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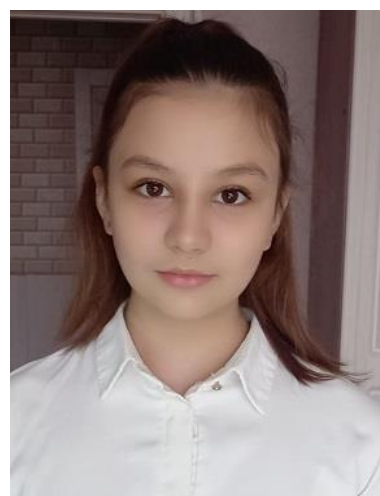
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**«Влияние английского романтизма на русскую поэзию I половины
XIX века»**

«The influence of English Romanticism on Russian poetry of the first
half of the XIX century»



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Abstracts

1. All literary movements did not arise on their own, but were influenced by many factors.
2. The emergence of Russian Romanticism under the influence of the English poets of the "lake school". The works of W. Wordsworth.
3. Byronism as a phenomenon of late romanticism and its influence on Pushkin's work.
4. The Dialog of Cultures: "Tintern Abbey" by W. Wordsworth and "Once Again I Have Visited" by A. Pushkin.
5. Similarities and differences between English and Russian Romanticism in the early 19th century on the example of the work of W. Wordsworth and A. Pushkin.

Today I want to talk about romanticism and how it penetrated Russia in the early nineteenth century. What contributed to it? Where did the origins of this literary movement come from, and who was behind it? Having chosen two works similar in form and content, I will conduct a comparative analysis of the works of the poets W. Wordsworth and A. A. Bordeaux. Wordsworth and Pushkin. On the basis of the results I expect to draw a corresponding conclusion about similarity and difference between English and Russian romanticism.

At the turn of the eighteenth and nineteenth centuries, a large part of Europe was gripped by a revolutionary movement. It began in France and led to the French Revolution of 1789-1793. It then spread to Spain, Italy, Germany and the Balkans. In Russia, echoes of the revolutionary movement manifested themselves first in the Decembrist uprising of 1825, then in the rise of secret societies dissatisfied with the present state of affairs in the country. The historical process was also inexorably assailing the old classical forms in literature, demanding new heroes and new approaches...

In England the symbol of early Romanticism were the poets of the so-called 'lake school' (the estates of these gentlemen were located near a group of beautiful lakes): W. Blake, W. Wordsworth, H. Southey and others. During the period of Middle Romanticism everyone was eclipsed by D. Byron. When I speak of "Byronism", I mean the Romanticism of the middle period in England. Byronism became a necessary element in the development of Russian literature. Alexander Pushkin called Byron "a genius", "the ruler of our thoughts".

And yet, why did Byron so quickly and firmly win the hearts and popularity of the Russian public? I believe that it was due to "a fascination for Italy - an ideal of southern beauty, a warm and sunny country, so unlike

Russia"¹. Byron lived a long time in Italy, took part in the Carbonari movement and in the liberation movement of the Greek people. Italy was also visited by Russian nobles for leisure and as tourists, and there they were imbued with Byron's romantic poems. I see a direct correlation between the emergence of a whole literary movement and the interpenetration of cultures. The increase of interest in Byron's lyrics coincided in time with the aggravation of social and political discontent in the circles of the Russian nobility.

But let us return to the origins of English Romanticism, to the poets of the 'lake school'. They are sometimes called the 'Leukists'. A. Pushkin's interest in the work of the English Romantics arose in the late 20s of the 19th century. Thus today it is generally admitted, that by this time Alexander Sergeevich has for ever broken with romantic tradition of the youth. What was the reason for his "untimely" interest? The point is that Pushkin's respect for Byron never ended, until the very end of his life. And the romantic worldview, "with its lonely and disappointed hero, with its indifference to life and its pleasures and the premature old age of the soul"² no longer bothered Pushkin as much as before.

The mature Pushkin strove for objectivity and combining in his work the most important discoveries of the older English Romantic poets and a broad coverage of reality. What were the discoveries that caught the eye of the Russian poet? A vividly expressed, personal or confessional beginning of poetry, a subtle analysis of the gusts of the soul of the lyrical hero. Particularly close to Pushkin were the ideas of the "Leukists" about the high mission of the poet ("The Prophet"). Pushkin was also interested in the aspirations of the poets of the lake school to free poetry "from the conventional embellishments of poetry" and to change the poetic style and bring it "to a noble simplicity"³.

¹ Leighton L.G. //Russian Literature, 1997, no. 2, pp. 15

² Pushkin A.S. Collected Works in 16 vols. T13. M. 1937-1949, p. 52

³ Poets of the 'Lake School' St. Petersburg. 2008, c. 35-36

However, for all the similarities between Pushkin's interests and the Lake School poets, I will not speak of the influence of English poets on his work, but of literary parallels. The dialogue between the Romantics took place in the works "Tintern Abbey" by W. Wordsworth and "Once again I have visited" by A. Pushkin.

Both poems were written in the genre of conversation. Wordsworth opened 'Tintern Abbey' with a familiar eighteenth-century landscape:

*Five years have passed, Winter succeeding summer,
Five years have appeared! And again I hear
The soft murmur of water running from the mountains.
Again I see the frowning cliffs
They are in a remote and secluded place
They inspire thoughts of solitude.*

This peace is deceptive! The poet's soul holds the storms he has lived through, not imagined. The surviving evidence tells us that five years ago, on 13 July 1993, the assassination of Marat was the beginning of terror. At that time Wordsworth broke up with the woman he loved, Annette Vallon, who gave birth to his daughter. Isn't that serious cause for distress? Wordsworth's thought moves in the poem in an undulating way, anticipating the future 'stream of consciousness' of modernist writers. From a contemplation of the beautiful landscape of the River Wye, the poem climaxes with a sudden insight that takes him 'right to the heart of the matter'. This is the best visionary place in Wordsworth's poetry! The author's imagination, repulsed by the local and concrete soars to infinity:

*...and we become a living soul.
And with a gaze soothed by the will
Harmony and deep joy*

We penetrate to the essence of things.

Such visionary impulses into infinity in Wordsworth are a moment that cannot be stopped. In the finale of "Tintern Abbey," the author turns to the silent interlocutor, Sister Dorothy. He thanks her and prays that divine nature will send them joy. In this moment of contemplation, past and future, joy and sadness, landscape and state of mind merge.

Wordsworth's classic poem-conversation, written in 1798, echoes Pushkin's famous later work, "Once Again I Visited," in 1835. It is like a response to an English Romantic work.

Let us begin by considering the facts. First, the landscape of the beginning of the poem reappears in the finale. Second, the reflection on the world is related to personal feelings. Third, there is the silent interlocutor, Pushkin's grandson, not yet born. Finally, there is a reference to memory and a glimpse into the future.

However, these similarities only highlight the difference in thought between Pushkin and Wordsworth, allowing us to speak of a dialogue of talented poets. "Once again I have visited" Pushkin wrote at the age of 36, when thoughts of death were already overpowering him. The poem became a kind of summation of life and work. English poets certainly did not have such a poem! Pushkin's poem was written in Mikhailovsky, where the poet went on vacation. And involuntarily he turns to the past, to those two years of exile in Mikhailovskoye:

...Once again I have visited

That corner of the earth where I spent

As exile for two years unnoticed.

Ten years have passed since, and much

In life have changed for me...

The poet's lyrical self in the poem does not sway on the waves of whimsical memory, as Wordsworth does. This is different: Pushkin's anchor of salvation is the theme of creativity against the backdrop of the flow of time. Memories carry him far beyond Mikhailovsky:

Here is the wooded hill, over which often

I sat immovable - I looked.

On the lake, remembering with sorrow.

Other shores, other waves...

The last line recalls the poet's period of southern exile and his youthful illusions. Like Wordsworth, Pushkin's paintings and landscapes help him look inside himself and portray his inner landscape of the soul. Nature is not an end in itself for either Pushkin or Wordsworth. It is the starting point for a journey into the depths of self-consciousness. However, Pushkin has no visionary ecstatic moments. Instead of momentary insights, the poet goes through reflections on the laws of being and the meaning of life, on the mysteries of life and death ("The Wanderer").

Pushkin's interlocutor in the finale is also unusual: the poet's future grandson. The final lines are addressed to him:

He will pass by you in the gloom of night.

He'll think of me.

It is well known that Wordsworth did not believe in personal immortality at the time of Tintern Abbey and introduced the image of "the faintly audible melody of men," which punched a hole in his pious picture of the world. Such melancholic reflections Pushkin did not accept; he offered his own vision of life and death. Pushkin hoped for the memory of his grandson, that his work will not be forgotten. The poet's personal attitude to death is calm, he accepts it without

tensions. This Christian subtext is essentially the answer that the Russian poet gave to the English poet.

I can conclude from all of the above that there is no resignation to fate or simple contemplation of the landscape in Russian Romanticism. The role of the lyrical hero and his deductions differ from the English model. The impetuosity, the desire for freedom is present in both the English and Russian literary direction. The traits of difference between these phenomena are important. They testify to the "creative rethinking of the imported sample, to its social reworking, conditioned by the local features of the social, in particular - literary work."⁴

⁴ Zhirmunsky V.M. Goethe in Russian literature. Science, 1982, p. 11

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Annex 1

English romanticism



Д. Byron is involved in the Greek national liberation movement



Founder of the 'Lake School' W. Wordsworth, Romantic poet



Cumbria's lakefront landscape

Annex 2

Russian Romanticism



A.S. Pushkin "Once again I have visited..."



I. Aivazovsky "A. Pushkin by the Black Sea" (based on the poem "To the Sea")