

“Isch Grolle Nischt” by Heinrich Heine in Musically and Comparative Discourse of an Eminent Text

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Abstract

Eminentness is a term of the German hermeneutic philosopher Hans-Georg Gadamer, which he used to denote a text which contains an interpretation of its complementary meaning. First of all, he considered this to be a song with the word (poetry) and the music as its constituent parts. The combination of “literature and music”, i.e., vocal music, is one of the examples of the comparative (intermedial) theories of Stephen Paul Scheer. There are also two examples, including “literature in music” and “music in literature”, represented by programme music and musical prose as other forms of this integration, which can also be seen as eminent artistic texts. In this musical and comparative discourse, consider the poem “Isch grolle nischt” by Heinrich Heine, which has returned to literature after its integration into music, which showcases the works of prominent and nationally representative artists – except the German poet, the German and Ukrainian composers (Robert Schumann and Mykola Lysenko), the Ukrainian poet, writer and literary critic Lesya Ukrainka, and the unknown under a pseudonym V. Tarchansky. These artefacts draw attention if looking back at cross-cultural Ukrainian-German interactions. Particular aspects of the topic have already been covered by musicologists and literary scholars. The problem of the musicalisation of H. Heine's poetry has been addressed by many Ukrainian and foreign scholars. Ukrainian literary critics have focused on the “musical prose” associated with Heine's works. However, this subject has not yet been studied in the sum of the above comparative examples, and the discourse of eminentness, hence the relevance of this article.

Keywords: literature, music, art, romanticism, eminentness, artist

1. Introduction

H. Heine (1797-1856) is regarded as one of the most musical German poets of the Romantic period, especially for his “Songbook” (first published in 1827). On his emigration to France, he wrote a preface to another edition of 1837 in which, among other things, he remarked: “With modesty and desires for understanding I give to the public my “Songbook”: my political, theological, and philosophical works could be a substitute for the weak points of these poems”. Quite an unusual passage – melodious, unapologetically sincere, and finely crafted love poems aligned with serious works. The singer explains the joint genesis of all of them: “...my writing grew entirely from the same idea as my political, theological, and philosophical works” (Rudnytsky & Feshovets, 2003; Kim, 2021). The idea was not to betray the ideals and virtues of youth, their courage, and originality (Gadamer, 2001; Seok et al., 2020).

The researchers of Heine's poetic work point to his two leading lines – the love and intimate lyricism and the sarcastically ironic poems. The poet himself felt the need to adapt his manner to new realities. “Soft, musical manner of the old school”, “old romanticism”, which argued with the new era and the new Germany, so tried to revive the romanticism in his new poem “Atta Troll” – “in the most abrupt form of modern humour, that is able and should absorb all the verses of the past”

(Rudnytsky & Feshovets, 2003; Makhmudova, 2020; Chung, 2003). Isn't it a prediction of negligence and the irony of postmodernism?

Heine's poetry has been widely introduced to music by renowned Romantic composers (F. Schubert, Y. Brahms, P. Tchaikovsky, etc.), and most notably R. Schumann (1810-1856) – his attention to the works of his older contemporary and countryman was natural. At the age of eighteen, the young composer came to him to Munich. H. Heine, who was at the pinnacle of his talent, made an unforgettable impression on Schumann (Levitan, 2021). This was their only meeting.

For example, 1840 was for R. Schumann a surprisingly fruitful “year of songs” (Zhitomirskiy, 1964). He contributed 23 vocal opuses, among which a lot on the words of H. Heine (cycle “Circle of Songs” op. 24 on the lyrics “Youthful suffering”, several works in the collection cycle “Mirta”, cycle “The love of the poet” op. 48). R. Schumann was then living through a stellar period of creativity, at the same time being inspired by love for Clara Vick, a pianist and composer who soon became his wife. The famous expression about the ability of music to express an excessive feeling, which is impossible to describe in words, in this case, needs to be corrected, because R. Schumann, the author of numerous instrumental compositions, resorted just to the vocal industry, requiring the combination of music with poetry, which gave more strength and depth to artistic expression. This branch was interpreted as more appropriate to his psychological state at the time, as seen from his correspondence (Schumann, 1970; Madaeva and Toshov, 2019).

2. The Eminent Features of Robert Schumann's First Draft

It is known that R. Schumann (1969) was very meticulous in his choice of verbal basis, always aiming for the stylistic and spiritually ethical integrity of his vocal compositions. This is reflected in his youthful views on “the deep links between poetry and music”. In particular, he wrote about the controversy of poetry and music over the laurel wreath in the then German culture, without giving anyone primacy. He repeated, after Frederick Schiller, the great effect of their struggle and the greater effect of their union, “bigger and more beautiful, when a simple sound rises up, sprinkled with a syllable, or a flying word is raised by a melodic wave of sounds; when a light rhythm is poetically connected by the size of the tact and creates such a pleasant variety; when they move hand in hand in their divine path” (Schumann, 1969). The composer was able to achieve this perfection.

Of the 65 verses of Heine's “Lyrical intermezzo” (*Lirisches intermezzo*) that made up his “Songbook”, 16 were written by the composer for his cycle “Poet's love”, which became the pinnacle of his chamber and vocal music. Paradoxically, the singer composed them under the influence of his own dramas of a thwarted love for his cousin Amalia (Rudnytsky & Feshovets, 2003). These personal feelings of H. Heine were found to be close to those of R. Schumann for the reason of his recent experience of suffering, which preceded his happiness with. This is why his recitations of poems-songs became so organic – brief, but extremely atmospheric and philosophical, rhythmically and plastically accomplished. Moreover, like many other romanticists, R. Schumann himself was also a bit of a poet, and so in the cycle “Poet's love” he depicted heartfelt affairs of him and other artists in love. His literary skill is evident from his musical and critical writing, and also from his high appreciation of every word of the poetic text in the vocalisation process (Chung, 1988).

No. 7 of this cycle – “*Isch grolle nischt*” for tenor – has a remark about the tempo of *Nicht zu schnell* (“Not too quick”). The simple three-part form of the work is defined by the dramatic and semantic development of the two stanzas of the poetic text. The short middle part of the vocal composition was a series of descriptions of a beautiful, but a heartless woman.

The texture of the musical material is uniplanar: the vocal part is characterised by a song and declamation structure, locution with repeated sounds, long triplets, and rhythmic punctuations, which impart rigour and resolution; the piano part is shown in a chordal pattern, which is supported by the strict octaves in the bass. The harmonic body is functionally clear, set in C major. The tonal deviations at the end of the first strophe are joined by introductions which give psychological intensity to the outwardly “questionable” intonations of the middle episodes' sequences. These, maybe simple means, are organised by the composer in the most appropriate way for capturing the poetic message – and not just for capturing it, but also for intuitively enriching it (Chung et al., 2021; Kim et al., 2022).

As Dmytro Zhitomirskiy (1964) aptly stated, “R. Schumann's genius work magnifies the significance and power of Heine's stanzas”. At the same time, the researcher asserted that “the psychological theme of the novel is a tragic feeling, tenaciously and powerfully constrained” (Zhitomirskiy, 1964). Agreeing with this, one might add the extraordinary dignity and nobility that pierce every bar. There is no guilt, bliss, anger, or despair. The calm and even-tempered approach to the production of musical thought, supported by the accentuation, expresses a kindly attitude and an expectant reaction of a cultured person to the misfortune (Saifnazarov et al., 2020; Jeong et al., 2022).

Comparison of the vocal text with the poetic original source reveals the insignificant Schumann's corrections, justified by the formative intentions. This is the repetition of the half poem of the second line, the attachment of the first line of the second stanza as the ending of the first one, and the subsequent replacement of this line by the first line of the poem.

As a consequence of this, and the complementary use of “*Isch grolle nischt*” as the last words of the vocal part before the piano postlude, the syntagma became a refrain.

In a very accurate remark about R. Schumann's interpretation of vocal and instrumental music as a duet of parts, which he began due to his high achievements in piano art, D. Zhitomirsky (1964) noted the often-pivotal role of the instrument in these duets. Zhitomirskiy noted the instrument's often pivotal role in these duets. And in connection with this, – the virtual possibility of removing the vocal part and obtaining a solo piano “song without words” (Zhitomirskiy, 1964). This is what the authors of the piano arrangements and transcriptions of this marvellous work had in mind, transforming it into a play. An arrangement by Carl Reinecke (1824-1910), a composer, piano player, and teacher of Schumann, F. Mendelssohn, and F. Liszt, became the most popular due to his ability to retain the text of the original This piano piece with the same title as the song (“*Isch grolle nischt*”) belongs to the programme music, in particular, to its intertextual level.

3. Ukrainian Artistic Interpretations of Poems

It is not by chance that Hayne's works have been translated in such large numbers by Galician and Dnieper literati, starting with Yuriy Fedkovych, Mykhailo Starytskyi, Pavlo Hrabovskiy, Panteleymon Kulish, Mykola Voronnyi, Borys Hrinchenko, Ahatanhel Krymsky, Panas Myrnyi, Vasyl Stefanyk, Ostap Hryts, Mykhailo Kotsubynskiy, continuing with Maxym Rylskiy, Pavlo Tychyna, Dmytro Revutskiy, Volodymyr Sosyura, Mykola Bazhan, Mykola Lukash, and the modern poets. Leonid Rudnytskyi noted that Ivan Franko and Lesia Ukrainka were the ones who brought Heine closer to the Ukrainian reader, not only through their love lyrics but also through their ironic and satirical poems.

The same was true of musical creativity, namely chamber vocals. About 50 poems have experienced musical interpretations, as noted by Mariya Lypetska (2007), emphasising “the dominant value of H. Heine poetry for Ukrainian composers”. Comparing the composers of the 19th and 20th centuries, she noted the emphasis on personal themes, longing for the native land, landscape “images from nature” and ignoring Heine’s irony by M. Lysenko, D. Sichynsky, V. Matyuk, while B. Lyatoshynskiy, D. Klebanov, S. Lyudkevych drew attention to tragic and satirical, philosophical poetry (Lypetska, 2007; Cheletska, 2007).

L. Rudnytsky (2010) stated that the popularity of H. Heine “is better illustrated by a Ukrainian folk song, which was already heard in Ukraine during the poet's lifetime – “*When two divorce*”, which is a literal translation of his “*When zwei von einander scheiden*”. There are some songs which are also taken from him, in particular, “*I saw how the wind broke the birch*” and “*Broken Heart*”. However, the source of this information is not indicated and for this reason it is doubtful, at least, whether the song “*When two divorce*” existed in Ukraine during the life of H. Heine, who died in 1856; the poem itself formed the basis of a beautiful duet by Mykola Lysenko (in a poetic “cover” of Heine by Maxym Slavynsky), created in 1893 for two types: soprano and mezzo-soprano, tenor and bass. Among the songs of literary origin, collected in another folio in the series “*Ukrainian Folk Art*” (arranged in the IHFE (Institute of Art History, Folklore and Ethnology named after M. T. Rylskiy), such a name is absent altogether. At the same time, Roxana Skorulska explained the then organic occurrence of Lysenko's vocal works on Heine's texts not only in the performing and singing repertoire but also in everyday life by the composer's special approach to them, which was based on his own national traditions of vocal intonation and language stylistic sphere of folk melos. The brightest example of this is the duet “*When two divorce*” which at the beginning of the 20th century became one of the most popular Ukrainian vocal works, that with the lapse of time was popularised (Lysenko, 2001) (folk versions are recorded – “continuation” of the text to this music). In Argentina, in 1964 a gramophone record “*Ukrainian solos and duets*” performed by soloists of the Teatro Colón Alicia Andreadis and Tamara Lykholai was released, which says: “*When Two Divorce*” – folk song, arranged by M. Lysenko (2001). As for songs “*I saw how the wind broke the birch tree*” and “*Broken heart*”, the first appears in the mentioned volume of songs of literary origin with V.S. Aleksandrov as the author (Lysenko, 2001). The notes show that the literary source of the song is “*Broken heart*” (“*I saw how the wind broke the birch tree*”) and that the author's text is a cover “*from Loewenstein*”. It is clear that the latter statement is not accurate, but the proof that it is the same song can be found in the text of the last stanza: “*And with a broken heart, I live and live*” (Boyko & Omelchenko, 1978).

Mykola Lysenko's (1842-1912) interest in the vocalisation of Heine's poems was not accidental. After all, he studied at the Conservatory in Leipzig from 1867 to 1868 (including with Prof. K. Reinecke) and consequently had an opportunity to become acquainted with the works of German artists – not only composers but also literary artists. It was because of his love for poetry that Heinrich Heine mastered the German language, being in love with the singer Olga O'Connor (his wife a year later), with whom he studied songs by F. Schubert and R. Schumann to lyrics by this poet (Lysenko, 2001). In Kyiv, M. Lysenko launched an active creative and social work, aimed at raising the national culture, clamped in the grip of Russian autocracy. In particular, he supported the “*Young Ukrainian Writers Pleiad*”, whose members (L. Starytska and A. Chernyakhivskiy, I. Steshenko, M. Slavynskiy, Lesia Ukrainka) translated the German classics, including the works of H. Heine (Lysenko, 2001).

In 1892, with the assistance of Ivan Franko, the collection “*Songbook by Heinrich Heine. Translation by Lesia Ukrainka*

and Maxim Stavysky” was published in Lviv. as the first issue of the “Worldwide works” series. In the summer of 1893, Lysenko wrote 11 chamber vocal works, using these translations – “covers”, as he called them. Beginning in 1894, they were first published in Moscow, and since translations from foreign languages into Ukrainian were banned in Russia, the author of the poems appeared under the cryptonym “G.” and the translators as “L. U.” and “M. S.” (Lysenko, 2001).

92 translations out of 143 belonged to Lesya Ukrainka, including “I am not sorry”, which became No. 4 in M. Lysenko’s cycle. This chamber vocal work is written for baritone, tempo Moderato. The first thing that attracts attention is the presentation of the piano texture, the tempo similarity and the use of the descending bass movement, identical to Schumann’s. The similarities also concern separate means of musical language: the identity of metrical rhythm, key (major), and the structure of the first chords preceding the voice introduction in the same section of the bar. The arrangement of the introductory bass octave-tonic is different (M. Lysenko's is the first half duration, while R. Schumann's is the second).

And though the vocal theme is taken from the third tone in both works, in the intonation drawings one can notice essential differences. Rhythmically chopped up and less delineated by pauses, the intonation and melodic contour of Lysenko's duet also combine song and recitative elements (Lysenko, 2001). This work, however, is closer to the arioso type, while Schumann's is composed of pronounced “spoken” and squarely partitioned motifs. As a result it remains of dramatic monologue.

Remarkably, the piece by M. Lysenko's has many more harmonic transitions, chromatisation, and stages alteration. This also concerns the “pictorial” moment when the words “Though a ray beats a circle of gems” in the vocal part are illustrated by an octave leap and its descending filling in paired with a harmonic deviation, and in parallel in the piano – a pentatonic turn, which gives a particularly acoustic colourful background.

The Ukrainian composer visually convex the culminating part with accentuated stops of both parts with a loud fortissimo, while R. Schumann's dynamic and dramaturgical plan is plainer, and the culmination is perceived due to the internal pressure of the verbal sequence and the possible (variant) increase in tessitura. The opposite is the dynamic and tempo effects of instrumental cadences, i.e., the short chords in forte, without tempo changes in R. Schumann, and the sound fading in and out with spatialization in M. Lysenko.

M. Lysenko's opus is varied in its emotional gradations, poetic expressions, and richly nuanced sound, as can be seen from the sheer number of notes and cues for the performers. The German composer's emotion is dominated by rationality, evident in the solid coolness, and confidence, reinforced by the repetitions of the refrain.

Because of the pauses and repetitions in the text, his work is much longer: it has 36 measures, while Lysenko’s has 20. M. Lysenko repeats only the second half poem of the end line. Unlike the clear three-part composition of R. Schumann, the form of M. Lysenko is open-ended, based on a variety of motifs. They do not have an individualised outline that is easy to remember and recognise. Furthermore, the translation by Lesya Ukrainka, perfect from the literary side, was not to the music's advantage as it broke the metric of the poetic semantic core of “Isch grolle nischt” (which became Schumann's refrain): the first “I am not sorry” is identical in its iambic structure to Schumann's, the other, translated as “not sorry” (verse-size anapest), has accordingly earned a different musical interpretation (the upbeat becomes two eights rather than three), the one in the text (Lysenko, 2001). However, the vocalisation of the first one is repeated variably with other verbal syntagmas, which is why it does not become emblematic.

In many respects “I am not sorry” by M. Lysenko (2001) can be called a national author paraphrase of the famous Schumann's work “Isch grolle nischt”, interpretations of which are also found in Ukrainian literature, in particular in prose. It is indicative that Lesya Ukrainka, who translated this poem into Ukrainian and wrote on November 30, 1893, in a letter to her brother Mykhailo Kosach about the works by Lysenko on Heine's words (“Mykola Vitaliyovych has already 11 works in music and all are very good things”), in her essay “Voice strings” (1895) she preferred Schumann (Lesya Ukrainka, 2021). This essay (“through lyrical narration”, “poem in prose”, according to the author's self-definition), was awarded a prize in the 1897 literary competition of the Kyiv “Literary and artistic association”. Lysenko (2001) was a board member of this competition from 1895 to 1905.

The story is about a clever, beautiful girl with a spinal cord defect and her unrequited love. Nastya attends a music school, there is a piano in her room with her brother, busts of composers on a shelf, drawers with sheet music and books, on the wall, there is “a violin and a bow over the music stand with unfolded sheet music” (Lesya Ukrainka, 2015). With these interior touches, the author prepared for the creation of music, the semantics of which the title projects. The reader's immersion into the inner world of the heroine, her reflections and feelings began with the receipt of a letter from Bogdan, her brother's comrade.

The imaginary monologue touches with the depth of psychological observations and experiences associated with them. Memories of the first days of meeting Bogdan, when he asked to help him study Schumann's “Isch grolle nischt” for a

performance at a comrade's party. "Both of them learned it together: he sang, she accompanied with the piano" (Lesya Ukrainka, 2015). Nastia mentally equated the significance of Schumann's "romance" for herself with the role of a romance about Lancelot and Ginevra for lovers Paolo and Francesca. However, she realised that "Paolo" – Bogdan did not see her, but "another Francesca", which was confirmed in the evening when the girl he then danced with performed with him. "Bogdan sang well. He was touched, and that touching gave even more expression to that "I am not sorry!" (by using the Ukrainian name of the poetry next to the German, the author seems to refer the reader to the translation to decipher the contextual multiple meaning of the syntagma in the essay, i.e. giving the reader a verbal key to the code of the musical work included in the essay). Nastia, as always, sat in the farthest corner and "a sharp longing tore her heart" (Lesya Ukrainka, 2015). Another time, when Bogdan came to see her brother, he asked her to perform "Isch grolle nischt". Since there was no desire to sing, she played the "romance" as a play.

The third and last time the Schumann piece was included in the finale of the essay was when only her brother was the listener. The climactic episode with its successive descriptions of the "sounding" becomes a unison reflection of the heroine's soul movements, coinciding with the pulsation of her heart and at the same time with the intention of not regretting anything. If Bogdan had no regrets, neither will she. However, the manifestation of dignity crashes against the stony rock of painful reality. Since, having started from the first loud chord of the phrase "Isch grolle nischt", Lesya Ukrainka (2015) suddenly cuts it short. From here, the resemblance to Schumann's work ceases and a fictional play is formed. "The gentle, quiet, crystal-clear melody is heard as if from afar, like a luminous memory from deep within. Sometimes this gentle melody became like a muffled moan, but then it poured on, like a clear stream, first singing, then blurring like a dream" (Lesya Ukrainka, 2015).

The characterisation of this other melody, separated by the author from the phrase "Isch grolle nischt", does not correlate at all with the musical original. And further metaphors, comparisons, and epithets increasingly dispel any doubt of coincidence. After all, the "pitiful lament", the "weeping sobs", the "sad moan" are not inherent in the work, nor is the "fiery, loud melody, proud and exuberant, full of pain and despair, which stirs all the strings". Nor is there in Schumann's restrained, willed work a raging storm, "through which the first melody of memory sometimes sounded", which means there are, apart from the phrase "Isch grolle nischt", two melodies. The further "waves of proud despair", in which everything drowned, also find no correspondence (usually waves symbolised in music the missing passages in this work). This excerpt also contains a hint of the powerful gradually fading sound dynamics and the oscillating tempo. However, Schumann's notation of the composition, including Reinecke's piano transcription, lacks all of this.

The writer has therefore used Schumann's work in three "sonic" varieties – generalised vocal and instrumental, and piano, and in an ekphrasis of piano improvisation, which is derived from the first bars of "Isch grolle nischt". Nastia's personal experiences merged so much with Schumann's composition that she harnessed her own fantasy sequel, though without the ending: "there was a loud moan like a cry of the heart, and it broke off on a low note" (Lesya Ukrainka, 2015). "The voice strings" from the title represent the strings of the soul of a destitute girl, invested by her in piano playing, ending in an unrestrained sob. Calling Lesya Ukrainka's essay a "musical novella" next to Olga Kobylanska's "Valse melancolique", Ivan Denysiuk (1981) drew an ideological and thematic analogy: "In Lesya Ukrainka's "Voice Strings", there is the very same problem of an undiscovered intimate happiness, as in "Valse melancolique" by O. Kobylanska, search for the resonator of the soul".

This music was interpreted in short prose by another Ukrainian – an unknown one, under the pseudonym of V. Tarchansky (1901), who in his short story "Isch grolle nischt", published in 1901 in the "Literary and scientific bulletin" (Lviv), turned not to the vocal and instrumental duet of Schumann, but to its piano arrangement. I. Denysiuk (1981) devoted only two sentences to the author and the work: V. Tarchansky's etude "depicts only the impression of the same Schumann romance without any relation to the destiny of the person. Therefore, this fragment does not make a sensible impression". Indeed, the instrumental arrangement of the romance is not interwoven here with the personal life of the character. But the reader's perception should not suffer from this, since everyone can feel the music differently (Madaeva and Tunis, 2019).

The structure of the novel is three-part: the prologue and epilogue, united by the motif of the winter fairy tale, form an arched frame of musical ekphrasis. The poetic depiction of winter as "princess" and "duchess" is based on colouristic epithets with the predominance of white and tactile tropes (icy breath, a cold kiss). The play, characterised by quick passages and high treble with chords, is replaced by monotonous beats of the clock. This is perceived as an arbitrary introduction, whereby "the powerful Schumann's "Ich grolle nicht", filled with the sounds of "mute pain", embodied the loud sobbing of "a mournful soul that wants to persuade itself as if it no longer had pain, pity, or complaint – "ich grolle nicht!" (Tarchansky, 1901). Weeping and pain are the dominant associations of the listener's character instilled by this music. However, they are caused in their mind not by an individual mental predicament, but by the suffering of millions (Kim, 2017). This is borne out by a passage laden with visual and audio images: "I saw resentment and defiance looming in my mind; the iron fetters by which our people are chained ring out; the truth evoked, mutilated in the name of the social order; the tears of the small, starving orphans were falling". Structurally and dramatically, this may echo with the middle

of the musical composition. By further introducing the contrasting imagery of winter and its amusements, the author further tones down the people's grief and simultaneously contributes to the “musical reprise” of the narrative. As a result of the insertion of the “material” of the central part, the “reprise” becomes dynamic, with tones of despair returning. There is also a “torn heart”, a “pre-dying tension of all strengths”. The epilogue returns to the winter fairy tale outside the window and the ordinariness of life: “in the courtyard, the wind was playing with the snow and singing secret songs, and on the wall, the clock chimed monotonously...” (Tarchansky, 1901).

The prose interpretation of the play, its expressive means, its subjective and receptive “images” and sensations – is quite distant from the musical text, and at the same time completely irrelevant. This concerns both the overly volatile dynamic plan of the composition (right up to a gradually fading melodic finale which, in Schumann is louder), and the richness of the technical and textual elements (instead of a real chord-octave monolithic). The novella is a verbal improvisation on a theme by R. Schumann, like the essay passage of Lesya Ukrainka, which is classified as a musical ekphrasis fantasy. Unlike the motif of “unrequited love”, V. Tarchansky figuratively modelled an associative comment on music from the perspective of an allegedly humanistic person sensitive to people's pain. Since antiquity, it has been known that musical art has the power to influence human behaviour and characters. This was not the case here, but the visions and feelings of the people disappeared along with the play.

4. Conclusions

Therefore, Heine's poetry was given a multi-level interpretation, which fit into a complex eminent “construction”: Schumann's musical reading brought to life a chamber vocal duet by M. Lysenko with a translation by Lesia Ukrainka, and then her fiction essay and a short story by V. Tarchanskyi. Lysenko's duet bears vivid “traces” of Schumann's influence; it is a plane of polylogue in which the “voices” of the poet, two composers, and the translator meet. Literary works with musical ekphrasis are marked by the symbolic and semiotic influence of Schumann's “Ich grolle nicht”, which has become a textual signifier of “suppressed pain”, radiating different semantic connotations in Ukrainian and German languages. The auto-communicative poetry of Heine (untitled, like the rest of the poems in “Lyrical intermezzo”), interacting and mutually expressing with music, was given the role of a plot and psychological subtext, a kind of tuning fork to the feelings of the characters in the minor prose: “lost love” in Lesya Ukrainka's poetry (translated by her), in an essay with another title and feigned empathy (simulacra) in a novel by V. Tarchanskyi with a nomenosphere identical to Schumann's original (in the language of the original). According to M. Cheletska's explanation of the untitled poem, “this phenomenon characterises poetry that contains elements of self-focus and self-deepening and responds to the poet's state of mind to talk to themselves”. In each of the interpretations (musical and literary), these psychological elements are reflected differently.

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