

MEDIATORS OF PUSHKIN'S ROMANTICISM

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Abstract: *This paper discusses the concept of romanticism in Russian literature and how it is defined by a whole multitude of theorists. It also discusses how the concept of romanticism is reflected in the understanding of Pushkin himself. In this article an attempt is made to answer the question: how does Pushkin's romanticism get manifested or in other words, what are the mediators of Pushkin's romanticism. In short, forms of Pushkin's romanticism could include: time and space, i.e. memory, recollections and nostalgia, natural water spaces, celestial phenomena, manifestations of fire and fieriness, natural cataclysms, free-wheeling gypsy mode of life versus petty philistinism, love-lornness, pangs of loneliness, tribulations and tumultuousness of inner world of man, rebelliousness of man at odds with existing social order, craving for unfettered freedom, the cult of individuality, fantasization, lack of rationalization and cold-blooded calculation, flight from routine and mundane life to unknown horizons – soaring into skies, to high mountain peaks, plunging into open seas and forests . . . – and finally, spontaneity of actions, particularly the rebellious ones are some of the significant mediators in Pushkin's romanticism. By way of an example Pushkin's romantic long poem "Gypsies" has been analyzed at some length.*

Keywords: *A.S. Pushkin, Romanticism, Byron, mediator*

Russia's Byron – Founder of the Russian Romanticism **Русский Байрон – основатель русского романтизма**

Pushkin was not only a founder of modern Russian literature and Russian language, but also a harbinger of many a literary trend. In particular he greatly consolidated one of the most important literary trends in Russian literature of early 19th century – the Russian romanticism. Indeed, Pushkin became Russia's Byron in more senses than one.

What is romanticism? Diverse views of theorists

Что такое романтизм? Мнение разных теоретиков

Historically romanticism has been a complex issue, understood differently by different scholars in different historical epochs. A. N. Sokolov in his article "K voprosam o romantizme" ("On the Discussions on Romanticism") succinctly generalises as to what romanticism meant to different scholars: it was "liberalism" to A. N. Vesolovsky, "idealism" to I. I. Zamotin, "individualism" and "subjectivism" to V. V. Sipovsky, P. S. Kogan and G. A. Gukovsky, "renunciation of reality of mundane world" to P. N. Sakulin, "dream" to B. S. Meilakh, "affirmation of an ideal" to N. K. Gey, "absolute character of ideals coupled with the realisation of impossibility to achieve them in a given reality" to A. M. Gurevich, "intuitive understanding of reality" to W. Vogt, "rejection of the capitalist reality and its replacement by humanistic ideals" to V. V. Vanslov, "running away from contemporary issues and juxtaposition of present times with the past" to Gr. G. Havtasi.¹ The list is by no means exhaustive.

What does romanticism manifest in?

Views of different literary scholars

В чём проявляется романтизм?

Мнения различных литературных деятелей

When it comes to actual manifestation of romanticism in the works of literature a host of forms, carriers, intermediaries and mediators have been sought to be defined by literary theorists and practitioners.

It is "fantasy and infinite omnipresent fantasy" to H. Huttner, "individualism, raised . . . to the level of a high degree of personality cult" to I. Zamotin², "loneliness of a person" to A. Anikist, "irony, loneliness and melancholy"³ to B. Suchkov, "unfettered personal freedom and complete rupture with society (безграничная свобода и разрыв с обществом)"⁴ to Goethe, "absolute inner life . . . spiritual subjectivism (абсолютная внутренняя жизнь . . . мистическая субъективность)" to Hegel⁵, "inner world of his (a person's) impressions and vision (внутренней мир человека и его видения)" to V. Belinsky, "living by the dictates of heart, a lonely heart (жить по диктовке сердца, одинокого сердца)" to I. Turgenev⁶ "storm and blitzkrieg" channelled through the "apotheosis of nature (похвала природы)" and the "apotheosis of personality" (похвала личности) to Fr. Strich⁷, "only a predicate and in no case a subject (сказуемое, а не подлежащее)" in grammatical structure, i. e., making an individual an object, "an absolute centre of the world (личность – абсолютный центр мира)" to Carl Schmitt⁸, "absolute narcissism (абсолютный нарцицизм)", as defined in the philosophy of Fichte, and unlimited personal freedom bordering on arbitrariness (безбрежие личной свободы и волюнтаризм)" to I. I. Zamotin⁹, "hypertrophy of personality, individuality (преувеличение личности и индивидуализма)" to B. L. Suchkov¹⁰, "romantic irony" or "constant parody of oneself" (романтическая ирония или постоянная пародизация самого себя) to Schlegel¹¹, "non-serious attitude to the world (легкомысленный подход к жизни)" to H. Korff¹², "dream, fantastic impression about the ideal conditions of human life (мечтательность, фантастическое восприятие идеальной человеческой жизни)" to V.V. Vanslov¹³ and so on. In short, concentrated focussing of attention on the 'I', the ego, the subjectivism, individualism, the loneliness, the dreaming and flight to islands of imagined happiness have been the main forms or mediators of romanticism, broadly speaking.

Küchelbecker looked for national individuality in romantic poetry and criticised his contemporaries for being too imitative of foreign writers and scholars: Zhukovsky, considered to be the father of Russian romanticism, of Schiller and Pushkin of Byron.

What is romanticism according to Pushkin?

Что такое романтизм по Пушкину?

Pushkin himself had been deeply exercised over aesthetic and theoretical dimensions of the conception of romanticism. In his writings on literature, his correspondence with his contemporaries and in his random notes he had been commenting on this question recurrently.

Writing to A. A. Bestuzhev on November 30, 1825 about his works *Caucasian Prisoner* and others, Pushkin affirms, "I have written a tragedy and am very pleased with it, but I am very afraid of sending it out in the world – our timid palate will not accept true romanticism. By romanticism we understand Lamartine. Read what I may of romanticism, I still cannot get to the right thing; even Küchelbecker is wrong."¹⁴

Pushkin about Byron

Пушкин о Байроне

It is true that Pushkin was under a great spell of Byron as a poet and a crusader for liberty of enslaved people. He admired the "sombre, heroic, forceful Byronic poetry."¹⁵ But his understanding of romanticism was different.

Melancholy and Reverie – French concept of romanticism

Меланхолия и мечтательность – французское понятие о романтизме

In the realm of Russian literature at that time, in Pushkin's own assessment, by the term 'romanticism' reviewers implied "works bearing the stamp of melancholy and reverie" and they "unceremoniously set on one plane Dante and Lamartine, and autocratically divide European literature into classical and romantic, conceding to the first the languages of Latin south and attributing to the second the Germanic tribes of the north, so that Dante . . ., Ariosto, Lope de Vega, Calderón and Cervantes, find themselves in the classical phalanx..."¹⁶

In Pushkin's opinion majority of Russian critics and theorists had borrowed the French conception of romanticism lock stock and barrel. In his miscellaneous notes Pushkin writes, "French critics have their own conception of Romanticism. They class as romantic all those works, which bear the mark of melancholy and reverie. Some of them term neologism and errors of grammar as romanticism."¹⁷

In Pushkin's opinion romanticism should have meant a revolt against classicism leading to bold experiments and innovations in the form of literary works. Writing on his tragedy *Boris Godunov*, Pushkin states, "I imagined that we had indeed got tired of the decorum and perfection of classical antiquity and of the pale, monotonous copies of its imitators, that our jaded taste demanded other, stronger sensations (**сильные ощущения**) and was seeking them in the turbid but boiling sources (**в гнилых и кипучих источниках**) of a new, native poetry." Pushkin further adds, "I confess that in literature I am a sceptic (to say no worse) . . . Should the literary

conscience be superstitiously (слепо) subject to conventions and forms?"¹⁸

Pushkin was convinced that in France it was "Romanticism, which will regenerate poetry, which is at present dead."¹⁹

Elements of Romanticism in "Boris Godunov"

Романтические элементы в «Борисе Годунове»

True to this understanding of romanticism Pushkin wrote a "truly Romantic tragedy" *Boris Godunov*, in which he discarded the two classical unities – of time and space –, barely retained the third one, i. e. that of action. He radically transformed the style of French classical tragedies and replaced the respected Alexandrine by blank verse; he did not divide the tragedy into acts and, finally, inserted even prose text in between the long poetic stretches. Such a bold innovation, understandably, attracted harsh criticism from conservative literary mandarins like Lobanov, who, while speaking at the Russian Academy of Sciences in 1836, said, "Romanticism – a word, which – though as yet vague – has magic in it – has become for many a cover for complete arbitrariness and literary extravagance."²⁰

Mediators of Pushkin's Romanticism

Носители романтизма Пушкина

It is true that Pushkin's theoretical formulations with regard to the conception of romanticism are confined to the realm of literary form. The content of literary works has not been brought into the ambit of Pushkin's commentary on romanticism. However, in actual practice one finds that all the forms of romanticism come in the fullest possible play in Pushkin's works. The cult of individuality, fantasization, pangs of loneliness, craving for freedom, lack of rationalisation and cold-blooded calculation, flight from routine and mundane life to unknown horizons – soaring into skies, to high mountain peaks, plunging into open seas and forests . . . – spontaneity of actions, particularly the rebellious ones are some of the significant mediators in Pushkin's romanticism.

Pushkin's Romanticism according to Smirnov

Романтизм Пушкина по Смирнову

A. A. Smirnov in his writings on Pushkin's romanticism²¹ has given a succinct description of romantic forms and the channels through which they found their manifestation in Pushkin's poetry. It would be a worthwhile proposition to discuss briefly Pushkin's romanticism from this standpoint with a view to bring home the inference that even though Smirnov has applied a refreshingly new approach to understand romanticism as it obtained in Pushkin's writing, yet the critic succeeded in offering an analysis only of its external or superficial manifestation of romanticism in Pushkin's works.

Romantic Transformation – a totality of a number of operations

Романтическая трансформация – совокупность ряда операции

Smirnov describes romanticism as "Romantic transformation, consisting of a set of operations that establish new type of links between what is perishable and what is eternal, between

exalted and mundane, between what is beautiful and bold and what is ugly and cowardly.”²²

Pulverization of habitual boundaries

Уничтожение привычных границ

According to Smirnov, one of the most significant elements of romanticism pertains to the demolition of habitual boundaries between the visible and invisible, between what is crystal clear and what is hazy and tantalisingly mysterious. In short, it is a sort of displacement of the horizons (**перемещение горизонтов**) horizontally and vertically, in terms of time and space.

Three Groups of “Mediators”

Три группы «медиаторов»

Having said so, Smirnov defines three groups of “mediators” through which the romanticism flows in Pushkin’s poetry: “1) time and space as media of perceiving the world; 2) natural phenomena and a certain state of natural objects (water, fire, elemental cataclysms, aerial fury); 3) state of inner world of a man . . .”²³

Memory and Nostalgic Recollections

Память и воспоминания

According to Smirnov, the gap in time has been made a vehicle of romantic outpourings by Pushkin through the processes of memory and nostalgic recollections. The gap in time becomes a cause for undertaking romantic adventures in the past through memory and the process of recollection:

Я помню чудное мгновенье:
Передо мной явилась ты, ...

Here the protagonist nostalgically remembers the woman he had come to admire once and gets transported to the olden days when he had soared high in the sky. Thereafter the hero suffers several setbacks (**впадает в унынии**) in his life and then the memory comes to his rescue, bridging the gap between him and his beloved of yore:

Душе настало пробужденье:
И вот опять явилась ты, ...

The protagonist as if gets resurrected from the dumps and the hopes of a new and beautiful life for him are re-enchanted afresh.

The memory and reminiscing serve as mediators towards re-establishing the ruptured link between the protagonist and the ideal of his admiration and love in the past. In turn the actors engaged in the process of reminiscing are uplifted to exalted heights, leading to their redemption and rejoicing. The memory as an achronological mediator (**вневременной медиатор**) creates unusual atmosphere and spiritual aura, leading to the establishment of fantastic bridges between what has been experienced (**что испытано**) and what could have been gone through via the flights of imagination (**что могло бы быть пережито благодаря воображению**):

Tsarskoe selo **Царское село**

Воспоминание рисуй передо мной
Волшебные места, где я живу душой

Smirnov is of the opinion that memories and recollections in combination with dreaming and daydreaming could lead to the creation of fantastic and spellbinding settings capable of becoming a habitat of smouldering feelings (**тлеющие чувства**) and blazing yearnings (**пылающая жажда**), the well-known attributes of romanticism.

Metaphor of Space **Метафора пространства**

Application of the metaphors of space leads to the creation of equally powerful romantic air, which can be seen in the poem "The Day's Light has Gone out" wherein we come across expressions like "the distant shore", "miraculous places of southern lands", the place of beautiful dreams towards which the heart of poetic 'I' heads headlong.

In the poem "Rhyme – a Resounding Friend" the distance becomes a romanticised place of meeting with poetic creativity, uplifting the lyricist from the humdrum of routine and mundane life to soaring heights.

Ты искала, ты манила,
И от мира уводила
В очарованную даль.

Nature **Природа**

Dealing with the nature, becoming the vehicle of romantic creativity in Pushkin's poetry, Smirnov cites several examples as to how a streamlet, noise of forest, rustling of leaves, singing of a nightingale or chirping of birds, deep dark or moonlit night, watery or aerial fury, high mountain peaks, a ferocious or calm and quiet sea can generate extremely romantic associations in the mind of a protagonist:

К морю
Прощай, свободная стихия!
.....
Ты ждал, ты звал...я был окован;
Вотще рвалась душа моя:
Могучей страстью очарован,
У берегов остался...
Бунтарство

However, several very important mediators, which become a powerful vehicle of Pushkin's romanticism do not find mention in Smirnov's inventory of Pushkin's romantic intermediaries.

Revolt against the existing order of things in a contemporary society, spontaneous rebellion, rejection of traditional mode of life are very important forms of romantic manifestation in literature.

Romanticist and Revolutionary

Романтик и революционер

Indeed, a romanticist is a rebel (**бунтовщик**) both in life and literature. However, a romanticist is only a rebel against and not a rebel for creating an alternative system or structure in place of the one he wants to subvert. He simply is not aware of what he wants to build in place of the one he wants to pulverize. Thus, from a romanticist to a revolutionary it is only one step away. In this sense it could be safely concluded that Pushkin surpassed even Byron, particularly when we talk of this kind of romanticism. In his revolutionary romantic poems like *Freedom* (1817) we read:

Вольность

Разбей изнеженную лиру...
Хочу воспеть Свободу миру,
На тронах поразить порок.
.....

Тираны мира! трепещите!
А вы, мужайтесь и внемлите,
Восстаньте, падшие рабы!

Village

Деревня

In another poem *Деревня (Village)* (1819) the poet thunders with a rhetorical question:

Увижу ль, о друзья! народ неугнетенный

И рабство, падшее по манию царя,
И над отечеством свободы просвещенной
Взойдет ли наконец прекрасная заря?

Impact of Pushkin's Revolutionary Poems

Воздействие бунтарского романтизма Пушкина

No wonder that Pushkin's romantic revolutionary poems spread far and wide in whole of Russia. Very soon they were on everyone's lips: "There was not at that time a literate ensign in the army who did not know them by heart. Generally speaking, Pushkin became the voice of his generation . . . , a truly national poet, such as Russia had never had,"²⁴ wrote the Decembrist Ivan Yakushkin.

The emperor was so furious with Pushkin that he told the Director of Lycée, "Pushkin will have to be exiled to Siberia: he has flooded Russia with scandalous verses; all the young men know them by heart."²⁵

Caucasus, Byron Кавказ, Байрон

Fortunately, Siberia was substituted by Caucasus and Pushkin was exiled to Ekaterinoslav to work under General Inzov, where the rebellious mood as an intermediary of his romanticism got further deepened and diversified.

These were the days when Byron had become a shining star, participating in the war of Greek independence. He achieved apotheosis upon his death in this war.

Staying in Caucasus, Pushkin began learning English, using Byron's poems as textbooks, from his friends and muses of that time, the Raevsky girls. Here he wrote his first Byronic poem *Day's Light has gone out* . . . Indeed, he had intended to head this poem with the epigraph: "Goodnight, my native land. Byron". Thus, during this sojourn in romantic Caucasus Pushkin was under complete spell cast by Byron, the achiever of apotheosis upon his death in war.

Caucasian Mountains and Circassian Tribes Кавказские горы и Черкесские племена

The spellbinding scenic grandeur, in which Pushkin found himself dround, reinforced the sway of Byronic mood. The crystalline beauty of snow-clad peaks of Caucasian mountains, dominated by Elbruz, shining majestically (**величественно**) against the azure sky, deepened his romantic fervour. Pushkin also was mesmerised by the lifestyle of primitive Circassian tribes, who in their austere and uncomplicated life often displayed undiluted loyalty blended with rebelliousness and dare-devilry (**бесшабашность**). The local colour (**колорит**) and customs became natural adjuncts to his Byronic romantic mood. The virtues (**достоинства**) of unspoilt peasant life contrasted in their majesty with the vices (**пороки**) of over-civilised urbanity. Pushkin consolidated his romantic ardour by studying the mores of the Circassians (**черкесов**) and gypsies. All this became an ideal setting for creating the first long romantic poem *Кавказкий пленник* (*The Caucasian Captive*) – the story of self-sacrificing, unrequited love of a Circassian girl for a Russian prisoner, freed by her. The love of this pristine beauty breaks against the exhausted emotions (**опустошённых эмоций**) of the prisoner and the girl had no option but to drown herself in a fast-flowing Caucasian river after filing through the chains of the prisoner. The Russian protagonist looks back on the girl plunging into the river but doesn't dive to save her.

The poem is replete with sizzling sketches of the Circassians, bristling with weapons, making the last-ditch effort to defend their mountain fastness against the plundering Cossacks.

Encounters with Decemberists Встречи с декабристами

This romantic mood of Pushkin gets further boost (**толчок**) by his encounters with the revolutionaries – the future Decemberists like Yakushkin, General Orlov, and above all, with Pestel, the most dynamic and energetic of all the revolutionaries. The rebellious fervour as a steaming streamlet in Pushkin's romanticism flows relentlessly in the new poem *The Dagger* (*Кинжал*), created, probably, in dedication to Pestel, wherein he warned the tyrants

of the nemesis (**возмездие**) that awaits them if they continued with their tyranny (**чинить тиранию**). The poem, naturally, could not have been published in his lifetime and it circulated far and wide in manuscript, probably, the oldest manifestation of *samizdat*, the underground self-publication, in Russia.

Blasphemy

Богохульство

In moments of frivolous naughtiness (**несерьёзного озорничества**), not at all alien to romanticism (**свойственно**), he wrote the blasphemous (**богохульный**) *Gavriliada*. He had a serious skirmish with the establishment, particularly with the church for blasphemous content of the poem. This trouble was further confounded by the interception of a letter he had written to a friend in which he admitted of “taking lessons in pure atheism” from an English deaf philosopher, who was “the only intelligent atheist” he had met. Pushkin’s boss during his exile in the south, Count Vorontsov, who had got tired of his bohemianism, an attribute of romanticism possibly at a superficial level, used this act of his blatant iconoclasm, read rebelliousness, to send him out of Odessa.

The Gypsies

Цыганы

But before that he had begun writing his sterling romantic poem *The Gypsies*, wherein all the mediators of his romanticism were unleashed in their relentless fury.

In this most powerful romantic long poem, the mightiest intermediary of Pushkin’s romanticism, i. e., his love and passion for freedom acquires a multi-dimensional ramification. Freedom here encompasses both the inner and external emancipation of man. On the one hand, heroes like Aleko seek freedom from the suffocation of over-urbanised, over-civilised mundane city life and finds it in the free-going and unfettered life mode of gypsies, which symbolises the revolt of man for his liberation from all kinds of taboos, societal, civic or political. On the other hand, Aleko’s flight from his olden milieu to the people, who stay very close to the nature and who are as free as the nature, as the unstoppable flow of a river, underlines that spoilt brats of civilised world cannot be as free as the gypsies. Pushkin, indeed, contrasts the beauty of free-wheeling ways of the gypsies with the world from which Aleko takes a flight. Zemphira, Aleko’s steaming gypsy love asks him, if he was sorry for what he had given up, i. e., for the place from where he had fled. To this Aleko answers:

Земфира

Скажи, мой друг: ты не жалеешь
О том, что бросил навсегда?

Алеко

Что ж бросил я?

Земфира

Ты разумеешь:
Людей отчизны, города.

Алеко

О чем жалеть? Когда б ты знала,
Когда бы ты воображала
Неволю душных городов!
Там люди, в кучах за оградой,
Не дышат утренней прохладой,
Ни вешним запахом лугов;
Любви стыдятся, мысли гонят,
Торгуют волею своей,
Главы пред идолами клонят
И просят денег да цепей.
Что бросил я? Измен волненье,
Предрассуждений приговор,
Толпы безумное гоненье
Или блистательный позор.

Земфира

Но там огромные палаты,
Там разноцветные ковры,
Там игры, шумные пиры,
Уборы дев там так богаты!..

Алеко

Что шум веселий городских?
Где нет любви, там нет веселий.
А девы... Как ты лучше их
И без нарядов дорогих,
Без жемчугов, без ожерелий!

This contrasts stunningly with Aleko's life with the gypsies:

Прошло два лета. Так же бродят
Цыганы мирною толпой;
Везде по-прежнему находят
Гостеприимство и покой.
Презрев оковы просвещенья,
Алеко волен, как они;
Он без забот в сожаленья
Ведет кочующие дни.
Всё тот же он; семья всё та же;
Он, прежних лет не помня даже,
К бытью цыганскому привык.

Return of philistine vices to Aleko – A slave of philistine passions **Возврат мещанских пороков к Алеко – раб мещанских страстей**

After living for some time with the gypsies Aleko begins to show his true urban colours and

he turns out to be an extremely pallid, narrow-minded, egoistic and a brutalised creature. He, indeed, still is a slave of demeaning passions of jealousy, petty-fogging, vindictiveness and rancour.

Complaint to Zemphira's father and the retort of the latter

Жалоба к отцу Земфиры и ответ его

Aleko complains to the old gypsy that Zemphira no longer loves him as strongly as she did in the beginning, and that she, indeed, may be in love with somebody else. Zemphira's father, pointing towards the moon in the sky, says that the love of a young dame is as free and unfettered as the moon in the sky:

Взгляни: под отдаленным сводом
 Гуляет вольная луна;
 На всю природу мимоходом
 Равно сиянье льет она.

 Кто место в небе ей укажет,
 Примолвя: там остановись!
 Кто сердцу юной девы скажет:
 Люби одно, не изменись?

The story of old gypsy's love

История любви старика

Further the old gypsy narrates to Aleko the story of his own love, when his wife Mariula ran away with another gypsy, leaving behind the infant daughter Zemphira. Aleko asks the old man as to why he had not chased the gypsy who had eloped with his wife and pierced his and his wife's hearts with a dagger. The reply given by the old gypsy befits a free man, a really romantic man:

К чему? вольнее птицы младость;
 Кто в силах удержать любовь?
 Чредою всем дается радость;
 Что было, то не будет вновь.

Pushkin contrasts the mentality of the city-bred mechanical young man, Aleko, and pithily brings out the inner beauty of a man not spoiled by the civilisation:

Aleko's rebuttal

Ответ Алеко

Я не таков. Нет, я не споря,
 От прав моих не откажусь!
 Или хоть мщеньем наслажусь!

Aleko forbids Zemphira from singing the song

Алеко запрещает Земфиру петь песню

Similarly, resorting to the pettiness inculcated by the mode of urban life, Aleko first tries to stop Zemphira from singing the “terrible song” about the love of a young woman for another man, notwithstanding the presence of her “terrible husband”.

Zemphira’s retort

Ответ Земфиры

To Aleko’s objection Zemphira retorts:

Не любишь? Мне какое дело!
Я песню для себя пою.

Zemphira is not inhibited by the thought of the tragedy that could have befallen her as she decided to treat Aleko’s threats with all the disdain that was at her disposal. Indeed, she throws a challenge to Aleko by continuing with the provocative song:

Режь меня, жги меня;
Не скажу ничего;
.....

Then she praises her lover in the most eloquent words and adds more fuel to the fury of her husband:

Он свежее весны,
Жарче летнего дня;
Как он молод и смел!
Как он любит меня!

Moral romanticism

(Juxtaposition of man of nature with a city bred philistine)

Нравственный романтизм

(Противоречие между людьми природы и городскими мещанами)

Pushkin contrasts the base values of the so-called civilised world and with those of the people living close to nature by transforming the contradiction into a moral hiatus. Indeed, Pushkin has projected this hiatus to such a stature that some critics have termed it as “ethical romanticism”²⁶.

Aleko, as was expected of a so-called civilised person, brutally knifes Zemphira and her lover, finding them together near a grave. Pushkin portrays both the dying Zemphira and reaction of her old father to this ghastly act committed by Aleko:

Земфира :
Ненавижу тебя,
Презираю тебя;
Я другого люблю,

Умираю любя.
 Нет, полно, не боюсь тебя! —
 Твои угрозы презираю,
 Твое убийство проклиная...

Алеко:
 Умри ж и ты!

Земфира:
 Умру любя...

Zemphira's love **Любовь Земфиры**

Zemphira's love is so free, so unfettered that no threat to her life, no horrible blows of a cruel husband could make her waiver, wilt or bend on her knees. She dies but dies a free being "in love". Zemphira proved that she was free both in love and death, whereas Aleko would be accursed to languish in the chains of guilt and remorse for the rest of his life.

Old man's moral discomfiture on the murder **Нравственный отпор старика на убийство**

Equally strong and beautiful is the old gypsy, Zemphira's father, in his reaction to the thoughtless killing of two radiant persons in love perpetrated by Aleko:

«Оставь нас, гордый человек!
 Мы дики; нет у нас законов,
 Мы не терзаем, не казним —
 Не нужно крови нам и стонов —
 Но жить с убийцей не хотим...
 Ты не рожден для дикой доли,
 Ты для себя лишь хочешь воли;
 Ужасен нам твой будет глас:
 Мы робки и добры душою,
 Ты зол и смел — оставь же нас,
 Прости, да будет мир с тобою».

The old gypsy has the gift of generosity, large-heartedness, capacity to forgive the most horrible enemy and a mean criminal and wish him well for the rest of his life. The old man has no hesitation in admitting that they are "robki", diffident people, when it comes to committing a heinous crime, yet they are not cruel, revengeful, vindictive and dehumanised creatures. No wonder that the father, burying his daughter, asks for forgiveness of the murderer of his daughter while telling him to leave their 'tabor' and wishes him well in the world. Can there anything more exalted, loftier, more captivating and enchanting that could match such soaring moral heights reached by a simple man, a product of mother nature itself? That is where the inner beauty lies, that is where the moral (**нравственный**) romanticism is ingrained in Pushkin's works as the most powerful mediator.

“Gypsies – inner and deeper romanticism, depiction of extraordinary characters placed in extraordinary situations; metaphors unleashed by nature itself

**“Цыганы” – внутренний и углублённый романтизм;
изображение исключительных характеров в исключительных условиях;
метафоры из самой природы**

In the poem “Gypsies” we can see sterling examples of inner or deeper romanticism, created by Pushkin on subtler planes. We have in mind the portrayal of extraordinary characters placed in extraordinary situations, as opposed to realism wherein typical/ordinary characters are depicted as situated in typical/ordinary conditions. Indeed, Smirnov while discussing the mediators of Pushkin’s romanticism omits this dimension altogether. In our view portrayal of strong personalities or characters grappling with unprecedented or unique circumstances is what makes romantic writings so different, so interesting. Pushkin has created a whole galaxy of such extraordinary characters: the heroine, the Circassian girl, in the “The Captive of Caucasia”, Zarema in “Bakhtisarai Fountain”, Dubrovsky in the long story of the same title, Tatyana in the novel “Eugene Onegin” and many others. In the poem “The Gypsies” the characters like the old gypsy, his wife Mariulya, daughter Zemphira and even Aleko are all not run of the mill people. Each one of them is unique on a multitude of planes. They are unique in their thoughts and actions, in their attitudes to life and love, in facing the moments of trial and tribulation. And more importantly, they have been described by Pushkin with equally unique metaphors embedded in the nature itself. The rugged beauty and boundlessness of nature get directly cast in the characters moulded out by Pushkin: Zemphira is a “shining free moon” which radiates in the clouds “luxuriously”; Mariulya was comparable to “sun” and her “youthfulness” was “more unfettered than a free bird”; Zemphira’s young gypsy lover was “more vibrant than spring”; he was “hotter than a summer day”. Even Aleko is compared to “a bird without any worries”, which would fly away to “distant lands” as soon as the “late autumn” would set in. Aleko in his tragedy is like a “lonely wounded crane”, who had been “fatally poisoned” and torn away from the “flocks of late autumn cranes”, flying to “distant south” before “the onset of winter”.

Inner world and romanticism - portrayal of passions

Внутренний мир и романтизм – страсти

The most important component of Pushkin’s inner romanticism is constituted by the portrayal of passions in their motley manifestations. Indeed, it is through the portrayal of passions that Pushkin brings out a diverse range of romantic streaks in his characters. The heroes, displaying stormy passions, were capable of undertaking the most extra-ordinary adventures that uplifted them above the staleness of routinised life. Zarema, Zemphira and Mariulya are endowed with blazing passions, which made them what they turned out to be. Pushkin’s romantic heroes and heroines are different from the average heroes as they cannot boast of composure and equanimity, which is so typical of the latter. Pushkin’s romantic protagonists are different precisely because they are afire with mighty, unfettered and blazing passions: in “The Captive of Caucasia” the Circassian girl is a “passionate” woman, brimming with the unrestricted outpourings of her heart; in “Bakhtisarai Fountain” Zarema is afire with “the fits of burning desires”; in “The Gypsies” Mariulya, Zemphira, young gypsy and Aleko – all are ablaze with passions, by the dictates of their hearts and not by those of the head and logic. That is why there is no streak of being calculative, scheming in their

conduct. They are all driven by the spontaneous feelings, impulses and surge of passions. There is no cold-bloodedness in their actions and attitudes. They act out of impulsiveness and sudden passionate tides. That is why their actions may not be logical, intelligent or sophisticated, but they certainly are refreshing, invigorating, bold and beautiful. That is why they are able to cast a unique spell on the readers, making Pushkin's writings a powerful vehicle of human sincerity, straightforwardness and loftiness.

However, upon his arrival at Mikhailovskoe Pushkin completed his romantic poem *To the Sea*, a farewell to the Black Sea, as well as to Byron who had died in 1824:

Исчез, оплаканный свободой,
 Оставляя миру свой венец.
 Шуми, взволнуйся непогодой:
 Он был, о море, твой певец.
 Твой образ был на нем означен,
 Он духом создан был твоим:

.....

Мир опустел... Теперь куда же
 Меня б ты вынес, океан?
 Судьба людей повсюду та же:
 Где капля блага, там на страже
 Уж просвещение иль тиран.

Thus, with farewell to the romantic beauties, the demonic companion, the mountain crags and cliffs Pushkin settles down to a life of rural seclusion and turns from Byron to Shakespearean pursuits. Taking to Shakespearean strides did not mean that Pushkin ceased to be a romantic revolutionary poet.

The Monument

Памятник

His last significant poetic work *The Monument* was created in 1836, just five months before his death. It is amazing that Pushkin at the age of 37, as if foreseeing his imminent end, wrote this poem in which he takes stock of his entire block of creative writings and he offers gratitude to his people in extremely eloquent and powerful words for being proud of him, for loving him so much.

*И долго буду тем любезен я народу,
 Что чувства добрые я лирой пробуждал,
 Что в мой жестокий век восславил я Свободу
 И милость к падшим призывал...*

My memory will be dear to people for long,
 For I enkindled kind feelings by my song,
 And I sang of Freedom in my cruel age
 And I beseeched mercy for victims of royal rage.

Soared high in the sky like a falcon till the very end of his life

До конца жизни летал как сокол

Till the end of his life he soared high in the skies like a falcon. He did not creep or cringe before powers that be, despite all odds and hostile ruling class that surrounded him and that sought to choke him, his lyre, his song, his voice. No wonder that despotism engineered his murder in an orchestrated duel because tyrants of the world are mortally afraid of bards who sing songs of Freedom, whose lyrics enkindle feeling of protest against injustice, against oppression.

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Носители романтизма Пушкина

Аннотация: В этой статье передано понятие романтизма как оно проявляется в русской литературе и как оно определяется различными теоретиками. Обсуждается так же, как проявляется понятие романтизма в суждениях самого Пушкина. В дальнейшем мы отвечаем на вопрос: в чем проявляется романтизм у Пушкина, т. е. мы обсуждаем каковы у Пушкина носители романтизма. В сжатом виде в состав носителей романтизма у Пушкина можно включить: время и пространство, т. е. память и ностальгические воспоминания, такие естественные явления, как водные пространства, небесные явления, огненные проявления, стихийные катаклизмы, и, наконец, состояние внутреннего мира человека. В качестве примера подробно разбирается стихотворение Пушкина «Цыганы».

Ключевые слова: А.С. Пушкин, романтизм, Байрон, носитель