
SORROW – LONGING – GRIEF IN THE CONCEPTUAL SPHERES OF POETRY BY G.G. BYRON AND H. HEINE

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INTRODUCTION

Romanticism is an open and dynamic artistic system that emerged in Europe in the late 18th and early 19th centuries. Individual discoveries by authors from different countries enriched the palette of European Romanticism. Among them, a special place belongs to Heinrich Heine (1797–1883) and George Gordon Byron (1788–1824), whose works formed the conceptual foundations of the Romantic movement. The creative methods of the German and the English writers are distinguished by their vivid originality, but there are not only differences in the aesthetics and poetics of the authors, but also similarities that influenced the development of European Romanticism. Among the leading concepts of Romanticism (love, life, freedom, etc.) that were actively developed by the poets, the concept “sorrow – longing – grief” plays an important role in their works.

Heine’s legacy has become an object of study for Ukrainian and foreign researchers: V.V. Koptilov¹, N.M. Matuzova², D.S. Nalyvaiko³, K. Decker⁴, H. Kaufmann⁵, T.W. Adorno⁶, M. Wagner⁷, and others. The works of G.G. Byron have been studied in depth by M. Bazhan⁸, S.D. Pavlychko⁹,

¹ Коптілов В.В. Гейне в Україні. *Всесвіт*. 1973. № 2. С. 183–190.

² Матузова Н.М. Генріх Гейне. Київ : Дніпро, 1984. 239 с.

³ Наливайко Д.С. Німецький романтизм. *Вікно в світ*. 1999. № 1. С. 90–112.

⁴ Decker, K. Heinrich Heine: Narr des Glücks. Berlin : List Taschenbuch, 2011. 448 S.

⁵ Kaufmann H. Heinrich Heine. Geistige Entwicklung und künstlerisches Werk. Berlin; Weimar : Aufbau, 1970. 290 S.

⁶ Adorno T.W. Die Wunde Heine. Th.W.A.: Noten zur Literatur. Frankfurt am Main, 1971. S. 146–154.

⁷ Wagner M. „Ein Traum, gar seltsam schauerlich...“. Heines Traumbilder als Medium poetischer Selbstreflexion. *Heine-Jahrbuch* 22. Hamburg : Hoffmann & Campe, 1983. S.179–187.

⁸ Бажан М. Думи і спогади. Київ : Радянський письменник, 1982. 325 с.

⁹ Павличко С. Байрон. Київ : Дніпро, 1989. 197 с.

O.M. Nikolenko¹⁰, and others. The scientific discourse on Romanticism is surprisingly broad, but the conceptual spheres of Heine's and Byron's works have rarely been considered systematically, and in comparative terms has not been the subject of special study.

The relevance of the paper is determined by: 1) the lack of comparative studies of the works by H. Heine and G.G. Byron in terms of artistic concepts; 2) the need to deepen the understanding of national variants of Romanticism; 3) the need to study individual discoveries of artists in the paradigm of European Romanticism.

The purpose of the paper is to identify the peculiarities of the concept "sorrow – longing – grief" in "The Book of Songs" by H. Heine and "Childe Harold's Pilgrimage" by G.G. Byron.

The objectives of the paper are:

- to clarify the definition and features of the concept in fiction;
- to identify the specificity and dynamics of the concept of "sorrow – longing – grief" in the poetry of Heine and G.G. Byron;
- to identify the leading themes, motifs, images, symbols caused by the concept of "sorrow – longing – grief" in the collection "The Book of Songs" and the poem "Childe Harold's Pilgrimage";
- characterize the images of lyrical characters and authors;
- to identify similarities and differences in the content, functions and poetics of the concept of "sorrow – longing – grief" in the works of Heine and Byron;
- to trace the influence of the concept of "sorrow – longing – grief" on the formation of national variants of Romanticism in Germany and England.

The object of the study is the collection "The Book of Songs" („Buch der Lieder“, 1817-1827) by Heinrich Heine, the poem "Childe Harold's Pilgrimage" (1812-1818) by George Gordon Byron. Ukrainian translations of Heine's (Lesya Ukrainka, M. Rylsky, L. Pervomaisky, A. Malyshko, etc.) and Byron's (P. Kulish, V. Bohuslavska, D. Palamarchuk) works are used.

The subject of the study is the semantics, functions and poetics of the concept "sorrow – longing – grief" in the works by H. Heine and G.G. Byron.

The term "concept" came into wide circulation in the late 20th century, due to the active development of an interdisciplinary approach. The concept is the subject of research in linguistics, psychology, philosophy, cultural studies, art history, literary studies, etc. The definition of the concept and its key features are currently under debate in science.

¹⁰ Ніколенко О.М. Романтизм у поезії. Г. Гейне, Дж. Г. Байрон, А. Міцкевич, Г. Лонгфелло. Харків : Ранок, 2003. 176 с.

The word “concept” comes from Latin (*conceptus* – “concept,” *concupere* – “to conceive,” “to begin”). In linguistics, the term “concept” is viewed as a “notion,” “concentrated meaning of a sign” or “subject meaning.” The idea of conceptual metaphors as being the basis of rational thinking, and a detailed examination of the underlying processes, was extensively explored by George Lakoff and Mark Johnson in their work “Metaphors We Live By” in 1980. They claimed that concepts defined the way people thought and acted, and that metaphors should be viewed as “metaphorical concepts”¹¹ which “structure what we perceive, how we get around in the world, and how we relate to other people”¹².

Within the field of cognitive linguistics, “conceptual blending” – alternatively known as conceptual integration or view application – represents a cognitive theory crafted by Gilles Fauconnier and Mark Turner. This theory posits that essential elements and relationships from various scenarios undergo a subconscious “blending” process, believed to be inherent in everyday thought and language¹³.

In scientific studies of the late 20th and early 21st centuries, the term “concept” is most often used in cognitive science, a branch of science whose object is the essential problems of the development of spiritual culture, artificial intelligence systems, etc. However, even today, the problem of defining the concept – especially the artistic (literary) concept remains relevant, especially since Ukrainian dictionaries and reference books do not address this category.

Based on the achievements of scholars, let us clarify the definition of the term. A concept in fiction (or artistic concept) is a leading idea or a set of ideas (notions, perceptions, feelings), a piece of content concentrated in a verbal (symbolic) form that reflects the author’s understanding of reality in its national and cultural identity and individual perception.

In our opinion, the artistic (literary) concept has the following constitutive features:

- 1) it reflects the most important aspects of human existence (social, spiritual, natural, etc.);
- 2) it consolidates the social experience of the people, has historical roots and a mental basis;
- 3) has an individual authorial basis, but also reproduces the general (including myths, traditions, established ideas and concepts);

¹¹ Lakoff, G., Johnson, M. *Metaphors We Live By*. Chicago; London : The University of Chicago Press, 1980. P. 6.

¹² *Ibid.* P. 3.

¹³ Turner, M., Fauconnier, G. Conceptual integration and formal expression. *Metaphor & Symbolic Activity*. 1995. Vol. 10. № 3. P. 183–204. https://doi.org/10.1207/s15327868ms1003_3

4) in a condensed form, it embodies the thoughts, feelings, aspirations, ideals not only of an individual, but also of a large group of people (people, nation, country, generation);

5) it is characterized by imagery, emotionality, and associativity;

6) it generates different meanings and acquires new ones over time.

The study of concepts in fiction involves the concept analysis of works of verbal art. We have identified several stages of concept analysis. Stage 1 is the primary accumulation of material. Based on the original texts of the writers Heine and Byron in German and English, we identified key words and expressions related to the concept “sorrow – longing – grief.” Stage 2 involved determining the context of keywords and expressions. Stage 3 involved the systematization and classification of the literary material. In stage 4, we summarized and drew conclusions.

This made it possible to identify the content of the concept “sorrow – longing – grief” as well as to explore the range of leading themes, motifs, images, and symbols that are determined by it. The microanalysis of artistic works (individual techniques, methods) is combined with macroanalysis (themes, motifs, images). Comparison of the semantics, functions, and poetics of the concept “sorrow – longing – grief” in the works of Heine and Byron made it possible to draw conclusions about the peculiarities of the individual styles of the artists and national variants of Romanticism.

Thus, concepts are the basis of the artistic depiction of the world in a piece of literature (or a writer’s work in general), which reflects the essential features of reality and the worldview of not only an individual of a certain time, but primarily of a large group of people (people, nation, generation). Concepts form the content, but at the same time determine the form of a work, influence the development of literary trends and movements. The study of concepts in works of fiction helps to identify patterns of the literary process and individual authorial discoveries.

1. The lyrical hero’s “longing for love” in “The Book of Songs” by H. Heine

The first impetus for Heine’s collection “The Book of Songs” („Buch der Lieder“, 1817-1827) was his youthful love in Hamburg. The unrequited feeling caused a number of works about unhappy love and overwhelming heartbreak. Over time, the author’s experiences deepened and enriched, which is reflected in the ideological and artistic structure of the collection. “The Book of Songs” is divided into four sections, or cycles: “Junge Leiden” (“Young Sorrows”), “Lyrisches Intermezzo” (“Lyrical Intermezzo”), “Die Heimkehr” (“Homecoming”), and “Die Nordsee” (“The North Sea”). The cycles reveal the evolution of the lyrical hero, the stages of his inner biography.

In the preface to the third edition of the collection (1839), Heine refers to the god Apollo, who gave the author the flame of the heart, while love is combined in the poet's mind with "deadly arrows": „O Phöbus Apollo!. Du verstehst mich, großer schöner Gott, der du ebenfalls die goldene Leier zuweilen vertauschtest mit dem starken Bogen und den tödlichen Pfeilen...“¹⁴.

Love and pain, joy and suffering, happiness and grief, life and death – these binary oppositions define the content of the collection. In the poetic prologue to the publication, longing is portrayed as “longing for love” („das Liebesweh“), which is sung by a nightingale, a traditional image of Romanticism. The sadness of the lyrical hero, who recalls an unhappy love, is intensified by a sequence of synonyms: “grief” („das Leid“), “quiet death” („der stille Tod“), “pain” („der Schmerz“). But binary oppositions also give a lighter shade to the concept of “longing”: “sweet torture” („entzückende Marter“), “blessed grief” („wonniges Weh“), “pain as immense as desire” („der Schmerz wie die Lust unermesslich“). In “Young Sorrows”, depicts the power of the first feeling, the dream of love, and the impossibility of achieving the ideal in reality. The lyrical hero in the first part is young, dreamy, and enthralled by his dreams and delusions. It is no coincidence that the first cycle opens with the subcycle “Dream Images” („Traumbilder“). Onyric images and motifs are the leading ones in this subcycle and in the first part of the collection in general. They are determined by the concept of “longing”, which is associated with unhappy love.

The combination of the real and the phantom creates a special romantic world. The images and motifs in the first part of the collection can be divided into the following groups: 1) the beauty of nature as a backdrop to a beautiful feeling or, conversely, as a contrast when the hero has lost his beloved (“a wonderful garden” („ein Garten, wunderschön“), “the red sun” („die Sonne rot“), “bright flowers” („die Blumen lustig bunt bemalt“), etc.); 2) a dream or memories of a girl, which is repeated in different variations (“the marble girl” („die marmorblasse Maid“), “married to another” („mein Liebchen war die Braut“), she “makes a coffin” („ich zimmre deinen Totensarg“), “digs a grave” („ich hab geschaufelt dir ein kühles Grab“), etc.); 3) bizarre images that arise in the imagination of the lyrical hero, overwhelmed by longing (“the black night of the grave” („die dunkle Grabesnacht“), “I am kissed by cold death” („mich küßt der kalte Tod“), “son of the night” („Sohn der Nacht“), “cemetery” („der Kirchhof“), “the dead rise from their graves” („die Toten stehn auf“), “the spirits call me to the foggy house” („nun ziehn die eignen Geister mich self ins neblichte Haus“), etc.); 4) folklore and mythological images reinterpreted by Heine in

¹⁴ Heine H. Buch der Lieder. Stuttgart : Philipp Reclam, 2003. S. 15.

the aspect of romantic longing (“hot blood” („heißes Blut“), “the serpent in paradise” („der Schlang im Paradies“), etc.).

The word “longing” („das Weh“) has determined the corresponding conceptual field: “longing for love” („das Liebesweh“), “pain” („der Schmerz“, „der Kummer“), “sadness,” “grief” („das Leid“), “melancholy” („die Wehmut“), “tears” („die Tränen“), “blood” („das Blut“), “heart” („das Herz“).

Since longing is associated with the heartfelt experiences of the lyrical hero, combinations of the words “longing and desire/passion” („Weh und Lust“, „Schmerz und Lust“) are not uncommon. This can also be traced in the Lyrical Intermezzo („Sehnen und Verlangen“, „Qual und Vergnügen“). The oxymorons “blissful pain/melancholy” („der seligste Schmerz“, „wonniges Weh“ – “Young Sorrows,” „wundersüßes Sehnen“ – “Lyrical Intermezzo”) are surprisingly common. In the subcycle “Songs” („Lieder“) from “Young Sorrows” the pronoun “my” is used with the singular nouns: “my pain,” “my grief” („mein Kummer“, „mein Gram“), as well as with the plural form: “my pains,” “my sorrows” („meine Schmerzen“, „meine Leiden“), which intensifies the hero’s longing.

The concept of “longing” is associated with the image of the grave, which is always described as “cold,” “dark,” and “silent” („ein kühles/kaltes Grab“, „ein dunkles Grab“, „das stille Grab“). The lyrical hero grieves so much for the loss of his beloved that he feels the breath of “cold” and “quiet” death („der kalte Tod“, „der stille Tod“).

The concept of “longing” in Heine’s artistic world is often personalized, which is manifested in the image of the devil (der Teufel), whom the poet calls “the gloomy son of the night” („der finstre Sohn der Nacht“), “evil” or “angry” („der Böse“).

In “Lyrical Intermezzo,” the theme of art and poetry is the leading one. The motif of poetic singing, born out of longing, is closely related to it. The moment the song is born in the soul of the lyrical hero (from love’s longing), the whole world changes around him: violets “laugh and caress,” “look up at the stars,” roses “tell fragrant tales in his ear,” “gazelles jump,” and at night “the lotus flower opens” (poems IX, X). Through art, which gave birth to a magical song out of longing, the poet discovers the world around him in a new way. And it is here that the lyrical hero first overcomes his longing: „Du liebst mich nicht, du liebst mich nicht, / Das kümmert mich gar wenig; / Schau dir nur ins Angesicht, / So bin ich froh wie ‘n König“¹⁵ («Ти не любиш мене, ти не любиш мене, / Я не дуже за тебе журюся; / Як погляну на личенько тебе, ясно, / То веселий, мов цар, я роблюся...»

¹⁵ Heine H. Buch der Lieder. Stuttgart : Philipp Reclam, 2003. S. 85.

(*Translated by Lesya Ukrainka*)¹⁶). Heine's hero realizes that the value of love is not to win someone's heart, but to possess a great treasure – feelings. This was a new romantic understanding of love in the literature of German Romanticism.

In the second cycle, it is still about “sharp pain” and a “wounded heart,” so “angels weep and groan.” Still, the lyrical hero strives for “healing,” which is associated in his poetic consciousness with nature and art.

In “Lyrical Intermezzo,” the singer realizes his difference, his alienation from the pragmatic world. He is contrasted with the philistines who walk the streets of the city in Sunday clothes, laughing, enjoying the scenery (verse XXXVII).

It is worth noting the emergence of new dynamic images in the “Lyrical Intermezzo”: a dark forest, the open sea, the autumn wind that “shakes the trees,” etc. The second movement also increases the number of images of light and music (song): “a star falls from its shining height – it is the star of love” („es fällt ein Stern herunter aus seiner funkelnden Höh! Das ist der Stern der Liebe... “), “the star has crumbled with a rustling sound” („der Stern ist knisternd zerstoßen“), “a swan sings solemnly” („es singt der Schwan im Weiher“), “the swan's song has frozen” („verklungen [ist] das Schwanenlied“). Thus, the concept of “longing” in the second part of the collection “The Book of Songs” shows the lyrical hero's exit from the state of exclusively “longing for love” to art, to the world of creative imagination, which opens up the whole world around him in a new way.

There is a considerable time distance between the events depicted in the first and second cycles and those described in the third cycle, “Homecoming.” Over the years, Heine's lyrical hero has matured, having suffered great emotional losses. His beloved disappeared, and the world around him changed. These changes are emphasized by the author with the help of images of nature with psychological overtones. Heine refers to marine images and motifs; ships („die Schiffe“), sailors („die Seemänner“, „die Schiffer“), storm („der Sturm“), fog („der Nebel“), seagull („die Möwe“), mermaids („die Seejungfern“), wind („der Wind“), even a mysterious sea lady („die Meerfrau“) appear in his poems. Often, the sea („das Meer“, „die See“) is combined with the image of darkness, the night when there are no stars in the sky („Die Nacht ist feucht und stürmisch, / Der Himmel sternenleer... “), and the lyrical hero feels sad („traurig“), unhappy („elend“), anxious („bekommen“).

The image of the sea is multifaceted, embodying, on the one hand, the elements of stormy life and nature, and on the other hand, the whirlwind of

¹⁶ Гейне Г. Вибрані поезії / за ред. Л. Первомайського. Київ : Державне видавництво художньої літератури, 1955. 380 с.

the lyrical hero's feelings, in whose soul longing, happiness, grief, pain, and bright hope are combined.

Mein Herz gleicht ganz dem Meere,
Hat Sturm und Ebb und Flut,
Und manche schöne Perle
In seiner Tiefe ruht.¹⁷

In the cycle "Homecoming" the motifs of "wild longing" („wildes Weh“), "intense pain" („Schmerzensgewalt“), "bitter love sorrow" („bittres Liebesleid“) are preserved. The soul of the lyrical hero dies of longing („die Seele stirbt von Sehnen“), his heart is sad („mein Herz, mein Herz ist traurig“), he seems to be dying of pain („ich sterbe vor Schmerzen“). In connection with the sadness of the lyrical hero, which turned from longing for love into grieving his bitter loss, the third cycle of Heine's collection contains motifs of loneliness, alienation of the lyrical hero and at the same time – desolation, numbness of the world.

So wandl ich wieder den alten Weg,
Die wohlbekanntten Gassen;
Ich komme vor meiner Liebsten Haus,
Das steht so leer und verlassen.

Die Straßen sind doch gar zu eng!
Das Pflaster ist unerträglich!
Die Häuser fallen mir auf den Kopf,
Ich eile soviel wie möglich!¹⁸

The oxymoron "joys and torments" („Freuden und Qualen“) is often used in the cycle "Homecoming." That is why Heine's depiction of longing is not only terrible or insurmountable, but also sweet, light, and poetic.

The lyrical hero's longing turns into despair when he realizes that he has lost his beloved forever: „Und ach, ich kann es nicht glauben, / Daß ich dich verloren hab!“¹⁹. He compares himself to Atlanteus, who has to bear a whole world of pain, to carry what is impossible to lift („...eine Welt, / Die ganze Welt der Schmerzen, muß ich tragen, / Ich trage Unerträgliches...“²⁰).

The third cycle contains many fantastic images that are personalized and introduced by the poet into the real world. Ghosts, dead, and graves as signs of the past accompany the present, reminding us of past love conflicts and losses. In poem XXII, a dead man (ghost) appears to a girl in a dream, plays a sad melody on the violin, and calls her to the afterlife to dance, because

¹⁷ Heine H. Buch der Lieder. Stuttgart : Philipp Reclam, 2003. S. 120.

¹⁸ Ibid. S. 126–127.

¹⁹ Ibid. 129.

²⁰ Heine H. Buch der Lieder. Stuttgart : Philipp Reclam, 2003. S. 129.

she broke her word by not dancing with him in life. The poem has all the hallmarks of a fantasy ballad, where the tense plot is determined by a state of longing (sorrow).

In this part of the collection, irony and satire are used to portray the filistères, high-ranking officials, and aristocrats for whom only the material “food” matters, but not the spiritual (poem LXVI). The contrast to this lowly existence is the richness of the inner life of the lyrical hero, who, although suffering, is “more alive than the dead.” Heine believes in the power of love, a new songful spring that will conquer everything (poem LI). The lyrical hero, who carries a sense of longing, at the same time finds the inner strength to live and create. Therefore, in connection with the concept of “longing,” the leading role in the cycle “Homecoming” is played by the theme of poetry, the word that inspires the world.

In the cycle “The North Sea” the lyrical hero has not completely freed himself from his longing, but it acquires a broader meaning compared to the previous cycles. His longing is now not only personal, but global. The lyrical hero finds himself in a wide natural and even cosmic world. Love gave him a new impetus to life and creativity.

Ihr Lieder! Ihr meine guten Lieder!
Auf, auf! und wappnet euch!
Laßt die Trompeten klingen,
Und hebt mir auf den Schild
Dies junge Mädchen,
Das jetzt mein ganzes Herz
Beherrschen soll, als Königin.²¹

The fourth cycle depicts majestic pictures of nature, which reveal, on the one hand, the grandeur of the world, and, on the other hand, the inner experiences of the individual, which is also a special space. In the epilogue, there is a remembrance of love as the best manifestation of the soul of a person. The poet believes that love will awaken young hearts and spiritualize the world. The image of a simple German girl weaving wreaths and running to a cozy grove where “the voice of her lover is sweeter than a violin or a flute” crowns the collection “The Book of Songs.”

The image of Heine’s lyrical hero is close to that of a biographical author, but not identical to it. The experiences of the lyrical hero go far beyond the autobiography of the artist. In the first two cycles of the collection “The Book of Songs”, the lyrical hero characterizes himself as “sad” („traurig“, „trübe“, „betrübet“, „trübselig“), “dumb” („stumm“), “pale” („bleich“, „blass“), “unable to sleep” („schlaflos“), “weak” („wach“).

²¹ Heine H. Buch der Lieder. Stuttgart : Philipp Reclam, 2003. S. 195.

His heart is “sick and wounded” („krank und wund“), his chest is torn, tears are pouring from his eyes.

Heine uses folkloric images to depict the experiences of the lyrical hero: poor Peter from the poem of the same name (der arme Peter), Hans and Greta (der Hans und die Grete), etc. Traditional folklore symbols are also used: the nightingale (die Nachtigall), which sings of love’s longing or makes the beloved of the lyric hero happy with its melodies; the rose (die Rose), the violet (das Veilchen), the lily (die Lilie), the lotus (die Lotosblume), which have established meanings (love, death, mystery, etc.).

However, Heine’s lyrical hero differs from folkloric images. In folklore, characters are usually unambiguous, outlined with only a few strokes, and are carriers of a certain thought or emotion, the embodiment of folk ideas about the ideal. But Heine reveals the multifaceted nature of man, the inexhaustibility of his inner world, the unknowability of his hidden essence. Heine’s lyrical hero is a spiritually rich personality capable of deep psychological analysis of his own feelings. The lyrical hero perceives his pain as a jewel that he cannot entrust to anyone („Ihr wollt meinen Kummer mir stehlen, / Ich aber niemanden trau“). He wants to pour out, “write down” his pains and sorrows with “hot blood” („Daß ich mit dem heißen Blute / Meine Schmerzen niederschreib“²²).

In depicting the longing of the lyrical hero, the poet resorts not only to folklore, but also to mythological, historical, and cultural allusions and reminiscences. Thus, in “Young Sorrows” and “Lyrical Intermezzo,” the images of knights or horsemen appear (der Ritter, der Reiter), grenadiers (die Grenadiere), mention of the French Revolution („begrab mich in Frankreichs Erde“), Balthasar (Belsatzar), Jehovah (Jehova), Minnesänger („zu dem Wettgesange schreiten Minnesänger jetzt herbei“), Roland and Ganelon (Herr Roland und Ganelon, der Schuft) etc. Among the artistic images is the figure of August Wilhelm Schlegel, one of the founders of German Romanticism, Heinrich Straube (subcycle “Sonnets”), and others.

In this way, the concepts of “longing” and “love” acquire a general cultural significance, they contribute to emphasizing the place of the lyrical hero in the broader world of culture as a singer: „Phantasie... / Ist des Minnesängers Pferd, / Und die Kunst dient ihm zum Schilde, / Und das Wort, das ist sein Schwert“²³. In the poem “Truly” („Wahrhaftig“), the lyrical hero realizes that longing, songs, the moon, eyes, spring are not the whole world, life is much wider than a single love experience. In “Lyrical Intermezzo,” the concept of “longing” is further combined with the concept

²² Heine H. Buch der Lieder. Stuttgart : Philipp Reclam, 2003. S. 42.

²³ Ibid. S. 60.

of “art”: „Aus meinen Tränen sprießen / Viel blühende Blumen hervor, /
Und meine Seufzer werden / Ein Nachtigallenchor“²⁴.

The lyrical protagonist in the cycle “Homecoming” has suffered and experienced a lot, but his soul still has vitality. Longing and pain do not mean the end of life, they give rise to creativity.

Ich wollt, meine Schmerzen ergössen
Sich all in ein einziges Wort,
Das gäb ich den lustigen Winden,
Die trügen es lustig fort.

Sie tragen zu dir, Geliebte,
Das schmerzgefüllte Wort;
Du hörst es zu jeder Stunde,
Du hörst es an jedem Ort.

Und hast du zum nächtlichen Schlummer
Geschlossen die Augen kaum,
So wird dich mein Wort verfolgen
Bis in den tiefsten Traum.²⁵

In the fourth cycle, “The North Sea,” the image of the lyrical hero is organically inscribed in the landscape, he is its integral part, living one life with nature and discovering not only inner experiences but also the wide world of life and nature. The lyrical hero is now interested in all the diversity of the world, the combination of elemental forces and contradictory phenomena. Symbolic images (storm, wind, sea, wrecked ship, etc.) embody the turmoil of the human soul and the stormy atmosphere of the time. Thus, the lyrical hero of the collection “The Book of Songs” emerges from life’s trials, hardships, and suffering spiritually strengthened, enlightened, and freed from all that is false and unnatural. He felt like a free man in a wide and moving world. And one of the manifestations of this world movement is the life of his soul, his love, which will always be an eternal value on earth.

Thus, the concept of “longing” in Heine’s collection “The Book of Songs” has an autobiographical basis, but goes beyond the artist’s biography and finds artistic embodiment in the relevant romantic themes (idealization of love, separation from the beloved girl, reflection on the past, search for the ideal, desire for harmony with nature and the world, etc.), motifs (heartache, death, love sorrow, awakening of the heart, birth of a song, etc.), images (folklore, mythological, cultural, onyric, natural, etc.), symbols (garden, rose, sun, wind, sea, etc.). Among the poetic means of embodying

²⁴ Heine H. Buch der Lieder. Stuttgart : Philipp Reclam, 2003. S. 80.

²⁵ Ibid. S. 148.

the concept of “longing” in “The Book of Songs,” binary oppositions, synonymous series, psychological parallelism, oxymorons, metaphors, constant epithets, etc. prevail. Heine’s lyrical hero gradually goes beyond “longing for love” into the wide space of the world and art, discovering his poetic vocation. The image of the author in Heine’s work is implicit, the author’s position is expressed indirectly (through the collisions of the lyrical hero, folklore images, mythological allusions and reminiscences, contrasts, etc.).

2. The depiction of “world sorrow” in “Childe Harold’s Pilgrimage” by G.G. Byron

In the poem “Childe Harold’s Pilgrimage” (1812-1818), G.G. Byron created a vivid image of his contemporary in the context of the early nineteenth century. Childe is the name of a nobleman who has not yet been knighted. It is known that Byron originally wanted to name his hero Childe Burun (from Byron), but then abandoned this idea, emphasizing the difference between the hero and himself. Thus, Childe Harold became a vivid type of romantic hero, the embodiment of the features of Byron’s generation, but he is not identical to the author’s personality.

At the beginning of the poem, Childe Harold appears sad and disillusioned. His longing is portrayed as a serious illness of the mind and heart: “And now Childe Harold was sore sick at heart”²⁶. What kind of disease happened to him? What was it that oppressed him so much? The poet emphasizes that Childe Harold “felt the fullness of satiety.” He made many people love him, but he did not love himself and no one loved him. He had enough money, but it did not give him any comfort. He was “with pleasure drugg’d” in luxury, love adventures, and fun. This was expressively articulated by P. Kulish in his translation of 1888-1894 (published in 1905):

Переситу дознав у тім, чим веселився;
Всі забавки йому остигли і обридли.
Тоді вже рідний край чужим йому здавався,
Сумнішим став йому, ніж келія чернеча.²⁷

The longing of the protagonist of the poem later turns into an insurmountable pain: “Strange pangs would flash along Childe Harold’s brow”²⁸. “For his was not that open, artless soul / That feels relief by bidding sorrow flow”, G.G. Byron writes.

²⁶ Byron G.G. Childe Harold’s Pilgrimage. *The Works of Lord Byron, Complete in Five Volumes*. Vol II. Leipzig : Bernhard Tauchnitz, 1866. P. 8.

²⁷ Байрон Г. Чайльд-Гарольдова мандрівка / пер. з англ. П. Куліша. Львів, 1905. С. 2.

²⁸ Byron G.G. Childe Harold’s Pilgrimage. *The Works of Lord Byron, Complete in Five Volumes*. Vol II. Leipzig : Bernhard Tauchnitz, 1866. P. 9.

In the first two songs of the poem, the concept “sorrow – longing – grief” dominates the character of Childe Harold, defining the motifs of boredom, disappointment, loneliness, fatigue, illness of the mind and heart, unspeakable pain, and even death. The concept “sorrow – longing – grief” characterizes the inner state of the lyrical hero and at the same time extends to the entire Byron generation, embodying the spiritual decline of the society of the time.

The concept of “sorrow – longing – grief” is expressed by the images of darkness (twilight), an abandoned hearth, and an abandoned house. They are mentioned in Childe Harold’s farewell song. The contrast between the beautiful nature and the “dead” soul of the hero also intensifies the latter’s longing: “Sweet was the scene, yet soon he thought to flee”²⁹.

Gradually, the motive of escape from the familiar space to unknown lands, where he seeks to find solace, is clearly revealed in the image of the poem’s lyrical hero: “For pleasures past I do not grieve, / Nor perils gathering near; / My greatest grief is that I leave / No thing that claims a tear”³⁰. The motif of escape is associated with images-symbols: a stormy sea, a lonely boat, overhanging waves, “Time’s ungentle tide.” Childe Harold’s farewell song is a farewell not only to England, but also to everything that did not suit him.

The translation of the farewell song by D. Palamarchuk emphasizes the motif of the struggle for freedom with the whole world: «До битви стати час наспів, / В борні сконай! / За волю в гордім цім краю / Борися всупір долі злій. / Знайди в бою і смерть свою, / І супокій»³¹. The hero welcomes the sea, distant lands, where he hopes to find something that is not available in his homeland. However, the reality that the hero encountered in other countries turned out to be just as bleak. The distant lands that Childe Harold had dreamed of so much turned out to be worse than England. The beautiful panorama of Lisbon, which had impressed him from afar, turned out to be a horrifying picture of stench, filth, and centuries of slavery. Spain, a strange land of exotic nature and strong passions, struck the hero with the fact that disunity and despotism reign here.

In the following Cantos of the poem, Childe Harold is portrayed as an exile and inconsolable wandering hero. His great sorrow (as a disease of the mind and heart) does not go away. The technique of the protagonist’s travels to different countries allows G.G. Byron to reveal not only the inner world of Childe Harold, but also the spiritual state of Europe as a whole. Thus, the

²⁹ Byron G.G. Childe Harold’s Pilgrimage. *The Works of Lord Byron, Complete in Five Volumes*. Vol II. Leipzig : Bernhard Tauchnitz, 1866. P. 17.

³⁰ Ibid. P. 13.

³¹ Байрон Дж.Г. Паломництво Чайльд Гарольда (Прощальна пісня Чайльд Гарольда) / пер. з англ. Д. Паламарчука. URL: <https://www.ukrlib.com.ua/books-zl/printthebookzl.php?id=28&bookid=0&sort=0>.

result of Childe Harold's travels is even greater longing, even greater disappointment.

In Canto the Third and the Fourth, the image of Childe Harold gradually comes to the fore instead, as the author on whom G.G. Byron assigns the function of social and philosophical comprehension of human existence and the identification of the deep causes of the insurmountable longing that gripped his generation.

The images of the lyrical hero and the author of "Childe Harold's Pilgrimage" have much in common. They are both dissatisfied with the reality around them, filled with longing and disappointment in their contemporaries, and long for a different, bright and rich life. Childe Harold and the author are prone to reflection, they have a keen sense of beauty and nuance of feelings. In the first two Cantos, the hero and the author are portrayed as two sides of a contradictory human soul. But in Canto the Third and the Fourth, although the similarities between them remain, the author and Childe Harold have more differences. Often the author even engages in a polemic with his hero.

In the poem "Childe Harold's Pilgrimage," the author openly expresses the position of G.G. Byron the Romantic. In connection with the introduction of the explicit image of the author, the concept of "longing" turns into "world sorrow," acquiring a broad socio-philosophical meaning. This is no longer merely a personal longing or even a manifestation of the psychological state of the entire generation, but a deep anxiety and pain for the terrible state in which Europe was at that time. The author's digressions raise such important issues as freedom and violence, people and history, humanity and culture, etc. From the depiction of Childe Harold's travels and psychological state, G.G. Byron moves on to reflect on the past and present of European countries.

Describing Greece, its beautiful nature and masterpieces of art, the author painfully notes the decline of ancient culture, the loss of the ideals of beauty in the world: "...august Athena! where, / Where are thy men of might? Thy grand in soul?"³²; "Dull is the eye that will not weep to see / Thy walls defaced..."³³. Depicting Napoleon's France, the author reflects on the violence, power, and tyranny that came to Europe in the early 19th century, condemning wars and strife. Italy, where art used to reign, is now in decline, and this touches the author's heart: "Italia!.. / On thy sweet brow is sorrow plough'd by shame..."³⁴. The image of Venice disappearing under water is a symbol of freedom and culture, which, according to the author, are

³² Byron G.G. Childe Harold's Pilgrimage. *The Works of Lord Byron, Complete in Five Volumes*. Vol II. Leipzig : Bernhard Tauchnitz, 1866. P. 40.

³³ Ibid. P. 45.

³⁴ Ibid. P. 148.

disappearing in the world of his time: "...Venice, lost and won, / Her thirteen hundred years of freedom done, / Sinks, like a sea-weed, into whence she rose!"³⁵.

Although both Childe Harold and the author have suffered heavy losses, each of them comes out of their trials differently. Childe Harold's soul remains "sick," "dead," and he is not "healed" of his longing in his travels. The author, in contrast to the hero, finds the strength to live and to renew himself spiritually. While Childe Harold does not pay attention to the beauty of nature, the author is fascinated by its charms. He does not feel lonely in the bosom of nature: "This is not solitude; 'tis but to hold / Converse with Nature's charms, and view her stores unroll'd"³⁶. "Art, Glory, Freedom fail, but Nature still is fair"³⁷. Childe Harold is focused exclusively on his internal problems (he has signs of egoism), while the author is open to the world and people with all his heart. Childe Harold was not fascinated by the bloody clashes and brave battles of the past, while the author tries to penetrate the depths of history. Seeking freedom for modern Europe, he looks for examples in the struggle of different nations for their independence (Albania, Greece, France, etc.). The author is in love with art, which gives meaning to his existence, this is his high mission in the world.

In addition, the author has a personal dialogue with God, whom he sees in the manifestations of nature and in everything beautiful. God helps him overcome loneliness and longing. In the translation of the poem by V. Bohuslavska in 2004, we read: «Все тут від Бога, й сосон чорна тінь – / Його висока тінь, і кров по жилах – / Стрімкі потоки, і серед святинь – / Зелені виноградники на схилах, / Що берегів сягають; й «Боже милий», – / вода шепоче і цілує слід...»³⁸. In Canto the Fourth, the author speaks not only on his own behalf, but on behalf of his entire generation, having great faith in it: "...we of nobler clay / May temper it to bear, – it is but for a day"³⁹.

In the finale of the poem, the author "gives away" the longing and pain to his hero, leaving him for good and at the same time giving readers new hope: "Farewell! with him alone may rest the pain, / If such there were – with you, the moral of his strain!"⁴⁰. Translated by P. Kulish in 1888–1894 (published in 1905): «Нехай зістанеться з ним печаль-турбота, /

³⁵ Byron G.G. Childe Harold's Pilgrimage. *The Works of Lord Byron, Complete in Five Volumes*. Vol II. Leipzig : Bernhard Tauchnitz, 1866. P. 139.

³⁶ Ibid. P. 48.

³⁷ Ibid. P. 69.

³⁸ Байрон Дж.Г. Твори / пер. з англ. В. Богуславської. Київ : Дух і Літера, 2004. С. 293.

³⁹ Byron G.G. Childe Harold's Pilgrimage. *The Works of Lord Byron, Complete in Five Volumes*. Vol II. Leipzig : Bernhard Tauchnitz, 1866. P. 142.

⁴⁰ Ibid. P. 193.

Коли яка була, а з вами – розум пісні»⁴¹. V. Bohuslavska's 2004 translation uses the Ukrainian word «відболів» very aptly: «Прощаюсь. Відболів цей чоловік. / Та, море, ти в мені, зі мною – вже навік!»⁴²

In the preface to the translation of Byron's poem by P. Kulish, Ivan Franko wrote: "The great, truly revolutionary significance of Byron's life and Byron's poetry was in fact that in the time of severe reaction and decline of spirit after the end of the Napoleonic wars, he acted with unheard-of power as a spokesman for individual freedom, as a rebel against everything established and trite"⁴³. The ideas of freedom and rebellion against all that is spiritually insensitive, trite, and obsolete are embodied in the image of the author of the poem.

Thus, in the poem "Childe Harold's Pilgrimage" by G.G. Byron, the concept of "longing" is filled with a broader meaning. The lyrical hero does not experience "longing for love," as in Heine's "Book of Songs," but boredom, disappointment, loneliness, a serious illness of the "mind and heart," oversatiation with pleasures, and disappointment in society. He is a vivid embodiment of the image of the "Byronic hero." As the plot of the poem unfolds, the concept of "longing" expands to the scale of "world sorrow," which the author is concerned with, comprehending the life of the peoples of Europe. In this regard, the concept of "sorrow – longing – grief" in G.G. Byron's work acquires not only a philosophical and psychological, but also a distinct socio-historical and critical undertone. G. G. Byron's Childe Harold could not overcome the sorrow in his heart, and yet the author goes beyond individual disappointment and suffering. He finds meaning in unity with nature, in his artistic purpose, and in his dialogue with God and the world. The image of the author in G.G. Byron's poem is explicit, and the writer relies on him to openly express his views on the pressing issues of human existence.

CONCLUSIONS

The concept "sorrow – longing – grief" is one of the leading ones in the literature of European Romanticism, as evidenced by Heine's "The Book of Songs" and G.G. Byron's "Childe Harold's Pilgrimage."

Common to the works of Heine and Byron is the filling of the concept "sorrow – longing – grief" with a deep philosophical and psychological content that reveals the spiritual state of not only an individual but also the entire generation of the early nineteenth century. In the poem "Childe Harold's Pilgrimage," the concept "sorrow – longing – grief" also has a

⁴¹ Байрон Г. Чайльд-Гарольдова мандрівка / пер. з англ. П. Куліша. Львів, 1905. С. 176.

⁴² Байрон Дж.Г. Твори / пер. з англ. В. Богуславської. Київ : Дух і Літера, 2004. С. 352.

⁴³ Байрон Г. Чайльд-Гарольдова мандрівка / пер. з англ. П. Куліша. Львів, 1905. С. 4.

socio-historical and critical undertone, which is due to the poet's comprehension of the state of culture, historical past and modern life of European countries.

While Heinrich Heine's concept "sorrow – longing – grief" is more related to the artist's biography, national life, German folklore, and mythology, G.G. Byron's concept has a broad social meaning that is relevant to the whole of early nineteenth-century Europe.

The concept "sorrow – longing – grief" in the works of Heine and Byron interacts with other concepts: love, art, nature, life, death, freedom, etc.

The concept "sorrow – longing – grief" in the artists' heritage is multilayered, polysemantic, open, and dynamic. It is able to acquire and combine different meanings.

In the works of writers, the concept "sorrow – longing – grief" performs the following functions: *problematic and thematic* (forms the circle of leading problems, themes, motifs), *imaginative* (figurative), *dynamic* (the engine of the lyrical (Heine) and lyrical and epic plot (G.G. Byron)), *genre-forming* (embodiment in the forms of lyric poem, elegy, ballad, etc. by Heine; in the genre of lyric-epic poem by G.G. Byron), *linguistic and stylistic* (determines the style of works, their poetics, linguistic features).

The lyrical heroes of Heine and Byron harbor a great deal of longing, but it has different origins. While in "The Book of Songs" the sorrow is associated with the hero's unhappy love, in "Childe Harold's Pilgrimage" it is caused by a disease of mind and heart, disappointment, oversatiation with entertainment and luxury, and empty existence. Heine's lyrical hero is able to overcome "longing for love"; he finds solace in art, nature, and the diversity of the world, becoming the embodiment of a romantic type of spiritually rich personality. Childe Harold, on the other hand, remains a prisoner of boredom, heartache, and suffering. This image was an important step for the poet on the way to creating a type of Byronic hero opposed to reality. Unlike Childe Harold, the image of the author in G.G. Byron's poem is open to the world and humanity. He directly (explicitly) expresses the writer's point of view on important events of European life. The author's digressions embody the writer's philosophical, socio-historical, and political reflections on nature, God, society, culture, and history. The concept of "longing" in relation to the image of the author of Childe Harold's Pilgrimage is transformed into "world sorrow."

In "The Book of Songs," the concept "sorrow – longing – grief" is closely related to the motif and thematic complexes "love," "nature," "creativity," "life," "death," and so on, while in "Childe Harold's Pilgrimage," it is "society," "history," "culture," "art," "nature," and so on. In G.G. Byron's

poem, love is not the leading theme (as it appears in “The Book of Songs”) – it is but one of the reasons for the hero’s disappointment.

To embody the concept of “sorrow – longing – grief,” Heine uses binary oppositions, onyric images and motifs, folklore elements, mythology, symbols, and other means of poetics, and G.G. Byron uses contrasts, authorial digressions, different points of view, the free form of the poem (Spenserian stanza), etc.

The concept “sorrow – longing – grief” in the works of Heine and Byron contributed to the formation of national variants of Romanticism: folk and philosophical movements in Germany, as well as the Byronic movement in England.

SUMMARY

This paper aims to identify the peculiarities of the concept “sorrow – longing – grief” in “The Book of Songs” by H. Heine and “Childe Harold’s Pilgrimage” by G.G. Byron. The scientific novelty of the paper is that the methodology of concept analysis in fiction is clarified. The semantic-functional specificity and poetics of the concept “sorrow – longing – grief” in the collection “The Book of Songs” by Heinrich Heine and the poem “Childe Harold’s Pilgrimage” by George Gordon Byron are revealed. Based on the original works of the Romantics in German and English, the leading themes, motifs, images, symbols caused by the concept “sorrow – longing – grief” are considered. Its role in the formation of national variants of German and English Romanticism is determined. The influence of the concept “sorrow – longing – grief” on the images of lyrical heroes and authors, as well as the writers’ worldview is noted.

The concept “sorrow – longing – grief” in the works of Heine and Byron interacts with other concepts: love, art, nature, life, death, freedom, etc. This concept in the writers’ heritage is multilayered, polysemantic, open, and dynamic. It is able to acquire and combine different meanings.

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