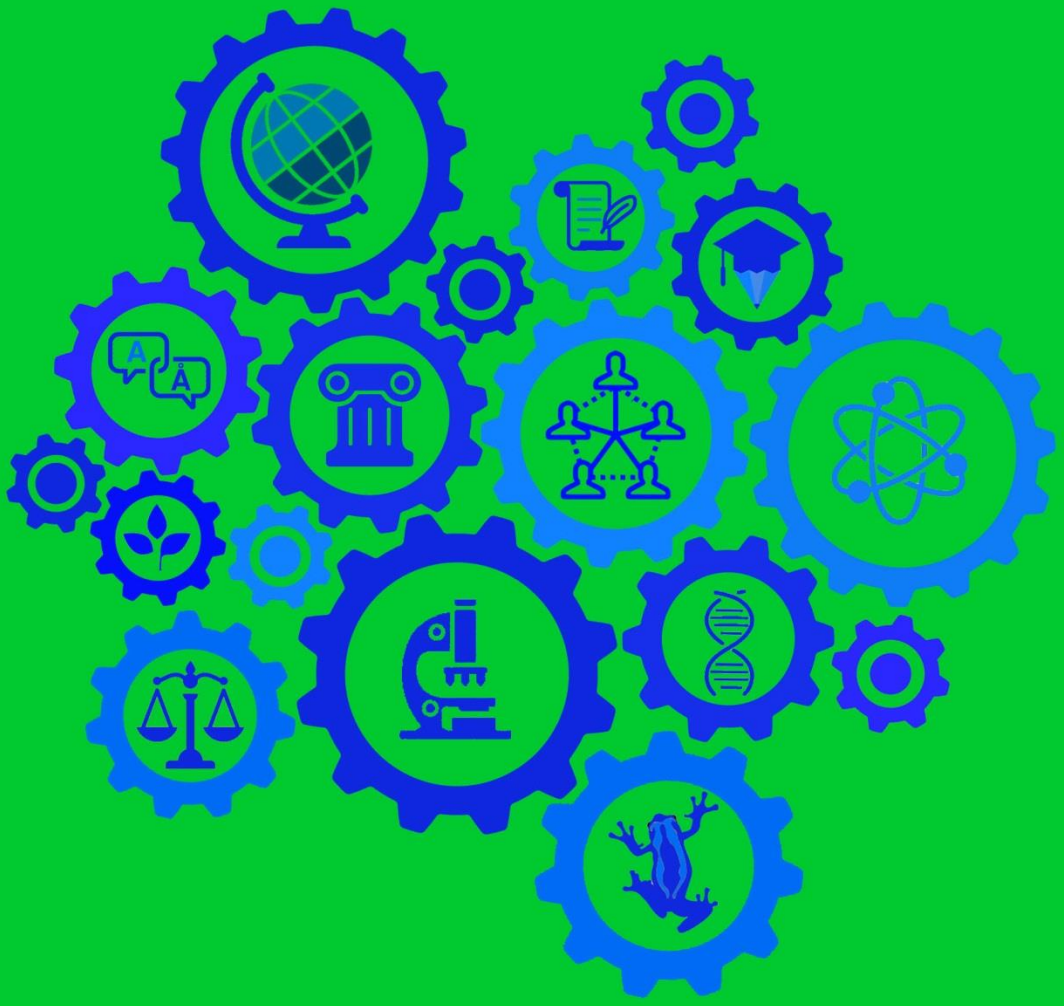
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The problem of translation in the work of the German poet Ulla Hahn

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Abstract: paper devoted to the problems of translation of Ulla Hahn is an important German writer and poet whose work has found recognition both in the literary world and among a wide audience. Born on May 30, 1946 in Brachthausen, she grew up in a working-class family in the Rhineland. Her early experiences in this environment shaped her later literary work, in which she often addresses themes such as social inequality, personal freedom and the search for identity

Keywords: comparative analisy, The Burning" poem, German-English poetry, Ulla Hahn

Ulla Hahn is an important German writer and poet whose work has found recognition both in the literary world and among a wide audience. Born on May 30, 1946 in Brachthausen, she grew up in a working-class family in the Rhineland. Her early experiences in this environment shaped her later literary work, in which she often addresses themes such as social inequality, personal freedom and the search for identity.

After an office apprenticeship, Hahn completed her high school diploma in 1964 and then studied German, sociology and history. In 1978 she received her doctorate with a dissertation on the development trends in West German and socialist literature in the 1960s. She continued her academic career as a lecturer at the universities of Hamburg, Oldenburg and Bremen**.**

However, Hahn decided to make a living as a freelance writer. She made her literary debut with the volume of poems "Herz über Kopf", which made her known as a poet. To date, she has published eleven volumes of poetry that are characterized by their linguistic precision, emotional depth and thematic diversity. Her poems are often personal and introspective, while exploring universal themes such as love, loss and the human experience.

In addition to her poetry, Ulla Hahn also wrote prose. Her novel “The Hidden Word” was awarded the German Book Prize in 2002 and is considered her best-known work. In this novel, she weaves autobiographical elements with historical events to tell the story of a young woman who fights against the social conventions of her time to gain education and independence.

Ulla Hahn's works have received multiple awards and have been translated into various languages. She is known for her ability to connect personal experiences with social issues using clear, powerful language. Her poems and novels offer insights into

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German society, especially the period after the Second World War, and raise questions about identity, belonging and cultural heritage.

Ulla Hahn now lives in Hamburg and remains an important voice in German literature. With "Collected Works" her poetry from four decades is presented together for the first time, which is a testament to her extensive and diverse work.

Analysis of **"My Words" by Ulla Hahn:**

Meine Wörter hab ich
mir ausgezogen
bis sie dalagen
atmend und nackt
mir unter der Zunge.

Ich dreh sie um
spuck sie aus
saug sie ein
blas sie auf

spann sie an
von Kopf bis Fu
spann sie auf

Mach sie groß
wie ein Raumschiff zum Mond
und klein wie ein Kind.
Überall suche ich die Zeile
die mir sagt
wo ich mich find.

"My Words" is a poem that explores the poet's relationship with her language and her words. Ulla Hahn uses figurative language in this poem to portray the intimacy and transformative power of words.

The poem begins with the line "I took my words off," which immediately creates a personal and intimate atmosphere. The words are presented as something to be discarded, indicating her vulnerability and openness. At the same time, this formulation suggests that words can represent a kind of protection or cover.

The words are "breathing and naked / under my tongue," emphasizing their liveliness and closeness to the speaker. The tongue as a place of articulation becomes a place of encounter with words, which at the same time have their own presence and sensitivity.

The following lines describe a dynamic process in which the poet interacts with her words: "I turn them over / spit them out / suck them in / blow them up". These

actions illustrate the versatility of language and the creative power the poet exerts over her words. She can shape them, reject them, absorb them and breathe life into them.

The words are stretched "from head to toe", emphasizing their wholeness and their ability to capture different aspects of being. The poet makes her "big / like a spaceship to the moon / and small like a child", showing her ability to encompass different dimensions of reality and imagination.

The final lines "Everywhere I look for the line / that tells me / where I find myself" express a longing for self-understanding and orientation. Words are not only a means of expression, but also a path to self-knowledge.

Overall, "My Words" is a poem that explores the relationship between language and identity. Ulla Hahn shows how words can have both personal and universal meaning and how they serve as a tool for self-reflection and creative expression. The linguistic precision and pictorial power of the poem reflect Hahn's examination of the possibilities and limits of language.

Analysis of "**Taken literally" by Ulla Hahn:**

For John Donne

Ich herze dich
ich lunge dich
ich haute haare
pore dich

Du baust auf mich
du dachst mich spitz
palastest mich
oasest mich

Du meersternst mich
du landest mich
Ich berg dich
tal dich gipfel dich

Du freudest mich
Ich freude dich
Du sehnsuchst mich
Ich sternschnupp dich

Du brüstest hüftest
schenkelst mich
Ich zunge zaum
ich kehlkopf dich

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Ich hauch brauch fauch
du füllhornst mich
Wir atmen amseln amen.

"Taken Literally" is a poem by Ulla Hahn that uses language playfully and explores the physical dimension of love. The poem is dedicated to the English poet John Donne, known for his metaphysical poetry and passionate love poems.

The poem begins with the lines "I heart you/I lunge you," which immediately introduce an unusual use of body parts as verbs. These neologisms give the poem an original and surprising quality. The poet continues this technique by turning various body parts and functions into verbs, such as "I haute haare/pore dich".

The lines "You rely on me / you think me sharp / palace me / oasis me" show how the beloved is portrayed as a kind of architect or creator who shapes and shapes the poet. These metaphors add a deep and transformative dimension to the relationship.

The verses "You sea star me / you land me / I'll mountain you / valley you crest you" play with the idea that the lovers complement and complete each other. They are landscapes for each other to explore and conquer.

The lines "You make me happy / I make you happy / You long for me / I star at you" express the mutual joy and longing that the lovers feel. The invention of the verb "shooting star" is particularly notable as it suggests a fleeting and magical quality of love.

The poem ends with a series of physical interactions that highlight the lovers' intimacy and sensual pleasure: "You breast hip / thigh me / I tongue bridle / I larynx you / I breath need hiss / you cornucopia me / We breathe blackbirds amen ." These lines convey a feeling of fusion and mutual give and take.

Overall, "Taken Literally" is a poem that celebrates the physical and emotional intensity of love. Ulla Hahn uses creative word games and metaphors to capture the complexity and depth of the relationship between the lovers. The poem demonstrates Hahn's ability to use language in innovative ways to express complex human experiences.

Analysis of “Decent Sonnet” by Ulla Hahn:

Schreib doch mal
ein anständiges Sonett
St. H.
Komm beiß dich fest ich halte nichts
vom Nippen. Dreimal am Anfang küss
mich wo's gut tut. Miss
mich von Mund zu Mund. Mal angesichts

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der Augen mir Ringe um
und lass mich springen unter
der Hand in deine. Zeig mir wie's drunter
geht und drüber. Ich schreie ich bin stumm.

Bleib bei mir. Warte. Ich komm wieder
zu mir zu dir dann auch
»ganz wie ein Kehrreim schöner alter Lieder«
Verreib die Sonnenkringel auf dem Bauch
mir ein und allemal. Die Lider
halt mir offen. Die Lippen auch.

"Decent Sonett" is a poem by Ulla Hahn that plays with the traditional form of the sonnet and at the same time represents a passionate declaration of love. The poem begins with a request, "Write / a decent sonnet," suggesting that the poem that follows will perhaps be unconventional or provocative.

The first lines of the poem "Come bite yourself hard, I don't believe / in sipping. Three times at the beginning, kiss / me where it feels good. Measure / me from mouth to mouth." are direct and sensual. They demand an intense and physical kind of love that goes beyond superficial touch.

The poet plays with visual and tactile images to describe the intimacy between the lovers: "Consider / the eyes with rings around me / and let me jump under / my hand into yours." These lines convey a feeling of closeness and trust.

The poem takes a turn with the words "I scream, I'm silent." This line expresses the paradoxes of love, which can be fulfilling and overwhelming at the same time.

The last verse begins with "Stay with me. Wait. I'll come back / to me, to you too." These lines speak of the longing for stability and the hope for a lasting connection. The mention of the "refrain of beautiful old songs" gives the poem a nostalgic touch and connects the personal experience of love with a universal cultural tradition.

The final lines "Rub the sun circles on my stomach / once and for all. The eyelids / keep me open. The lips too." are an invitation to experience and preserve love in all its facets. The sun squiggles on the stomach could be interpreted as symbols of warmth and life that should be preserved in the relationship.

Overall, "Decent Sonnet" is a poem that challenges the conventions of the traditional sonnet while making a deep and passionate declaration of love. Ulla Hahn uses direct and sensual language to capture the physical and emotional intensity of love. The poem demonstrates Hahn's ability to reinterpret classic literary forms and combine them with contemporary themes and feelings.

Ulla Hahn's three poems, "My Words", "Literally Taken" and "Decent Sonett", show the versatility and depth of her poetry. Each poem offers a unique insight into

the human experience, whether through its relationship to language, the physical dimension of love, or the intensity of a passionate connection.

In “My Words,” Hahn explores the intimacy and transformative power of language. The words are presented as living beings that have personal and universal meaning. The poem reflects on the role of language as a means of self-reflection and creative expression.

"Taken Literally" is a playful poem that highlights the physical dimension of love. By using body parts as verbs, Hahn creates an original and sensual depiction of the relationship between the lovers. The poem celebrates the complementarity and joy that comes from physical and emotional closeness.

"Decent Sonnet" breaks with the conventions of the traditional sonnet and presents a direct and passionate declaration of love. The poem is characterized by an intense physical and emotional connection and the longing for stability in love. The nostalgic echoes and the call to preserve love in all its facets give the poem a universal resonance.

Together, these poems demonstrate Ulla Hahn's mastery of poetry and her ability to express complex human feelings and experiences in clear and powerful language. Her poems are both personal and universal, offering deep insights into human nature and the power of love.