steigende', which stresses the importance of an upward movement. 'Das Steigende ruf ich' conveys not only the idea of speaking loudly and letting the voice resound, but also implies a summons to others, an exhortation by means of words. In addition, 'ruf ich' stresses the responsibility of the personal vocation.

'Kind, höre das Wort' has the wide implication of the Word of God, in conjunction with seeing and experiencing the 'Word' in and through creation. Thus, the ageing and decay of all things, the singing of birds in praise, the budding of trees etcetera, are all visual symbols of new life. Colour plays as significant a role in this poem as in 'Weil alles sich erneut ergibt'.

'Das Graue vergilbt' (2): From the outset, the tone of the poem is set by the emblematic concept of rising and increasing life. Everything is positively influenced by the proclamation of the birth of Christ in the 14-fold refrain.

In the visual picture: 'Das Graue vergilbt', the neutral greyness, here representing old age and decay, is transformed into the yellow of harvest and abundance, also symbolizing spiritual maturity and revealed faith. With the birth of Christ, neutrality gave way to spiritual ripeness, like the concrete harvest.

In stanza 2, corruption and decay, symbolizing the negative realm of the magical and death ('Vom Monde die Kälte tropft ...' (6)) are transformed into the purified silver (Ps. 12, 6) of words. This example gains special significance in the knowledge, that this poem was written in the midst of World War II and during the Third Reich reign, when the misuse of the word in lies and propaganda made the purity and truthfulness of words so highly valued.

Stanza 5: 'Blaumeisen singen ...
Verkünden den Grünfink ...'

The entry of sin into the world, causing the rift, also stopped the praise of birds. Now the singing in praise is re-opened and 'blue' symbolizes the re-establishment of harmony between nature and man:

'... singen um Tür und Altan' (18).

The blue bird, as the prophetic messenger of immortality, proclaims the green finch, which conveys the message of resurrection and permanence.

It is notable too, that all birds mentioned here are song birds, and thus proclaim their songs of praise.

'... bis Bethlehem schliesst sich der Kreis' (7).

The circle is a symbol of completeness; it is the endless repetition of cyclic movement, which manifests the concept of eternity and the renewal of creation. God is the centre of creation. But the circle also incorporates the similar sign of the ring, which is a mark of avowal, the sign of partnership and because of its form, which is without beginning or end, also conveys the idea of everlasting constancy and permanence.

Bethlehem and the birth of Christ thus reconcile all polarities and redeem all of creation, both animate and inanimate with the covenant between God and man.

'Im Acker rührt sich das Winterkorn' (10). Here the colour 'gold' is already implicitly introduced in the fertility-idea, and explicitly expressed in stanza 12, in: 'Bis goldener Glanz das Gehörn ihm umflicht'. At this point in the poem, 'gold' does not only signify fertility, but renewal, immortality and incorruptibility, which further has the association of the gathering of riches which cannot be affected by worm or rust.

'Golden' has the extended implication of the 'heart' as the sun in man. Thus, already purely through the symbolical value of colour, does the speaker convey his message of new life through Christ and life without fear (line 55).

The importance of the tree in its symbolism of regeneration and victory over death, is first implied in the life-giving sap of 'Das Steigende'. The tree which points toward heaven, offers ever new analogies of the renewing power of life in stanza 6. Here the nuttree conveys the idea of fertility, the cherrytree that of spring and spiritual beauty and the pear tree Christ's love for mankind. These three stages of: fertility, spiritual renewal and Christ's love for man, are three stages of development which can also be traced in 'Weil alles sich erneut ergibt'. The third extention of the tree-image can be found in stanza 10: 'Nun steigen die Säfte in Stammholz und Dorn'. Here the tree from which Christ's cross was made, becomes the new tree of life, a cosmic tree, which connects the three worlds and represents the world axis. The tree which grows toward heaven, has its roots in the underworld, its trunk on earth and its foliage in heaven, is the centre of new life and becomes the eschatological sign for all nations in the 'Root of Jesse' of Isaiah 11, 10.

The cross of Christ, represented in 'Stammholz' (10), symbolizes the connecting link between heaven and earth. Thus, significantly, the cross and love of Christ have bridged the break which was brought about by sin, and heaven and earth have been reconciled. This concept of redemption is central to so many of Bergengruen's poems and is frequently symbolized by means of images of connection and of conjunction.

STIMMUNG

The general effect is one of continual movement, a development from the old to the new, from darkness and decay (1-4) to growth, rejuvenation and new life (5-7).

The atmosphere is not one of exuberant joy, but of quiet conviction - an existential proof to discard all fear and depression.

The speaker states his confessional belief in 'Ich singe Dezember und Januar' (stanza 11), symbolizing beginning and end and thus accepts the months of cold and hardship. In the 13th and 14th stanzas he challenges the reader to break the bonds of bondage and dare to be free: 'Zersprenge die Fesseln. Fahr aus in das Jahr ... fürchte dich nicht' (14).

In the last two stanzas it is asif the speaker has retreated behind God, who now himself addresses his children: 'Zur Freiheit Gezeugter, auf, fürchte dich nicht'.

'Auf' is an imperative to man, and the repetitive v/f-sounds in these stanzas ('Heb auf ... Zersprenge die Fesseln. Fahr aus ... die Jungfrau gebar ... Das Steigende ruf ich ... Das Graue vergilbt ... das Alte verdorrt ... Zur Freihet ... auf, fürchte dich nicht ... die Jungfrau gebar ...') follow through the idea of the breaking of bonds, which is the first stage of change. The next injunction is 'Fahr aus ...' a challenge to go out into the world in faith, as man is created for freedom (line 55); and because of this freedom, man can accept, and live according to the Christian maxim of 'Fürchte dich nicht'.

One has the quiet but firm assurance of light conquering darkness, and man and nature who are given the promise of sharing in this new life heavenwards: 'Das Steigende ruf ich ... Das Graue vergilbt, und das Alte verdorrt ... Zur Freiheit Gezeugter, auf, fürchte dich nicht'.

AESTHETIC ALLUSIVENESS

'Bis goldener Glanz das Gehörn ihm umflicht' (line 47). This is the conclusion of the sentence begun in stanza 7 with 'Von Thule[1] bis Bethelehem schliesst sich der Kreis', and the birth of Christ is the affirmation of death and the beginning of life. This painful process of transformation from the old ways of life to an acknowledgement of the birth of light, is portrayed in stanzas 4-6. One is also reminded of T.S. Eliot's 'Journey of the Magi' and the many hardships which were nontheless so worthwhile, that the wise man would do it again.

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1) In antiquity, Thule was a mythical land in the far North and since then, frequently analogous with heathen legendary characters. In the poem, Thule, as the furthermost northern land on earth, is contrasted with Bethlehem, situated in the southern part of the world and symbolic of Christianity and Christian tradition. The closure of the circle is thus a synthesis of opposites through the birth of Christ and spatially situated in the very centre of the poem. As the birth represents the closing of the gap between God and man, so too does it reconcile all paradoxes.

'Dem alterden Schützen entsank der Pfeil' (line 45).

The aging Sagittarious (the period of death and the month of storms) represents the complete man with the animal in him (the lower part of his body), the spiritual (as the man-part) and the divine, symbolized in his arrow. Here in the poem, the centaur loses power over his arrow which signifies war and hunting. In his stead 'Der düstere Steinbock erhebt sich steil'. Prosperity and knowledge are raised to power. 'Steil' (line 46) repeats the idea of precipitiousness, which allusively implies a danger.

Such negative powers hold sway: 'Bis goldener Glanz das Gehörn ihm umflicht' ... until immortal light encircles the earth with eternal life. Line 47 is reminiscent of the crown of thorns (already implied in line 37), which in reality, is a crown of glory.

'Gehörn' points to the 4 horns at the corners of the altar, (as seen as the ends of the earth) as well as to the horn of salvation mentioned in Luke 1, 69. As this golden light of salvation envelops the earth, all the world is saved.

In the midst of 'Glanz' and 'Licht' (line 47 & 48), stands the central sentence: 'Die Jungfrau gebar'. This holds within it, the creational act of Genesis 1, 7 as well. 'Es gebiert' - it was created, 'Und es geschah also'.

In spite of the strong quality of suggestion in the poem, the clarity of expression is evident, even on a one-dimentional level. Simply from the creational example of the return of the seasons and new life sprouting from the dead of winter, the message is a consoling one, especially against the background of the destruction of World War II. The second level of eternal life in Christ is an extention of the creational given in the universe, where life springs from death, which in its turn is essential for life again.

The freedom (from sin) motive runs through that of birth (at Bethelehem) and death on the cross ('Stammholz und Dorn'), to the purpose of the sacrifice in 'Zur Freiheit Gezeugter'. This freedom is necessary in order to be able to go out into the world ('Fahr aus in das Jahr'), with the divine assurance of: 'Fürchte dich nicht'.

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