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## **Creature Tod Aus Der Tiefe Stream German**

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benns anti-faustianism is apparent in this poem, which opens with a metonymical use of the word stream as a metaphor for human experience. the prelude to the poem is a fable about a stream running underground, near to a deserted house. the tree on the bank is a type of willow, anemone (a biennial flower) is a type of insect, the grass is a type of soul, and the willow is a type of person, a type of tree. this is the tree at the beginning of the poem, in which the stream runs underground, and which is mentioned only in the second line, without being named. what benn describes is an arboreal being who comes across the human being who is just beginning to emerge from the darkness of sleep, and is asleep in the house. it is a tree that recognises the human being as a being that evolves: the plant it is anemone is an insect, and in this the anemone recognises the human being as an anima. this is a person who recognises the self as a type of being, not a person who recognises the self as an individual. this anima is coming awake, the first sign of consciousness, and it is the anemone which first breaks the human being out of the sleep of nature. this person is not an individual, but a being that is evolving. the poet addresses a number of myths, some of which were discussed in the previous chapter. the gods of the greeks are not merely abstractions, they are also men. the german gods (like the english ones) are also gods, men (of the flesh) as well as angels (hofmann). the poet may be thinking of the fates here, the fates who keep track of the lives of men. it is possible that the poet is thinking of the titans who ruled ancient greece. they were overthrown by the gods of the olympian pantheon (langenbeck). it is possible that the poet is thinking of the titans mentioned by ovid in his

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metamorphoses.

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the "committed" way to understand the opening of the poem "creature tod aus der tiefe stream german" is to see it as a description of a person who has looked for works of art. in this case, the museum owner would be the person himself, and he is a person who is concerned with the preservation of what is valuable in the world. the collection of objects is about to be sent to a warehouse and will be destroyed. the owner has chosen a few favourites, and they are about to be thrown out. he doesnt want to lose his collection, and the fact that he is sending it to a warehouse for destruction is because he believes that it is of no value to anyone, not because he hates art. he is not an aesthete. there is no evidence to suggest that he is a national socialist or that he is a war criminal. the second line reads: meinzug / vom untergrund / / und meinzug / vom untergrund in dich. (your train / from the underworld / / and your train / from the underworld / in you.) the underworld is the woman. one could say the train is a surrogate for the woman, but the poem implies that the train is a different kind of being from the woman. the man is exhorted to drink from the woman, to make love to her. it seems that the man is to become the woman. it is this change in gender that is emphasised by the final line of the poem: aus dem tiefen aus der tiefen streüm / steig ich aus dem tiefen aus der tiefen streüm. (out of the deep / i step / out of the deep / out of the deep.) the final line of the poem reads: und ich nahm diese gestalt. (and i took this shape.) the

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movement of the man/woman from the underground to the surface is a movement from the human to the animal. in the next stanza benn becomes a creature from the underworld, exhorting his beloved to drink from her.

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