

РАЗДЕЛ I. ПОЭТИКА ЛИТЕРАТУРЫ

УДК 82.01

ББК 83.3

L. O. Mysovskikh¹

ORCID: 0000-0003-0731-1998

*Ural Federal University named after the first President
of Russia B. N. Yeltsin*

*Russia, 620083, Yekaterinburg, Lenin Ave., 51
levmisov@yandex.ru*

FYODOR TYUTCHEV'S LOVE LYRICS: EXISTENTIAL PROBLEMS OF A RUSSIAN WOMAN'S LIFE

Abstract

The article analyzes Fyodor Tyutchev's love lyrics in order to establish the peculiarities of Russian women's' life in the context of their relationships with their lovers. According to the author of the article, the distinctive feature of the «Denisiev cycle» is its focus on the representation of the existence of a Russian woman, her psychologically difficult situation in the family and society as well. Through poetry, Tyutchev sought to learn Russian women's' feelings in all their complexity and at all levels: metaphysical, social, psychological. The image of the beloved described by the poet creates a sense of tragic finale inevitability of woman's existence who gave herself to passionate love. In the context of the existential theories of Karl Jaspers and Hans Georg Gadamer, who presented situations of guilt and death as inextricably linked, the author of the article suggests that in the «Denisiev cycle» Tyutchev identifies passionate love with inevitable death, and a man who is the object of passionate love with a murderer. A comparison of Nikolai Nekrasov and Fyodor Tyutchev's love lyrics is carried out. The mutual poetical influence on each other's creativity is shown. The author notes the similar views of the two Russian classics on the tragedy of a woman's existence, as well as distinctive features, for example, in Tyutchev's poetry a woman, as an initially weaker being, is doomed to suffer in a situation of passionate love, while in Nekrasov's poetry a man and a woman can act as equal partners, mutually causing

¹ Mysovskikh L. O., PhD student of the Faculty of Philology of the Ural Federal University named after the First President of Russia B. N. Yeltsin, Yekaterinburg, Russia.

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suffering to each other. The suffering of a woman is interpreted in the light of the existential theories of Jaspers as a borderline situation in which the inevitability of the finiteness of human existence and the insignificance of everyday worries that occupy a person are clearly manifested.

Keywords: Russian literature, existentialism, love lyrics, Tyutchev, Denisyeva, Nekrasov, Jaspers, Gadamer

In Fyodor Tyutchev's love lyrics, the character of the lyrical hero was most clearly outlined. A deep trace in the poet's life and work was left by his relationship with Elena Denisyeva, his daughters' friend from the Smolny Institute, he met in 1850. The acquaintance developed into a long-term relationship that lasted until the death of the poet's beloved in 1864. For Denisyeva, this novel was associated with difficult experiences: the ostracism of the social sphere from which she came, the breakdown of relations with family and friends (at least in the first years of the novel). Three children were born from their union: Elena, Fedor and Nikolai. Tyutchev officially recognized the offspring from the union with Denisieva, and the children had the father's surname. At the same time, the poet did not break ties with the official family. According to biographers, his second wife, Ernestine, never mentioned another woman in Tyutchev's life. Judging by the contents of the letters, Tyutchev felt guilty before his wife, appreciated her condescension and repeatedly stressed that, in fact, only she was able to understand him. Perhaps Ernestine, who was bound by a love relationship with the poet during the lifetime of his first wife Eleanor, could understand like no one else that two loves could coexist in Tyutchev's heart.

Acquaintance with Denisieva led to the creation of a number of love poems. The poet did not associate them as one formal cycle, however, some researchers (K. Pigarev and N. Berkovsky), noticing the thematic unity of these works, called these poems the «Denisiev cycle». It usually includes works created between 1851 and 1869. This cycle is consistent enough to talk about it as a certain thematic wholeness, in which one can see compositional and structural versatility. As a genre formation, the «Denisiev cycle» is characterized by the following complex of ideological and artistic features: conceptuality; plot-thematic unity; internal logic in the construction of the cycle, determined by the logic of the development of lyrical experience, the artistic concept of the cycle; internal, contextual connections that give rise to those additional meanings that are not individually expressed in the poems-components of the cycle; a single character of the characters, the relations between them; the unity

of the conflict; stylistic and linguistic originality; the unity of the biographical basis.

The «Denisiev Cycle» differs from the earlier love lyrics in that the poet's entire attention is directed here to the existence of a Russian woman, her psychologically difficult situation in the family and in society. It appears as if an essay of a psychological novel, in which the voice of the heroine is heard. The image of the beloved, her feelings and experiences develop in the direction of dramatic premonitions and a catastrophic decision. There is a feeling of inevitability of the tragic finale of the existence of a woman who gave herself to passionate love. Death in this case becomes a fatal event, an inevitable reckoning, which is described in the existential theories of K. Jaspers and G.-G. Gadamer, representing situations of guilt and death that are inextricably linked. Gadamer writes that Jaspers especially «highlighted the situation of death, along with it – the situation of guilt. In the way a person behaves when he is guilty, moreover, when he finds himself face to face with his guilt, something comes out, it is revealed – exist» [1, 21]. Thus, we can assume that in the «Denisiev cycle» Tyutchev identifies passionate love with inevitable death, and the man who is the object of passionate love is identical to the murderer. The complete subordination of one's own will to the object of one's passion leads a person to existential despair, which, in turn, «means the loss of one's own personality» [5, 54]. A similar assumption can also be made regarding the love lyrics of another Russian poet, Nikolai Nekrasov. Although, noting similar concepts in the works of both authors, there are some significant differences that can be seen in two Russian classics' poems comparison.

The cycle dedicated to Denisyeva is often compared by critics with the «Panayevsky» cycle of Nekrasov's love lyrics. The common elements of Nekrasov and Tyutchev's creativity can be seen by the example of two works that, in our opinion, occupy the main place in both cycles: Nekrasov's poem «The Heavy Cross fell to her lot» (1855) and Tyutchev's poem «Don't say: he loves me, as before» (1851 or 1852). It is in this poem that the figure of a woman comes to the fore. It is she who says: «Don't say: he loves me, as before, / He values me, as before... / Oh no! He is ruining my life inhumanly, / Though, I see, the knife in his hand is shaking. / Sometimes in anger, sometimes in tears, longing, indignant, / Carried away, hurt in my soul, / I suffer, I don't live ... by them, by them alone I live – / But this life! Oh, how bitter it is! / He measures the air to me so carefully and sparingly... / They don't measure the fierce enemy like that... / Oh, I'm still breathing painfully and hard, / I can breathe, but I can't live anymore» [8, 164].

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Nekrasov's poem, written a little later, said: «The heavy cross fell to her share: / Suffer, be silent, pretend and do not cry; / To whom both passion, and youth, and will – / She gave everything – he became her executioner! / She has not known a meeting with anyone for a long time; / She is depressed, timid and sad, / She must listen to crazy, sarcastic speeches without a murmur: / Don't say that youth has ruined / You, you are tormented by my jealousy; / Don't say!.. my grave is close, / And you are a fresh spring flower!.. / <...> / Terrible, murderous sounds! / As the statue is beautiful and pale, / She is silent, wringing her hands... / And what could she say to him? ..» [7, 191–192]

Both poems are united by a certain literality of phrases: «Do not say that youth has ruined» – in Nekrasov and «Do not say: he loves me, as before,» – in Tyutchev. The perception of love as death is similar, and the beloved as a murderer: «he became her executioner» – in Nekrasov and «Though, I see, the knife in his hand is shaking» – in Tyutchev. The sublimity of the atmosphere of Nekrasov's work creates the motif of the cross. For both poems, the common theme is suffering, which also indicates the borderline of the situation in which the woman is, because, according to Jaspers, «not only death, but also a fatal illness, suffering, guilt, struggle also put the individual in a borderline situation» [10, 18], which makes the awareness of his finiteness inevitable, rips a person out of the real world. After that, everyday worries, passions and sorrows reveal their insignificance. Nekrasov depicts the «Tyutchev» sublime and tragic portrait of a woman. In turn, Tyutchev, in the likeness of Nekrasov, in the «Denisiev cycle» concretizes his image, introduces the prosaism of everyday life into it: «She was sitting on the floor / And she sorted out a pile of letters» [8, 208].

Concretization, a vivid sense of the existence of another person as a person who suffers, first appears in such an explicit form in Tyutchev's «Denisiev Cycle». It seems that in the case of both poets we are dealing with the attitude to suffering, characteristic of the mentality of Russian people, as an ontological and personal-creative category. The suffering associated with tragic love experiences shapes the characters. In Nekrasov's poem «In an unknown wilderness, in a semi-wild village» (1846) there are these words: «But I have an excess of tears and burning suffering / More pleasant than a dead void...» [7, 117]

Tyutchev's poem «There is also in my suffering stagnation» (1865) presents an existence that is in a martyr's stupor. Here again the theme of suffering arises, which should save the hero from spiritual death. The lyrical subject craves burning torment: «O Lord, grant burning suffering / And dispel the deadness of my soul» [8, 223].

The theme of love arouses interest in another person. The focus of attention on the «I» of another person unites poets, but there are also obvious differences between them. In Tyutchev's poetry, the «I» of another person actually appears very rarely, primarily in the cycle dedicated to Denisieva. The heroine does not represent a generalized portrait of many women, as in the poem «Russian Woman», but is an original, separate person. In turn, in Nekrasov's poetry one can see a generalization of human destinies, which is also noticeable on the example of the cycle dedicated to Panaeva. Tyutchev's lovers are left alone, which ultimately leads to a «duel of hearts». In Tyutchev's «Denisiev Cycle», we can notice that the positions of the characters are different, the love relationship resembles the relationship of the victim and the executioner, the guilty and the innocent. However, the one who causes pain admits his guilt, suffers from it, which, however, does not change the state of affairs. Nekrasov's heroes, on the contrary, are equal. A woman and a man hurt each other, and both suffer. In Tyutchev's «fatal duel», the one with the tenderer heart dies. Nekrasov's «duel» turns into a struggle of equal opponents.

Vasily Gippius writes about the complexity of human relations manifested by Tyutchev in the love cycle: «In Tyutchev's love poems, the metaphysician is least affected. The deepest dialectic of human experiences revealed in these verses makes them, next to the poetic painting of nature of the 50s, the most viable part of Tyutchev's heritage. Clearly, however, the fatalistic motives that slip into them are alien to modern consciousness» [2, 221]. Tyutchev's interest in the themes of nature and love led to the fact that his poetry began to approach the direction of «pure art». Therefore, there is a question of the relationship between the work of Tyutchev and Fet. It is known that the authors knew each other personally and highly appreciated each other's poetry. Tyutchev wrote about Fet as follows: «Beloved by the Great Mother, / Your lot is a hundred times more enviable – / More than once under the visible shell / You have seen her most...» [8, 217]

Fet, in turn, saw Tyutchev as the embodiment of the creative spirit. In a short poem «On the book of Tyutchev's poems» (1883), he writes: «Here the spirit of a powerful dominion, / Here the color of refined life» [9, 363]. There were several reasons for the mutual sympathy of both poets, but the most important, in our opinion, is that in poetry they revealed that sphere of human existence that was pushed by democratic poetry into the background: the area of experiences and feelings, the spiritual component of a person.

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ЭКЗИСТЕНЦИАЛЬНЫЕ ПРОБЛЕМЫ ЖИЗНИ РУССКОЙ ЖЕНЩИНЫ В ЛЮБОВНОЙ ЛИРИКЕ Ф. И. ТЮТЧЕВА

Л. О. Мысовских

*аспирант филологического факультета, Уральский федеральный
университет им. первого Президента России Б. Н. Ельцина,
620083, Россия, г. Екатеринбург, пр. Ленина, 51.*

В статье осуществляется анализ любовной лирики Ф. И. Тютчева с целью установления особенностей жизни русских женщин в контексте их взаимоотношений со своими возлюбленными. По мнению автора статьи, отличительной чертой «Денисьевского цикла» является его направленность на репрезентацию существования русской женщины, ее психологически сложное положение в семье и в обществе. Через поэзию Тютчев стремился познать чувства русских женщин во всей их сложности и на всех уровнях: метафизическом, социальном, психологическом. Образ возлюбленной, описанный поэтом, создает ощущение неизбежности трагичного финала существования женщины, отдавшей себя страстной любви. В контексте экзистенциальных теорий К. Ясперса и Г.-Г. Гадамера, представлявших ситуации вины и смерти неразрывно связанными, автор статьи предполагает, что в «Денисьевском цикле» Тютчев отождествляет страстную любовь с неизбежной смертью, а мужчину, являющегося объектом страстной любви, – с убийцей. Проводится сопоставление любовной лирики Ф. И. Тютчева и Н. А. Некрасова. Показано взаимное влияние поэтов на творчество друг друга. Отмечаются сходные взгляды двух русских классиков на трагичность существования женщины, а также отличительные особенности, которые заключаются, например, в том, что в поэзии Тютчева женщина, как изначально более слабое существо, обречена на страдания в ситуации страстной любви, в поэзии же Некрасова мужчина и женщина могут выступать как равные партнеры, взаимно причиняя страдания друг другу. Страдание женщины трактуется

в свете экзистенциальных теорий Ясперса как пограничная ситуация, в которой отчетливо проявляется неизбежность конечности человеческого существования и несущественность повседневных забот, занимающих человека.

Ключевые слова: русская литература, экзистенциализм, любовная лирика, Тютчев, Денисьева, Некрасов, Ясперс, Гадамер

Для цитирования: Mysovskikh L. O. Existential problems of the life of a Russian woman in Fyodor Tyutchev's love lyrics // Libri Magistri. 2023. № 2 (24). С. 11–19.

Поступила в редакцию 13.02.2023