

DIALOGUE OF CULTURES, POETICS OF MEMORY AND BIBLICAL ARCHETEXTUALITY IN THE PAUL CELAN'S POETRY

Galina V. Sinilo, Belarusian State University (Belarus)

E-mail: sinilo@mail.ru

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The work of the great Jewish-German poet Paul Celan (1920–1970) is one of the most striking phenomena of literature of the 20th century and is well studied by Western literary criticism. Moreover, it was only at the turn of the 20–21st centuries that it became an object of research in the post-Soviet space. Nevertheless, some aspects of the poetics of P. Celan are still not well understood. The purpose of this study is to establish the characteristics of the poetics of P. Celan in line with the dialogue of cultures and biblical archetextuality. By archetext we mean an ancient exemplary text, "text-in-the-beginning", which has increased axiological and artistic significance and is the source of many intertextual connections. For European culture, the Bible is not just an archetext, but a "axial" archetext that performs a meaning- and text-generating function.

The poetry of P. Celan, formed on the cultural "frontier", the model of which was his native Chernivtsi, is a clear embodiment of the dialogue of cultures – Jewish and Christian, Western European and Eastern Slavic. Being one of the peaks of German-language poetry, it absorbed the traditions of German, Austrian, Russian literature, the echoes of Ukrainian and Romanian cultures, the language elements of Yiddish and Hebrew. The poet specifically studied Hebrew, the Bible and Jewish tradition, especially the mysticism of Kabbalah. The constant dialogue with the Bible allowed P. Celan to express not only the feeling of kinship between different cultures and the unity of the human in his poetry, but also an acute conflict of cultures, the manifestation of which was anti-Semitism and the Holocaust. The poetics of P. Celan can be defined as the poetics of a bleeding memory, associated (just like in poetics of N. Sachs and R. Ausländer) with the tragedy of the Jewish people and the desire to comprehend the problem of theodicy (because of this, the biblical Book of Job becomes especially significant for him). All poetry of P. Celan is a special spiritual landscape in which numerous layers of culture and memory, both personal and superpersonal, are hidden. A special source of poetic innovation for P. Celan is the biblical archetextuality, the paradoxical rethinking of biblical images and motives. In each of his poems, saturated with the most complex biblical and Kabbalistic symbols, the poet saw the gesture of a friendly hand outstretched to another person – *the Other* in the understanding of E. Levinas. The poetry of P. Celan is a direct continuation of the Bible, although sometimes he leads a bitter debate with it. However, this is the debate that Job suffered with God in order to rediscover God at the epicenter of suffering. The most relevant for Celan are *The Book of Job*, *The Book of Psalms*, *The Book of Lamentation* and *The Song of Songs*, the topic of which (especially the symbolism of the rose) is refracted through the mysticism of Kabbalah and Christian mysticism.

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