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THE UKRAINIAN CONTEXT OF M. LERMONTOV'S ART (SOME METHODOLOGICAL ASPECTS)

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INTRODUCTION

In 2014 UNESCO internationally celebrated the 200th birthday anniversary of M. Lermontov. Ukraine also took part in this project, and it had something to show in its framework. However, preparation for such serious actions involves not just demonstrating of the results, but first of all reviewing existing and developing new strategies, including publishing, research, translation, mass media and educational. Without claiming for full coverage of this issue, the authors would like to initiate its discussion. We define its tasks as follows. 1) To determine the qualitative difference in the understanding of the Ukrainian aspect (the authors would prefer an even more dynamic concept of the "Ukrainian vector") in Lermontov's art and in the writer's research studies in two stages: I – pre-1990; II – 1990–2000-period. 2) To do this not through accusation and justification, but in the conceptual and pragmatic way. 3) On conceptual grounds to propose some possible directions of search for new problem complexes. 4) To show pragmatically (by means of methodology) how research strategies can provide a new vision for this subject and formulate new problems for its programme study.

Degree of Problem Exploration

I. Pre-1990. The works of Ukrainian Lermontov scholar, translator and comparatist Professor I. Ya. Zaslavsky were considered to be the mostly fundamental on this stage. He covered the results of our problem study for the period from 1840 to 1960[1]. Chronologically, his encyclopaedic article could not include publications of 1970–1980. At the same time, semi-legalized by that time M. K. Zerov (executed in 1937), one of the latest Ukrainian Lermontov translators, managed to "get through" censorship to be included to this article. But G. P. Kochur, the twice-repressed survivor, did not, in spite of the fact that his translation of the

[1] Заславский И. Я. Переводы и изучение Лермонтова в литературах народов СССР. Украинская литература / И. Я. Заславский // ЛЭ. – С. 383-385.

poem “Dead Man's Love” has always been and still remains the one of the peaks of the 20th century Ukrainian translation school[2].

Besides, the review chronologically did not include the doctor’s thesis of the 1980s[3] accompanying by set of publications. Again, from the methodological point of view the thing that is more important than this lacuna itself, is the fact that in these works the new approaches to the analysis of Lermontov's heritage and its Ukrainian translations were proposed and justified. Lermontov was finally released from “overcoming” romanticism and “mastering” realism obligatory for all the “progressive” writers. The poet remained to be a romantic, but a romantic of a special type, close to Gogol – and this proved to be valuable not only for classical Russian culture, but also for the 20th century modernist style and for other Slavonic (and wider, European) cultures as well. Instead of the “only true” historical and sociological methodology (applied, among other things, to Lermontov's study), a methodology of multiple interpretations, both critical and translational, was proposed. This multiplicity is due primarily to the national cultural context of the interpreters (other language, other epochs, different literature and culture, other readership and their expectations). These ideas were subsequently developed.

Unfortunately, it should be noted that certain methodological “breakthroughs” did not change the general scientific panorama in Ukraine. The works of the Ukrainian diaspora did not save the day either. Firstly, Lermontov was not, naturally, the subject it was focused on. Secondly, when it came to Ukrainian figures whose art in one way or another was focused on Lermontov, the emphasis placed was rather political: i.e. how the Western Ukrainian works dated of 1920 (pre-1939) and the diaspora were partially or completely withdrawn from the “sub-Soviet” publications (or accompanied by forced “revelations of distortions” and “critique of errors”). Thirdly, the voices “from there” really did not reach the wide “local” readership.

II. Period of 1990 – 2000. Under the new socio-cultural conditions, the scientific picture of Ukraine could not but change. Only during the past two decades, the works of forbidden before writers, philologists and

[2] Новикова Марина. Перекладацький світ Григорія Кочура / Марина Новикова // Григорій Кочур. Друге відлуння: Переклади. – К.: Дніпро, 1991. – С. 5-18.

[3] Казарин В. П. Проблемы художественного метода русской литературы 30-х гг. XIX века: (Пушкин, Лермонтов, Гоголь) / В. П. Казарин // Автореф. дисс. ... докт. филол. наук. – К.: Институт литературы имени Т. Г. Шевченко АН УССР, 1987. – 36 с.; Новикова М. А. Проблемы индивидуального стиля в теории художественного перевода: (Стилистика переводчика). / М. А. Новикова // Автореф. дисс. ... докт. филол. наук. – Л.: ЛГУ, 1980. – 34 с.

translators had been already published “here” in the metropolis. Thus many (but still not all) of the previous lacunae were closed. Suffice to mention, for example, the publication of early philological works of A. I. Beletsky, M. T. Rylsky, M. K. Zerov and others and the issue of monumental Ukrainian-language mono-translation or “multi-translation” anthologies, where “Ukrainian Lermontov” gained his new context too. Modern research strategies of mythopoetic, symbolic, contextual, discourse, texts conceptual analysis had been mastered, as well as more specific analytical techniques, including narratological, gender, reconstructive, thesaurus, etc.

At the same time, Lermontov’s art was largely ignored by these strategies. This led to easily noticed losses suffered by the Ukrainian Lermontov studies in comparison with Pushkin and Gogol studies’ results. In fact Ukraine represented by its scholars could have managed to reveal to the world fundamentally “another” Pushkin, “another” Gogol during the period from 1990 till 2000[4]. They may object: Gogol is Ukrainian by origin and mentality, as well as by topics and subjects of many of his works. Pushkin is not Ukrainian. However, the poet travelled a lot in Ukraine and wrote about it in different genres. His wife, Natalia Nikolaevna, was known to be the great-granddaughter of Ukrainian hetman P. D. Doroshenko (1627-1698). Among those who significantly influenced the Pushkin’s worldview were many Ukrainians or coming from Ukraine. Therefore, Pushkin's connections with Ukraine is a reality and it is quite natural for scholars to discover and cover them.

Lermontov was very close to Ukraine, to its present eastern and south eastern borders. He was not known for visiting Ukraine for sure. However, according to one version his grandmother could bring him to her Ukrainian estate in the Priluky county comprising present Chernihiv region. (We will refer to story of the poet’s secret visit to Crimea, permanently circulating in pseudo-scientific literature, below). The circle of some of his relatives, people close to him, teachers and friends had undoubted Ukrainian genealogy, sometimes purely biographical, sometimes cultural as well. (In fact, this aspect is far from being fully documented and considered.) It is significant that the features of Ukrainian speech are accurately reproduced in “Taman”. But much more important is the “Ukrainian vector” itself: the one that contributed to the deep reinterpretation of other Russian classics, but has not been fully

[4] To review thesis of this period see^ Новикова М. О. Методичні рекомендації для самостійної роботи магістрантів та аспірантів літературознавчих спеціальностей. Вип. 2. Автор – упоряд. д.ф.н., проф. Новикова М. О. / [М. О. Новикова] // Кам'янець – Подільський: Абетка-НОВА, 2007. – 99 с.

manifested yet in Lermontov studies. To put it briefly: all that could be said about Lermontov by Moscow or Petersburg, Penza or Tambov, will be said. Ukraine, like Caucasus or Baltic countries, of the “Atlantic” or Turkic world are called to say – and to do it to see it in Lermontov – what and in such a way that (and how) only they can see and say. And by doing this to see themselves from a new side. Here are some examples.

1. Reconstructive Method of Research: Lermontov and the Dynasty of the Gireys (Gerays)

Pushkin made one of the last Crimean (Bakhchisaray) khans, Kirim Geray (Krim Girey), to be the hero of his poem “The Fountain of Bakhchisaray”. By the way, Pushkin by doing this a hundred years later at first (during the fight against the “tsarist past”) would save the Khan's Palace from the demolition, and then (during the fight against so-called “Crimean Tatar collaborations”) – would protect the city itself from renaming. After Crimean Tatars’ deportation of 1944 for about 2,500 cities and villages disappeared from the map of Crimea. They were given other names. A resolution to rename the capital of the Crimean Khanate Bakhhchisaray to the city of Pushkinograd was developed as well. But precisely because the 150th anniversary of Pushkin's birth was approaching, it was impossible to erase the “Bakhhchisaray” toponym from the map of the peninsula. Thanks to more than a century-long all-European glory of Pushkin's poem, the name of the city became “untouchable”. None of the resolutions and decrees neither local nor central authorities (both secret and explicit) could not longer resist this omnipotence of “memory of culture” (M. M. Bakhtin).

Nevertheless, attempts to “deport” this very memory of culture were made. Apparently, they can explain the very evident (not from the former but today’s point of view) gap.

In the summer of 1825 Lermontov being a boy stayed in Pyatigorsk due to treatment by “waters”. There, the young poet watches the main Muslim holiday – the Great Bayram or Uraza-Bayram (the Feast of the Breaking of Fast), which is celebrated at the end of Ramadan (the holy month of the Fast). It is a movable three-day feast. In 1825 it started on July 12. In 1820 the same feast, the same places, but starting only from June 30 was seen by Pushkin. He reflected it in the poem “Prisoner of the Caucasus”. On September 7-8 already in Crimea in Bakhchisarai Pushkin witnessed how the Tatars celebrated the second most important religious holiday – the four-day Little Bayram, or Kurban-Bayram (the Feast of the

Sacrifice, it started in 1820 on September 6), reflecting his impressions in “Bakhchisarai Fountain” poem[5].

Let us return, however, to Lermontov. Aji village (aul) was located at the distance of 5 km from Pyatigorsk. On July 15, all the vacationers traditionally gathered there for the annual secular culmination of the Uraza-Bayram (we recall, this is the fourth day after the Fast breaking), consisting of various competitions, performances and treats[6]. The memory of an 11-year-old boy was overwhelming. He remembered everything: that no prayers were made that day; that the event was opened by horse racing with shooting, accompanied by the young people’s “fun, exultation”; that the performance was culminated by the singing at the end of the day of the folk singer-ashik, who accompanied himself on a three-string saza. Someone probably recited the content of the song to the curious boy. In 1832 being 18-year-old he would include it into the “Ismail Bey” poem together with the description of the feast. (On July 3, 1820 Pushkin and Rayevsky also seem to be present at this traditional feast organized by Muslims for the guests of the resort on the next day after the end of three-days Uraza-Byram in Aji village. Description elements of “Bayran” – this word is used by Pushkin and Lermontov in their poems – show a great similarity).

The Soviet reader could find many of these data in the “Lermontov's Encyclopaedia”[7] already in the 1980s. Although not all of them. Today we are certainly surprised with the fact that list of scientific literature for the poem provided in the encyclopaedia includes only two surnames of “persons of Caucasian nationality”: Z. Sheripov (1929) and R. Tuganov (1972)[8]. But much more surprising is other fact: the name of the famous mountain singer performing at the feast in Aji on July 15, 1825, has not been commented yet in Lermontov studies. And this name matters a lot because it is Sultan Kerim-Girey[9].

Moreover, the connection between the Lermontov’s family and the Khan’s dynasty of the Haji Gireys and in a broader way with the Turkic

[5] «К пределам дальным…»: Очерки путешествия А. С. Пушкина по Крыму / Под редакцией профессора В. П. Казарина. – Симферополь: Крымский Архив, 2012. – С. 191-192.

[6] Захаров В. Лермонтов и Восток // [Электронный ресурс]. – Режим доступа: http.www.oks-glagol.ru. – 11.08.2013.

[7] Григорьян К. Н., Пульхритудова Е. М. «Измаил-Бей» (1832) / К. Н. Григорьян, Е. М. Пульхритудова // Лермонтовская энциклопедия (далее ЛЭ). – М.: Советская энциклопедия, 1981. – С. 187-189.

[8] Шерипов З. Что послужило Лермонтову сюжетом для поэмы «Измаил – бей»? / З. Шерипов // Грозный: Госиздат РСФСР, 1929. – 56 с., ил.; Туганов Р. У. Измаил-бей. Исторический очерк о герое одноименной поэмы М. Ю. Лермонтова / Р. У. Туганов // Нальчик: Советский писатель, 1972. – 121 с., ил.

[9] See Захаров В. Лермонтов и Восток // [Электронный ресурс]. – Режим доступа: http.www.oks-glagol.ru. – 11.08.2013.

world has not been commented on yet. Without these comments, much in the life and works of the poet remains “unread” for both Crimean Tatar (and Ukrainian!) scholars and Crimean readers, even for those who are aware of the history of the Gireys-Girays clan.

It was Pushkin who “introduced” the Gireys into the new Russian literature, making the Khan Krim (Kirim) Girey (1758-1764, 1768-1769 years of reign) to be the hero of “Bakhchisarai Fountain” poem. With this choice, the poet deliberately violated the historical authenticity (being the Khan, Krim Girey did not raid Poland). As an evidence the name of the Moscow’s raider Devlet I Girey (1550-1577 years of reign) appeared in the poem’s drafts but it was Krim Girey who was rumoured to be connected with a Christian captive girl.

According to the official pedigree, the Gireys are the Genghisids and are descended from the Tugatimurids, the ancestors of Khan Tohtamish. It is of Nogai clan. The Nogais, the steppe-herders, once occupied a vast territory – from the Caspian Sea region in the east to the Rumelian steppe (part of present-day Bulgaria and Romania) and Budzhak (part of present-day Moldova) in the west, across the North Caucasus, the Azov Sea region and the Black Sea region. The representatives of the Gireys dynasty not only ruled the Crimean Khanate for almost 350 years, but also during different period of time occupied the thrones of the Kazan, Astrakhan and Kasimov Khanates, run the lands of mainland Tavria, Kuban, Volga region, Dzhemboluk, Edisan and Budzhak. This clan’s members are widely scattered all over the world. Even modern toponymics speaks clearly about this, for example, Novogireevo district in Moscow and the village of Girey in the Krasnodar region.

It was Nogai (who perceived Krim Girey being not so much as the Bakhchisarai Khan, but as “their” tribal leader) who helped him take to the throne. It was their “steppe democracy” and patriarchal independence that got Girey-Giray’s “proud soul” to keep the dream alive about the full independence of Crimea. It was the Nogais, his closest relatives, to whom Khan came to get support before death, finding himself between the devil and the deep blue sea – two opposing empires, the Russian and Turkish ones, with the silent non-interference of the Western Europe. He went to them and died “unexpectedly” being in his prime of life. The rider, the warrior – he died allegedly from severe pleural effusion. Now scholars believe that Khan was poisoned[10].

[10] For more details see: Новикова М. А. Герай исторический и Гирей пушкинский: (Историко-литературная гипотеза) / М. А. Новикова // Полифония культур Украины: Сборник материалов Международной научной конференции. – Луганск, 2007. – Вып. 2. – С. 131–143.

This historical personality entered the history of Crimea and Ukraine and impressed the young Pushkin. However, the family branch of the Khaji Gireys has one more feature. Today, by “Hajji” we mean the person who made the pilgrimage (Hajj) to Mecca. Initially, the meaning of “hajji” was broader: it was a devout, reputable in faith issues person, who was “given by God” to his people. A folk singer, but not a Khan is such a person presented in Lermontov’s poem “Ismail Bey”. Let us remember that the real singer’s prototype was named as Sultan Kerim-Girey. That is, the singer who the young Lermontov listened to on July 15, 1825 in Aji, originated this famous dynasty. Ashik is not just a poem maker; it is a “God-inspired” singer, a singer-prophet, similar to the “Boyans” (bards) of “Lay of Igor's Warfare” and the Kiev folk epics. It is worth remembering in this connection that the Gireys dynasty was also a dynasty of poets. The poetic anthology “The Dreams of the Rose Garden”, representing the works of eight of the thirty Gireys who wrote poetry, was published in Crimea in 1999[11].

In 1783 the last Crimean Khan – Shakhin Girey (1777–1782, 1782–1783 years of reign) – abdicated, received the protection of the Empress and the right to reside in Russia, moving there along with a large retinue, relatives and a harem (according to various sources he was accompanied by 2,000 to 3,000 people). Voronezh was his first place of residence, then – away from the Crimea and the Nogai steppes – Kaluga. In his youth, Shakhin Girey studied in Italy. He wrote poetry. He was fond of theater and knew Arabic, Greek, Italian and Russian. Life in the Russian outback, away from the native Turkic world, depressed him. In addition, the atmosphere around the former ruler was thickening. So his correspondence was intercepted, close people were arrested, guards and retinues were cutting all the time. Nobody remembers about the promise once made to Shakhin Girey to make him ruler of Persia. The loyalty that the Nogai maintain towards him annoys and scares the Russian authorities.

Three years later Shakhin Girey begins to seek permission to travel to the Ottoman Empire. Having received this right, in 1787 he would leave Russia, quite clearly understanding what awaits him. But it was no longer a question of him; Shakhin Girey needed to protect his families from persecution. Khan would enter the borders of Turkey with all the honors assigned to Genghisid. However, in the summer of that year, he would be executed by order of Sultan Abdul-Hamid I: he would be strangled with

[11] Грезы розового сада: Антология средневековой крымскотатарской поэзии. [Текст.] – Симферополь: СОНАТ, 1999. – 86 с.

the help of silk lace. According to the concepts of the Turkic world it was a noble death – bloodless. The khan was executed in the same place where other high-ranking convicts were executed – on the island of Rhodes.

For 350 years, the Girey dynasty left a large and still unexplored offspring in Russia. Lermontov was also related to this surname in the mother's line. The direct descendant in one of the Girey's lines was the second cousin of poet Akim (in the Turkic language "akim" means senior, commander) Pavlovich Shan-Girey (traditional for the Tatar language: Shakhin-Shain-Shan). The likely founder of the Russian clan of Shan-Girey, the ancestors of not only Lermontov, but also Grigory Skovoroda, is a Cossack colonel from the time of Bogdan Khmelnitsky – Shagin Ivan Girey (Shan-Girey), born before 1648. His father was Khan Saadet II Girey.

By the way, this is not the only Turkic branch in the Lermontov family. Both A.P. Shan-Girey's grandmother Catherine and M. Yu. Lermontov's grandmother Elizabeth came from the Aslan-Murza family of Chelebey, who in 1389 moved from the Golden Horde to the service of Grand Duke Dimitry Donskoy. Chelebey married to a girl from the boyar clan Maria Zhitova, their eldest son Arseniy (based on the Turkic name Arsen) became the founder of the Russian noblemen Arsenyev's clan, to which the poet's grandfather M.V. Arsenyev[12] belonged to.

Thus, by mother's side Lermontov belonged to the most noble and influential Tatar clans. Did he know about this? Of course, he knew, like every nobleman who knew his family crests (the Arsenyevs had two crossed scimitars in their coat of arms, an arrow, a horseshoe and a crescent moon, testifying the eastern origin of their ancestor) and a pedigree. Lermontov was interested in the Tatar line of his family. There is an evident fact that in the Caucasus the poet, by his own admission, would study the Turkic language: «Начал учиться по-татарски, язык, который здесь, и вообще в Азии, необходим, как французский в Европе <…>»[13]. According to one version, Lermontov studied the Azerbaijani language in Tiflis, and his teacher was the famous Azerbaijani poet, playwright and educator Mirza Akhundov[14].

[12] See: Сабитов Ж. Чингизиды: в поисках Чингиз Хана. 1. Русские Гиреи // [Электронный ресурс]. – Режим доступа: http.www.elim.kz. – 24.07.2009; Гулиев М. Потомки Шахин Гирея и Нахчыван // [Электронный ресурс]. – Режим доступа: http.www.azerizv.az. – 07.10.2010; [Б. а.] Шан-Гирей // [Электронный ресурс]. – Режим доступа http.www.pstp.info; [Б. а.] Шагин Иван Гирей // [Электронный ресурс]. – Режим доступа: http.www.rodovid.org.; Баскаков Н. А. Русские фамилии тюркского происхождения. – Москва: Наука, 1979. – С. 150-151.

[13] Лермонтов М. Ю. Собрание сочинений. В 4 тт. – Издание второе, исправленное и дополненное. Л.: Наука, 1979-1981. – Т. 4. – С. 402-403.

[14] Андроников И. Л. Образ Лермонтова / И. Л. Андроников // ЛЭ. – С. 16.

In the Caucasus the poet, like the hero of his essay “Caucasian”, seeks to realise his “inclination towards Eastern customs” as fully as possible. Lermontov expressively talks about this in the letter already quoted to S. A. Raevsky: «С тех пор, как выехал из России, поверишь ли, я находился до сих пор в беспрерывном странствовании, то на перекладной, то верхом; изъездил Линию всю вдоль, от Кизляра до Тамани, переехал горы, был в Шуше, в Кубе, в Шемахе, в Кахетии, одетый по-черкесски, с ружьём за плечами; ночевал в чистом поле, засыпал под крик шакалов, ел чурек, пил кахетинское даже…”[15].

The subsequent Lermontov’s admission is no less eloquent: «Я уже составлял планы ехать в Мекку, в Персию и проч., теперь остается только проситься в экспедицию в Хиву с Перовским»[16]. In reality, these plans were not destined to come true, but the poet would fulfill them in his work: Pechorin, who dreams of going to America, India or Arabia and meeting death there, the author would send to Persia, on the way from which the hero of the novel would die.

In the light of all these circumstances, many well-known works of Lermontov begin to be interpreted in a completely different way. For example, these personalized poems from «Валерика»:

<…> И вижу я неподалеку
У речки, следуя Пороку,
Мирной татарин свой намаз
Творит, не подымая глаз;
А вот кружком сидят другие.
Люблю я цвет их желтых лиц,
Подобный цвету ноговиц,
Их шапки, рукава худые,
Их темный и лукавый взор
И их гортанный разговор[17].

The yellow faces of the Tatars from the Lermontov poem unambiguously indicate that these are the Girey’s Nogai.

In addition, in the light of these circumstances, the old theme of Lermontov’s alleged desire to visit Girey’s inherited estate – the Crimea – begins to sound more evidently. According to legend, the poet once hired a sailing boat and sailed for several days from the Caucasus to the peninsula.

[15] Лермонтов М. Ю. Собрание сочинений. В 4 тт. – Издание второе, исправленное и дополненное. Л.: Наука, 1979-1981. – С. 4. – С. 403.

[16] Там само. – С. 404.

[17] Лермонтов М. Ю. Валерик / М. Ю. Лермонтов // М. Ю. Лермонтов. Собр. соч. В 4-х т. – Т. 1. – М: Издательство «Правда», 1969. – С. 318.

At least in “Герое нашего времени”, he admits that in Taman he admired «из окна на голубое небо, усеянное разорванными облачками, на дальний берег Крыма, который тянется лиловой полосой и кончается утесом, на вершине коего белеется маячная башня[18]». How detailed and accurate (up to the mention of the white tower of the Yenikalsky lighthouse near the strait) Lermontov describes such a close and at the same time distant Crimea! How attractive this land seems to him!

It is clear that today the whole history of the poet’s relations with the Caucasus, with the Turkic world and Islam, Lermontov’s understanding the past of Russia and the peoples of the empire need to be rethought. The poet’s words from the March 1837 letter to S. A. Raevsky before leaving for the Caucasus can serve as a kind of epigraph to this work: «Я буду к тебе писать про страну чудес – восток. Меня утешают слова Наполеона: Les grands noms se font a l'Orient”[19].

There is also reason to believe that the life fate of Shakhin Girey was reflected in the plot of the poem “Ismael Bey”: a hero who faithfully served Russia returns to his native land and is murdered by his fellow tribesman. This assumption is more likely that in reality Ishmael Bay was not killed by a co-religionist but by enemies[20].

By the way, the village of Aji, as local historians of Pyatigorsk established, was built by the father of the real Ishmael Bay and was destroyed by the troops after the hero glorified by Lermontov in the poem led the rebellious Caucasian tribes[21].

2. Intertextual Research Method: Lermontov, E. P. Grebinka, the Bible

The second text, which clearly demonstrates the new possibilities of the “Ukrainian vector,” is Lermontov’s poetic portrait of a young beautiful Ukrainian Princess Maria Alekseevna Shcherbatova, nee Shterich[22] (“На светские цепи...”, 1840).

[18] See «К пределам дальным…»: Очерки путешествия А. С. Пушкина по Крыму / Под редакцией профессора В. П. Казарина. – Симферополь: Крымский Архив, 2012. – С. 32-33.

[19] See Лермонтов М. Ю. Собрание сочинений. В 4 тт. – Издание второе, исправленное и дополненное. Л.: Наука, 1979-1981. – Т. 4. – С. 400.

[20] Григорьян К. Н., Пульхритудова Е. М. «Измаил-Бей» (1832) / К. Н. Григорьян, Е. М. Пульхритудова // Лермонтовская энциклопедия (далее ЛЭ). – М.: Советская энциклопедия, 1981. – С. 188.

[21] See Захаров В. Лермонтов и Восток // [Электронный ресурс]. – Режим доступа: http.www.oks-glagol.ru. – 11.08.2013.

[22] Герштейн Э. Г. Об одном лирическом цикле Лермонтова / Герштейн Э. Г. // Лермонтовский сборник. – Л.: Наука, 1985. – С. 131-151; Лермонтов М. Ю. < М. А. Щербатовой > («На светские цепи…») / М. Ю. Лермонтов // М. Ю. Лермонтов. Собр. соч. В 4-х т. / Издание 2-е, исправленное и дополненное. – Т. 1. – Л: Наука, 1979. – С. 428-429.

By the will of family circumstances, M. A. Shcherbatova became a St. Petersburg high-society lady, but according to Lermontov she did not lose either the memory of her motherland or the main features of the Ukrainian woman: “proud peace” towards slander and ridicule, spiritual chastity, unwillingness to ask “strangers support”. Lermontov’s image of a real woman grows to the image of Ukraine and even deeper.

Lermontologists wrote about this poem in both Ukraine and abroad[23]. It was translated into Ukrainian by one of the leaders of the Ukrainian literary translation of the twentieth century M.K. Zerov[24]. A similar “doubled” portrait of a young beauty (in fact, the Motherland-Ukraine) by E.P. Grebinka[25] could serve as the immediate impetus for the creation of this text. Professor E. G. Etkind, a well-known philologist-translator and poetologist, expelled from the USSR (1974) for the support of Alexander Solzhenitsyn and Joseph Brodsky, summarized: «На светские цепи…» – one of the most important poems of mature Lermontov. It moves <...> от светски лёгкого восхваления глазок, щёчек, кудрей женщины <...> к воспеванию её «детской веры» и «гордого покоя» <...>». It turns out that a woman’s love is «надёжна, если она опирается на надёжность её нации». And further: «Даже в таком чуть ли не мадригальном объяснении Лермонтов остаётся на высокой позиции – гражданина, ценящего прежде всего общенародные традиции <...>»[26].

It is hard to disagree with the researcher. However, it is a significant fact: we will not meet the references to the verses by E.P. Grebinka. And vice versa: authors who specifically studied the Ukrainian community of St. Petersburg, including the activities of E.P. Grebinka, his attempts to organise periodicals in the “northern capital”, from where the Russian-speaking reader could find objective literary and cultural information about Ukraine, – these authors keep the silence about “Grebinka’s echo” in Lermontov’s work.

There is one fact that is more significant. The above-cited professor E.G. Etkind, the master of subtle poetological observations, does not explain: how in Lermontov’s poetry the switch from the “society man” to

[23] For a literature review, see Эйхенбаум Б. М. Лермонтов. Опыт историко-литературной оценки / Б. М. Эйхенбаум – Л.: Academia, 1924. – 221 с.

[24] See Appendix 1.

[25] Гребінка Є. П. М. Ю. Лермонтов. [Текст.] / Є. П. Гребінка // Є. П. Гребінка. Вибрані твори. – К.: Дніпро. 1976. – С. 434; [Б. а.] Гребінка Євген Павлович / [Б. а.] // Українська літературна енциклопедія: У 5-ти т. Т. 1. / Під ред. Дзеверіна І. О. – К.: Вид-во УРЕ, 1988. – С. 482; Найдич Э. Э. Стихотворение «М. А. Щербатовой» (Лермонтов и Е. П. Гребенка) / Э. Э. Найдич // М. Ю. Лермонтов. Исследования и материалы. Сборник научных статей. – Л.: Наука, 1979. – С. 403-408.

[26] Эткинд Е. [Г.] Пастернак и Лермонтов. К проблеме поэтической личности // Е. [Г.] Эткинд. Там, внутри. О русской поэзии XX века. – СПб.: Издательство «Максима», 1995. – С. 473-474.

the “citizen” and to the philosopher-confessional is performed. On the other hand, perhaps, Lermontov does not have any switching – there is only an adjacency, an overlap. Lines 1-2 are society discourse; lines 3-6 – discourse of Ukrainian romanticism. Lines 7-8 return us to the salon speech (colored, however, by the “bitterness and anger” of the narrator himself). And lines 9-16 again refer to the style close to E.P. Grebinka, O.M. Somov, L.I. Borovikovsky.

However, there is still a switch (substantial and stylistic) in Lermontov’s text, and it is quite unexpected: references to the Bible. They begin with lines 7-8 («Как ветер пустыни, / И нежат и жгут её ласки»). The marker of this biblical context, breaking into the speech of both St. Petersburg balls and the Ukrainian steppes, is the “desert wind”[27]. What gives us reason to think so? 1) The stylistic marks of the image itself, which does not coincide with the style registers of either “light” or “steppe”; 2) The inability to apply this image to the steppes of Ukraine. Let us not forget: in 1831 the first part of N.V. Gogol's «Вечера на хуторе близ Диканьки» was already published (in St. Petersburg) with famous descriptions of Ukrainian nature, least of all similar to the “desert”. «Вечера…» became a sensation among the reading public; Lermontov also knew this. Therefore, style dissonance is not accidental here; 3) Compositionally – the “desert wind” distinctly divides the poem into the “madrigal” and “odic” (or “elegiac”) parts. Without this image, the introduction of new philosophical and religious motives into this text is unthinkable. What then is the status and meaning of the “desert wind”?

This is not a simple landscape reality, neither Ukrainian, nor even Palestinian[28]. In the role of reality, the “desert wind” is never matched in the Bible with the motives of love and/or female affection. Its contextual meanings are the death of all living things, or God's wrath, or retribution to enemies. However, if you read it as a biblical symbol, then a different, deeper motive comes to the forefront – trials (going back to the mythical plot of initiation).

Whom does the Lermontov wind put on a trial? And since it is also a metonymic sign of the heroine, who does she put on a trial?

[27] Differentiation of the concepts of “inttext-intertext” see: Новикова М. А., Абрамова Е. Ю., Трош С. Э. / Интертекстуалистика: новые измерения / М. А. Новикова и др. // Культура народов Причерноморья. – Симферополь: Издательство ТНУ им. В. И. Вернадского, 2011. – № 209. – С. 109-121; Новикова М. А., Тулуп Э. Р., Семенец О. С., Трош С. Э. / Исследовательские стратегии в анализе поликультурных художественных текстов / М. А. Новикова и др. // Культура народов Причерноморья. – Симферополь : Издательство ТНУ им. В. И. Вернадского, 2012. – № 240. – С. 166-169.

[28] See Appendices 1 and 2.

First, she undergoes the trials herself. Preserving children's traits (by the time the poem was created princess M. A. Shcherbatova was about 20 years old), spiritual purity and fidelity to the «отчизны примеру» were much easier at home than «среди ледяного, среди беспощадного света». Not only in a foreign land, but also in such a different world, where all these values cause only ridicule and anger. On the other hand, only after passing the test of evil, the heroine was able to grow to internal (and not just external) independence – to the "peace" of a mature soul[29].

However, the lyrical "author" hero also passes the test. His state of mind is initially dual; precisely because of this, his poetic speech is stylistically dual (and even "triple"). He admires the mysterious beauty of the "nights of Ukraine", their cosmism, and not just idyllic. He is touched by the semi-childish beauty of the heroine. (This is where the "eyes" and the like come from, which are sometimes interpreted as merely madrigal gallantry.) The hero himself would like to ask for "hope in God". However, "ice light" is his familiar world, which managed to leave his "signs" on him, from society manners to chilling demonism. Therefore, the heroine for him is a subject of surprise and hope («полюбит нескоро, зато не разлюбит уж даром»), love and sadness. (Ср.: «Мне грустно, потому что я тебя люблю…», – according to some researchers these lines are also addressed to Maria Shcherbatova[30].

Why did a young woman who had no previous "Petersburg" experience and who had recently experienced a personal tragedy (the death of a first newborn son), a widow at age 20, preserve what only partially managed to save the male hero? Lermontov answers unambiguously: behind her is the whole "native tribe", all her "sad", but not broken motherland. And there is the motherland behind the hero, which he loves, but loves with another, "strange" love (poem "Motherland", 1841). Such a formula is possible only in the case when between the "motherland" and "me", with all "my" love, there remains a certain – and considerable – gap. There is no such gap between the heroine of the analysed text and her motherland.

[29] Библейская энциклопедия [Текст]: В 2-х кн. – Кн. 1. А-М. – М.: 1891. – [репринт. изд.]. – М.: Изд-во «СПМСИ» и др., 1990. – С. 142-143; Библейская энциклопедия [Текст]: В 2-х кн. – Кн. 2. Н-Ф. – М.: 1891. – [репринт. изд.]. – М.: Изд-во «СПМСИ» и др., 1990. – С. 54-57.

[30] Динесман Т. Г. «Отчего» (1840) / Т. Г. Динесман // ЛЭ, с. 360; Эйхенбаум Б. М. Лермонтов. Опыт историко-литературной оценки / Б. М. Эйхенбаум – Л.: Academia, 1924. – С. 116.

METHODOLOGICAL PROSPECTS OF RESEARCH

There are several of them. It is necessary:

1) to replenish and systematize modern data on the Ukrainian circle of acquaintances, friends, creative mentors and followers of Lermontov (thesaurus method – real commenting – reconstructive method);

2) Clarify the historical-genealogical contacts with Ukraine and the Crimea not only of Lermontov personally, but of his entire family. It is gratifying that such paternal ties are increasingly leading researchers to two ancient (and both famous) British families: the Gordons (including the poet J. Gordon Byron) and Lermontov (including the 13th century visionary poet Thomas Lermont) (historical and biographical methods, etymological and genealogical analysis). It is time, apparently, to pay attention not only to the West, but also to the East;

3) Compare the Lermontov image of Ukraine: both its sources and textual implementation with the image of Ukraine in Russian literature contemporary for Lermontov (imagological and comparative-typological analysis);

4) To do a similar work with materials about the addressees of Lermontov's poems; supplement them with genderological and intertextual analysis on the scale of both macrotexts (poetic cycles) and megatexts (the term of Professor I. M. Kolegaeva), that is, scientific and memoir comments on these verses.

The totality of these new approaches and methods, listed and / or left out of our listing, will make it possible to significantly rethink the topic “Lermontov and Ukraine”, or otherwise: “Ukrainian context of Lermontov”.

Appendices 1

М. Ю. Лермонтов. <М. А. Щербатовой>
(«На светские цепи…») (Translation Made by M. Zerov)

На пута суворі,
На гомін привабливий бала
Степи неозорі
Украйни вона проміняла.

Та півдня палкого
Собі залишила приміту
Серед крижаного,
Серед невблаганного світу.

Як ночі Украйни
У сяєві зір таємничих,
Доховують тайни
Слова її уст чарівничих.

Як обрії сині –
Очей її полиск і сяння;
Як вітер пустині –
Жагуче її милування.

І стиглістю сливи
Рожеве обличчя зоріє;
І сонце пестливе
У кучерях їй золотіє .

І, молячись щиро
За прикладом рідного краю,
Незайману віру
У серці дитячім плекає.

Як люд її рідний,
Не жде від чужинця опори;
Безмовно і гідно
Терпить і знущання, і горе.

На погляд зухвалий
Не займеться враз потаємно,
Звикає помалу,
Зате й не розлюбить даремно.
1930-1931 гг. [see 27]

Appendices 2

(Translation Made by M. Novikova)

За вишкіл чужинський,
За балів нудне стоголосся
Свій степ український
Покинути їй довелося.

Та є в ній ознаки –
Вітання південному літу
Крізь холод і мряки
Чужого північного світу.

Як ніч на Вкраїні
В рясноті зірок вічносяйних,
Духмяні й нетлінні
Слова її вуст життєдайних.

Як ранок, веселі
Вкраїнські блакитові очі,
Як вітер пустелі,
Палючі обійми жіночі.

Як зріючі сливи,
Все личко в рум'яних загравах;
І сонця розливи
У косах її золотавих.

Вітчизну леліє,
Хоч як тая тоскна і вбога,
Дитячу надію
Обидві поклавши на Бога.

Як рідні краяни,
Підмоги в чужинців не просить;
Їх кпини та рани
У гордому спокою зносить.

Не сповниться хіттю
Від погляду світського лева.
Полюбить не миттю.
Проте й не розлюбить миттєво.
2014 г. [see 28]

SUMMARY

The paper gives an overview of Ukrainian research strategies in Lermontovian studies (pre-1990 and 1900-2000-periods). New approaches are also proposed and not only of scholars but publishers, pedagogical and that of translators. If for the last decades the Ukrainian scholars could have managed to reveal to the world ‘another’ Pushkin and “another” Gogol in the Ukrainian context the matter with Lermontov is quite different: this new approach is yet to be realized. The authors of the article initiate the discussion of the problem and propose some samples of the methodology which gives practical results.

In a new light thanks to the reconstructive method the creative ties of Lermontov with Turkic world (Caucasian poetry/poem “Ismail-Bey”) are revealed. The poet turned out to be in genealogical connection as with Crimean khan clan of Girey-Geray as with a distinguished generation of Chelebey. In the Caucasus he deeply learnt Turkic religious and folklore traditions. All that demands new and deep rethinking of the whole Lermontov’s creative heritage? Connected with the Turkic peoples of the South-East.

The second sphere which also demands new approaches – is the Ukrainian aspects of the poet’s life and art. It includes his Ukrainian (or connected with Ukraine) circle of friends, teachers, comrades – in-arm, the very image of Ukraine in Lermontov’s poetry and its reinterpretation in Ukrainian translations. A penetrative poetical analysis demonstrates quite obviously the way how the Ukrainian or Caucasian mentality gave a new meaning to Lermontov’s motif of Faith, Love and Motherland. Thus the intertextual approach helps much to deepen our understanding of national classic authors, actualizing their significance for international audience.

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