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Time philosophy in Derzhavin's poetics. [Russian text]

Cho, Jugwan, Ph.D.
The Ohio State University, 1991

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Ann Arbor, MI 48106
TIME PHILOSOPHY IN DERZHAVIN'S POETICS

DISSERTATION

Presented in Partial Fulfillment of the Requirements for the Degree Doctor of Philosophy in the Graduate School of The Ohio State University

By

Jugwan Cho, B. A., M. A.

* * * * *

The Ohio State University

1991

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To my parents, my wife and son
ACKNOWLEDGMENTS

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*The adjectival endings -yi and -ii are rendered by -y in the English text: maly instead of malyi, Dostoevsky instead of Dostoevskii.*
INTRODUCTION

For, what is time? Who can explain it easily and briefly?
Who can grasp this, even in cogitation,
so as to offer a verbal explanation of it?
Yet, what do we mention, in speaking,
more familiarly and knowingly than time?
And we certainly understand it when we talk about it;
we even understand it when we hear another person
speaking about. What, then, is time? If no one asks me,
I know not.

St. Augustine (354-430)

Am I only myself? I am but a brief moment
Among other existences. Righteous God,
Why did you create the world both cruel and good
And give me intellect that I might understand it!

Nikolai Zabolotsky (1903-1958)
So far many critics and scholars of Derzhavin's poetry have mainly been interested in a biographical, socio-historical approach or in a stylistic analysis of his work. They have placed Derzhavin into several different categories. As P. N. Berkov\(^1\) points out, Derzhavin has been called a classicist, an anti-classicist, a pre-romanticist, a representative of the Baroque, and even a realist. As a transitional figure both in turning point of time and in poetical practice, he occupies an ambiguous position in the history of Russian poetry.

Some critics consider Derzhavin a classicist because he accepted "the view that poetry must have a public function in the affairs of state, must be dedicated to the promotion of the ideal of virtue, and thus must be an imitation of Nature manifest as the work of God."\(^2\) Most critics do not deny the elements of classicism in Derzhavin's work. D. D. Blagooi notes the following:

Derzhavin's poetry... to a large and essential degree cascades from the shores of Classicism, but to an even greater degree is the most "lawless" of all our Classicistic writers of the eighteenth century.\(^3\)

G. R. Gukovsky defines Derzhavin's literary characteristics and legacy by mentioning the stylistic elements he inherited from Lomonosov, Sumarokov, Kheraskov and his followers. Gukovsky concludes that Derzhavin was the founder of Russian pre-Romanticism as well as the heir of Russian classicism. Although I. Z. Serman agrees with Gukovsky in many aspects, he opposes Gukovsky's conclusion. He tries to distinguish Derzhavin from
his predecessors. Serman says that Derzhavin's creative work represents a summation of the development of Russian poetry in the eighteenth century, of its aesthetic and philosophical discoveries. Serman concludes that Derzhavin remains a man of the Enlightenment with a typical contemporary understanding of his world.

Some critics note that "Derzhavin took an anti-classicist position in the matter of 'artistic taste,' preferring the truth of personal experience to any prescriptive norms based upon the examples of antiquity. Similarly, Derzhavin would not accommodate his poems to the established rules of literary genres pertaining to language, style or to verse form." E. Brown points out Derzhavin's literary nonconformity and links him to the pre-romanticism. M. G. Al'tshuller also considers Derzhavin a pre-romantic poet:

The diverse, brilliant creative work of this ingenious poet -- work that went through a multitude of influences and at the same time was profoundly distinctive -- is not continued in the framework of a single literary trend; it in large part was contiguous to pre-Romanticism and consolidated and firmly established the pre-Romantic mood in Russian literature.

Some critics characterize Derzhavin as a Baroque writer because of his rich, colorful, dynamic images, the exuberant and ornamental style of his poetry. His poetry is rich in descriptions of the physical splendor of the world about him. Claude Bacvis and D. Chizhevsky have discussed baroque tendencies in Derzhavin's poetry. Bacvis finds that Derzhavin's works are much in tune with Baroque aesthetics and their acute sense of plastic val-
ues. In Derzhavin's poetry there is the same kind of subjective, almost impressionistic, coloring and handling of space that was characteristic of the post-Renaissance and Baroque period. Chizhevsky also finds a feature of Derzhavin's poetry reminiscent of Baroque poetry:

The addiction to hyperbole and antithesis, the pathetic apostrophes, some particular stanzas and lines... His partiality to the baroque theme of death and transitoriness and his thoroughly lush use of colour are also reminiscent of baroque poetry...6

Some critics try to represent Derzhavin as a forerunner of Russian realism, by analyzing his work in terms of the poet's social origins, and by the interpretation of Derzhavin's role in terms of his sense of obligation to society. As an example of the Soviet school of socialist realist criticism, V. A. Zapadov's study shows the limitations of this socio-historical bias. He points out Derzhavin's contribution to the development of Russian realistic poetry. However, he also attempts to synthetically define Derzhavin's work:

The creative work of this great Russian poet contains elements of all literary styles. In his own theoretical views on poetry, in a number of philosophical and panegyric odes, in the extensive use of rhetorical devices of classical poetics, Derzhavin borders upon Classicism. But his belief (conviction) that inspiration is the source of poetry, as well as his attitude toward folklore (narodnoe tvorchestvo) and Scandinavian mythology, links him to Romanticism. In various works by Derzhavin, even in those written at the same time, we find now predominance of characteristics peculiar to Realism, now Romantic or Classicistic characteristics.7
The Russian formalists develop linguistic and stylistic analyses of Derzhavin's poetics. V. V. Vinogradov discusses Derzhavin's style, emphasizing its lexical and syntactical composition. He concentrates on Derzhavin's lexicon. B. M. Eikhenbaum first tries to define Derzhavin's aesthetics by analyzing the distinguishing elements of his poetic vision. He remarks that:

The essence of poetic creation lies not in that he follows his time and not in what is known as "empathy," but in the *artistic knowledge* which guides the poet on his way through the reality of his empirical experience.⁸

Eikhenbaum treats Derzhavin's language as the 'material' out of which his poetry is created. Artistic knowledge has a relationship not only with the subject of the creative work, but also its material. Its material is not passive: it has its own rule, its own life and truth. As a stone for an artist is a piece of existence, the word for a poet is a part of being. The word is definite material, serving as a means like a stone in the ordinary life. Eikhenbaum emphasizes the "intuition/ knowledge of integral being" in Derzhavin's poetry. He points out the exactness of Derzhavin's word as poetic material and stresses the importance of inspiration in Derzhavin's works. Eikhenbaum believes that Derzhavin's poetic visions superseded the approaches of the rationalists of the Russian eighteenth century.

Analyzing the evolution of the Russian ode as an "oratorical genre," Yu. N. Tynyanov remarks on Derzhavin's stylistic innovations:
Derzhavin's new path was the destruction of the ode as a strictly closed, canonical genre and the replacement of the "solemn ode" coupled with its preservation as a literary direction, that is, the preservation and development of stylistic peculiarities defined by its oratorical origins.

Yu. Lotman also finds Derzhavin's boldness in "the abrogation of prohibitions," that is, in the destruction of the cultural value of the artistic structures. Lotman writes:

Derzhavin's artistic system is meaningful only in relation to those prohibitions that he violated with a boldness unheard of in his time. Therefore, his poetic system not only destroyed classicism but also ceaselessly renewed the awareness of its norms. Without these norms, Derzhavin's bold innovation loses its meaning. Counterforce is indispensable as background and makes Derzhavin's new system of rules and prescriptions meaningful.

For the reader who understands the norms of classicism and acknowledges their cultural value, Derzhavin is an innovator in Russian poetry. In this sense, Derzhavin is sometimes compared to Mayakovsky.

A. S. Pushkin has already pointed out Derzhavin's boldness: "Стихи Державина, несмотря на неправильность слога, исполнены порывов гения. Его смелость, высшая смелость." (Derzhavin's poems, despite the incorrect scansion, are fulfilled with gusts of genius. His boldness is high boldness.)

As we can see from the various above-mentioned views of critical scholars on Derzhavin, we cannot limit Derzhavin to any one "ism" (i.e. a literary school). In a sense, poetry is an extremely individualistic art, and
it often mocks "isms." Derzhavin's poetry is such an example. Most critics who analyze Derzhavin's poetry, try to define the poet's aesthetics and poetics only in comparison with previous poets. To this day, the majority of critical and histrio-literary studies ignore the nature of his philosophical ideas and the uniqueness of his artistic imagination in themes, ideas, and individual images extracted from his poetry.

There is a unity in Derzhavin's work that is expressed by the dominant themes of his poetry. These themes, which are realized in concepts, images, and symbols, form a network of relations among themselves. If any single theme has the right to precedence over the others, in the sense that it encompasses all the others, it is the theme of time. Time connects Derzhavin's various themes, providing a focal point for understanding his view of the material world. Time plays a dominant role in Derzhavin's work: the poet is concerned with the human condition, and with man's temporality. Human life is the raw material of literature, and time and human transience are the framework of his thought insofar such a thought is concerned with the fate of the individual and earthly beings and things.

Thus, Derzhavin is a philosophical poet who deals with the metaphysical problem of time. His many poetic works reflect a concrete and consistent philosophical world-view. It is the purpose of this study to show that Derzhavin's philosophical world-view as seen in his poetry, has a strong sense of time as its unifying force. We intend to show the nature and various aspects of time in the evolution of Derzhavin's poetic imagery.
Derzhavin's philosophy in the literary treatment of time is seen within the context of experiences significant to human existence. Its primary cognitive function is analogous to the intellectual and emotional orientation within the world of private experience. Our discussion of Derzhavin's poetry is obliged, in one way or another, to face the problem of time. The inescapability of the issue of time emerges from the nature of poetry itself as presented by Northrop Frye:

Poetry faces, in one direction, the world of *praxis* or action, a world of events occurring in time. In the opposite direction, it faces the world of *theoria*, of images and ideas, the conceptual or visualizable world spread out in space, or mental space.13

Derzhavin's time concept is of pivotal importance to his entire philosophy just as his perception of time is characteristic of his poetic vision. In Derzhavin's poetics, time acquires special significance as a theme, as an object of philosophical meditation, and as a principle of construction without which the realization of an artistic idea is impossible.

An acute awareness of the intricacies of time as the stuff of human experience is characteristic of Derzhavin's poetry from beginning to end. Time may very well be the essential reality in the poet's own consciousness. Man lives in a temporal existence; hence, time becomes a crucial concept for Derzhavin's literary philosophy. This is supported by Kant's definition of time:

Time is not only the essential form and inherent limitation of any possible sense experience or awareness we might have. It is also the essential structure of any concept we can
legitimately use to understand the objects of which we are aware in consciousness.\textsuperscript{14}

In his poetry, Derzhavin develops his time philosophy from the position of Epicureanism, Hedonism, Humanism,\textsuperscript{15} from Horace’s philosophy, and from the Baroque. "Derzhavin is a man of strong vitality and a disciple of the materialistic and sensual philosophies of the century. He loves movement, color, nature, pleasures of the flesh, the luxury of feasts, as well as the idyllic leisure of country life. His philosophy is a joyous and avid Epicureanism that does not deny God but ad\textsuperscript{16}mires Him, quite disinterestedly. Derzhavin accepts death and annihilation with a manly thankfulness for the joys of ephemeral life. He combines, in a curious way, a high moral sentiment of justice and duty with the resolute and conscious decision to enjoy life to the full." Derzhavin's hedonism, as well as his stoicism in the face of adversity and death, may be as much oriental as it is Horacian.\textsuperscript{17}

Derzhavin also places emphasis on human beings. His humanism shows an attitude that tends to exalt the human element or stress the importance of human interests. He asserts the dignity of human beings and the importance of the present as opposed to thinkers who consider the present useful chiefly as preparation for the future. Some aspects of his worldview show a revival of Horace's philosophy and contain traits of realistic ideas and romantic sensibilities. As Jury Lotman observes, Horace occupies "a special place in the consciousness of Russian poets of the eighteenth century."\textsuperscript{18}
In Derzhavin's poetics, the concept of time, expressed within a wide spectrum of variations is clearly one of the central concepts of the Baroque. As Erwin Panofsky pointed out:

"no period has been so obsessed with the depth and width, the horror and the sublimity of the concept of time as the Baroque..."19

Time, as experienced in the life of the individual, becomes spiritual reality and a dominant mode in Derzhavin's poetic texts. The theme of life and death as his most persistent poetic concern is closely connected with his personal consciousness of time. In Derzhavin's poetical development, this consciousness is brought more and more into the thematic center of his poetry, until the other motifs, the poet's relationship with other people, his memories, his own life experience and that of his entire generation, become various aspects of his central poetic obsession with the element of time.

In Derzhavin's poetics, time has a complex polysemy and displays various aspects. Derzhavin understands two movements of time: linear and cyclical. In his macro-perspective, he sees these movements through his meditation. As a poet he deals with the central problem of man's temporal nature. In his micro-perspective, Derzhavin desires to capture the moment of inspiration. He approaches poetic images as a catching of time (the moment).
From these two perspectives, the macro and the micro, one can see varying aspects of Derzhavin's perception of time as they are developed in his work. In terms of linear time we can find the following:

The first aspect of linear time found in Derzhavin is objective time (public time) which can be measured quantitatively. If we look at time in this way, we are treating it as if it differs from the spatial dimension only in that it possesses direction. Time is the road along which men journey; at certain points on the road events take place. Time in this sense is a means of placing happenings before or after each other. Clock-time (chronological time) is objective time. This kind of time is impersonal; its reality derives from a social agreement, not from a personal sensation. If a man dies, objective time continues.

The second aspect of linear time is immeasurable, subjective time (private time). Its meaning depends entirely on one's own subjective point of view. It appears through personal experience, the dynamic process of changing and becoming. Time is the journey, not the road. Its pace can vary according to one's mood, emotions, circumstances, or whether one is in a state of anticipation or contentment. Conceived, private time is arbitrary, relative in quality to the passing personal emotion, continuous, yet variable in tempo -- now fast, now slow. Time is, of all modes of existence, most amenable to the imagination; a lapse of years is as easily conceived as the passage of hours. The poet is prepared to value the far more complex private time, a qualitative force to be experienced, not to be measured. "Private time relates to the subjective experience of the
individual, his memories of a personal past, his will to accept or oppose the demands of the public present, and finally his effort to conquer time, to escape from the tyranny of the temporal, to find beyond the flux of things some token of stability. However, subjective time ceases for a man, when he dies. The interest of this study is in examining such problems as: how subjective time reveals the psychological condition of the poetic persona's mind, how clock-time haunts subjective, temporal experience in the poems, and how new spatio-temporal realities within the poems often allow Derzhavin's personae to assume existences other than their own.

The third aspect of linear time is time as an agent: time the creator or destroyer, time as the nurse of growth or the architect of decay. This time is marked by images and symbols and makes its presence known or becomes visible through events within the poetry. Time is given as the creator of human values or as a voracious monster. Time may become either friend or enemy. Time with its scythe is the conventional symbol of the destroyer. The destructive effects of time are not confined to physical objects; it can also produce oblivion and forgetfulness in human memory.

Moreover, time appears as revealer or unfolder in the third aspect. Time brings hidden things to light and transforms potentiality into actuality. This effect of time is mainly shown in satire. Symbolization of the functions of time in Derzhavin's poetics varies widely. Time appears as death, triumph, love, fame, virtue, truth, deceit, as the seasons or the rivers; as a redeemer, a judge, and as a teacher and practically anything else we may
think of. Such aspects of time will be examined in Chapters one and two of this analysis.

Fourthly, time is seen as an entire realm or sphere: the secular or temporal, as opposed to and transcended by the eternal. In his poetic texts, Derzhavin emphasizes the present time, "now," and earthly time rather than heavenly, eternal time. He emphasizes the space of country settings rather than that of the city. This aspect of time and space will be examined in the second part of Chapter one.

The fifth aspect of linear time is that of particular moments. A certain time may be appropriate for one act or word or mood, and not for another. Derzhavin tries to capture a moment. Derzhavin depicts such moments with light and color imagery. In such a moment, he can see various colors which play with light. We will examine the image of the moment in Chapter four.

The sixth aspect of linear time appears as the medium of cause and effect. Indeed, cause and effect generate a direction for time and, from a purely physical point of view, can be seen as constituting time itself. The temporal world is where fate operates: time may become a tyrant of determinism, a negation of human freedom. A direct connection between time-arrow and causality also appears in Derzhavin's works. If we have no time-arrow, we cannot speak of causality.

In terms of cyclical time we will find that Derzhavin attempts to identify time with cyclical movement. In terms of the cyclical movement of time, the cycle of existence comes to an end and then begins to repeat itself.
In cyclical time, the poet thinks of the transformation of beings through metempsychosis or metamorphosis. Moreover, cyclical time is associated with the concept of time in Oriental philosophies. The cyclical concept of time will be examined in Chapter three.

It emerges from the above that linear time concepts are explored from a greater variety of angles than cyclical time. This does not mean that cyclical notions of time were less important to Derzhavin than linear ones. In fact, the concepts of rebirth and renewal of life prove particularly important to Derzhavin at a great crisis in his life. Mourning the loss of his wife, Plenira, the poet finds consolation in the thought that life is constantly recreated (reborn). On the other hand, the linear time concept again comes strongly to the fore in the poet's very last works.

When Derzhavin presents the nature of time in image or in statement, he may be referring to more than two aspects of time at once. Derzhavin possesses every conceivable faculty to hear, to see, to sense spiritually, and to comprehend intellectually each and every aspect of time. His vivid and concrete time images are more than metaphors. Thus, he hypo­statizes time. Examining these aspects of time in Derzhavin's poetry, we will enlarge our perspective to include many other elements of the poetry which relate to time or which may be situated in a special temporal framework.

We will develop our initial contention that a time philosophy is important in Derzhavin's poetics. There are other elements relevant to the present topic but they fall beyond the scope of this study. Since no other
critics have systematically discussed the issue of "time" in Derzhavin's poetics, we claim that our investigation will be a fundamentally new approach, which will contribute new perspectives towards understanding Derzhavin's poetics.
NOTES TO INTRODUCTION


4. Ibid. p. 99.


7. V. A. Zapadov, Гаврила Романович Державин (Москва: Просвещение, 1965), стр. 164.


12. N. I. Glinka, Державин в Петербурге (Ленинград: Лениздат, 1985), стр. 3.


Epicureanism means "a philosophical position similar to that of the Greek Epicurus, who saw philosophy as the art of making life happy, with pleasure the highest goal of human beings, and pain and emotional disturbance the greatest evils. But Epicurus was not a simple hedonist; for him pleasure came not primarily from sensual delights but from serenity. Thus, intellectual processes were, he held, superior to bodily pleasures. He rejected the belief in an afterlife and the influence of the gods in human affairs, strongly asserted human freedom, and accepted the atomic theory of Democritus. In his social code Epicurus emphasized honesty, prudence, and justice, but chiefly as means through which one encounters the least trouble from society. Therefore, the epicurean seeks serenity of spirit." (p. 179)

Hedonism means "a philosophical doctrine that pleasure is the chief good of human beings. It takes two forms: in one, the chief good is held to be the gratification of the sensual instincts. In the other, following Epicurus, the absence of pain rather than the gratification of pleasurable impulses is held to be the source of happiness. Today hedonism is generally associated with sensual gratification; its motto might be "Eat, drink, and be merry, for tomorrow we may die." (pp. 232-233)
Derzhavin's philosophy is the blend of Epicureanism and Hedonism.


Hedrick observes that "There is much of the oriental in Derzhavin," and that "the allusions to things oriental demonstrate a wide knowledge of and a deep interest in the Orient." He finds oriental exoticism, visions of Asiatic potentates, the gorgeous colors, and pantheism in Derzhavin's poetry.


CHAPTER I.

THE PROBLEM OF DEATH AND LIFE IN THE LINEAR FLOW OF TIME

Today an angel, tomorrow a worm in the tomb,
The next day just an outline, nothing more.
What's been—a step—will be one step beyond our reach.
Flowers are immortal, heaven a single whole,
And what shall be is nothing but a promise.

Osip Mandelshtam (1891-1938)

So, time
Royal, sublime,
Heretofore held to be
Master and enemy,
Thief of my Love's adornings,
Despoiling her to scornings: --
The sound philosopher
Now sets him to aver
You are nought
But a thought
Without reality.

Thomas Hardy (1840-1928)

Death comes to a man
And says to him:
'Master, you're crippled
And fly-bitten.
Have done with life, follow me.
It's peaceful in the grave.
Under my white shroud are laid
All creatures great and small.

Nikolai Zabolotsky (1903-1958)
The problem of defining the direction of time is important in Derzhavin's time philosophy. He approaches this problem from the perspective of human experience. The concept of direction emerges in connection with the problem of order. It is seen that an objective temporal order is defined by causal processes in nature, in that the causal order of events is exemplified by a so-called irreversible process as well as by order; to say that a process is irreversible means that it runs in one direction. Time moves in a linear flow. "Time's arrow in nature, therefore, moves in the direction of irreversible process." One knows that time can never be turned back and that the past will never come again. The poet laments it; this is one of the severest hindrances of our life. The arrow of time goes onward. Our experiences, life in general, lead to time's irreversibility.

"The direction of time in human experience is given to us as a stubborn, irreducible fact, in the briefness of our days, the transitoriness of our experience. This is, without doubt, the most significant aspect of time in human experience, because the prospect of death thus enters as an integral and ineradicable part, into the life of man." This quality of time -- the transitoriness of life, time's inexorable march toward death becomes a matter of concern to Derzhavin as a poet. His time philosophy has raised this principle of temporality to a cornerstone of an elaborate metaphysical analysis of man.

The poet, as he becomes conscious of himself, has foreknowledge of his own death. He knows that no one escapes from this inexorable human
fate. This conclusion is used as the basis for deriving all sorts of other categories believed to be characteristic to the human situation. His anxiety is invariably placed in the context of the irreversible direction of time toward death.

We have outlined the direction of time in Derzhavin's poetic world; now we shall try to enter his world, which will mean paying close attention to the poet's philosophy of death and life, to the texture of his language, and to the structure of his imagery.

Derzhavin's poetry contributes to a pattern in our minds -- a model of time and human beings. This pattern consists of the free interplay of ideas, emotions, and perceptions in his works. Life or death is the basic aspects of man's existence. Derzhavin understands the mystery of death and the mystery of life, creativity and the creation of wonders. In his acceptance of death, Derzhavin ironically feels the rapture of life. His love for life leads to his own philosophy to show the triumph of life in his poetic text. Derzhavin is the poet who loves the present and this earth.

1. DEATH

One of Derzhavin's favorite themes is death; death is not in itself a metaphysical problem: it is a fact. Disgust with life because it is doomed to destruction, or fear of death because of the revolt of our senses confronted with decaying bodies, is not metaphysical. Metaphysics comes into the
theme insofar as death is connected with such problems as the relationship between the body and the soul or the contradictions of the two concepts of time and eternity. In part, Derzhavin's treatment of the theme of death gives no more than the conventional commentary on the notion *Memento mori* (*Remember that you must die*). But what distinguishes Derzhavin from his predecessors is that the notion does not entirely spring from ordinary, automatic reactions concerning death (horror of physical death and bitter awareness of the illusory character of earthly riches) or from didactic intentions. One of the problems which he dwells upon most passionately is that, although we usually consider life and death as mutually exclusive, experience shows that death exists within life; moreover, philosophy and religion assert that death is another form of life. This contradictory interplay of life and death is present in Derzhavin's works in an extremely strong and concentrated way.

Many of Derzhavin's poems represent the interior model of time and human beings in the mode of perception. Derzhavin is especially aware of time as the destroyer and the bearer of death, whenever he experiences the death of others. Many of his poems are concerned with the theme of death: *На смерть Бибикова* (1774), *На смерть князя Мещерского* (1779), *На смерть графини Румянцовой* (1788), *На смерть Катерины Яковлевны* (1794), *На кончину великой княжны Ольги Павловны* (1795), *На смерть графа Александра Васильевича Суворова-Рымникского* (1800), etc. In these meditative poems, death itself becomes not only the presence in the title, but also the central and unifying theme.
This general theme is usually seen as tragic since various temporal perspectives are subject to the workings of time.

Derzhavin's poetry, either in an incidental or a deliberate fashion, furnishes a temporal model for interpretation. One of the representative poems which explore the relationship between time and man, is На смерть князя Мещерского (On the Death of Prince Meshchersky). In this ode, Derzhavin comments on "the omnipotence of death, the equality of all men before death, and the transitoriness of the pleasures and vanities of this earth." Finally, Derzhavin understands these notions in the model of time and men. Through visual and aural images, the poet hypostatizes time and death concretely as he shows his fear of that phenomenon.

Глагол времён! Металла звон!
Твой страшный глас меня смущает,
Зовёт меня, зовет твой стон,
Зовет -- и к гробу приближает.
Едва увидел я сей свет,
Уже зубами смерть скрежещет,
Как молнией, косою блещет,
И дни мои, как злак, сечет. (I)

Tongue of time, the clang of metal!
Your dread voice disturbs (confounds) me;
Your moan calls, calls me,
It calls- and to the grave hastens.
Hardly have I seen this world,
When Death grinds (gnashes) with his teeth,
And with his scythe that flashes like lightning,
Cuts down my days like grass.
From the first stanza, Derzhavin establishes the relations between "time" and the poetic "I." The poet hears the voice of objective time (clock-time) through the striking of church bells. The sound of the church bells is an impersonal marker of death as well as a symbolic representative of time, the messenger of death. The sound of time is emphasized through the repetition of a noun phrase which takes the form of an apostrophe to the potently audible, abstract concept of death. Thus, "the 'glagol vremyon, metalla zvon' seems both darkly elevated and materially concrete as it speaks to us in the terrifying voice of death."\textsuperscript{4}

The poetic phrase is a rhythmico-syntactical phenomenon. Using all the phonetic and allusive power of words themselves, the poet expresses the slowly lasting sensation of time's shock. The images of time/death in the first stanza are interconnected with the phonetical and semantical elements of words. In this poem written in iambic tetrameter, there is a marked heavy stress on almost every ictus of every line (most notably in the first line, which sets the tone). This rhythmic pattern, combined with internal rhythm strongly suggest the almost oppressive peal of church bells at a funeral. Moreover, the frequent repetition of caesura (especially in the first stanza) produces the slow effect of the bell-ringing rhythm. In the first quatrain, the predominant sound of the stressed "о" reinforces the moan ("стон") of the church bell (time bell). The three repetitions of the "-оh" endings ("время," "звон," "стон." ) semantically pair up with the three repetitions of the verbs "зовёт" (call). The words "глагол" (tongue), "металла" (metal), and "голос" (voice), have the similar auditory
image through the repetition of the vowel "a." The o-a group creates the effect of similar meanings connecting sound with the chain of words. The convergences which arise on the phonetic level create a fabric of meanings. Thus, the poetic words exist alongside the chain of sounds.

The ominous voice of time indicates its direction and speed in the fourth line. The direction of time is established as one toward death: It calls the poet and hastens him to the grave. The voice of time producing alarm and fear in the poet is developed to a degree of terrifying intensity through an accumulation of aural images, complemented by strict adherence to the metrical pattern. The appearance of the word "rpo6" (grave) is not only a change in tone to resolve the tension, but also preparation for the more descriptive nature of the second quatrain.

In the second quatrain, the poet's consciousness of time deepens. He describes his own state of mind and his gradual perception of death as he recognizes his personal involvement with it. Derzhavin employs a traditional classical image associating death and time. The metaphorical voice, 'τλακ,' is a vividly audible concreteness likening death to time, whose symbolic representation reminds us of the scythe⁵, visualized in the second quatrain. The visual image in the second quatrain is added to the aural image emphasized in the first quatrain. The slow-moving image of the church bell as an interrupter is changed into the fast-moving image of subjective time as a destroyer in the second quatrain. Here death is named and takes on form: Its voice acquires an identity, a mouth with teeth. Derzhavin makes the reader imagine an image of death. The total image of death is
shown in the aural and visual image of lightning which carries the meaning of destruction and fear through the flash of light and darkness. The image of time's voice is semantically connected with the sound of death's teeth that gnash: the sound repetition of hushing consonants in verbs "скрежет (to gnash)/ блещет (to flash)." The hushing consonants are contained by the following verbs: "смущает" (to disturb), and "сечет" (to cut down). The gnashing death is transformed into a gnashing monster. In addition, this stanza is built on the repetition of the consonants "с" (ten times) and "з" (six times) showing alliteration which differ by only one feature (z being the voiced counterpart of s).

The syntactic structure in the first stanza is a model of time/death and the poetic "I." The beginning of the first quatrain proclaims the division of subject and object. Time's voice is given as the subject and "I" as the object. In the second quatrain, the word "смерть" is given as the subject and "мои дни" (my days) as the object. Here, the "I" becomes only a passive victim involved in the basic action of time. That is, when the poet realizes his personal involvement, he becomes a victim of devouring time as the interrupter and destroyer.

ничто от роковых когтей,
никая тварь не убегает:
монарх и узник -- снедь червей,
гробницы злость стихий снедает;
зияет время славу стерть:
как в море льются быстры воды,
так в вечность льются дни и годы;
глотает царства алчна смерть.
No creature, nothing can escape
From his fatal claws;
Both king and captive are food for the worms,
The malevolence of the elements devours even the graves;
Time gapes to blot out glory:
As swift waters pour into the sea,
So days and years pour into eternity;
The greedy Death swallows kingdoms.

In the second stanza, the victim as a specific being is generalized.
The two subjects of the first couplet, the indefinite "ничто" and anaphoric "никая (тварь)" refer to any victim. In the third line, the status of the victims is identified. Human beings (king and captive) regardless of their rank, are the victims: "снедь червей" (the food of worms). Here, the poet establishes the structure of the stanza as contrast: "ничто" (nothing)/"никая тварь" (no creature); "монарх" (king)/"узник" (captive);
"роковые когти" (fatal claws)/"черви" (worms); "время" (time)/"воды" (water); "дни и годы" (days and years)/"смерть" (death)." Time is transformed into "fatal talons" (роковые когти)⁶ or "swift waters" (быстры воды). In the second quatrain, time is a variant of opposite nouns: life and death. Time/ life is compared to swift waters. Time / death takes on the image of a huge monster with gaping maw. In the second quatrain, the lines are parallel to each other. The first line is grammatically and semantically parallel with the final line, whereas the second line is parallel with the third line. It is noticeable that the phonemes of the words "время" are repeated in the words of the same place in the second and third lines: "в море," and "в вечность." In the first and second stanzas, the group of
verbs "сечь" (cut), "скрежет" (grind), "снедать" (gnaw), "зиять" (gape), and "глотать" (devour) is associated with the image of death as an insatiable eater. Thus, time/ death, a voracious monster is all-powerful.

The first stanza represents the relationship between "time" and "I," whereas the second stanza reflects the relations between "time" and "all beings (they)." In the third stanza, the poet includes "we (the reader)" into his meditation on time:

Скользим мы бездны на краю,
В которую стремглав свалимся;
Приемлем с жизнью смерть свою,
На то, чтоб умереть, родимся.
Без жалости всё смерть разит:
И звёзды ею сокрушаются,
И солнцы ею потушатся,
И всем мирам она грозит. (III)

We skirt the edge of the abyss
Into which we shall headlong tumble.
With the first breath of life, we inhale death,
We are born only in order to die.
Death pitilessly strikes down all:
And the stars are shriveled by him,
And even suns extinguished;
And he threatens all the worlds.

The substitution of the plural "we" for "I" lends the category of person a feeling of generality. Poetic "I" and "we" both occupy the same body of fate. The weight of the poet's fear seems to be reduced by including "we" in the first quatrain. The third line shows the characteristically metaphysical reconciliation of opposites. But in the second quatrain, the pitiless
image of death is again applied to the cosmic world. The stars and suns as well as living creatures are threatened beings in the universe. Time destroys the orderly coherence of all things, even the most firmly founded. Time mocks their seeming strength.

The perception of death as an inevitable, threatening presence runs throughout the poem. Death is connected with cosmic imagery in the idea of universal disaster. For Derzhavin, death is the destroyer of the macro-cosm. It casts down entire worlds. Working by extension from the fate of the individual personality, Derzhavin sees the downfall both of earthly things as a whole and of the entire universe. In this particular poetic text, Derzhavin speculates that many worlds like ours may well exist in the Universe. All-embracing death destroys all the worlds and extinguishes "звезды (stars)" and "солнца (suns)." "Stars" and "suns" are synonymous on one level in that they accentuate the common semantic features of light and hope.

In this poetic text, Derzhavin employs certain forms and patterns of grammatical expression to achieve semantic content, i.e. grammatical repetition. As Roman Jakobson clearly demonstrates, "the study of the artistic function of grammatical categories is equivalent in certain respects to the play of geometric structure in spatial forms of art." This notion, thus, allows us to see the entire text as aesthetically active. Such grammatical repetitions take lexical units which are heterogeneous in an unorganized artistic text and bring them together into groups that are compared and contrasted, arranging them in columns of synonyms and antonyms.
A structure of subject-object relations as a model of the poet's vision of the world is based on relational meanings of grammatical categories. As can been seen in the first, second, and third stanzas, Derzhavin creates a model of the destroyer and the victim. The model is connected with the grammatical structure in many stanzas of this ode. In this poem, time/death is given as the subject and its victims are given as the objects. The poet makes retardation through the repetition of the synonyms or antonyms of the objects (victims):

<table>
<thead>
<tr>
<th>Subject (Destroyer)</th>
<th>Transitive verb vs.</th>
<th>Object (Victims)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1st stanza: time/death</td>
<td>disturb, call,</td>
<td>me</td>
</tr>
<tr>
<td></td>
<td>cut</td>
<td>my days</td>
</tr>
<tr>
<td>2nd stanza: time/death</td>
<td>gape</td>
<td>glory</td>
</tr>
<tr>
<td></td>
<td>devour</td>
<td>kingdoms</td>
</tr>
<tr>
<td>3rd stanza: death</td>
<td>strike</td>
<td>all</td>
</tr>
<tr>
<td></td>
<td>threaten</td>
<td>every living thing</td>
</tr>
</tbody>
</table>

However, man cannot easily accept this relationship between time and victims shown not only in the images of time, but also in the grammatical structure of text. Although man recognizes the destructive nature of time, on one hand, he does not want to accept it, on the other. The irony implicit here is that man believes in his own immortality. Man finally accepts the reality of time through the experience of death. Man cannot feel
reality until death comes to him as "a thief who steals his life." Time is a deceiver. In the first quatrain of the fourth stanza, the poet perceives a sense of loss, as sense of being cheated and as a sense of fear through the personification of death:

Не мнят лишь смертный умирать,  
И быть себя он вечным чает;  
Приходит смерть к нему, как тать,  
И жизнь внезапу похищает.  

_The mortal thinks he shall not die_  
_And holds himself to be immortal,  
_When Death comes to him, like a thief,  
_And steals his life in just an instant._

Time is Derzhavin's spiritual reality as well as a favorite word in his poems. The poet deeply understands that man lives in time. In his poetry, death is the reality that time creates. Death becomes the only persistent, real, and constant fact in man's existence.

In the fifth and sixth stanzas, the poet compares the present with the past by contrasting time and space. Among the three different modalities of time (past, present, and future), the contrast of past and present occurs in this poetic text. The system of verb tenses organizes the temporal aspect of Derzhavin's view of the world:

Сын роскоши, прохлад и нег,  
Куда, Мещерский! ты сокрылся?  
Оставил ты сей жизни брег,  
К брегам ты мертвых удалился;  
Здесь персть твоя, а духа нет.
Мы только плачём и вызываем:
<<О, горе нам, рожденным в свет!>>

Утехи, радость и любовь
Где купно с здравием блестали,
У всех там цепеет кровь
И дух мятется от печали.
Где стол был яств, там гроб стоит;
Где пиросцев раздавались лики,
Надгробные там воят крики,
И бледна смерть на всех глядит.

Where have you fled, yourself concealed,
Meshchersky, child of bliss and pleasures?
You left behind this shore of life,
And for the Stygian shores departed;
Your dust is here, but not your soul.
Where is it? -- There?--Where there?--We know not.
We only weep and call out sadly:
"Oh, woe to us born in this world!"

Where pleasure, happiness, and love
Together with good health shone brightly,
There now the blood runs icy cold
And sorrow frets the anxious spirit.
Where the table of a banquet stood, there now stands a
Where cries of revelry rose, [cofin.
There now resound the cries of the mourners,
And over all pale death watches.

In the two quatrains of the fifth stanza, the poet describes what
Meshchersky was. In the past, when he was a disciple of Epicureanism,
his life seems to have had some value. But at present, he is dust. The sec­
ond quatrain shows his non-existence in our life. Through the dialogue of
question and answer, the poet searches the space of his soul. All that he
knows, is that life is the beginning of suffering. The pessimistic idea
which is common in the thought of religion is present in the last line: "О, 
горе нам, рожденным в свет!"

In the fifth stanza, the poet utilizes sound repetitions ("звуковые 
повторы"). Through the repetition of the consonant "н-м", the poet tries 
to provide something carrying a certain semantic load: "сын (son) -- нет 
(pleasure), Межерский, жизнь (life), брегам (shore), -- мертвых (dead), 
нет (no), он (he) - там (there)- там- не- знаем (know), мы (we)- плачем 
(weep)- вызываем (call), нам- рожденным." The first quatrain shows the 
relationship of the following: н-н --> м --> н --> м-м, and the second quat­ 
rain shows the following: н --> н-м-м-н-н-м -->м-м-м --> н-м-н-н- 
м. In such a repetition of phonemes, "м и н," we can feel an inner 
rhythm. The repeated sounds connect the meanings of the words to create 
such an impression as joy, sadness, doubt, and suffering. In addition, the 
sound itself suggests such emotions. Such rich mutual phonemic attract­ 
ion results exactly in what О. Брик called the 'sound-image' (звукообраз).

The poet continuously opposes the words: here vs. there, dust vs. 
soul, this world vs. eternal world, and material vs. abstract. These repeti­ 
tions of opposite words are continued in the sixth stanza. The phenomenon 
of the past is contrasted with phenomena of the present:

<table>
<thead>
<tr>
<th>The past</th>
<th>vs.</th>
<th>the present</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pleasure</td>
<td></td>
<td>Happiness</td>
</tr>
<tr>
<td>Happiness</td>
<td>vs.</td>
<td>sorrow</td>
</tr>
<tr>
<td>Love</td>
<td></td>
<td>Health</td>
</tr>
</tbody>
</table>
The second quatrain of this stanza shows the change of phenomena in the change of verbal tense. In the same place, different events occur. The table is the center of two diametrically opposed events: feast and funeral. The table is originally the marker of man's life, associated with food, it is the place where dishes are served at a feast. Now the table is transformed into a carrier of death (coffin). The contrast between the sounds of the feast and the funeral is effective in this stanza. In the bustle of sounds, death keeps watch over all. This scene represents the synthesis of the auditory and visual image. The rhyme also shows the contrast between "лики" (rejoicing) and "клики" (cry).

The poet shows a simple tautological repetition of the same message in these stanzas. Voracious death watches the feasting table around which worms enjoy their food. Death is a pale monster with eyes:

Глядит на всех, -- и на царей,  
Кому в державу тесны миры;  
Глядит на пышных богачей,  
Что в злате и сребре курицы;  
Глядит на прелесть и красы,  
Глядит на разум возвышенный,  
Глядит на силы державенные  
И точит лезвие косы.  

(ВII)

Keeps watch on all -- on tsars  
Whose power seeks no limitations;
Keeps watch on those in splendor's lap
Whose deities are gold and silver;
Keeps watch on beauty and on charms,
Keeps watch on intellect exalted,
Keeps watch on the power that knows no fear,
And meanwhile hones his scythe's sharp blade.

Derzhavin uses devices of anadiplosis (styk in Russian terminology) and anaphora in the seventh stanza. The word "глазит," at the end of stanza six, is repeated in the initial position of the next stanza. Syntactically, the first line is parallel to the remaining lines. On a grammatical level, the poet enumerates the names of possible victims in the position of the object of the preposition "на" (on). Here, the poet parallels the beings and their human traits. Anaphora (five repetitions of the word "глазит" in initial position) arises on the basis of the grammatical parallelism. Internal rhymes connecting lines 1, 3, 5, 6, and 7 are also grammatical. "Глазит (death gazes)," in combination with "всех," comes to denote the traits of human beings: "power, beauty, intellect." These are the earthly values which man seeks in this world.

Derzhavin wants to find the place of human existence in life and death. In stanza eight, the poet repeats the expression of similar meaning by using a grammatical structure similar to stanza five. He uses contrast and antithesis:

Смерть, трепет естества и страх!
Мы гордость, с бедностью совместна;
Сегодня бог, а завтра прах;
Сегодня листит надежда лестна,
А завтра -- где ты, человек?
Death, fear and dread of nature!
While we -- but grandeur mixed with nothing:
Today a god, tomorrow dust;
Today deceived by flattering hope,
Tomorrow, though, "Where are you, Man?"
The hours their course no sooner started
Than off they flew to the abyss,
And, like a dream, your age has passed.

Derzhavin expresses the uncertainty of human existence through the contrast of time: today versus tomorrow. Life is continuously threatened by death. The hope of today becomes the question of tomorrow in Derzhavin's antithesis: "Today a god, tomorrow dust." The poet considers eternity to be chaos. This idea is significant in his philosophy. Eternity is timeless space. This space is the realm of chaos. Chaos reminds us of its antonym, cosmos. Life is cosmical. The cosmos finally goes through the process of destruction. In correlation with cosmos and chaos, the poet sees the meaning of life. In subjective time, life is always like a dream. The final three lines of the poem emphasize the transitoriness of life as well as life's swiftness.

The poet creates a chain of images through metaphor and simile. Concrete images of time and its servant, death, are increasingly expanded throughout the entire poem. In the second stanza, time is compared to swift waters. The poet fears the speed of time. In his subjective time, life is always momentary, like lightning. The poet's recognition of the swiftness
of time, in the first and second stanzas, is repeated the instant approach of death in the fourth stanza:

"Увы! где меньше страха нам,
Там может смерть постичь скорее;
Ее и громы не быстрее
Слетают к гордым вышинам." (IV)

Alas! where we are less in fear,
There can Death overtake us faster;
No swifter than Death is lightening
That flies to proud pinnacles.

In the ninth and tenth stanzas, the poet emphasizes the brevity of life through the simile of life as dream. In the text, life might be fictitious, a passionate delirium, an illusion, but death is real, and each individual has to die his own death. The poet faces death in the swift flow of time:

Как сон, как сладкая мечта,
Исчезла и моя уж младость;  (IX)

And your whole life, a dream, is run.
Like a dream, like a sweet daydream,
Already my youth has disappeared.

Я в дверях вечности стою. (X)

I stand at the gate of eternity.

In Derzhavin's poetry, the figure of death as time "the destroyer" is concrete and visual. The personification of death enhances certain dramat-
ic effects in the poems. Indeed, in this ode, there is an element of the dra-
matic. Death is cast as a *dramatis persona* who foretells his own role in
man's ultimate fate. This technique is consistent with the poet's desire to
maintain that man always faces death. Every stanza is marked by the
word, "Смерть," or a related idea. The constant repetition of this word
dramatizes the ever-increasing power of death as it approaches closer and
closer. The personification of death creates a sense of horror. Moreover,
death is a being with eyes and a mouth:

"Уже зубами Смерть скрежещет"

(*Death already grinds his teeth*)

"Глотает царства алчна Смерть"

(*Greedy Death devours kingdoms*)

"Приходит Смерть к нему, как тать,
И жизнь внезапу похищает."

(*Death comes to him like a thief,
And in an instant robs him of life.*)

"И бледна Смерть на всех глядит..."

(*And over all pale death watches,*)

"И точит лезвие косы."

(*"Death sharpens the blade of her scythe..")

The purpose of these lines is to make the reader recognize the being
of time through its imagery. Their whole effectiveness depends on having
the reader's attention focused on death and, at the same time, making the reader accept the notion that time can be personified. Such personifications are extremely common in certain kinds of baroque poetry and are apt to degenerate into bad taste, if not absurdity. But here personification is made quite satisfactory by the clever use of ambiguities, which never allow the reader's mind to dwell too heavily on the concrete picture of the feast.

In this poetic text, Derzhavin uses repetition of semantically homogeneous elements. This repetition is tautological. "The repetition of a word in a text, as a rule, does not mean the mechanical repetition of a concept. Most often it points to a more complex, albeit unified, semantic content." The word "смерть" occurs more than eight times in the whole poem. Moreover, we easily find the repetition of words denoting the nature of time: "время, часы, сегодня, завтра, день, and жизнь." These words, in essence, carry a similar semantic load in connection with the poet's time-consciousness. They, in fact, are subsets of time. Repetition of the words constantly takes on new semantic and emotional connotations. It serves to emphasize them. Whenever the poet repeats the words death/ time, he seeks its new objects (victims). The function of this device is to keep the reader's continuous attention on the theme with which the poet is concerned.

A complete identification of time as the destroyer appears in Derzhavin's "last poem," a philosophical, poetical work to which he gives the title На тленность (On Perishability, or On Mortality, 1816). This brief octet, his parting message, written three days before his death, reveals best of all
Derzhavin's conception of time as the destroyer. Here we see Derzhavin's traditional use of the river as a symbol of the flow of time:

Река времен в своем стремленьи
Уносит все дела людей
И топит в пропасти забвенья
Народы, царства и царей.
А если что и остается
Чрез звуки лиры и трубы,
То вечности жерлом пожрется
И общей не уйдет судьбы!

*The river of time in its stream*
*Washes away all deeds of humans,*
*And drowns peoples, kingdoms and kings*
*In the abyss of oblivion.*
*And if even something remains*
*Through the sounds of lyre and trumpet,*
*It will be devoured by the mouth of eternity*
*And will not escape the common fate.*

This octet shows a familiar use of the river to symbolize time, since the metaphoric transfer of the word "flow" from water to time has been used so often that it is hardly thought of as a figure of speech. This octet represents the dynamics of the river of time, its physical enormity, and the helplessness of life before it. The most fearful characteristic of time is its destructive power. Nothing escapes time's scythe. Derzhavin, in this poem, introduces an index of time's victims: *people, kingdoms, kings, the sound of lyre and trumpet*. In the first quatrain, "река времен" is an elevated metaphor for the demise that is the fate of all terrestrial things. Time destroys the earthly possessions of man and leads them to "забвение"
(oblivion). Oblivion represents separation from reality, the cessation of time. An essential and indispensable element in our personal experience of time is formed by memory, the basis of our awareness of the past, and determines the direction of our expectations for the future. Oblivion is the complete loss of such memory. Time is not only the destroyer of memory, but also of all earthly things. The movement of the river of time, which causes forgetfulness and intimidation, is associated with the movement of a huge monster. The inanimate is animated in a series of vivid images of time. All earthly things are its food (like "снедь червей" in На смерть князя Мещерского.)

The association of death with food and the act of eating is characteristic of Derzhavin's poems. As man harvests grain for sustenance, so time (or death) harvests man's days and years to satisfy his grim appetite. На тленность synthesizes many images of time through the "river," as a symbol of the flow of time: time's visual images, time's movement, and time as destroyer. The poet deeply feels the limitation of all earthly beings in time. What is brought forth from the womb of time is swallowed up again by this monstrous being. There is ultimately no refuge, no protection from extinction. Derzhavin recognizes this reality in his philosophy; time is the destroyer which erodes and dissolves the works of man as it flows by.

This poetic text also shows an interconnection of its constituents. "Morris Halle observed that the initial letters of the eight lines of this poem form an acrostic that underscores the theme of the poem as expressed by its title. This acrostic consists of two words -- RUINA CHTI 'the ruin of glory'
one a gallicism and the other an Old Russian relic, both of which were familiar to the Russian readership of that epoch.  

Relational meanings of grammatical categories in this poem also create a model of the poet's vision of the world, a structure of subject-object relations. Time is subject and its victims appear as the object. Such a grammatical level here is interconnected with semantic value. "Река времен" is given as the single subject of the first quatrain, carrying a semantic weight of destructive power, while "народы, царства и царей" are given as the plural accusatives, referring to the victims:

<table>
<thead>
<tr>
<th>Subject</th>
<th>Transitive verb</th>
<th>Object</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Destroyer)</td>
<td>vs.</td>
<td>(Victims)</td>
</tr>
<tr>
<td>Река времен</td>
<td>уносит (carry)</td>
<td>все дела (all deeds)</td>
</tr>
<tr>
<td>(Time's river)</td>
<td>топит (drown)</td>
<td>народы (peoples)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>царства (kingdoms)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>царей (kings)</td>
</tr>
</tbody>
</table>

The poet enjoys playing on words. On the phonological and morphological level, he utilizes abundant puns (paronomasias) by repeating the consonantal and syllabic pattern. The first line shows the repetition of "реч" and "рен, ем.": "река, времен, своем, стремленьи." The second stanza represents the repetition of "де" and "д": "еда, людей." The fourth line repeats "ар": "народы, царства и царей." These repetitions of sound
 anticipate the sound of the stringed and wind instruments in the sixth line: "Чрез звуки дни и трубы." In this poetic text, the phoneme /r/ is the smallest interesting group: it occurs in most segments. The group consisting of one phoneme ("p") is the following:

- First line: p -- p -- p
- Second line: p
- Third line: p -- p -- p
- Fourth line: p -- p -- p
- Final line: p -- p

This poem unfolds the idea about the flow of time. Time's flow is implemented by means of sound repetition. The whole poem is cemented by the repetition of /r/ (twelve times), which appears in the interlinear distribution. On the deep semantic level of phonemic correspondence, the sound of "p" is associated with the flow of water and music. The sound is interconnected with the sounds of "река," "диры," and "трубы." In addition, the image of the sound "p" is associated with the sound of Chronos, the devourer of his own children: "То вечности жерлом пожрется."

The poetic world has not only its own vocabulary, but its own system of synonyms and antonyms. As in Derzhavin's text, time can be a synonym of "life" as well as "death," so "day" and "night," the signs of time become the synonyms of both "life" and "death." Derzhavin's time, then, is a metaphor for life and death. На кончину великой княжны Ольги Павловны is the poem on the death of Crown Princess Olga Pavlovna, who died in 1795 at the age of three. This poem is also built on the images of the subsets of time:
Ночь лишь седьмую
Мрачного трона
Степень прошла,
С росска Сиона
Звезду златую
Смерть сорвала
Луч, покатясь
С синего неба,
В бездне погас! (I)

Утренняя, ясна,
Тень золотая!
Краток твой блеск
Ольга прекрасна,
Ольга драгая!
Тень твой был век.
Что твое утро
В вечности целой?
Менее, чем миг! (II)

Night had only passed
The seventh degree
Of its gloomy throne,
From the Russian Sion
A golden star
Was torn away by death.
A ray rolled out
Of the dark-blue sky
And was extinguished in the [abyss!}

Through a temporal demarcation, the poet emphasizes the brevity of life. This poem is built on a contrast between the morning light and the darkness of night. Here night and morning are subsets of time. In the first line of stanza one, death is illustrated by the image of night. The second and third lines provide the concrete time: "Мрачного трона/ Степень прошла." "The seventh degree of the gloomy throne" means the time of Ol'ga's death.13 Death as destroyer tears away a golden star, the symbolic image of young Ol'ga. The brevity of her life is stressed by the transitory images of light and shadow. The poet constantly emphasizes the brevity of her life through the comparison of eternity with momentary things.
Eternity appears as an immeasurable chain of measurable segments of time. Morning light and shadow are also a symbolic image of her life. For Ol'ga, life has no reality other than shadow and wind.

Derzhavin's poetic vision is also characterized by an emphasis on emotional subjectivity and on the world of nature. As the background against which thought and emotion can be projected and as an external mirror of human existence, nature constitutes a significant theme in Derzhavin's verse. Nature is an external reflection of life simultaneously representing beauty. In Водопад (The Waterfall, 1791), both life and death are specific points in the continuum of time that is an intellectual counterpart to the image of the waterfall. As in На смерть князя Мещерского, in this ode, Derzhavin also expresses the familiar philosophic theme of the work --"the transitoriness of all earthly things, the brevity of man's terrestrial sojourn, the omnipotence of death and the equality of all men before death."14

Водопад is a complex poem in its structure and theme. Derzhavin uses the devices from a variety of genres such as the funeral elegy, the military eulogy, the panegyric, the patriotic ode, and the meditative ode. This ode is written to commemorate Potemkin's death. Its theme, however, ranges far beyond a simple elegy on this outstanding individual. The river image is the most important image common to both poems, На смерть князя Мещерского and На тленность, whereas Водопад, the ode on Potemkin's death, is dominated by the image of the waterfall. Derzhavin
finds in the waterfall an appropriate symbol of man's life—terrestrial and eternal. The poem shows also Derzhavin's fondness for abstraction integrated with concreteness. The analogies between man and nature are questioned through an old man's meditation:

He sits -- and gaze fixed on the stream
He meditates, in deepest thought plunged:
"Does not this waterfall portray
To us the course of man's existence?"
It also with its glittering streams
Sustain the proud, the meek, and wicked.

The comparison of nature and man is based on a universal philosophical plane. His question is a philosophical metaphor associating the course of the waterfall with that of human life. Derzhavin raises the practical moral issue of the vanity of heroism by the means of a metaphor. The initial question is answered by an equation between the waterfall and human glory:

О слава, слава в свете сильных!
Ты точно сей есть водопад.
Он вод стремлением обильных
И шумом льющемся прохлад
Великолепен, светл, прекрасен,
Чудесен, силен, громок, ясен;
O glory, glory -- hero's pleasure!
This waterfall is you alone.
Through plenitude of flowing waters
And roar of gushing coolness,
It is light, magnificent, and lovely,
Miraculous, clear, strong, and thundering!

In this ode, time also is the poet's spiritual reality. On the deep
semantic level of the poetic text, man's inner phenomena are intercon­
nected with the external phenomena of nature. Derzhavin perceives the
flow of time through that of the waterfall in the first and eleventh stanzas:

Алмазна съпляется гора
С высот четырем я скалами,
Жемчугу бездна и сребра
Кипит внизу, бьет вверх буграми;
От брызов синий холм стоит,
Далече рев в лесу гремит. (I)

Не так ли с неба время льется,
Кипит стремление страстей,
Честь блеует, слава раздается,
Мелькает счастье наших дней,
Которых красоту и радость
Мрачат печали, скорби, старость? (XI)

A mountain of diamonds pours
Down from the heights in four stages.
A pearl and silver -filled abyss
Boils far below, sends hills of sprayup,
The splashing forms the blue hill,
The roar resounds in distant woods.

Does time not flow from heaven down?
Do not our passions boil inside us;
Glory not shine, nor fame resound;
The happiness of our days glitter?
The beauty and the joy of which
Are gloomed by sorrow, woe, and age?

The waterfall is a dynamic metaphoric symbol of the philosophical theme. In the first stanza, the poet describes the beauty of the waterfall through metaphor. It is compared to "a mountain of diamonds." He constructs its concrete images by using concrete words. "On a grand scale, 'a mountain of diamonds,' does not feel coldly abstract in its sparkle, because it makes us feel its reality as a particular waterfall in nature, and thus the glittering cascade permeates everything with its own magnificence." In the eleventh stanza, Derzhavin connects the waterfall with abstract images. It is compared to time, passion, glory, fame, the happiness and sorrow of life. He tries to completely synthesize the abstract and concrete images of the waterfall. Derzhavin achieves a beautiful synthesis of life and death in his image of the waterfall which flows rapidly and menacingly, but which at the same time is also a creation of beauty.

In Derzhavin's poetry, a frequent theme is the destructive nature of time and the coexistence of life and death. Death appears as an inevitable, decidedly unwelcome intruder in our life. In the twelfth stanza of БОЛОПАД, the poet visually and auditorily hypostatizes time/death through the repetitive rhetoric:

Не зрям ли всякий день гробов,
Седин дряхлеющей вселенной?
Не слышим ли в бою часов
Глас смерти, двери скрып подземной?
Не упадает ли в сей зев
С престола царь и друг царев?

(XII)
Do we not every day see graves,
An aging universe's graying?
Do we not hear as hour toll
Death's voice, the creak of doors beneath us?
Do there not fall into these jaws
The king from throne and friend of kings?

In the first couplet, the poet wants to visualize death in the image of
time's becoming and changing. In the second couplet, the voice of death-
time is represented by the striking of the hours. As in На смерть князя
Мещерского, the clock and bells are at once impersonal markers of death
as well as symbolic representative of time the messenger of death. Time
appears as death's voice also as the creak of doors (interesting in that we
sometimes encounter the door as a symbol of the voice of death). The stress
on time as symbolic of the approach of death appears as sound. The word
"глос," the center of focus in this couplet, subsumes all the elements of
imagery, which compromise the vividly audible expression of death-time.

Repetition is the dominant device of Derzhavin's poetry. Every level
of language provides him with some means of repetition. In his poetics,
repetition is supported by the means of phonetic devices, anaphora, allitera-
tion, synonym, antonym and grammatical structure. We can find such a
repetition in patterned death scenes of the ode Волопал. Derzhavin dra-
matically portrays Potemkin's death by realistic details:

Чей труп, как на распутьи мгла,
Лежит на темном лоне ноши?
Простое рубище -- чресла,
Два лепта покрывают очи,
Прижатъ к хладной груди персты,
Уста бессонствуют отверсты!

Чей одр -- земля, кров -- воздух синь,
Чертоги -- вокруг пустыны виды?
Не ты ли, счастья, славы сын,
Великолепный князь Тавриды?
Не ты ли с высоты честей
Незапно пал среди степей?

Whose corpse, like mist upon a crossroads,
Lies in the bosom of dark night?
Coarse tatters now his only garment;
His eyes by two small coins closed;
His hands are clasped on his cold bosom;
His lips are opened, but say nothing!

Whose bed -- the earth; whose roof -- the azure,
Whose halls the wilderness 'round?
Are you not fame and pleasure's offspring,
O splendid Prince of Crimea?
Have you not from the heights of honors
Been suddenly 'midst empty steppes downed?

The stanza forty-one shows the concrete image of death. All things are inanimate. The adjectives such as "темный" (dark) and "хладный" (cold) increase the gloomy mood in this poetic text. The stanza forty-two repeats the question of the previous stanza. By repetitive use of the interrogative pronoun "чей" (whose), the poet is looking for the identity of the dead. But the identity is but an inanimate being destroyed by death. In the entire text of both stanzas, the poet utilizes the device of anaphora. At the beginning of lines, the consonants "ч, пр, and н" are repeated each: "Чей - - Чей -- Чертоги," "Простое -- Прижаты," and "Не ты ли -- Не ты ли - - Незапно." Alliteration could be word initial and a tool of sound sym-
bolism, but it has an equally important structural message. In lines "Нет ли счастья, славы сына? Нет ли с высоты честей незапно пал среди степей," alliteration ("с - с - с - с - с - с") and emphatic repetition (Нет ли) have the same anaphoric value. Very important grammatical tools in Derzhavin's text are the repetitions of the similar sentences. The first couplet of stanza forty-two grammatically repeats the first couplet of stanza forty-one, and the third couplet of stanza forty-two repeats the previous couplet.

In his poetry, Derzhavin repeatedly uses the image of worm as a symbol of death. Derzhavin uses a favorite expression that the dead body is the food of worms in the funeral elegy:

Алцибидадов прах! -- И смеет
Червь ползать вокруг его главы?
Взять шлем Ахиллов не робеет,
Нашедши в поле, Фирс? -- Увы!
И плоть, и труд коль истлевает,
Что ж нашу славу составляет?

(LXVII)

The dust of Alcibiades! --
Do worms dare crawl about his head there?
And coming 'pon Achilles' helm.
Does Tercitus not fear to take it? --
Alas! If flesh and works decay,
Of what then is our glory made?

Repetition occurs through the dialogue of question and answer. Derzhavin in particular enjoys the patterned question by using the interroga-
tive adverb "Где." Derzhavin introduces the motifs of fatalism on the van-
ity of life, its uncertainty and ephemeral nature:

Где слава? Где великолепье?
Где ты, о сильный человек?
Мефусайла долголетье
Лишь было в сон, лишь тень наш век;
Вся наша жизнь не что иное,
Как лишь мечтание пустое. (LV)

Where is Splendor? Where is Fame?
And where are you, O mighty earthling?
Methuselah's longevity
Is but a dream, our age a shadow;
Our whole existence is no more
Than just an empty dream by day.

As in other poems, in the ode ВОЛПАЛ, the most repetitive image is
the destructive image of time. Time is to ruinate proud buildings in this
earth. In the last portion of the ode, largely a conventional glorification of
the dead hero, the poet recognizes how all earthly things can be destroyed by
time:

Единый час, одно мгновенье
Удобны царства поразить,
Одно стихиев дуновенье
Гигантов в прах преобразить;
Их ищут места -- и не знают:
В пыли героев попищают! (LVII)

A single hour, a single moment
Can bring down kingdoms of themselves;
By just a puff the elements can
Transform great giants into dust.
They seek their places— and they know not:
They trample heroes in the dust!

From our examination of the four poems the concept of time as a destroyer usually shows in Derzhavin's philosophical poetry an aspect of the dominant theme of the relationship between time and human beings (the "I" and his various partners). The temporal consciousness of the poetic "I" in his philosophical poems is connected with the notion that death represents the eternal separation. He views death as an unfortunate and undesired cessation of the pleasure of life. Death is a termination which overcomes all. The destructive image of time is always paralleled with the voracious image of death. However Derzhavin knows other aspects of time. He knows how to resign himself to his own mortality and how to give thanks to God that he had had the opportunity to enjoy to its fullest the gift of life.

2. LIFE

In Derzhavin's poetic system, time assumes both polysemy and polyfunctionality. As demonstrated in the meditative-elegiac poems, time is the ultimate destroyer of all things and beings: Time raises questions about the validity of their existence, and offers a pessimistic answer to those questions. This negative description of time makes us feel gloomy about the limits of our existence. However, Derzhavin does not remain in a pessimistic
world. Time is a dialectical phenomenon: in addition to the negative, destructive aspects of time, Derzhavin depicts the positive, creative aspects of time. Herein lies the mystery of time for Derzhavin: how to reconcile oneself to the inevitability of death and to fully enjoy the time that is offered as God's gift. A grateful acceptance of both aspects of time leads to a type of synthesis - a fuller, wiser, and more conscious form of human existence. Moreover, the poet emphasizes the value and the importance of the present through time's three modalities: past, present, and future. His emphasis on the present is interconnected with his optimistic philosophy: Carpe diem! (Enjoy the present!).

The synthesis of the negative and positive aspects of time occurs in many of Derzhavin's poems. His optimistic recognition of the temporality of life can be glimpsed in the final stanza of the ode На смерть князя Мещерского (1779):

Сей день иль завтра умереть,  
Перфильев! должно нам конечно:  
Почто ж терзаться и скорбеть,  
Что смертный друг твой жил не вечно?  
Жизнь есть небес мгновенный дар;  
Устрой ее себе к покой  
И с чистою твоей душою  
Благословляй судеб удар.  

Today; if not, tomorrow then,  
We finally must die, Perfil'ef!  
Why then torment yourself or grieve  
Because your friend was not immortal?  
Life is but a momentary gift from heaven,  
Spend it then in peace,
And with a pure soul,
Bless the blow of fate.

Here, both the positive and the negative associations are juxtaposed; interestingly enough, the presence of the negative aspects is the basis for positive appreciation and the enjoyment of time. Clearly, the poet here celebrates life. In this stanza, he abruptly revives the forces of life that shrink from the power of voracious death and awakens timid minds. There is no horrible image of time here. The poet offers both the question and the answer through dialogue. The first quatrain is a rhetorical question, while the second is his answer. The question shows time as the destroyer of a friend. The answer is positive: Derzhavin accepts the moments of joy allotted to him because, after all, life is only a "momentary gift of the heavens." His advice to make the best of the gift of life means to make utmost use of time's allotted moments. The goal of life is described as the enjoyment of a impermanent existence. Temporality then no longer appears solely as the indelible mark of mortality. Derzhavin's use of time expresses a sense of hope and optimism. These poetic lines anticipate Derzhavin's philosophical optimism. Every loss and blow of fate produces an ardent and life-affirming response in which the acceptance of death inspires a new vision of reality. The dramatic moment of the poem is an amalgam of joy and sorrow, life and death.

In this stanza, the rhyming pattern also emphasizes this juxtaposition: "лап" (gift) vs. "лап" (blow). Here the words metaphorize life and death. While death implies offense, life implies the acceptance of this
offense: "Благословляй судеб удар." There is also the constant contrast of time: "сей день" (today) vs. "завтра" (tomorrow) and "вечно" (eternal) vs. "мгновенный" (momentary). The difference between life and death is emphasized in the first quatrain, whereas life and death are combined and reconciled in the second. By blessing the blow of death, the poet stresses that a blow of fate may well be a gift from heaven. In addition, life is interconnected with God's blessing: "небес дар," where peace is the important value of life. Thus, the poet synthesizes both the negative and positive aspects of time.

Derzhavin depicts himself as a member of the human race held captive by the delusions of earthly living. Life, however, is the victor, although time as a destroyer turns blindly in all directions, past, present, future, and eternity. To Derzhavin, as to all men, life and time are inseparably linked. Most men are, however, content to be led aimlessly through the drift of experience. But the more philosophical men, including Derzhavin, demand some perspective, a sense of the course or meaning of time.

For Derzhavin, the synthesis of the seemingly irreconcilable aspects of time results in enlightenment and becomes inspirational in his effort to understand the meaning of life. Time not only makes the image of life a fleeting dream, but also emphasizes life on earth. Harold Segel recognizes the two aspects of time and points out Derzhavin's emphasis on its positiveness: "His concern with omnipotent death and the fleetingness of earthly pleasures was no less significant, but his emphasis was, finally, not on
death but on life, on the necessity for making life -- because of its very brevity -- as tranquil and good as man can in the short time allotted to him."

Man can console himself once he accepts human mortality and concentrates on life. William Brown points out that Derzhavin is attracted to "Epicurean delight in the innocent pleasures of eating, drinking, and love-making. A healthy, life-affirming hedonist by temperament, Derzhavin felt a natural affinity for such themes."

An epicurean attitude to life is shown in the poems that reveals the concerns of an Anacreontic persona and of rural life.

Derzhavin employs the Anacreontic genre in his constant attempts to assuage his apprehensions about death. Anacreontic poetry is characterized by an erotic, amatory, or Bacchanalian spirit. The distinctive feature of his anacreontic verse is a celebration of life. This genre which deals with the pleasure of individual life supports the theme of the positive aspects of time. The effects of time as seen in the image of age is positive. Age confronted by images of temporal beauty is found in the poems Душе (1797) and Старики (1802). Both works assert the intensified appreciation of beauty which comes with age. Time here is the cause of man's distress: It destroys his youth, but at the same time, creates in him an appreciation for life. The old man maintains that he is not "gray in soul" and that with death's rapid approach, he will devote himself still more intensely to pleasurable activity in Старики: "И старику нужно/ В веселии пожить,/ Приходит чем скорее/ Меня похоронить." (And it is more necessary
for an old man to live a while in pleasure, rather than to come to bury me faster."

This positive attitude to the enjoyment of life is apparent in many poems such as: 
К первому соседу (To the First Neighbor, 1780),
Приглашение к обеду (The Invitation to Dinner, 1795),
Аристиппова баня (Aristippus’s Bath, 1811) etc.

Derzhavin reflects the epicurean philosophy in К первому соседу. The poem deals with the theme of life’s vicissitudes in connection with the fate of M. S. Golikov, who is a wealthy epicure. The epicurean who seeks the pleasures of life is pleased with luxurious banquets. Unless he makes use of his life, he will be condemned to a fate of perpetual boredom. The poet represents his epicureanism and hedonism in connection with his time philosophy:

_Не будет, может быть, лелеять_  
_Судьба уж более тебя_  
_И ветр благоприятный веять_  
_В твой парус: береги себя!_  
_Доколь текут часы златые_  
_И не приспели скорби злые,_  
_Пей, ешь и веселись, сосед!_  
_На свете жить нам время срочно;_  
_Веселье то лишь непорочно,_  
_Раскаянья за коим нет._  

(VII)

_Probably, fate will not_  
_Pamper you any more_  
_And favorable wind will blow_  
_No more to catch your sail: take care!_  
_While golden times flow,_
And bad sorrow does not come,  
Drink, eat and enjoy, neighbor!  
On the earth we hurriedly live in time;  
Only such merriment is blameless,  
As does not call for repentance.

In this final stanza, the poet defines his attitude toward life. As a Epicurean, the poet psychologically recognizes time as a burden of life. The epicurean fears the quickness and the brevity of time on this earth; he perceives the power of easily changing time. For the epicurean, the present is very important. In the last stanza of К первому соседу, time is the consciousness buried at the bottom of the minds of people who pursue pleasure. A positive attitude towards the sensual world permeates the whole of this poem. The four opening stanzas of the total seven concretely describe the visual scene of the banquet table. Through these introductory stanzas, the poet shows his own fascination with the textures and sounds of life. The poet shows his impulse to enjoy life to the fullest. "Since he had no clearly expressed faith in the spiritual rewards of the afterlife, it remained for him to discover the constant delight that a more moderate cultivation of the senses might afford him both as a poet and a man of the world."19

Derzhavin always wants to teach the wise enjoyment of the joys of life. However, such pleasures must be harmless. When man pursues these, he must avoid excess. The poet emphasizes epicureanism in moderation. Derzhavin's epicurean outlook on life is as clearly seen in his Приглашение к обеду as it is in К первому соседу. Also in this poem, there is his basic philosophical optimism and an epicurean cultivation of
temporal pleasures: "the love of life, the pleasure of good food, good drink,
good companionship and the desire to take the good that life has to offer be­
fore death comes." The banquet is to be a feast of reason, of the flow of the
soul, not a vulgar drinking-bout, but the poet is moved to admonish his
guests to enjoy themselves while they can. For Derzhavin, feasting be­
comes a symbol of life, just as food is the sustenance of life. In the second
and third stanzas, the poet recommends enjoying life:

Приди от дел попроХладиться,
Поесть, попить, повеселиться,
Без вредных заЗраву приправ. (II)

Приди -- и насладися благ;
А вражий дух да отженется, (III)

Come rest yourself from your affairs,
Eat, drink, enjoy yourself a little,
Without harmfully seasoning your health.

Come on -- enjoy the good things here,
And let the hostile spirits vanish;

Here time again appears as an abiding concern of Derzhavin. In the
fourth stanza, Derzhavin uses a favorite patterned expression:

Достижествам я цену знаю
И знаю то, что век наш тень;
Что лишь младенчество проводим--
Уже к старости приходим,
И смерть к нам смотрит чрез забор. (IV)
I can esteem the worth of others,
And life I know is but a shade;
That we no sooner pass our youthhood
Than to old age we come already
And Death looks at us through the fence.

In this stanza of Приглашение к обеду, the poet feels that time is subjectively too fast. Derzhavin's consciousness of temporality underlies his epicurean attitude towards life. The poet seeks the wisdom of resignation, since he knows that life always accompanies death: "И знаю то, что век наш тень." Here, on one hand, the shadow is connected with the speed of time because of the nature of its transience. On the other hand, the shadow of life is death. This idea is concretely shown in the next couplet. The word "век" is explained in the contrasted words of time, "младенчество" (youth) vs. "старости" (old age). Here, the poet announces the end of human time by the personification of death: "И смерть к нам смотрит через забор."

I. Z. Serman points out that, "The awareness of death once again leads the poet to preach moderation and temperance in the enjoyment of earthly pleasures so that the cup of life may be drained less quickly, in order to quaff from it longer, so that the pain of ultimate separation may be thereby lessened." Derzhavin considers death as the basis of life's meaning. Derzhavin finds such views in the sixth stanza:

Итак, доколь еще ненастье
Не помрачает красных дней,
И приглубливает счастье,
И гладит нас рукой своей;
Доколе не пришли морозы,  
В саду благоухают розы,  
Мы поспешим их обонять.  
Так! будем жизнью наслаждаться  
И тем, чем можем, утешаться,  
По платью ноги протягать. (VI)

And so, as long as nasty weather  
Does not cast gloom o'er fine days,  
And Lady Fortune keeps caressing  
And fondling us with tender hand;  
As long as frosts are not yet with us  
And roses have perfumed the gardens,  
Let us not tarry to their scent.  
Yes! Let us then delight in living  
And take our comforts as we get them --  
Stretch our legs as far as the dress allows.

In the poem, the epicurean celebration of good food and drink is not a blind celebration, but is conditional to the recognition of time. The conditional recognition is supported by repetition of the interrogative adverb "доколь" (twice). The poet uses various words to express time. The limitation of human time is revealed through the metaphor of nature's phenomena. On the one hand, the markers of death/time are metaphorically represented: "ненастье" (foul weather) and "морозы" (frosts). On the other hand, the markers of life/time are also shown: "счастье" (fortune) and "розы" (roses). In addition, the rhyming pattern consists of these opposed words: "ненастье" -- "счастье" and "морозы" -- "розы." Life is threatened by the destructive power of death, but the positive values of life and beauty as a whole are victorious: "Так! будем жизнью наслаждаться / И тем, чем можем, утешаться."
Derzhavin shows an passionate attitude towards life and death. He loves not only life itself, but also its vanity. In the third stanza of Надежда (Hope, 1810), he shows his positive attitude towards life: "Вечности на праге стоя, жизнь люблю и суеты" ("Standing at the threshold of eternity, I love life and the vanity of life"). In this line, the poet plays on the word "суеты," and reveals the double meaning: "vanity" and "bustle."

In his late poem, Аристиппова баня (Aristippus Bath, 1811), Derzhavin draws upon Aristippus' life for a summary statement of his faith in the pursuit of pleasure. Again he advocates the "eat, drink, and be merry" philosophy of life. At the end of the eighth stanza it is clear that Aristippus lives by this philosophy:

Почто с небес перуна ждать?
Для жизни человек родится,
Его стихия -- веселиться;
Лишь нужно страсти побеждать. (VIII)

Why should we wait the heaven's thunder?
Man was born for life,
His element is merriment;
Only the passions must be subdued.

Here, death is metaphorically depicted as "the heaven's thunder" in the rhetorical question: "Почто с небес перуна ждать?" In the answer lies the topic of discussion -- the enjoyment of life. The poet soon turns, once again, to the admiration of temporal beauty. He is simply obeying his impulse to enjoy the moment. Life is the poet's friend; Derzhavin understands the positive aspect of time.
In this poem, Derzhavin also acknowledges death's imminence in a particularly dramatic manner: "И смерть, как гостью, ожидает,/ Кругом, задумавшись, усы." ("The wise man" waits for death like for a guest / Engrossed in thought, twirling his moustache.) Here, the personification of death as a guest shows a striking union of the fearful and the familiar. Such an expression is a successful attempt to convey a sense of the immediacy of death. Moreover, this description of death is striking because the image of twirling one's moustache has always been associated with courting, with preening before a desired lady; here the wise man is courting death. Here Derzhavin's imagery of death is remarkably bold and startlingly original. Gogol points out that the boldness in this portrayal is unique:

Who, other than Derzhavin, would have dared to combine such a thing as the expectation of death with so insignificant an action as the twirling of a moustache? Yet how palpably visible does the man himself become through this means and how deeply melancholic is the feeling that remains in our soul?

Derzhavin's poetic attempts to keep his composure in the face of death and to reconcile life and death, elucidate his optimistic philosophy of life. In his world view, death is no longer opposed to life, and is not always an inexorable destroyer, an eternal source of anxiety and despair. His affirmative philosophy of life expresses a new recognition of life and death, that is, a new synthesis of life and death.
In his poetic world, Derzhavin recognizes the psychological function of time. His awareness of reality helps to explain the contrast between objective time (clock time) and subjective durée (duration). Derzhavin as an epicurean seeks to retain the subjective time of lived duration and to deny the objective time of the clock. For the epicurean who enjoys life, time passes much too quickly, but for a man dissatisfied with his condition, it cannot move fast enough. Thus, for Derzhavin, as an epicurean, time is indeed brief. Время expresses such a feeling: "Длинно время для терпенья,/ Для веселия быстро." (Time is long for patience,/ It is fast for merriment). The life conscious of time, in Derzhavin's world, is not a wise life. Only the man who is indifferent to time is wise:"Но премудрый проживает/ Равнодушно весь свой век."

In his poetry, Derzhavin meditates on the problem of human existence through comparison of the present and the future. Many of his poems reflect his constant awareness of time through the contrasted levels of past, present and future. The poet more often emphasizes not the past and future, but the present. His emphasis on the present is shown in На смерть князя Мещерского:

Смерть, трепет естества и страх!
Мы - гордость, с бедностью совместна;
Сегодня бог, а завтра пах;
Сегодня льстит надежда лестна,
А завтра -- где ты, человек?

Death, the fear and trembling of nature!
While we--but pride mixed with poverty:
Today a god, tomorrow dust;
Today deceived by flattering hope,
Tomorrow, though, "Where are you, Man?"

Here, the poet places emphasis on today by means of oppositions: today vs. tomorrow, pride vs. poverty, god vs. nothingness, hope vs. the question. He defines man by contrasting today with tomorrow. Time is particularly significant to man because it is inseparable from the concept of the self. For example, man is conscious of his own organic and psychological growth in time. Moreover, man experiences and recognizes himself only against the background of temporal progression. If today he experiences himself as "god," and if tomorrow he knows himself as "dust," then what is man? This question is inexorably connected to the question of just what is time. If man is nothing but a victim of temporal succession and change, of what value is man's life. In these "eternal questions," the poet cannot define man's identity in the future, that is, "tomorrow." Therefore, for the poet, the present time is important because he is able to find his identity as god only in the time of "today.": "Сегодня бог, а завтра прах." Similarly in фелица, the poet confesses his own insufficiencies through the opposition of today vs. tomorrow: "Сегодня властную собою,/ А завтра прихотям я раб." (Today I'm master of myself;/ And tomorrow a slave to whims).

In На ворожбу (On the Fortunetelling, 1798), the poet also emphasizes "today." He affirms the life of the present and again rejects the future:
Indeed, bad time fast flies
meanwhile as they say;
Pluck your gaiety assiduously
From the roses that you see
Enjoy the blessings of this days
Drink a glass of the joy now;
Not be tempted with gold mountains
And do not count on the future.

This stanza focuses on the present and future modalities of time, and as in the previous poem, does not refer to the past. The poet immediately provides a series of words pertaining to time: "BpeMfl," "Me%C TeM, KaK," "cefl fleHb," "Tenepb," and "Syayn je M y a e H b." In the designation of a temporal segment, the present is emphasized by the words: "cefl fleHb" and "Tenepb." Furthermore, the present is connected to words which express the pleasure of life: "Becelbe, blago, radost." In contrast, the future is negatively depicted: "I buduJhemu dny ne vepy." For the poet, the future is not only a false promise, but also a temptation. His main message in this stanza is "enjoy the present": "Krasuyay dnya sego blagimi." Thus, he focuses his attention on the present, subtly expressing his philosophy of life.
This theme -- the importance of the present -- is also evident in Derzhavin's poems about country life. Derzhavin also stresses the value and importance of the present modality of time as opposed to either the past or the future. From the late 1790's, the theme of the praise of the sweet, idyllic simplicity of country life, of life close to nature, far from the bustle of the city, with its corrupting and false values, becomes prominent in the poetry of Derzhavin. He celebrates rural life in ПОХВАЛА СЕЛЬСКОЙ ЖИЗНИ (Praise of Country Life, 1798), ДЕРЕВЕНСКАЯ ЖИЗНЬ (Country Life 1802), ЕВГЕНИЮ. ЖИЗНЬ ЗВАНСКАЯ (To Eugene. Life at Zvanka, 1807), and so on. In these poems, the notion of life is not only presented in the title, but also becomes the central and unifying theme. Life is seen as joyous although it is subject to the workings of time.

This philosophical view of life is evident in ЕВГЕНИЮ. ЖИЗНЬ ЗВАНСКАЯ,23 which was written when Derzhavin retired to the country. The poem reveals the pleasures of the poet's newfound life through some of his best descriptions of nature. It reflects his optimistic philosophy of enjoying each day to its fullest. By comparing images of city and country, Derzhavin shows his preference for rural life:

Блашен, кто менее зависит от людей,
Свободен от долгов и от хлопот приказных,
Не ищет при дворе ни злата, ни честей
И чужд сует разнообразных!

(1)

Зачем же в Петроголь на вольну ехать страсть,
С пространства в тесноту, с свободы за затворы,
Под бремя роскоши, богатств, сирен под власть
Blessed is he who depends less on people,
He who is free from duties and official troubles,
He who does not seek gold and honor at court,
And is alien to various worries!

Why should passion freely go to Petropol,
From spaciousness into closedness, from freedom to seclusion,
Under the burden of luxury, riches, under the power of sirens
And before the proud look of magnates?

Is it possible to be compared with the golden liberty,
With the solitude and silence at Zvanka?
Satisfaction, health, accordance with my wife,
Peace I need -- for the remainder of my days.

The first three stanzas establish the poet's optimistic world view. From the very beginning of the first stanza, the word "блажен" (blessed) is associated with freedom from society. It anticipates the mood of the whole text. The poet creates his own spatial opposition: the city (court life) vs. the country (rural life). He comprehends reality in the form of oppositions such as "good vs. bad," "valuable vs. not valuable," "silence vs. noise," and "open vs. closed." While court life is connected with negative values, country life is associated with positive ones: the former is linked with "materiality," whereas the latter with "spirituality." The first and second stanzas are focused on the falsity of court life. In this poem, court life is associated
with worldly values as well as with various worries: wealth, fame, duties, and official troubles, which are all depicted negatively here. There, even life among people is a burden to the poet. The city, Petropol, takes on the image of a closed space which limits one's freedom. In contrast, Zvanka is presented through the images of freedom, spaciousness, satisfaction, silence and peace. Of these, "покой" (peace) is not only the reflection of the poet's spiritual state, but also the most valuable gift of nature.

In the fourth stanza, the poet considers the positive aspects of life on his estate, Zvanka. He becomes aware of the intense joy and the miracle of being when he wakes and observes the world around him:

Восстав от сна, взвожу на небо скромный взор;
Мой утреняет дух правителю вселенной;
Благодарю, что вновь чудес, красот позор
Открыл мне в жизни толь блаженной. (IV)

Having risen from my sleep, I cast my modest gaze at the sky;
My spirit offers a morning prayer to the universe's guide;
I give thanks that the spectacle of miracle and beauty
Has again opened before me in this so blessed life.

In this stanza, the miraculous and beautiful spectacle of nature signifies life's splendor. The spiritual connotation inherent in many of the words in this poem imply that the newly-found appreciation of nature is a gift from God. Such a blessed miracle comes from above:"предатель вселенной." The word "блаэен" at the beginning of the poem is repeated in the final line: "в жизни толь блаженной." The repetition emphasizes that the poet's joy is full of modesty and thankfulness. As he stands before the uni-
verse's God, the poet senses this same God through nature. This awareness leads to the poet's optimism.

The poet again distinguishes between time past and time present. Negative values belong to the past (court life), whereas positive values to the present (country life). The artificiality (falsity) of court life seen in the first and second stanzas is connected with the time of the past in the fifth stanza:

Пройдя минувшую и не нашедши в ней,
Чтоб чёрная змия мне сердце угрязала,
О! колы доволен я, оставил что людей
И честолюбия избег от жала!

Passing the past and not finding in it
That a black snake bit my heart,
Oh, how satisfied I am that I left people behind
And escaped the sting of ambition!

This stanza reaffirms his departure from the negative past. For the poet, the past is the world of death, while the present is the world of life. In the second line, "чёрная змия" (the black snake) symbolizes death and negative values. Moreover, the snake is connected with "честолюбие" (ambition), an attribute of court life which Derzhavin disparages in the beginning stanzas. In contrast to this negative depiction of court life, positive imagery is associated with Zvanka. Now, he rejoices in the fact that he has left behind the ambitious city, Petropol.

In the sixth to the seventeenth stanzas, the poet continues to extol country life and praises the beauty of the landscape at Zvanka during a
morning inspection of his estate. His optimistic world view is based on his reconciliation with nature. In these stanzas, he depicts the sounds of the countryside, the graceful circling of birds, another image needed here. These images express the poet's delight in the appreciation of the beauty of life. Beginning in the eighteenth stanza, the poet moves from concrete images of nature to the more abstract. He begins to take part in the feasts of gods. Here, Derzhavin again retreats to the question of time in his reflection on the appreciation of nature:

Оттуда прихожу в святилище я муз
И с Флакком, Пиндаром, богов восседу в пире,
К царям, к друзьям моим иль к небу возношуся
Иль славлю сельскую жизнь на лире: (XVIII)

Иль в зеркало времен, качая головой,
На страсти, на дела эпох древних, новых веков,
Не вида ничего, кроме любви одной
К себе, -- и драки человеков. (XIX)

Все суета сует! -- Я, воздыхая, мною,
Но, бросив взор на блеск светила полудневна,
О, коль прекрасен мир! Что ж дух мой бременно?
Творцом содержится вселена. (XX)

From there I come to the sanctuary of the Muses,
And with Flak, Pindar, sitting at the feast of the gods,
I ascend to tsars, to my friends, or to the sky,
Or I glorify country life on my lire.

Or in the mirror of time, shaking my head,
I watch the passions and affairs of ages new and old,
Seeing nothing but self-love
and the conflicts among men.
All is vanity of vanities! think I, sighing,
But casting my eyes on the radiance of the noon-day sun,
O how beautiful is the world! Why should I burden my soul?
The universe is sustained by its creator.

Here, the poet retires in the morning to his study. His contemplation of history reveals "nothing but self-love and the conflicts of men." This revelation is not only connected to time ("На зеркало времени"), but also here the past modality of time actually increases appreciation of the present. Without surrendering to despair at life's transitory nature, the poet affirms his delight in life in the pleasures of the present. Though all is merely "vanity of vanities" for the poet, he still praises the present time, the noontime, when "the world is beautiful." In addition, in this poem, Derzha-vin expresses his faith in life. This optimistic attitude towards life includes a distinct spiritual aspect.

Devices that the poet uses in this poem are alliteration and paronomasia. Their function subtly underscores the thematic opposition of city vs. country. In the 19th and 20th stanzas, he repeats the consonants "n," "d," "s," "dr," "br" and "vs or vz" in the initial position of many words: "на, на, новых, не, ни" "дела, древних, драки" "суета, сует" "все, воздыхая, взор, светилам, все" "бросив, блеск, бременю." In the 19th stanza, "дела древних, новых веков" is semantically summarized into "драки человечеков" in the interconnection of repeated consonants: Men's conflicts are the very affairs of ages old and new: "на дела зрю древних, новых веков." The repetition of these consonants corresponds to the consonants
in the phrase "зеркало времени." The phonic structure of this poem thus reinforces its theme as well as time's meaning.

The poet's preference for the present is also evident in Деревенская жизнь. The concept of "today" is emphasized here:

Кто ведает, что будет?
Сегодня мой лишь день,
А завтра вся забудет,
И все пройдет как тень.
Зачем же мне способну
Минуту потерять (?)

Who knows what will come later?
I live just for today;
Tomorrow you're forgotten --
All passes like a shade
Why should I lose a minute,
Each precious that I have (?)

For the poet, the present has absolute value, while the past and the future are meaningless. Perhaps Derzhavin is expressing the desire for an eternal present. The present is particularly important to him, because it is man's true home: "Сегодня мой лишь день." In the poet's world view only the present is consistently positive. Moreover, country life is the most fulfilling life of all.
NOTES TO CHAPTER ONE


2. Ibid. p. 66.


"Saturn symbolizes time which, with its ravenous appetite for life, devours all its creations, whether they are beings, things, ideas or sentiments. He is also symbolic of the insufficiency, in the mystic sense, of any order of existence in which time has no place. Time brings restlessness — the sense of duration lasting from the moment of stimulus up to the instant of satisfaction. Hence, Saturn is symbolic of activity, of slow, implacable dynamism, of realization and communication; and this is why he is said to have 'devoured his children' and why he is related to the Ouroboros (or the serpent which bites its own tail). Other attributes of his are the oar (standing for navigation and progress in things temporal), the hour-glass and the scythe."


Time as Kairos (a decisive moment) in Greek myths is represented by a winged man, the figure of opportunity; this image became mixed with the Mithraicion, also a winged
figure, which stood for creativity. The sickle of Kronos (God of agriculture) was reinterpreted as that used by Chronos (father of all things) to castrate his own father, Uranus. These and other mergers brought forth the Renaissance symbols of time as decrepitude and decay (the hourglass, the scythe or sickle, the crutches, the man eating his child).... Thus in its origins "half classical and half medieval, half western and half oriental, this figure [Father Time] illustrates both the abstract grandeur of a philosophical principle and the malignant voracity of a destructive demon, and just this rich complexity of the new image accounts for [its] frequent appearance and varied significance in Renaissance and Baroque art."

6. The Image of death as a monster is found also in Ha
Выздоровление Мецената where Derzhavin metaphorizes death as "кровавые когти" (bloody claws).


Derzhavin wrote this poem at the time when there was speculation about many worlds like ours may well exist in the Universe. This speculation came from Fontenelle's book. In his book, Fontenelle discussed the fixed stars as suns, around which an infinity of habitable planets probably revolve. The Milky Way is described as a "cluster of worlds."


9. Osip Maksimovich Brik, Two Essays on Poetic Language. (Ann Arbor: Department of Slavic Languages and Literatures, 1964), pp. 77-81:

Brik (1888-1945) outlined a systematic study of the sound texture of poetry in his two essays: Звуковые повторы and Ритм и синтаксис. He termed, defined and classified the repetitions of consonantal groups. According to Roman Jakobson, "Brik's oral discourse, whether public or private, had a marked influence on his auditors and interlocutors, as has been, for instance, acknowledged
in V. Zhirmunsky's Композиция лирических стихотворений (1921) or in B. Eikhenbaum's Мелодика русского лирического стиха (1922) and Литература (1927). B. Tomashevsky's and my Moskow papers on Russian verse carry noticeable traces of Brik's suggestive criticism."

While Lotman analyzes Batyushkov's poem, he points out the richness of the sound organization and the importance of phonemic repetitions. At the same time he notes of Derzhavin: "The secret of Batyushkov's instrumentation is in the diversity of phoneme combinations. It was precisely this principle which underlay the text's sound organization in the work of Derzhavin, the most skillful master of sound organization up to Batyushkov. If in the repetition of certain phonemes the phoneme itself is isolated as the meaningful, structurally tangible unit, then in the combination of different phonemes, its elements, the differential features, become structurally meaningful." (Yury Lotman, Analysis of the Poetic Text, Ann Arbor: Ardis, 1976, p. 147.)


Anaphora is the repetition of a word or words at the beginning of the line, or the various types of intonational unity inherent to poetic and rhetorical texts. For a discussion of anaphora see M. Dluska, "Anaphora," Poetics, Poetyka, Poetika II.

11. Ibid. p. 127.


13. I. Z. German, "The Literary Context in Russian Eighteenth Century Esthetics" Russian Literature Triquarterly (Ann Arbor: Ardis, 1988), No. 21, p. 21:

"Derzhavin had to have the image of night as a metaphor of the little girl's life, and therefore he boldly turned the seventh hour in the evening (after noon) into the seventh degree, i.e., the seventh hour of the night."


16. Erwin Panofsky's Studies in Iconology, 1939, contains a fascinating discussion of Father Time, who could be at once the devourer, the creator, the revealer, the moment of opportunity and the judge of action. Herakleitos' vision of time, in which life and death are reconciled by harmony of tension, is echoed by allegorical paintings in the Renaissance where Father Time contains elements both from "aion," the ancient Iranian principle of creativity, and also from Cronos, the Greek god who devoured his children.


21. Ibid. 304.


"This late and rather lengthy work may have been intended as a response to the fashionable melancholy of Vasili Zhukovskii's 'Evening' written a year earlier"
CHAPTER II.
THE PROBLEM OF IMMORTALITY IN LINEAR TIME

Exegi monumentum aere perennius
Regalique situ pyramidum altius,
Quod non imber edax, non Aquilo impotens
Possit diruere aut innumerabilis
Annorum series et fuga temporum.

I have achieved a monument more lasting
Than bronze, and loftier than the pyramids of kings,
Which neither gnawing rain nor blustering wind
May destroy, nor innumerable series of years,
Nor the passage of ages.

Horace (65-8 B.C.)

О, как удел певца высок!
Кто в мире с ним судьбою равен?
Откажет ли и самый рок
Тебе в бессмертии, Державин?

High high the poet's lot is!
Who in the world can share a fate of equal measure?
Would then your very fate
Refuse you immortality, Derzhavin?

K. F. Ryleev (1795-1826)

Art always meditates on death
And thus always creates life.

B. L. Pasternak (1890-1960)
In Derzhavin's poetic world we encounter various forms of immortality. For Derzhavin immortality is the notion that: art, virtue, and God exist beyond time. First, Derzhavin as an artist immortalizes the glory and fame of the poet. He is concerned with the permanence of art itself in his poetry. Here time appears as a friend to the poet. Second, Derzhavin as a moralist idealizes and immortalizes virtue as a social code of ethical values, where time is a revealer, a leveler, or a teacher. Third, Derzhavin as a philosopher attempts to define the being of God and Man on the basis of his time concept. Thus, he finds a kind of changeless continuum transcending the linear progress of time in his treatment of art, virtue and God.

1. ART

A central idea reoccurring in many of Derzhavin's poems is the brevity and uncertainty of life. Time/ death is never far away and ends all of man's deeds. Although man creates webs of earthly value in the world, time constantly destroys these human deeds, swallowing up man's days, and man is drawn into the realm of oblivion. But Derzhavin does not meekly surrender to this destructive force of time. He wants to create something eternal in the human world. He emphasizes the permanence of creative works. Through his creations, Derzhavin enters into a contest with destructive time.
In art, Derzhavin seeks a triumph over time as a destroyer. This triumph would have to mean a victory over time in death. Whereas time is the invincible enemy of man in Derzhavin's meditative elegy, it appears as a friend in those poems which deal with the nature of poetry.

Derzhavin's poem, Памятник (The Monument, 1795), is an adaptation of Horace's ode Exegi Monumentum, and is comparable to Pushkin's famous adaptation of the same poem. In Памятник, which deals with the artist's enduring fame and the poet's social role, Derzhavin predicts the glory of the poet. He defines the literary characteristic of his poetic world through the theme of the permanence of art. Here, he conquers time aesthetically, rather than mystically, through the freedom of aesthetic creation more than through the gift of religious experience.

In this poem, Derzhavin creates a model of time and the poet. The theme of art is envisaged from the contrasting viewpoints of transience and immortality. The principal vehicle of man's conquest is art. From the first stanza of the poem, Derzhavin considers the monument (the creative work) of the artist as the immortal thing which time cannot destroy:

I have raised up for myself a wonderful, everlasting monument, / It is more solid than metal, higher than pyramids; / Neither the whirlwind nor the sudden thunderbolt shall shatter it; / Nor the flight of time overthrow it.
Here, the image of the monument becomes a serious challenge to time, the destroyer. The material form of the monument is emphasized by its concrete image. In the first stanza, the poet speaks of the dimension and durability of the monument to resist the pressure of time. The poet's work is a solid structure "more solid than metal, higher than pyramids." Here, indeed, the poet emphasizes that his post-mortem fame is marked by solidity.

The first stanza shows the opposition "monument vs. time." This opposition anticipates the opposition of "I" (poet) vs. time since the poetic "I" as a creator of monument is emphasized from the beginning line. In the first line appears the subject "I" which functions as the semantic center of the text, whereas time as a destroyer appears as the semantic center of the last couplet. In this sense, a semantic tension arises between the first line and the last couplet. Such an opposition of creation vs. destruction is supported by the following verbs: "возвести" (raised) vs. "сокрушить" (overthrow) and "сломить" (shatter) (in the dictionary, "raise" and "overthrow, shatter" are antonyms).

In this poem, the reality of time is felt in Derzhavin's personal experience. In the second and third stanzas, the poet shows the following vision of time:

Так! -- весь я не умру, но часть меня большая,  
От тленя убежав, по смерти станет жить,  
И слава возрастет моя, не увидая,  
Доколь славянов род вселенна будет чтить.  (II)
Indeed not all of me shall die: a great part of me,
Escaping corruption, shall live after death,
And my glory, unfading, shall not cease to grow,
So long as the Slavic people are held in honor by all the
nations of the earth.

My fame shall spread from the White Sea to the Black,
Where flow the Volga, the Don, the Neva, and the Ural
running down from the mountains; / Among numberless
peoples all shall remember / How, emerging from obscurity,
I became renowned.

In the first line of the second stanza, there is the specific statement about immortality: "весь я не умру." This line repeats the confident belief of the opening. In spite of this confidence, however it is an exquisitely qualified statement concerning the nature of his immortality. Derzhavin does not repeat the more traditional statements about immortality because he suddenly switches from the idea of his achievements, as a monument built for eternity, to the notion of the poem as part of himself. This tantalizing quality inherent in the statement "весь я не умру" implies that a physical part will remain alive. This more literal sense is taken up and reinforced by the next phrase: "часть меня большая." "A great part of me" refers to quality as well as quantity. Moreover this phrase shows something self-depreciatory that fits nicely with the more humorous touch that has entered the poem with these quizzical suggestions that something
of the poet's body even will survive or will escape registration in the death lists. Here, death will not signify a complete disappearance. The poet considers his work as a part of his personality. He is thinking of his art, his poems, of their continued existence in other people's minds. The "Slavic people" will be the society that will grant him such immortality, by continuing to read and appreciate his works. Thus, the poet who believes in the national characteristic of his poetry connects his glory with the existence of Slavic people. He also extends it beyond the Slavic world to "numberless peoples," thus creating a universal sense. He thinks not only of time, but also of space through concrete geography: rivers and mountains.

For Derzhavin, unlike Horace, time is not altogether a destructive force. In this poem, there is no echo of the Horatian image of the destructive force of the flight of time. It is noticeable that there is a contrast in Derzhavin's view of the permanence of artistic achievement in Памятник, as opposed to На смерть князя Мещерского and На тленность, where such achievement is impermanent, although subject to the same power of time. The recognition of the perishability of monuments to power, achievement etc., has already been present in his odes, На смерть князя Мещерского: "The malevolence of the elements devours even the graves/ Time gapes to blot out glory."; in На тленность: "And if even something remains/ Through the sounds of lyre and trumpet,/ It will be devoured by the mouth of eternity/ And will not escape the common fate." Although it is true of course that Derzhavin perceives his immortality in the fame which
he expects will be his reward, these are also pessimistic lines. For Derzhavin, the concept of immortality of art is partially ambiguous. However in Памятник, time is triumphantly transcended by the permanence of the creative work of the poet. Derzhavin predicts that his works will stand the test of time, and his fame will spread throughout the Russian empire and other nations. Although the poet dies, his name will be remembered as long as nations continue. Thus, through the seeming contradiction (that time will devour "the sounds of lyre and trumpet" vs. the immortality of art in Памятник), he raises his own stature as the poet who transcends the destructive force of time that has the potential of devouring art.

Derzhavin concretely describes his poetic achievement in the fourth stanza:

Что первый я дерзнул в забавном русском слоге
О добродетелях Фелицы возгласить,
В сердечной простоте беседовать о боге
И истина царя с улыбкой говорить.   (IV)

As the first who dared to proclaim Felitsa's virtues
In the amusing style of Russian speech,
To speak of God in all simplicity of heart,
And to tell the truth to kings with a smile.

Mentioning his two representative works -- Фелица and Бог, Derzhavin notes "забавный русский слог" (amusing Russian language) as the stylistic innovation of the ode, his disposition to truth-love, to getting at the truth. Derzhavin's poetic immortality will be partly ascribed to his "amusing style." This is the emphasis not only on his destruction of the
classical norms for the ode with his poem, фе́ли́ца, but also on the importance of free and creative subjectivity, on the meaningful function of an individual features which he is always proud of.

In Памятник, time appears as the poet's friend because time guarantees the truth of his words. He also prophecies that his renown will be based upon his willingness to hail Catherine's virtues, his readiness to "tell truth to kings with a smile," and his ability to "speak of God in all the simplicity of the heart." Derzhavin's prediction that his reputation as a literary figure would survive and transcend the boundaries of the Russian state has, of course, proven to be true.

In the deep semantics of Памятник, writing poetry is an exercise in dying. What makes Derzhavin write is not so much a concern for his perishable flesh, but the urge to share certain things of his world. Art is not a better, but an alternative existence. It is not an attempt to escape reality, but the opposite, an attempt to animate it. It is a spirit seeking flesh but finding words.

Derzhavin understands the transcendental nature of language, refusing to see in it a mere temporal tool of communication. The poetic word is unaffected by the flow of time, is literally timeless, and lives as long as mankind. That is, the Russian language and its literature represent a continuum extending over the centuries. What he did will last as long as the Russian language exists. Thus, Derzhavin's works exist beyond his own personal time and space.
And so what is poetry? In Ключ (Spring, 1779), poetry is compared to the clean stream of a spring. As time has been compared to a stream of water in Derzhavin's poetry, so poetry can be compared to time in this poem. Such an idea is shown in the ninth and tenth stanzas of Ключ:

Напой меня, напой тобою,
Да воспою подобно я,
И с чистою твоей струею
Сравнится в песнях мысль моя,
А лирический глас с твоим стремленьем.

Да честь твою пройдет все грады,
Как эхо с гор сквозь лес дремуч:
Творца бессмертной Россиады,
Священный Гребеневский ключ,
Поил водой ты стихотворства.

Give me to drink, give me to drink of you,
And I shall sing similarly,
And my thought in songs shall be comparable
With your pure stream,
And my lyre's voice with your striving.

May your honor pass through all barriers,
As echo from the mountains through the slumberous forest: Sacred fountain of Grebenevo, / You have given the creator of the immortal "Rossiad"
To drink of the water of poetry.

One of Derzhavin's favorite images is the image of water. In Натленность, time as a destroyer is expressed through water-imagery, while in Ключ clear water (spring water) is a source of creation as well as the home of intuitive wisdom. Here, the poet takes water as a symbol of the
personal thought: "И с чистою твоей струею/ Сравнится в песнях мысль моя." This symbolism is an expression of the vital potential of the psyche, of the struggle of his poetic soul to find a way of formulating a clear message comprehensible to the consciousness. The identification of water with poetry is found in the last line of the final stanza: "Пой водой ты стихотворства." The poet emphasizes the immortality of Kheraskov's poem, Россияда. On the semantic level, if we consider the stream of water as the metaphor of time, poetry connotes an attribute of time.

In Фелица (Felitsa, 1783-1784), Derzhavin defines poetry in his peculiar way as his purely emotional response based on a love of art, on habitual association with daily impressions:

Поззия тебе любезна,
Приятна, сладостна, полезна,
Как летом вкусный лимонад:

Poetic art is pleasant to you,
Agreeable, sweet and useful,
Like summer's tasty lemonade.

Like lemonade, poetry offers refreshing, if not indispensable, nourishment for the mighty. In the mention of Catherine's attitude toward poetry, the poet shows his idea about art. The transformation of the sacred fountain of Grebenevo into summer's tasty lemonade has a certain satirical connotation, but it also shows that a poetic impulse may move in time across all the manifestations and experience of ordinary daily living. This
extends both the concept of time and of art into areas new to solemn Russian poetry and is therefore a part of Derzhavin's "revolution" in the genre of ode, an act worthy of eternal fame.

In Урна (Urн, 1797), poetry is an eternal song in death as well as in life. In the ninth stanza, poetic immortality is shown:

Позэзии бессмертно пенье  
На небесах и на земли;  
Тот будет гроб у всех в почтенье,  
Над коим лавры расцвели.  
Науки сеял благотворной  
Рукой и возращал любя, --  
Свет от ламиды благовонной  
Возблещет вечно чрез тебя. (IX)

The song of poetry is eternal  
In the heavens and on the earth;  
That grave will be respected by all,  
Over which the laurel blossomed.  
Science you sowed with beneficial hands  
And cultivated it lovingly, --  
The light from fragrant icon-lamp  
Shines forever above you.

Derzhavin adheres to the classical idea that poetry is the record of truth. "Truth is that class of knowledge which individual and communal perceptions judge to be timeless."2 The concept of the timelessness of truth is encountered in Волопад. Here, the poet appears as "a singer of truth" which time cannot destroy. Derzhavin's vision of the poet's function is a highly moral one. He sees the "певец (singer)" as synonymous with the
"праведник (just man)." In the sixty-eighth stanza of Воинопад, Derzhavin emphasizes the social function of the poet:

Лишь истина даёт венцы
Заслугам, кон не увянут;
Лишь истина поют певцы,
Которых вечно не престанут
Греметь перунь сладких лир;
Лишь праведника свят кумир. (LXVIII)

Truth alone gives out laurels,
Which Time can never cause to fade;
The singers sing of Truth alone,
The thundering of whose sweet lyres
Will through eternity keep pealing;
Only the idols of the man of truth are holy.

Derzhavin asserts that truth in art is the only source of immortality and also that the poet is the singer of truth. The poet alone has the power to immortalize man and to idealize him. He is able to judge the truth and to bless idols. Thus, poetry is the ultimate source of immortalization as well as of utilitarian ethical precepts.

2. VIRTUE

In a poetic text, ethical discourse can be seen as an instrument for helping us get a moral message from the text. The ethical discourse is a system that has something to say about the relations of moral concepts to
emotions and ideas in the text. For Derzhavin poetry is important outlets for the expression of moral concern.

In Derzhavin’s vision, time contains a moral dimension in which human volition, the choice of action, is exercised and judged. And his treatment of time reveals an understanding of this moral dimension through the image of transience. Time has an important function in his satirical poems.

Derzhavin explains his moral concerns — human virtue, justice, and good — in terms of the concept of time. He tries to show the triumph of moral values over time. In Власти телям и судьям (To Rulers and Judges, 1780), Derzhavin attacks evil and shows his anger and grief over the wickedness of those wielding power. To censure earthly kings, he employs the power of time. Here he sees the equality of human beings in the flow of time; power on earth is subordinate to the law of time. The outset of the poem comes with his treatment of the now familiar themes of man’s mortality by using rhetoric:

Восстал всешний бог, да судит
Земных богов во сонме их;
Доколе, рек, доколь вам будет
Щадить неправедных и злых?

The most high God has risen to judge,
The earthly gods in their crowd.
How long, said he, how long will you
Spare the unjust and the evil?

(I)
From the first stanza of the poem, time is the poet's spiritual reality. The poet places an emphasis on time through rhetoric. The poet appeals for divine judgement and contrasts God and the gods of earth on the basis of the time concept. Time distinguishes their status. God is the timeless being, while the earthly gods are but mortal. God has to become the being who loves justice, the poor, the innocent and the weaker. Although the earthly gods are evil and unjust, no one can judge them. The playground of the present in this earth to the rulers and the judges may be the grave of the future before God. For them, joy will not endure forever. Only time makes human beings equal regardless of their status. Time itself as a leveler becomes an equivalent of God:

О святых! Великие боги, я считал вас
И не было над вами судьи, --
Но вы, как я, пылающие страсти
И такие смертны, как и я.

(V)

И вы подобно так падете,
Как с древ увядший лист падет!
И вы подобно так умрете,
Как ваш последний раб умрет!

(VI)

O sovereigns! Mighty gods I deemed you
And that no one was o'er you judge
Yet passions rule you, as they do me
And you, as I, are mortal, too;

And you shall fall, in no way different,
As withered leaves shall fall from trees;
And you shall die, in no way different,
As your most humble slave shall die!
The fifth and sixth stanzas answer the question in the couplet of the first stanza. In the last line of the fifth stanza, every man is the slave of passion and time. The mortality of common man is applied to that of the kings: "И так же смертны, как и я" ("And you, as I, are mortal"). This line reminds mankind of the impartiality with which death strikes all. No spiritual consolation or guarantee of immortality is offered even the most powerful of men. Kings and judges are, ultimately, mortal just like the poet himself, implying that they too are subject to God's laws. Thus, broadly speaking, time makes human beings equal. Time makes them perceive what is truly important in life. The poet's preoccupation with time leads him to a perception of moral values centered around the categories of guilt and judgement. In the inner semantics of this poem, time becomes the last judge. The poet subtly connects time with his treatment of man's morality. The strong and the powerful are insignificant and helpless before death.

The reciprocity between the conditions of man's existence and the existence of other living beings is one of the assumptions of the sixth stanza. The image of an existence which withers and dies, is certainly connected with the providential vision of the poem. The poet emphasizes the Memento mori (Remember that you must die) as the basic issue in focus: "И вы подобно так умрете." The image of decay is supported by rhyme in verbs: "падете -- падет -- умрете -- умрет." The objects of the destructive time are enumerated in the sixth stanza: "вы, лист, and
Thus through the leveling effect of mortality, the poet ties them in the body of the same fate.

In classical poetic texts, morality is often perceived in terms of abstract principles in search of vague generalities garbed in the logical rhetoric. But Derzhavin enumerates the concrete moral code of the king in the second and third stanzas. The king has to embody "right" and ensure the well-being of the poor. He has the responsibility for resisting evil which is a threat to the moral basis of temporal order. The tasks of rulers are enumerated in the following stanzas:

Ваш долг есть: сохранять законы,
На лица сильных не взирать,
Без помощи, без обороны
Сирот и вдов не оставлять.  (II)

Ваш долг: спасть от бед невинных,
Несчастливым подать покров;
От сильных защитять бессильных,
Исторгнуть бедных из оков.  (III)

Your duty is: maintain the laws,
To show no favor to the strong,
To leave not widows and the orphans
Without help, without protection.

Your duty: to save the innocent from hardships,
To give shelter to the unfortunate;
To protect the weak from the strong,
To release the poor from their chains.

In these two stanzas, the repetition of "Ваш долг" (your duty) is based on the existence of an absolute moral code. Derzhavin focuses on the
idea of the mortality of all men, commoners and rulers alike and empha-
sizes the duties of earthly rulers. He includes an additional stanza to elabo-
rate on the idea of death, the leveller, associating the mortality of tsars not
only with the fate of their subjects, but with the ephemerality of natural
phenomena as well. Indeed, he underlines the fact that the rulers will not
only "fall," but, like ordinary men, will "perish." In expressing his concep-
tion of rulers' duties, he stresses the idea of equality before the law,
demanding that the same attention shown to the rich and noble be shown
the poor, the orphaned, widows, and so on.

In the second and third stanzas, Derzhavin employs syntactical repe-
tition which accompanies a semantic or thematic recurrence. That is, the
poet enumerates the duties of the earthly gods. In order to stress their
duties, all the verbs are in infinitive: "сохранять, взирать, оставлять,
спасать, подать, защищать, истогнуть." In the third line of the sec-
ond stanza, the poet employs the semantic and grammatical repetition
within the line: "без помощи, без обороны." In the third line of the
third stanza, the poet shows the semantic and phonetic interplay between
the words "сильных" (the powerful) and "бессильных" (the powerless).
In such repetitions, rulers' duties are emphasized.

In ВРЕМЯ (Time, 1804), written for the public procurator, D'yakov,
the brother of Derzhavin's second wife, each stanza emphasizes time's
speed, time's fearful power, time as the destroyer, and man's mortality in
the flow of time. From the outset of the poem, Derzhavin speaks of time rhetorically. In the first and second stanzas, the poet expresses time as an invincible enemy:

O Д'яков! Д'яков! Как время
Быстро в вечность всё несет!
Будто море смертных племя:
За волной волна течет.
Ни поклонов счет молебных,
Ни посты, ни тяжкий труд
Старостью напечатленных
Либа морщин уж не сотрут;
Не удержат дней летящих,
Люту смерть не воспятят. (I)

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Но до оного мы время
Все под плотью живем,
Носим разрушенья бремя
И, конечно, все помрем; (II)

O D'yaakov! D'yaakov! How fast
Time carries all into the eternity!
The tribe of the dead is like the sea:
The wave flows behind the wave.
Neither the sum of prayerful bows,
Nor the fasts, nor labor hard
Will erase the wrinkles of forehead
Printed by the old age;
Will not stop the flying days,
Will not turn back the cruel death.

----------------------------------

But all to a man, we
Live under the body of time,
We carry the load of destruction
And, of course, all will die;
The air that the poet breathes is time. He acknowledges the destructive power of time in human world. However, the poet does not want to block the stream of time and to stay its wave, but attempts to find the eternal element of human values. He celebrates virtue, a quality that time cannot destroy. In the fourth stanza of Время, the poet seeks happiness in virtue: "Так, -- едина добродетель/ Здесь и там счастлив нас." (So, -- only virtue/ Here and there makes us happy). In the fifth stanza, virtue has a property not governed by time. Above all, in this stanza, the poet places emphasis on man himself. Derzhavin's moral code is based on humanism. The fact that man values virtue is important in Derzhavin's human social code:

Им ни время не владеет,
Ниже злато, ни сребро;
Он порядку дел радеет,
Любит общее добро;
Убегая пышных вздоров
И блестящих мелочей,
Он во сане прокуроров,
Всех вельмож, судей, царей
Чтит лишь только человека
И желает сам им быть. (V)

Neither time, nor gold, nor silver,
Governs it (virtue);
It considers the order of thing,
Loves the common good;
Avoiding the meaningless luxury
And bright small things,
Among the procurators, judges,
Magnates and Tzars,
he respects only man
And wants to become man.
H. R. Hedrick notes that "Derzhavin had a philosophic mind although he was in no way an original thinker capable of producing a startling and unique system of philosophy. His poetry, particularly his odes, contains much comment on wise conduct and advocates the exercise of reason and the pursuit of virtue in public and private life." The fifth stanza of this poem directly pertains to the immortality of virtue: "ИМ НИ ВРЕМЯ НЕ ВЛАДЕЕТ,/ НИЖЕ ЗЛАТО, НИ СРЕБРО." In Derzhavin's poetic world, thus, virtue is the timeless foundation of his moral code.

3. GOD

Derzhavin's philosophical concern with the essence of being is most successfully formulated in the religious ode. Derzhavin's concept of the Deity, as expressed in Бог, is original. The problem of God was the favorite theme of eighteenth-century Russian writers. While the majority of the 18th century odes to God before Бог (God, 1780-84) are essentially hymns to God's majesty, Derzhavin composes a hymn to God in praise of man, God's most perfect creation. He seeks "God's existence and significance as a universal force." But instead of a blind hymn to God, Derzhavin employs a rational and emotional analysis in his portrayal of God. Derzhavin yearns to know why man is here and what is his origin. Humanity's deepest desire for knowledge is justification enough for his concept of God.
In the poem Бог, Derzhavin gives his best and most comprehensive description of the religious theme which is subtly connected with his time consciousness. Here the poet makes a model of time and two beings, God and Man. Derzhavin shows the relationship between God and man in the concept of time. Dealing with the theme of God's immortality, in this meditative ode, Derzhavin dwells on Man's place in God's world. He understands the essence of God through rational and emotional analysis. By using his poetic imagination, he elaborates man's significance in the universe. He understands the essence of man as God's most perfect creation. His motivation is highly personal and his final inspiration most original. He understands the being of God in terms of time and space, a notion acceptable to the intellect as well as to the emotions. He introduces evidence based upon scientific observation into his definition of God. To portray the Deity in terms of the universal properties of time, space, and motion Derzhavin offers a dynamic interpretation of God:

О Ты, пространством бесконечный,  
Живый в движеньи вещества,  
Течением времени превечный,  
Без лиц, в трех лицах божества!  
Дух вседу сущий и единый,  
Кому нет места и причины,  
Кого никто постичь не мог,  
Кто все собою наполняет,  
Объемлет, зиждет, сохраняет,  
Кого мы называем -- Бог!  

(I)
O, Thou infinite space,
Living in the movement of matter,
Eternal through the flow of time,
No form, yet in three forms divine!
Spirit, present everywhere, yet solitary,
For whom there is no place nor reason,
Whom no one is able to grasp Thy essence,
Who in himself fills everything,
Encompasses, creates, preserves,
He whom we call -- God.

In the first quatrain of the first stanza of Бог, the emphasis upon constant change rather than a static and unchanging state is characteristic of Derzhavin's poetic image of God. The poet sees the God of eternal being "through time's constant passage." The idea of the three faces, or forms, of God springs from Derzhavin's metaphysical considerations. The three aspects of God are seen as space, movement, and time. "Here to portray the Deity exclusively in terms of the universal properties of time, space, and motion is to accept the new cosmography," which effectively destroyed the restraints imposed by Christian theology. The constraints imposed by the medieval mind pertained to the principle that one could not portray the Infinite in terms of the finite realia of the physical universe, as Derzhavin is doing here. In other words, the Christian restraints are the limitations set on the notions of the mystical Father, Son and Holy Ghost, notions that could not be translated into other things, like time, space and motion. Derzhavin's definition of God is the unconventional concept of God.

The supreme being, God, is a mysterious being since no one understands his essence. God may be man's idea about the mysterious phenomena of nature. In the final line of the first stanza, God is only the being cre-
ated by Man's language: "Кого мы называем -- Бог!." To call the being "God" means to create him if we understand that God also creates everything by one word in the third stanza: "Созданный всё единым словом."

This line subtly indicates that man may be become an imperfect artist who does not completely know the nature of his creation, while God is an artist, the best and most perfect of all. God has no form and is only the abstract noun of being who has the mysterious power to live beyond the time-space of human beings. Perhaps God is merely a product of man's imagination. Here, God has a relative nature in relationship with man: God is not a being that is measurable, but rather immeasurable. In a sense, God is not the being of objective time, but of subjective time. Derzhavin defines God in abstract terminology emphasizing God's invisible, incomprehensible, indefinable essence.

Indeed, the first stanza of this ode is an abstract definition of God. The next stanzas specify the definiton of the first stanza:

Измерить океан глубокий,
Сочесть пески, лучи планет
Хотя и мог бы ум высокий, --
Тебе числа и меры нет!
Не могут духи просвещенны,
От света твоего рожденны,
Исследовать судеб твоих:
Лишь мысль к тебе внестиись дерзает, --
В твоем величье исчезает,
Как в вечности прошедший миг. (II)
Хаоса быtnость довременну
Из бездн ты вечности возвал,
А вечность, прежде век рожденну,
В себе самом ты основал:
Себя собою составляя,
Собою из себя сияя,
Ты свет, откуда свет истек.
Создавый всё единым словом,
В твореньи простираясь новом,
Ты был, ты есть, ты будешь в век!

Ты цель существ в себе вымешаешь,
Ее содержишь и живишь;
Конец с началом сопрягаешь
И смертью живот даришь.
Как искры сыплются, стремятся,
Так солнцы от тебя родятся;
Как в мрачный, ясный день зимой
Пылинки инея сверкают,
Браятся, зыблются, сияют, --
Так звезды в безднах под тобой.

Although the lofty mind could measure
The ocean at its deepest depth,
And count the sands and rays of planets,
For Thee there are no numbers and no measurements!
Spirits who owe Thee their existence,
And from Thy light created,
Can never trace Thy destinies.
Only thought dare rise up to Thee
It in Thy greatness vanishes,
Like a moment passing through eternity.

Thou didst call the ancient chaos,
From eternity's abysses,
And eternity before time's dawning
Thou founded on Thyself alone:
Just of Thyself Thyself consisting,
Just of Thyself unaided shining,
Thou are the light, from which light flows.
Creating everything by one word,
In the new creation permeating,
Thou were, Thou are, and will be!

The chain of being dwells within Thee --
'Tis by Thee given breath, sustained.
The end Thou joinest to beginning,
And givest life along with death,
As sparks are scattered and surge onward,
So the suns are born from Thee;
As in a mean, clear, wintry day,
Spangles of frost sparkling,
Turning, waving, and glittering, --
Like stars in the abyss under Thee.

The second stanza develops the image presented in the first line of the first stanza: "О Ты, пространством бесконечным." It emphasizes the limitlessness of God: "No numbers," "No measurements," and "No trace." But the poet metaphorically distinguishes God and man on the basis of the concept of number: singular and plural. God exists as a single spirit, whereas man appears as the plural spirits in the second stanza. The relationship of God and Man is also that of light and lights: single vs. plural. As spirits come out from light, lights flow from light. Moreover, the poet attempts to define their relationship through the opposed concept of time, eternity vs. moment, in the last line: "Как в вечности прошедший миг." (Like a moment passing through eternity). This final line anticipates the problem of time in the next stanza.

In these stanzas, Derzhavin uses the elaborate devices of sound repetition (звуковые повторы) and the pun (paronomasias). In the first stanza, the similar sound pattern "ств" is repeated: "пространством" (space), "вещества" (matter), and "божества" (deity). The repetition of
the consonants "с, т, б" anticipates the appearance of "свет" (light), which is one of God's attributes. In the fifth and sixth lines of the second stanza, the poet makes play with roots, i.e., a paronomasia: "прозвешенны" (enlightened), and "света" (light). The repetition of consonant "б" is shown in this stanza: "высокий, величы, вечности." These words connote the general attributes of God. The sound repetitions in the third stanza are more complex. This stanza represents the richness of consonants "с," "б," and "б." In the first three lines, the repetition of consonant "б" showing alliteration connects the words which are semantically related with time: "вечность" (eternity), "век" (age), and "доременны" (ancient). Another pattern of alliteration connects the initial consonants of "бытиость" (state of being) and "бездна" (abyss). The repetition of the same consonants ("б/б") is again seen in the final line: "был, будешь, век." From the fourth line to the eighth line the consonant "с" is repeated in almost all words: "В себе самом ты основал: Себе собою составляя, Собою из себя сияя, Ты свет, откуда свет истек. Создавший всё единым словом." Through the flow of the phoneme "с" the poet connects the internal meanings in the text. The words with the consonant "с" are interconnected with those assigned to God himself and his attributes: "себя" (yourself), "сам" (yourself), "свет" (light), "создавший" (creating), "всё" (all), and "словом" (word).

The third stanza continues the image of the third line of the first stanza: "Теченьем времени превечный." In Derzhavin's world, time was a property of the universe that God created, and that time did not exist.
before the beginning of the universe. The new creation of God is based on the concept of time. God creates man as an existence in time. In the concept of human time, God is the continuous being throughout the three aspects of time, the past, the present and the future: "Ты был, ты есть, ты будешь в век." The flow of time in the first stanza is connected with that of light in the third stanza. God is also compared to the being who generates the light which makes life possible. In a sense, time has the creative quality in this stanza.

The fourth stanza expands the idea represented in the second line of the first stanza: "Живы в движеньи вещества." "Вещество" (matter, substance) is transformed into "существо" (being, creature). The living being "Ты" in the movement of matter accepts man as the chain of being. In the fourth stanza, Derzhavin attempts to understand the mind of God. Man as the chain of beings, receives the opposite and contradictory meaning in the concept of time. Man is created with time and exists only in time. The concrete markers of time are given in this stanza: "конец, начало, живот, смерть." Thus, man is the being who has the attributes of the beginning and the end, life and death.

Derzhavin is sound-conscious in this poem. Instances of frequent alliteration are again found in the fourth stanza. The flow of the initial consonant sound "с" is repeated in this stanza: "существа" (being), "себе" (self), "содержишь" (maintain), "с" (with), "сопрягашь" (joint), "смертию" (death), "сыплются" (pour), "стремятся" (rush), "солнцу" (sun), "сверкают" (sparkle), and "сияют" (shine). In addition, a
paronomastic closeness which has a difference in the roots, is represented in this stanza: "содержишь -- живишь -- живот" and "звезды -- бездны." Thus, it can be said that alliteration and paronomasia as the external, visible media of harmony are Derzhavin's favorite euphonic devices.

In each line of the second, third, fourth stanzas, God appears as the light and as the source of all radiance. God, light, and life are interconnected with one another. Derzhavin depicts God in the sparks of light; the sun's spark, frost sparkling, star's glittering. In the fifth stanza, the poet repeats the image of God as light:

Светил вожженных миллионы
В неизмеримости текут,
Твои они творят законы,
Лучи животворящи льют.
Но огненны сии лампады,
Иль дянных кристалей громады,
Иль волн златых кипящий сонм,
Или горящие эфиры,
Иль вкупе все светящи миры --
Перед тобой -- как ночь пред днем.  (V)

Millions of lights illuminated
Flow in the measureless expanse;
They carry out Thy every bidding,
Pour everywhere life-giving rays.
But these enkindled, fiery icon-lamps,
Or multitudes of glowing crystals,
Or boiling mound of golden waves,
Or ethers burning hot with fire,
Or all the glittering worlds together --
To Thee -- are like night unto day.
In the fifth stanza, the poet connects light and fire with the image of God. The fifth stanza explains the same genealogy of man's God in that God appears as light and men as lights. In anaphoral lines, the four conjunctions "или" (or) are placed in a markedly parallel arrangement as four ostensibly identical grammatical constructions. However they are not identical, but parallel, and their juxtaposition stresses their attributes associated with light (the symbol of life): Such a meaning is given in a play upon roots, a pun ["творят" (create), and "животворящий" (life-giving)]. The conjunction "or" links concepts that are heterogeneous "crystals, ethers, world and crowd." The relationship between God and man is expressed through the simile of relationship of day and night: "Перед тобой -- как ночь перед днем."

The first half of the ode explains the abstract or concrete characteristics of God, while the second half of the ode shows the relationship of God and Man, that is, "Ты" and "Я." Man's place in God's world emerges as Derzhavin's main theme. In order to explain their relationship, the poet employs the juxtaposition of the metaphysical and the concrete, the animate and the inanimate, the temporal and the eternal.

Comparing the abstract space of God with the concrete space of man in the sixth stanza, Derzhavin tries to define the place of Man in God's universe. Here Derzhavin seeks to reject the idea of the total insignificance of Man:
Как капля в море опущена,
Вся твердь перед тобой сия.
Но что мной зримая вселенна?
И что перед тобою я?
В воздушном океане оном,
Миръ умножа миллионом
Стократ других миров, -- и то,
Когда дерзну сравнить с тобою,
Лишь будет точкою одною:
А я перед тобой, -- ничто.

Ничто! -- Но ты во мне сияешь
Величеством твоих доброт;
Во мне себя изображаешь,
Как солнце в малой капле вод.
Ничто! -- Но жизнь я ощущаю,
Несытным некаким летаю
Всегда пареньем в высоты;
Тебя душа моя быть чает,
Вникает, мыслит, рассуждает:
Я есмь -- конечно есть и ты!

Just like a drop upon the waters
Before Thee is the firmament.
But what the universe seen by me?
And I? -- Before Thee what am I?
In that far-off celestial ocean
I multiply the worlds by millions
And add to these a million more --
Yet when I dare compare it with Thee
"Twill no more be than just a dot,
And I before Thee am but naught!

But naught? --Yet Thou within me shine
By all Thy bounties' majesty;
In me Thou paint Thine own image,
As sun does in small water drops.
But naught! -- Yet life I feel within me;
With some insatiable soaring
I take flight always to the heights.
My soul supposes Thy existence;
It penetrates, thinks, passes judgment:
I am -- and therefore Thou must be!

Derzhavin uses the internal dialogue: The question "И что перед тобой я?" -- the answer "А я перед тобой -- ничто." This dialogue is always the basis for his favorite device, antithesis. For stanzaic linkage, he uses anadiplosis, a type of repetition in which the last word of the sixth stanza is repeated at the beginning of the next seventh stanza: "А я перед тобой -- ничто/ Ничто! -- Но Ты во мне сияешь." The linkage is quite obvious because of an easily recognizable morphological variation of the same word. This anadiplosis appears also in the linkage of the seventh stanza and the eighth stanza: "Я есмь -- конечно есть и ты/ Ты есть! -- Природы чин вешает."

In the seventh stanza, Derzhavin repudiates the idea of man as simply "nothing." He emphasizes man as the most perfect of all God's creations. Here the poetic "I" appears "as a representative of all thinking beings who take pride in their own accomplishment even as they acknowledge their spiritual dependence upon the creator." Man paradoxically is the being who supposes, penetrates, and ponders God's existence. The poet has already expressed man as a thinking existence in the second stanza: "Лишь мысль к тебе взнестишь дерзает." As Descartes said, Man thinks-- therefore, he exists. Derzhavin's attempt to prove God's existence is actually an affirmation of Man's power and significance. The final triplet of the seventh stanza shows the justification of God's being according to Man's being. Derzhavin suggests that God's existence can be explained
by man's psychological need for assurance. Without man, God's existence could not be posited or proven, nor could God's wonders receive their due praise. The relationship between man and God is not a contrast between subject and ruler, but their similarity. Man is the key to the total manifestation of God. Derzhavin repeatedly emphasizes his assertion about "God in man." He suggests that man in the microcosm of this world is the reflection of God in the macrocosm of the universe.

The last word of the seventh stanza is repeated at the beginning of the eighth stanza: "есть и ты! -- Ты есть!" Such repetition reaffirms the justification of being of God. In the eighth stanza, the poet uses a series of logical antitheses to define man's positive place and function in God's universe:

Ты есть! -- Природы чин вещает,
Гласит мое мне сердце то,
Меня мой разум уверяет,
Ты есть; -- и я уже не ничто!
Частица целой я вселенной,
Поставлен, мнится мне, в почтенной.
Средине естества я той,
Где кончил тварей ты телесных,
Где начал ты духов небесных,
И цепь существ связал всех моих. (VIII)

Я связь миров повсюду сущих,
Я крайна степень вещества;
Я средоточие живущих,
Черта начальная божества;
Я телом в прахе истлевая,
Умом громам повелеваю,
Я царь, -- я раб, -- я червь, -- я бог!
No, будучи я столь чудесен,
Отколе пронесел? --безвестен;
А сам собой я быть не мог.

(IX)

Thou art! -- declares the law of nature;
My heart proclaims to me the same,
My mind gives me assurance of it,
Thou art -- and I cease being naught.
Of all the universe a fragment
I have my place, it seems, determined
Within Creation's honored midst.
Where Thou didst end terrestrial creatures,
Where Thou beganst celestial spirits,
And with me bound all beings' chain.

I am the bond of worlds existing,
The highest rung of matter's climb;
I am the center of the living,
Divinity's initial mark.
Death turns my body into ashes,
Yet with my mind I order thunders --
A king -- a slave; a worm -- a god!
But, being thus a wondrous creature,
Wherefrom did I proceed? -- I know not.
But by myself I could not be.

In the eighth and ninth stanzas, Derzhavin defines man's place and function. Man's presence and his function appear as the link between the physical and spiritual spheres. Man is not only the center of the everything which God created, but also the "link" between the present world and the chain of all beings. Derzhavin emphasizes his concern about man's unique position through various devices. Man is the intellectual master of the world.

There is a semantic linkage between the eighth and ninth stanzas. The first line of the ninth stanza echoes the concluding line of the eighth
In the ninth stanza, Derzhavin emphasizes the personal pronoun "Я" through the device of anaphora and the antitheses. The first, second, third, fifth lines begin as the pronoun "Я." In addition, the pronoun is repeated ten times in this stanza. The personal pronoun "Я" is not only the subject of each sentence in the grammatical structure of this stanza, but also the semantic center in the poetic text. The repetition of the personal pronoun is connected with the structure of the following line in which man's position in the universe is emphasized through antithesis: "Я царь -- я раб -- я червь -- я бог!" This line not only suggests the notion of man as ruler and subject, but also man's status in the cyclical movement of time. One might say that "part of Derzhavin's talent was his ability to experience and to make us feel a certain higher, poetic sense of equivalence among disparate ideas and things." Derzhavin tends to see man as "Я". What is important here is that the "Я" is the active agent, the entity that chooses.

The emphasized pronoun "Я" is the new interpretation of man's value. It is not only the emphasis on individualism, but also on humanism. That is, man is the central being in the natural world. Consequently, the ode Бог is a hymn to man. Derzhavin introduces the highly optimistic description of man as an equal participant in the spiritual and physical spheres of God. Here it is quite clear that Derzhavin's world view is not the
traditional view of Christianity. For Derzhavin, the world is a rational place.

The last line of the ninth stanza develops the semantic linkage in the first line of the tenth stanza: "А сам собой я быть не мог."

Твое созданье я, создатель!
Твое премудрости я тварь,
Источник жизни, благ податель,
Душа души моей и царь!
Твое то правде нужно было,
Чтоб смертную бездну проходило
Мое бессмертно бытие;
Чтоб дух мой в смертность облачился
И чтоб чрез смерть я возвратился,
Отец! в бессмертне твое.

Creator, I am your creation!
A creature of your sapience,
O source of life, giver of blessings,
Soul of my soul and sovereign!
To Thy truth was it necessary
That my immortal state of being
Should pass through the abyss of death;
That my soul should in mortal garb dress
And that I should return, O Father,
Through death to Thy immortal realm.

This stanza represents Derzhavin's subjective modality of time and being. Through the repetition of opposite words, he contrasts God and man, that is, "Ты" and "Я." Through the repetition of the words which have the same root, he explains their status: "создание, создатель" and "душа, души, дух." Derzhavin's verbal image is complex. Through the repetition of the word root, Derzhavin creates the sensation of the word flow
and its dynamic image in the second-half lines of the stanza: "смерть," "бессмертие," "смерность," "смерть" and "бессмертие." Here, the consonant sound "6" of the prefix "6ец" is interconnected with the word "Бог." By this repetition of the "смерть" the poet contrasts mortality (temporality) with immortality (timelessness), thereby emphasizing the notion of time. Finally, he constructs his poetic image of God on the basis of his time concept, immortality.

So far we have discussed Derzhavin's subjective experience of time and its poetic realization in connection with the problems of art, virtue, and God. The permanence of these three notions have been explained by his time concept. As we have examined through several different texts, Derzhavin perceives their immortality in the linear movement of time. Time appears in various forms according to the poet's conscious use of time. Time is represented as a unifying force in his poetic text.
NOTES TO CHAPTER TWO

1. G. R. Derzhavin, Стихотворения (Москва: Государственное Издательство Художественной Литературы, 1958), стр. 471:

Rossiada is the epic poem of M. M. Kheraskov. "Гребеневский ключ" was located in the estate of Kheraskov.

Kheraskov, Mikhail Matveevich (1733-1807) was the author of Russia's first major epic, the Rossiada (1778), and a prolific writer of poetry, prose, and drama. For the most famous of these epics, the Rossiada (1778), which portrayed the 1552 capture of Kazan by Ivan IV as the decisive event in Russia's liberation from the Tatar yok, Kheraskov was dubbed "the Russian Homer" and hailed as an equal of "the Northern Racine" (A. P. Sumarokov) and "the Russian Pindar" (M. V. Lomonosov). (Baehr, Stephen L. "Kheraskov, Mikhail Matveevich" Handbook of Russian Literature. p. 222.)


5. Ibid., p. 65.

6. Ibid. p. 61.

CHAPTER III.
TIME AS A CYCLICAL MOVEMENT

You'll die -- and start again from the beginning,
And everything will be repeated as of old:
The night, the icy ripples on the channel,
The druggist's shop, the street, the lamp.

Aleksandr Blok (1820-1921)

... And stiff swallows of round eyebrows
Flew from the grave to me
to tell me they've rested enough in their
cold Stockholm bed.

Osip Mandelshtam (1891-1938)

How the world changes!
And how I change myself!
Only I'm still called by the same name.
But in fact that which is called 'me,'
Is not me alone.
There are many of us. I am alive....
Oh, how may dead bodies
Have I separated from my own body!

Nikolai Zabolotsky (1903-1958)
So far we have mainly examined Derzhavin's time philosophy in terms of the linear progress of time. However, in addition to linear time and its ramifications, Derzhavin perceives time in another way -- in terms of the cyclical nature of time. For Derzhavin, time has a double significance: time is both linear and cyclical. It is not only a force which obliterates the individual's consciousness and his own existence, but also one which makes him aware of the fact that he is but a part of the eternal cycle of death and renewal. Indeed Derzhavin reveals another aspect of time: the eternal cycle of life, and death and rebirth. In fact, the Russian word "время" (time) is etymologically related to the meaning of cycle. The cyclical aspect of time manifests itself in Ласточка (The Swallow, 1794) and Лебедь (Swan, 1804).

The central theme of Ласточка is the death of the poet's deceased wife, Plenira. When Derzhavin deals with the theme of death in his meditative elegies, he depicts time in its linear flow as a destroyer. But in Ласточка, death is viewed in cyclical time. Death is not a departure or separation, but rather the beginning of new life. Thus, here the poet depicts time in its cyclical movement as a friend. In this poem, he creates a model of life and death in cyclical time.

In addition, Derzhavin's original world view of life and death is realized through the harmony of time and space. Here Derzhavin's subjective experience of time and its poetic realization in connection with the mode of love will be analyzed in detail.
1. O thrifty swallow!
2. O, nice blue-gray pretty swallow!
3. Reddish-white breast, swallow (darling),
4. Summer guest, singer!

5. You often chatter along the rooftops,
6. You sing, sitting on the nest,
7. You move the wings and quiver,
8. As if you toll a small bell in your throat.

Here, there is not only contrast of life and death, but also parallelism of identification between swallow and wife. The swallow is a metaphor for the poet's late wife. Derzhavin's image of the swallow is similar to that of his deceased wife because of their common characteristics: domesticity, grace and prettiness.

The semantic system of the text is realized on two levels: life and death. One level refers to the living swallow, the other to the poet's dead wife. Some expression in this poem produce double meanings and double images. Above all, the words "ласточка" and "касаточка" as terms of endearment carry dual meanings: one is "a swallow" and the other "a darling or a dear wife." The poet emphasizes the loveliness and prettiness of
swallow and his wife through the repetition of the diminutive nouns. There
is a semantic harmony in the rhyme of a series of diminutive nouns:
"ласточка," "птичка," "певица," "каксаточка." The presence of the
repetitive "-чка" creates an atmosphere of affection, love and tenderness.
By using combined adjectives, Derzhavin employs the art of the epithet and
sometimes produces a neologism. The two epithets "домовита" (domes-
tic) and "милосиная" (sweet-gray-bluish, or darling-blue) also serve to
identify the double images. The adjective "домовита" is associated with
a good housewife and at the same time alludes to domesticity of the
swallow. For Derzhavin, "домовита" is also a symbol of the womanli-
ness and domesticity of his wife. In the first quatrain, the focus of the ap-
proach is the house. The house, with a variety of connotations, subsumes
the other elements in the poem: it anticipates the words "кровля" (roofing)
and "гнездышко" (nest) in the second quatrain. Swallow and wife are
presented in terms of their relationship to the house. The swallow is a bird
which makes its nest under gables of the roofs. This swallow's nest under
the eaves makes the bird domestic. The swallow is characterized as
"домовита" which emphasizes its tie with the house. The "вита" of
"домовита" can be imagined in the combination with the word "гнездышко" in the second quatrain: "витое гнездышко" (twisted nest). Wife
(woman) also is conventionally connected with "дом" (house). The com-
pound adjective "милосиная" is a term of endearment, which has the effect
of bringing swallow and wife back again to one position. It conveys a double
image: "милая жена" and "сизая птичка." When the poet creates a
neologism, it provides a new semantic weight (depth). The poet seeks the connotation of life and death in the epithet "краснобелая" (reddish-white). The combined adjective "краснобелая" emphasizes the semantic duality inherent in the image of swallow. The red color signifies life, while the white color conveys the connotation of death: the "красно" is connected with the "румяна" in the end of the poem; "И роза вздохнет лишь румяна." The two adjectives connote the meaning of life and resurrection. The "бела" is associated with the coldness and white of "ice" in winter. The notion of death is symbolically widened, when the poet calls the swallow "летняя гость" (a guest of summer) in the fourth line. In the first quatrain, the second focus of approach is time. The phrase "a guest of summer" conveys a special meaning in this poetic text. A guest does not stay long in one place. The word implies that the poet's wife is like a guest who stayed for a short time in this world, and now has gone into the next. The poet, however, casts new meaning on the image of "guest" by adding the epithet of the word "summer," which represents a notion of time. The guest has not gone forever and will return in summer. Thus, the poet anticipates the new meeting with his deceased wife by understanding the cyclic nature of the seasons. In the fourth line, the poet's attention is focused upon time. Here, time appears as the poet's friend, not as his enemy because time provides the hope for their new meeting. The poet is waiting the season, early summer or spring, in which the swallow appears, is the time that the poet is waiting.
The first quatrain presents a series of the exclamatory phrases consisting of adjective plus noun, whereas the second quatrain presents the sentences which consist of the subject plus the verbs. The former is rhymed by noun, whereas the latter is rhymed by verb: "дёвёчесempl (to chatter) -- поеcpl (to sing) -- трепеcpl (to quiver) -- бьесempl (to strike)." The repetition of the diminutive ending "-чка" in the first quatrain is changed into that of "-шк" in the second quatrain: "гнездышк (nest), крылышк (wing), горлышк (neck)." The poet emphasizes his love to the swallow through the repetition of diminutive nouns. The first quatrain has the predominant vowels "o" and "a" as well as rhyme ending with a vowel (a-a-a-a), whereas the second quatrain has the predominant consonants ("ш") in the diminutives as well as in the rhyme ending with the consonant ("ш-ш-ш-ш-ш"). Thus, the repetition of vowel and consonant symbolically seems to be related with the poet's time consciousness. We hear the sound of bell in the eighth line: "Колокольчиком в горлышке бьешь." While the sound of bell represents the destructive image of time/ death in На смерть князя Мещерского, here it represents delight rather than sorrow and fear.

In the third quatrain, the cyclical movement of time is semantically echoed in the depiction of the cyclical movement of swallow:

9. Ты часто по воздуху бьешься,  
10. В нем смелые круги даешь;  
11. Иль стелешься долу, несешься,  
12. Иль в небе простраясь, плавешь.
9. You often struggle in the air,
10. You make bold circles in it,
11. Or dash down, fly fast,
12. Or whirling, swim in the sky.

The second quatrain is mainly focused on the aural image of the swallow, whereas the third quatrain is focused on its wider movement in the air. The third quatrain repeats the grammatical structure of the second quatrain: the ninth line grammatically repeats the fifth line. In the fifth line, a change of place occurs: "Кровля" (roof) is transformed into "воздух" (air). The limited space of a home extends to the open space: "по воздуху" or "в небес." Air is essentially related to the creative breath of life and to space as a medium for free movement. Here air may be discerned as the very essence of human freedom. Thus, the swallow finds its free space in the sky.

The swallow's free movement is semantically supported by verbs. The third quatrain also is rhymes in verbs: "бросься -- дашь -- бросься -- пльвешь." Here the bold circle of the swallow in the air anticipates the cycle of her fate. But the swallow's deviation from its cyclic orbit also has significance in the poetic text. The swallow sometimes escapes from the circle as if it is released from a vicious (routine) circle or the endless cycle of time in the eleventh line: "Иль стелешься долу" (Or dash down).

In the fourth and fifth quatrains, the poet provides a prophetic space (mirror-like water) and movement:
Derzhavin's notion of time as cyclical movement creates a framework within which his attitude toward death is to be understood. In time's cyclical process, life and death are not opposites, but stages of an infinitely reoccurring cycle: they are, rather, equated as an indivisible concept of being. The swallow accompanies the shadow of its existence as life always accompanies death in Derzhavin's poetry. The swallow's shadow in the water has a surreal sense of life and death. Water may stand as a mediator between life and death with a two-way positive and negative flow of creation and destruction. All life comes from the waters. Water is regarded as preserver of life, circulating throughout the whole of nature in the forms of seas, cloud, rain and drinking water. Limitless and immortal, the waters are the beginning and the end of all things on earth. On the mirror-
like water which at the same time reflects life and death, the swallow flashes its shadow that symbolizes death. It flies in a moment there, then here as if it freely goes in and out of the two worlds of life and death.

For Derzhavin, eternity is attained by escaping the unceasing movement of time, thus the vertical movement of the swallow expressed by the verb "реять" (to hover) in the seventeenth line can be perceived as a symbol for the transcendence of death: "Ты часто, как молния, реешь" (You often hover like lightning)." Fast flight, like "lightning," can be understood in this context as a liberation from the law of time. The symbolic implication of the swallow's abrupt movements (ascent and descent; here and there), "Как молния" (like lightning), is fully realized at the end of the poem in the word "встать" (to rise). Thus, the visible reality, i.e., the swallow's cyclical and vertical (horizontal) movement imparts to the text the new meaning of "resurrection," by being interwoven with the poet's hope to escape the law of linear time. Here the comparison of the swallow's movement to lightning produces a new meaning to readers who are accustomed to the image of lightning in the flash of the grim reaper's scythe.

Derzhavin observes the beauty of nature and the universe from the perspective of a "bird's eye view." In the high flight of a swallow, he senses to share the delight of his wife's life. The poetic world that the swallow sees, is a harmony of color and joy:

21 Но видишь там всю ты вселену,
22 Как будто с высот на ковре:
23 Там башню, как жар, позлащенно,
24 В чешуйчатом слот там сребре;
25 Там рощи в одежде зеленой,
26 Там нивы в венце золотом,
27 Там холм, синий лес отдаленный,
28 Там мошки толкуются столпом;
29 Там гнутся с утеса в понта воды,
30 Там ластятся струи к брегам.

21 But you see there the whole wide world,
22 As if spread out like a carpet below:
23 There a tower is gilded like a flame,
24 There -- a fleet in the mossed silver;
25 There -- groves in green dress,
26 There -- fields in golden wreath,
27 There -- a hill and a distant blue forest,
28 There midges fly together in a pillar-like cloudlets;
29 There waters curve over the cliff to the sea,
30 There -- streams caress the shores.

Here the poet emphasizes the harmony of the landscape below through the repetition of the adverb "там." The "том." of each line is not eternal world, but this earthly world. The space of this world is filled with beautiful landscapes covered with various colors: golden, red, silver, green, and blue. The landscape recalls a beautiful painting. In the quoted lines, all things that flow and grow are regarded as a symbol of life. Fire represents the vital craving for life. Groves signifies life because of their verdure in spring time. The small midges express their lives in their cyclical movement: "The small gnats fly together in pillar-like cloudlets." The 29th line is the beautiful expression of the waters' dream to the sea: "Там гнутся с утеса в понта воды." In the 30th line, we seem to see a pair of happy lovers: "Там ластятся струи к брегам." Thus, the poet-bird sees the world which is filled with the happiness of life.
The cyclical movement of the swallow in space gains full meaning when correlated with the cyclical movement of time -- which finds expression in the description of the four seasons, from the thirty-first line to the forty-second line:

31. You see all the beautiful things of nature,
32. You see the temple of luxurious summer.
33. But you see also black storms,
34. And the arrival of sad (despondent) autumn;
35. And you hide in the underground abyss,
36. Become cold like ice in the winter time.
37. In the dark, you lie breathless,
38. But as soon as the spring comes,
39. And the red rose breathes a sigh,
40. You will rise from your dead sleep;
41. Get up, open your eyes
42. And drink the new ray of life;
The two intertwined semantic systems related to the bird and to the beloved woman are unfolded through the rest of the poem in a more complicated way, as they incorporate the poet's perception of death and immortality. Pierre Hart notes that "the bird's cyclical life pattern following the course in the seasons, justifies Derzhavin's concluding expression of hope for resurrection and reunion with the beloved." The seasonal imagery hinted in the first quatrain is reemphasized in the above lines. The seasonal imagery, to the extent that it involves the idea of rebirth, anticipates the fact of cyclical human existence. The cycle of birth, life, death, and rebirth is inherent in the cyclical pattern of nature.

The beauty of nature is based on the imagery of cyclical season. The poet believes that the swallow becomes cold like ice in the winter time and resurrects in spring just as nature does. The poet wants to see his lover-Plenira in the immortality: "в бездне подземны." The poet's love for his wife appears as the constructive force that results in the convergence of death and life. Love preserves the harmony of the world by tying time and space together and by overcoming the reality of death.

The poet is looking for a recurring human existence parallel to recurring non-human existence. There is a harmony between man and nature. Here the "red rose" is resurrected in spring. The flower's cyclical life pattern as well as the bird's cyclical life pattern justifies the poet's final hope from line thirty-eight to line forty-two. The poet waits for the resurrection of his wife: "Встань ты от смертного сна." (You will rise from dead dream). His wife will awaken from her cold underground sleep, open
her eyes, drink the "новый луч жизни" (the new ray of life), and sing to the "новое солнце" (new sun). Thus the poet muses on death, resurrection, and immortality.

In the final six lines, the poet hopes for his own immortality so that he can meet his beloved wife:

45 Душа моя! гостья ты мира:
46 Не ты ли пернатая сия? --
47 Воспой же бессмертие, лира!
48 Восстану, восстану и я,
49 Восстану, -- и в бездне эфира
50 Увижу ли тебя я, Пленира?

45 My soul! Guest of this world.
46 Aren't you, then, dressed in these feathers?
47 Praise eternity, lyre!
48 I will get up, get up and I will rise --
49 And in the abyss of ether,
50 Will I see you, Plenira?

Here, Derzhavin is contemplating his own death and resurrection. The poet's own soul is "гостья мира" (a guest of this world). His own soul will be resurrected and perhaps see his Plenira in the infinite space. The image of "a summer guest" (летняя гостья) in the fourth line is reinforced here. The poet himself understands that he is but a guest in this world, just like his Plenira. All the beauty that the swallow sees is his, the poet's, yearning for Plenira; it is the quality of his love. In the temporal world, as a mere guest in it, the poet cannot speak in any other way except in images of beauty perceived from this very world, which itself is subject to
time. The resurrection will come in another, supernatural, heavenly dimension of being: There, in eternity, both the linear and cyclical aspects of time lose all meaning -- what stretches on forever loses the quality of a line. What recurs forever obviates the concept of cyclical; both become immeasurable. Finally, the poet wants the eternal present without death. The poet will again see Plenira in eternity. So, the poet's hope may be his new rebirth into a swallow. The swallow is again linked with Plenira and, in addition, with his hopes for "бессмертны" (immortality), which symbolizes the endless cycle of time. Thus the swallow leads Derzhavin to metaphysical musings on death and immortality.

Furthermore, of note is Derzhavin's interest in phonic play. Highly significant here is the phonemic transformation: in this text the meaning of the obvious (to a Russian ear) opposition between prefixes, the negative "бес-" (without), and the positive "вес-" ("re"-- as in resurrect, "up" -- as in raise up) is changed into a harmonious synthesis through the connection of the following words: "воспой," "востану" and "бессмертны" "бездне." Indeed "бес" as a prefix of "смерть" finally attains the ultimately positive meaning of eternity.

Cyclical time is a curious convergence of life and death, immortality and mortality, because the poet's wife is to die and to be reborn as a part of the poet's wish. In cyclical time, the poet's wife is not a victim of time because she will rise again in new life. That is, this procedure differs from conventional ideas of immortality in which death does not exist; in
It also is obliterated at the same time as it happens. Then time means the eternal repetition of life and death.

In Дасточка, Derzhavin's time philosophy is similar to Oriental time philosophy. "The essence and character of time in traditional Indian philosophy is that of cyclicality, or the idea of perennial and eternal return." The history of life is a creation-destruction-creation process made up of vast cyclical processes. The cosmic cycle of creation and destruction goes on forever. "Cyclical time represented by the metaphor of the 'sorrowful weary wheel' is accepted by Buddhism and Jainism." The identification of time with cyclicality appears to be responsible for the hallmarks of Indian thought. Buddhistic philosophy shows the Karma of reincarnation and the endless cycle of birth, life, death and rebirth (the wheel of samsara). After death, human beings are supposed to reincarnate as another being in this world. Time does not flow along the line onward, but moves in a cycle along a circle. In Дасточка, there is the metempsychosis (the transition of the soul). The soul of the poet's wife transforms into a swallow in his poetic vision.

The themes of metamorphosis (particularly human transformation) and identity (particularly human identity) are drawn from the treasury of world folklore. The folkloric image of man is intimately bound up with transformation and identity. This combination may be seen with particular clarity in the popular folktale (skazka). The folktale image of man -- throughout the extraordinary variety of folkloric narratives -- always orders itself around the motifs of transformation and identity, and is transferred to
The entire human world, and to nature, and to those things that man himself has created.

The images of birds that play an interesting role in Derzhavin's poetry, are often used to express the idea of metamorphosis. The pattern of metamorphosis is the foundation of Derzhavin's poetic structure in many poems. The images of birds are expressed in the following poems: Дятел (Swallow, 1794), Соловей (Nightingale, 1795), Снегирь (Bullfinch, 1800), Лебедь (Swan, 1804), etc. As a poet, Derzhavin responds emotionally to the beauty of birds' flight, their sounds, and the colorfulness of their plumage. His treatment of birds is an innovation over the conventional use of them as props for staging a rustic scene as was common among his Russian predecessors. Henry Hedrick notes that "Derzhavin's originality goes beyond this, for birds are closely tied up with his reflection on life, love, death, and immortality; and as such, are an important elements in his poetry from the thematic and imagery points of view."7

Derzhavin seeks the resurrection of his deceased wife in the image of the swallow in Дятел. However, the swallow is not the only bird that leads Derzhavin to metaphysical musings on death and immortality. In Лебедь, the swan leads him to contemplate on artistic immortality. This poem is based on a Greek legend in which the poet's soul after his death turns into a swan.8 In the poem, Памятник, artistic immortality is defined through inanimate public objects, whereas in Лебедь, it is associated with the sensation of organic growth and development. Derzhavin seeks
the poet's freedom and immortality in the image of the swan. The poem shows mythical time in the poet's metamorphosis into a swan. Here, he expresses a metaphysical aspect of immortality through the freedom of the soaring bird:

Необычайным я пареньем
От тленна мира отделясь,
С душой бессмертной и пенькем,
Как лебедь, в воздух поднимусь. (I)

By unusual flight
I will part from the corruptible world,
With an immortal soul and song,
Like the swan, I will rise into the air.

In the incorruptible dual image,
I will not linger in the gates of ordeal;
Exalted above envy, below me
I will leave the brilliance of the kingdoms.

In the first stanza, the poetic "I" is connected with the swan: "Как лебедь, в воздух поднимусь." "The swan always points to the complete satisfaction of a desire, the swan-song being a particular allusion to desire which brings about its own death." In the association of the poet-swan, the song of the poet is similar to that of the swan. The poet anticipates the flight of his immortal soul: "С душой бессмертной." He attempts to find
The new world beyond time. He wants to construct his world through the symbolic image of the swan, that is, purity.

Thus, the poet inserts his ideal world into the space of his poetic text. "The structure of the space of a text becomes a model of the structure of the space of the universe, and the internal syntagmatics of the elements within a text becomes the language of spatial modality."

In this poetic text, the poet divides reality into two worlds: "глеенная мир" (corruptible world) and "неглеенная" (uncorrupt world). Such a division is one of the basic means for comprehending reality. The concepts of "high -- low" are the material for constructing a picture of the world; they come to mean "valuable -- not valuable" and "mortal -- immortal." In this poem, the opposition "top (above) vs. bottom (below)" is interpreted not only in terms of the system "corruptible vs. uncorrupt" or "the sky (the air) vs. earth," but also "greatness vs vanity.": "От глеенного мира отделясь", "в воздух поднимусь." Thus, a model of a vertically oriented universal system is created. The world of "above (top)" is identified with the poet's spirituality and the world of "below (bottom)" is associated with "materiality" of the magnate.

The opposition of "top (the sky)" and "bottom (the earth)" is given as the opposition of the poet's immortal soul (in the first stanza) and the mortal soul of magnate (in the third stanza):
Yes, so! Although I am not well-born,  
But, being the beloved of muses,  
I am higher than other magnates  
And I will be favored by death itself.

Tomb will not enclose me,  
Among the stars I won't turn into dust;  
No, as if a kind of flute will resound  
In voices from the sky.

One of the reasons that the poet seeks his own metamorphosis is his dissatisfaction in his present status. This is explained in the third stanza. In the third stanza, the poet distinguishes himself from other magnates by frequent use of the negative particle "не": "я не славен,"; "я не равен."

Ultimately he cannot help depending on the other mode of his existence. He distinguishes himself from other magnates by virtue of being the muse's favorite. As "the favorite of the Muses", the poet is shown as capable of transcending all the world's petty concerns. In the fourth stanza, the imperishability among the stars, and the flute, indicate the Orpheus myth.12

In the fourth stanza, the poet does not follow the linear flow of time which leads to time's irreversibility. He is free from the limitation of space
and time: "не превращусь я в прах." Here the "top" is interpreted as the sphere of new life, and the "bottom" as the sphere of death. The poet wants to escape from his claustrophobia: "Не заключит меня гробница." He rejects tomb and dust, the conventional markers of death. Death is not the poet's fear, but rather his preference: "И самой смертью предпочту." Thus, time may become his friend. Physical death is of no significance to him in his cyclical time. Death is only the promise of reincarnation of his soul or of his artistic creation.

Whereas the process (preparation) of the transformation is indicated from the beginning to the fourth stanza, the fifth stanza is interested in the result of the transformation. In the fifth stanza, the poet actually reincarnates the swan in order to be free from his earthly bonds. In his poem, the metamorphosis is positive because it yields either a higher or a more refined state of being. The poet expresses his attitude toward the relationship between the ideal and the actual through the metamorphosis. The poet becomes a real swan with feathers and wings which soars into the air:

И се уж кожа, эрю, перната
Вкруг стан обтягивает мой;
Пух на груди, спина крылата,
Лебяжьей лоснью белизной.  (V)

Лечу, парю -- и под собою
Моря, леса, мир вижу весь;
Как холм, он высится главою,
Чтобы услышать богу песнь.  (VI)
And now, I see, a feathered skin,
Covers my entire body;
The down on the chest, the winged back,
Like a white swan I shine.

I treat, soar -- and under me
I see all, the sea, the forest, the world;
Like hill, he rises with head,
In order to hear the song of God.

In the fifth stanza, the poet realizes that his new body is the body of a bird. Intentional relationship is connected with an endless temporal stream as the poetic "I" discovers his new identity. Whatever the fate of the poet's earthly form is, the poet is assured a continued existence through the swan image. Reincarnation is, in fact, wish-fulfillment in this poem, because it allows the man-bird to transcend the destructive nature of time. Through a newborn existence, the poet completes his desire and hope. Thus, death can be transcended by the power of reincarnation, resulting in a cyclical operation of time. Here, time and life become infinite entities.

In the sixth stanza, once the transformation is completed, the poem's interests turn to the spatial capabilities of the creature, as the bird soars into the air. The poetic "I" is able to view to world from the higher vantage point of a bird, as in Ласточка. In his personal ecstasy, his flight gives him equal access to "the songs of God" and the visual world below. Associating height with distance makes the "top" the direction in which space expands: the higher one goes, the more limitless the expanse.

In the seventh and eighth stanzas, Derzhavin expands the space of the poet's limited fame in Памятник, where his fame is limited within the
Slavic race and territory. In Памятник, Derzhavin shows a direct challenge to time as the destroyer, whereas in Лебедь, he exhibits the ideal victory over time. Through the swan, he justifies his claim to artistic immortality.

From Kuril Islands to Bug river,  
From the White sea to the Caspian Sea,  
Nations of a hemisphere of the world,  
Forming the Russian people,

All will know me, all in time:  
Slavs, Huns, Scythians, Estonians,  
All who now flame with abuse  
Will point with their finger and recommend:

To Derzhavin a certain immortality is granted in the minds of posterity regardless of the races in Лебедь. Here time is the poet's friend because it creates values: "Со временем о мне узнают." Thus, he is always conscious of the evaluation of posterity. He achieves his immortality by his art. He wants to leave as a poet who seeks peace and delight:

«Вот тот летит, что, строя лиру,  
Языком сердца говорил,
И, проповедуя мир миру,
Себя всех счастьем вееселил>>. (IX)

Прочь с пышным, славным погребеньем,
Друзьям моим! Хор муз, не пой!
Супруга! облекись терпением!
Над мнимым мертвецом не вой. (X)

"Here he is flying who, tuning his lyre,
Spoke the language of the heart,
And, preaching peace to the world,
He found delight in the happiness of all people."

Out of splendid, glorious burial,
My friends! Muse's chorus, don't sing!
Wife! Dress yourself with patience!
Don't howl over the imaginary corpse.

The poet is full of self-love and self-assurance. He recognizes his own worth as a poet who uses "the language of the heart" and preaches peace to the world. The words "сердце, мир, счастье" (heart, peace, happiness) represent the real values that the poet is looking for in this poem. The world that he seeks is the eternal world.

As has been seen in these two poems, the source of cyclical time is based on immortality as well as love for the life of the present. The poet poetically achieves his wife's immortality as well as his own immortality through metamorphosis. That is, the reconciliation of the temporal and eternal worlds is symbolized by the images of the poet and his wife incarnate in animal form. In Derzhavin's poems, cyclical time is the expression of eternal victory of life over death and vice versa.
NOTES TO CHAPTER THREE


It is interesting to explain the relationship between following words: вертеть (to turn round and round)--вернуть (to return)--время (time)--веретено (spindle). These words come from the original form "врт-": вертеть; врт- > врт- > верт: время; верт-мжа > vremja. Thus, the word "время" etymologically has the same origin as the Russian verb "вертеть" (to turn round and round, to wirl).

2. G. R. Derzhavin, СТИХОТВОРЕННИЯ (Москва: Государственное издательство художественной литературы, 1958), стр. 492:

The first version of Ласточка (without the last two stanza) was written and published in "Моск. журнал" in 1792. When Derzhavin's wife, Ekaterina Yakovlevna, died in 1794, by attaching two final lines to the poem, he added new content to the entire of the poem. Ласточка became a poem in memory of the poet's first wife.

3. In the dictionary, the word "Касаточка" means "swallow or darling."


6. Ibid. p. 41.

In Объяснение Derzhavin calls it the imitation of Horace's poem. Imitating Horace's poem, he inserts his autobiographical theme into it. "В основу 20-й оды Гораций положил греческое предание о том, что души поэтов после смерти превращаются в лебедей.."

9. Mythical time is also cyclical; it has no definite structure because myths have no temporal boundaries: they are capable of maintaining their present cosmic tense throughout the passage of human time. G. J. Whitrow traces the development of mythical time from the rudimentary concepts of cyclical time:

Primitive man's intuition of time was dominated by his sense of rhythm rather than by the idea of continual succession.... Indeed, for long the aspects of time which were of primary significance for the human mind were not duration, trend, and irreversibility, but repetition and simultaneity. These were the characteristic features of what has been called 'mythical time.' In primitive thought we find innumerable examples of the belief that an object or an act is 'real' only in so far as it imitates or repeats an ideal prototype. [G. J. Whitrow, The Natural Philosophy of Time (Oxford: Clarendon Press, 1980), pp. 54-55.]

Mythical time mainly appears to overcome human limitation in time and space. As Hans Meyerhoff in Time in Literature explains:

The quest for mythical roots may not be a quest for personal identity but for an identification with mankind in general. Myths may convey a sense of temporal continuity and structural unity for "self" of man... They may transport us beyond time and the exigencies of our own existence. By recognizing ourselves in the mythical images of past struggles, triumphs, and defeats of man, we may also come to reconcile ourselves to the inescapable limitations imposed, by nature and society, upon the human condition now and at all time. (p. 82)
Meyerhoff notes that: "Cyclical theories, or mythical symbols, will serve to convey a sense of continuity, unity, and identification with the history of mankind as a whole. If the cycles of the same human situation and type repeat themselves continually, "all time is eternally present." Moreover, cyclical theories avoid evaluations, or affirm the value-neutrality of time; they make, as it were, a virtue of this theoretical necessity. For, as Nietzsche proclaimed -- and Spengler was to repeat after his master -- man's greatness and hope for transcending himself and the historical situation in which he lives may be seen to lie precisely in his coming to terms with the inevitable cycle of birth and death, or the inexorable law of the eternal return of the same." (p. 105).


12. In Greek myth, Orpheus is a Thracian musician and poet whose music had the power to move inanimate objects. "Orpheus lost his wife, Eurydice, at the time of their wedding; grief-stricken, he went down to Hades, overcame all hostile powers through the power of his song, but failed in the end: turning too soon to see his wife, he lost her for good. In reaction, he fled human companionship, especially that of women, and his mournful singing attracted wild beasts, trees and rocks. Finally maenads attacked him, tore his body to pieces and threw it into a river; miraculously preserved, his head kept on swimming and singing on the waves."

CHAPTER IV.

THE MOMENT

O moment, stay!
Thou art fair!

Johann Wolfgang von Goethe (1749-1832)

It is given us for a moment,
Catch it -- catch it quickly!
Look -- it has already faded,
Another minute or two -- and what is there?
It has vanished, as all that will completely vanish,
By which you breathe and live.

F. I. Tyutchev (1803-73)

But only in time can the moment in the rose-garden,
The moment in the arbour where the rain beat,
The moment in the droughty church at smoke-fall
Be remembered; involved with past and future.

T. S. Eliot (1819-80)

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In chapter I part 2, Derzhavin's advocation of the celebration of the present was examined. Derzhavin's emphasis on the present becomes more intense and focused as he strives to capture in poetic imagery not merely the present, but a single moment in time. This single moment is almost always that point at which the transitory nature of time is most evident; i.e. at twilight or dawn, in a "still-life," (especially the banquet table) prior to its inevitable destruction, or in dance, at the height of euphoria. In capturing the moment in poetic imagery, Derzhavin celebrates that moment, and shows an intuitive understanding of the transitoriness of the fleeting "now." At the same time the poet displays a good natured acceptance of the inevitable passage of time. This fleeting "now" is depicted in various ways: through light, color and movement imagery. In his description of the "landscape" and the "still-life," the poet finds the beauty of the moment as well as a euphoric state of existence. In his poems about dance, he catches the ecstatic moment of the dance through movement.

The poet, upon seeing the ordinary world surrounding him, is filled with wonder and awe; the world becomes transformed, and the poet seeks to capture this new, original quality. Upon reading Derzhavin's creative works, one indeed finds oneself in the presence of a poet who creates something new, original, like something seen for the first time in a new way.
Derzhavin's own artistic temperament and personality in his work reveal the creative intoxication of the moment. He notes: "the poet in the full intoxication of his feelings, inflamed by that fire that comes from above, or to speak more simply, by imagination, goes into a rapture [Lomonosov's "vostorg"], seizes his lyre and sings what his heart commands him."¹

Derzhavin considers poetry to be "сестра музыки" (the sister of music) and calls it "говорящая живопись" (verbal painting). The devices employed in his "verbal painting," are by analogy similar to those of impressionists who capture the most volatile moments of life together with nuances of color and tone, and to seize in passing the variations in aspect which the same scene assumes at different moments; for them the great emphasis is on time. Through the fleeting impression of a moment, Derzhavin presents an object not as it is to the objective observer but as it is seen or felt to be in a single passing moment. Derzhavin captures these beautiful moments in "landscape paintings" in many of his poems: Ключ (The Spring, 1779), Осень во время осады Очакова (Autumn in siege of Ochakov, 1788), Прогулка в Сарском Селе (An Excursion in Tsarskoe Selo, 1791), Водопад (Waterfall, 1791-1794), Утро (Morning, 1800), Радуга (Rainbow, 1806), Облако (Cloud, 1806), Евгению, Жизнь званская (To Eugene: Life at Zvanka, 1807), etc.

The poem, Ключ, in which Derzhavin associates pure waters with poetry, is written as a compliment to the epic poem, Россияла by Kheraskov. Derzhavin compares spring to the creative process (Cf. See Chapter II). In this poem, Derzhavin composes a verbal picture by the use
of light, color, and movement. Through changes in light and color, the poet captures the moment of change in a day, from the rising of the sun to the rising of the moon in the following four stanzas of the poem:

When upon your silvery arc
The red dawn gleams,
What fiery purples
And flaming roses roll, burning,
With the fall of your waters!

Mountain covered with a flock of sheep by day,
Admiring itself, looks at itself in you;
In your waters which depict the oak grove (forest)
The light breeze streams,
Agitates the golden harvest (grain).

Your bank becomes purple
When the sun is descending from the heaven;
Your crystal is set a fire by its rays,
In the valley the forest begins to turn blue,
And the sea of mists spreads out.

O! If in the darkness of night
Your look is pleasant in the moon-light,
So the pale hills above you
And groves slumber in silence,
And murmuring, you sparkle alone!

In the poem, nature subtly changes in time, from early morning in the first stanza, to afternoon in the next stanza, then finally to night. This tightly woven structure represents the height of nature's beauty at a given point in time. These stanzas are a model of the relationship between light and nature. The movement of light accompanies the change of time. The poet portrays an interaction between water and light, raising water to the level of poetic significance through the presence of light. He describes water at the process of changing illumination. Derzhavin is very sensitive to the many faces of nature (which is ever changing according to light -- time.) He depicts nature at a particular moment before that moment is lost forever.

In stanza four, the interaction between light and water produces the color silver. Silver is not the color of the water, but the color reflected by light on the water. Moreover, the poet captures all the colors of the spectrum. Red and purple are at opposite ends of the color spectrum. These
two colors are playing with the fall of water. Purple is the synthetical color made by the mixture of red and blue. The color purple from the poem anticipates the appearance of the purple color of the sunset in stanza six. Red is the color which comes from the "above," whereas blue is the color from the "below": red from the sun and blue from mountains, forests, and banks. The image of fire from the "above" is contrasted with the image of water from "below": In the contrast of fire and water, warmth (emotion) is opposed to coolness (reason). In a sense, the meeting of these two colors is associated with the harmony of emotion and reason. In Derzhavin's poetry, fire is associated with life and health. It is also allied with the concepts of superiority and control, showing that the symbol had by this time developed into an expression of spiritual energy. Through the juxtaposition of fire and water, the constant motion which animates all, is described in this stanza. The "пурпурны огнесты" (fiery purple) and "розы плашены" (flaming roses) burn as they roll down with the fall of the water from the mountain.

In stanza five, the poet describes the beauty of the landscape by day. He personifies nature. The mountain enjoys gazing at itself eyes like Narcissus, the beautiful son of the river god Cephisus and the nymph Liriope, who falls in love with his own image reflected on the water. This reference to Narcissus is supported later in stanza nine. This scene is associated with the look of a poet who is saturated with his own poetry. The pronoun "you" designates spring which the poet compares to poetry in stanza nine: "And my thought in songs shall be comparable with your pure
stream." The mountain itself becomes a poet; could it be either Kheraskov or Derzhavin.

In stanza six, the poet catches the fleeting moment of change at sunset. He wishes to freeze the beauty of nature before it changes forever. Corresponding to the gradation of light from bright to dark, the color of nature changes towards purple and blue. The transitory moment of nature is supported by the juxtaposition of the two elements: fire and water. In the manner of his composition and perspective, he sets bank and crystal in the foreground and places the forest and "the sea of mists" in the background. The forest becomes bluish as "the sea of mist" spreads out over it. In addition, the crystal of the spring is set afire by the rays of the descending sun. The poet's eye captures the passing moment of such a spectacular image -- one that will never repeat itself in such a manner.

In stanza seven, with the complete change of time, light loses its colorful power and changes into darkness. Although the colors produced by sunlight disappear, the moonlight appears in the new silence. The moonlight reproduces the pale color of hills.

In this poem, the dynamic characteristics reflected in the movement of time and light are important. Thus, time is perceived through gradually changing color imagery.

Derzhavin also celebrates the moment of life by his use of color, light and movement in Прогулка в Сарском Селе [sic] (An Excursion in Tsarskoe Selo, 1791). The poet tells of his beloved wife, Plenira as they revel in the beauty of a May day. This poem is one of Derzhavin's most vivid
representations of the physical world. "Derzhavin portrays a familiar Russian landscape at a particular moment in time".\textsuperscript{2}

\begin{quote}
\begin{center}
Взгляни, взгляни вокруг,
И вижь, красоты природы
Как бы стеклись к нам вдруг:
Сребром сверкают воды,
Рубином облака,
Багряным златом крыбы;
Как огненна река,
Свет ясный, пурпуровый
Объял все воды вокруг;
Смотри в них рыб плесканье,
Плыущих птиц на луг
И крыл их трепетанье.
\end{center}
\end{quote}

\begin{quote}
Look around, look around
And look, the beauties of nature
As if they would suddenly flow together to us:
The waters sparkle with silver,
The clouds glitter with ruby,
The roofs glitter with crimson:
Like river of fire
The bright, purple light
Enveloped all waters around;
Look at the splash of fish in it,
The swimming birds on the steppe
And the trembling of their wings.
\end{quote}

In recalling a boat-ride on the lake in Tsarskoe Selo which he has enjoyed with his wife, the poet reveals a cherished moment of memory in his life. Derzhavin depicts the ensuing image of nature by the interplay of water and sky, light and color, sound and movement. His surroundings inspire him and he recreates them and strives to capture them in a single
moment, much like a painter of landscapes. The rich tones of red and purple are seen in the silver of the water, the ruby of the clouds, the crimson gold of the gilded roofs and the clear royal purple of the air.

The first three lines reflect the poet's hope not to lose the moment of nature's beauty. The moment is emphasized by the three repetitions of verbs of the similar meaning: "взгляди" (look), "взгляни," and "вижь" (see). They are the joyous expression of the poet who is filled with wonder and awe. The verb "стечься" (to flow together) is immediately associated with the image of waters and clouds in the next lines. In the following six lines, the poet describes the image of a fiery river dominated by flaming color. He does not lose the fast flash of the movement of fish and birds. The verb "смотри" linked to "взгляди" is again repeated here. The poet emphasizes the living and breathing image of nature by the splash of fish and the trembling of birds' wings which contrasts the tranquility of nature. The emotional palpitation of his joy is correlated with the movement of nature in a moment.

This lively image of nature is shown also in the rhyme scheme. Derzhavin's rhymes are based on morphological parallelism or similarity: "округ (around)/ вдруг (suddenly)"; "природы (nature)/ воды (water)"; "облачка (cloud)/ река (river)"; "вокруг (around)/ луг (meadow)"; "пескание (splash)/ трепетанье (trembling)." The rhyming pattern creates a semantic association between the rhymed words. These words create an atmosphere in which the poet captures images of nature (clouds) reflected on the water and the dynamic image of nature around the steppe.
Rhyme serves to unite the visual images suddenly caught by the poet at the inspired moment. Here, water is regarded as the preserver of life, circulating throughout the whole of nature, in the form of clouds and rivers.

For Derzhavin, sound as well as color is valuable as sensual stimuli of the objects with which they are associated. These images of sounds are pleasant remnants of time captured by the poet. In Прогулка в Сарском Селе, Derzhavin depicts the fleeting sounds of nature at a given moment. The aural image of nature enhances the total effect of the pleasurable moment in the next stanza of this poem:

Весна во всех местах
Нам взор свой ослабляет,
В зеленых муравах
Ковры нам подстилает;
Послушай рога рев,
Там эха хохотанье,
Тут шепоты ручьев,
Здесь розы воздыханье!
Се ветер помавал
Крылами тихо слуху. (II)

Spring in all places
Relaxes its gaze to us,
In the green grass
Stretches its carpet to us;
Listen to the blare of horn,
There the laughter of echo,
Here the whisper of the streams,
Here the breath of a rose!
This winged wind,
Quietly brushes the ear.
Here, the momentary pleasure of the poet's life is connected with the sounds of nature: the blare of a horn, the echo of laughter, the murmur of a stream, the breath of rose and the wind. Here the echo of laughter could refer to the voice of Echo who loved Narcissus. On another, more personal level, these sounds could be associated with the voice of the poet's wife; as if the sounds of nature are the laughter, whisper, and breath of his wife.

The rhyme scheme connects the various aural images of the following words: "рев (roar)/ ручьи́в (streams)"; "хохотанъе́ (laughter)/ вздыханъе́ (breath)." The poet, thus, catches the sound of nature at a moment of self-ecstasy.

Mirsky observes that "what makes Derzhavin unique is his extraordinary power of conveying impressions of light and color." Such an impression is shown also in his poem Утро (The Morning, 1800) in which he creates a hymn to the God of the Sun. In his picture of morning, he paints the rapturous and changing world, and the everyday landscape in predominantly bright colors. The play of color in his poetic text represents light reaching the earth:

Он зрел: как света бог с морями лишь сравнялся,
 То алый луч по них восколебался,
 Псыпались со скал
 Рубины, яхонты, кристалл,
 И бисеры перловы
 Зажглись на ветвях;
 Багряны тени, бирюзовы
Слились с златом в облаках;
И всё -- сияние покрыло!
............................................................
............................................................
Там поселяне плуг влекут,
Здесь сети рыболов кидают,
На уде блещет серебро;
Там огонь с оружья войск сверкает. --
И всё то благо, всё добро!

He gazed: as soon as the god of light drew even with the sea
The red light was rippling;
Rubies, sapphires, crystals
Began to fall down from rocks
And pearl beads
Flamed up on the branches;
Crimson shadow, turquoise
Flew together with gold in the clouds, --
And all radiance covered!
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The settlers draw the plough,
Here fisher throws the net,
The silver shines on the fishing rod;
There fire from arms of troops sparkles. --
And all this is blessed, all is good!

In this poem, morning is the blessed time of a day. The beauty of the moment is filled with the play of color and light. Derzhavin paints a brilliantly colored canvas in this stanza. Derzhavin catches the changing colors in the morning. As in ВОДОПАД, Derzhavin compared the waterfall to "mountain of diamonds" and "the flow of time from heaven," in УТРО, he finds precious stones in the flow of light. Rubies, sapphires, crystals, pearls, and turquoise are all mixed together in the crimson light. The morning landscape is not drawn in detail; it is suggested (as in the careful
application of color to canvas,) and the reader fills in the details for himself. Here, color is in harmony with motion. Color is not static; it is dynamic. Everchanging sense of the motion is conveyed by the following verbs: "восколебался" (rippling), "посыпались" (poured down), "зажглись" (flame up), and "слились" (blended). The verbs not only express motion in the poem, but also expand the color images: "зажглись" reinforces the color crimson, "восколебался" the sparkling of the jewels.

Derzhavin perceives what are for him truly unique moments in time, catches them, and transforms them into poetic images primarily through what he considers to be their most dominant qualities -- light and color. In this poem, his poetic space is atmospheric; he saturates it with light and color. Through the play of color and light, Derzhavin conveys the meaning of life. "Light and color become symbols of life -- and far more persistent symbols -- in Derzhavin's poetry."4 In this poem, the world of light and color seems to be a most beautiful place, connected with the poet's optimistic outlook. Derzhavin's palette is full of golds, silvers, reds and blues. His taste in color are connected to his optimistic philosophy: "И все то благо, все добро!" (And all this is blessed, all is good).

The concept of Derzhavin capturing moments in time, and how they reflect the awe, joy and wonder that he feels, and that inspire him at precisely these moments is also expanded by Derzhavin in instances where he is not so much interested in capturing a particular moment in time as he is in revealing its inevitable passage. He represents that a dynamism per-
vades all and that all is in motion, forever in a state of flux. He attempts to
catch the fleeting moment of beauty in the image of dynamic nature. In
stanza thirty-nine of the poem, Евгений Жизнь званная, Derzhavin ex­
presses such a particular moment:

Иль смотри, как бежит под черной тучей тень
По копнам, по снопам, коврам, желто-зеленым
И сходит солнечко на низнью степень
К холмам и рощам сине-темным. (XXXIX)

Or we watch how beneath a black cloud the shadow races
Over the ricks, over the sheaves, over the yellow-green carpets,
And how the sun descends to its lowest step
Toward the blue-black hills and groves.

In this stanza, the poet depicts the fleeting movement of a shadow
over a landscape. The shadow runs below a black cloud along the ricks,
the sheaves, and the carpet. Such a sight occurs but in a second. Through
his device of perspective, the poet describes the moment. In the distance,
the hill and the forest shade into a dark blue under the setting sun. Here,
the image of the shadow is conventionally associated with a sense of the
transitoriness of life. The running shadow gives us the swiftness of time.
He understands the meaning of fleeting moment of life through the phe­
nomena of nature.

Eikhenbaum points out the colorfulness and accuracy of Derzhavin's
word: "He celebrates the word, as the exact image of a thing that glitters
with all colors of the living reality." The frequent image of color captured
at a given time is found in Derzhavin's description of the "still-lifes" in
their composition. His sensitivity to color suggests a special, heightened state of things. In Евгений. Жизнь званская Derzhavin expresses a particular moment of things. Through the use of color, Derzhavin describes the food table in the stanza thirteen of the poem:

Где с скотен, пчельников и с птичников, прудов
То в масле, то в сотах эрэ злато под ветвями,
То пурпур в ягодах, то бархат-пух грибов,
Сребрэ, трепещуще лещами. (XIII)

Where I look at the leaf-covered gold of butter or of honey,
And the purple of berries, velvet-down of mushrooms,
And at the silver of quivering bream, all brought to me from
the cow-barns, the beehives and ponds.

What we see in these products of nature, the cow-barns, the beehives, the poultry-yards and the ponds is their colors and how the light is reflected on them. It is of particular interest that the colors -- "злато," "пурпур," and "сребро," as well as the quality of the mushrooms, "бархат-пух," are all nouns, thus shifting the modifiers semantically into a more prominent position.

Colors increase the value of the mushroom etc, emphasizing those which occur when each of these products is at its best. This type of depiction is typical of Derzhavin's poetry: i.e. the moment before the produce will be consumed. When the poet feels a bit euphoric, he is fated to know the colors of a quiet existence. In other words, through Derzhavin's representation of these objects, we have the acme of their existence -- the best moment in time -- the moment which interests Derzhavin. In this sense,
then, we first have the gold of honey and butter -- time is slowed down here. Further, the purple of the berries symbolizes that moment when they are at their best -- they are ripe, and, hence, at the point of perfection. Derzhavin is at what he considers to be the perfect moment in his life too.

The same type of depiction of the moment which Derzhavin captures is the description of the dinner table in the poem Евгения. Жизнь званая. "Still-life," its composition seems to be a color imagery in the stanza twenty-five of the poem:

Багряна ветчина, зелены щи с желтком,  
Румяно-желт пирог, сыр белый, раки красны,  
Что смоль, янтарь -- икра, и с голубым пером  
Там щука пестрая -- прекрасны! (XXV)

Crimson ham, green cabbage-soup with the yellow of an egg,  
Reddish-yellow pie, white cheese, red crayfish,  
Caviar like pitch or like amber  
And there the varicolored pike with blue fin -- beautiful!

Here the poet constructs a model of light and stationary things. Comparing the table to "a well-ordered, patterned flower-garden," the poet enjoys the feast of colors. There are nine colors here: crimson, green, yellow, reddish-yellow, white, red, black, amber, and blue. In the stanza twenty-five, color is contrasted and graded in quite a purposeful arrangement and is indicative of the deliberate composition of the various parts of Derzhavin's verbal feast. All the colors are bound together in the "щука пестрая" (varicolored pike). This pike unites the colors of the entire composition. Derzhavin is indeed conscious of the highly visual quality of the
image and succeeds in creating a verbal picture: "The bright spots of viands, disposed on the white table-cloth of the table, speaking of splendid pictorial gift of Derzhavin and are reminiscent of Flemish painting." Had Derzhavin become a painter, his brush would probably have often portrayed a lavish board much in the style of the Flemish paintings, capturing with oils, as he did with words, the play of colors, scents, and tastes charming to the senses of a Russian gourmet. In addition, the frequent repetition of liquid consonants ("л" and "р") in the stanza twenty-five seems to represents the mouth-watering pleasure of the gourmet: "багряна, зелены, желтоком, румяно-желт, пирог, сыр, бедный, раки красны" "смоль, янтарь, икра, голубым, пером, пестрая." All sounds and colors converge into the final word "прекрасны."

Even in Derzhavin's "still-lifes," several typical aspects of the Derzhavin's poetics are apparent. First, there is the use of color imagery. Secondly there is the moment suspended. Thirdly, there is Derzhavin's joy in the moment.

In Derzhavin's "verbal painting," we can also appreciate the "portrait" in the image of moment captured. Derzhavin often seeks the portrait of the noble in the image of the bird. In these portraits, Derzhavin's use of color emphasizes the didactic nature of his poetry. "Classical theories of poetry always assume that art must teach, must be aimed primarily at inculcating a lesson." In ПАВЛИН (Peacock, 1795), Derzhavin connects the gorgeous bird with the senseless magnates:
"вообще сия ода относится на вельмож безумных, кишащихся своею пышностью."9 He describes the gorgeous bird with his usual eye for color:

Какое гордое творенье,  
Хвост пышно расширяя свой,  
Черно-зелены в искрах перья  
Со рассыпною бахромой  
Позадь чешуйной груди кажется,  
Как некий круглый, дивный щит?  

(1)

Лазурно-сизы-бирюзовы  
На каждого конца пера,  
Тенисты круги, волны новые  
Струиста злата и серебра:  
Наклонит -- изумруды блещут!  
Повернет -- яхонты горят!  

(II)

Не то ли славный царь пернатый?  
Не то ли райска птица Жар,  
Которой столь убор богатый  
Приводит в удивление тварь?  
Где ступит -- радуги играют!  
Где станет -- там лучи вокруг!  

(III)

Конечно, сила и парень  
Орлиные в ее крылах,  
Глас трубный, лебедино пенье  
В ее пресладостных устах;  
А пеликана добродетель  
В ее и сердце и душе!  

(IV)

Но что за чудное явление?  
Я слышу некий странный визг!  
Сей Феникс опустил вдруг перья,  
Увидя гнусность ног своих. --
What proud creature,
spreading his tail magnificently,
displays, the sparkling, black-green feather
with loose fringe
behind scale body,
like some proud and wondrous shield?

Azure-gray-turquoise circles
on the end of each feather,
new circles waves of undulating
gold and silver;
he bends -- and emeralds glitter!
He turns - and sapphires burn!

Is not this the famous feathered king?
Is not this the paradisal Fire-bird,
Whose so rich adornment inspires
Creation with wonderment?
Where he steps, rainbows play!
Where he stands, there is radiance around!

Surely in his wings are the strength
And soaring of eagles,
In his sweet mouth the trumpet's voice,
The song of he swan;
And the pelican's virtue in his heart and soul!

But what an extraordinary phenomenon!
I hear a sort of strange screech!
This phoenix has suddenly lowered his plumes
At sight of the ugliness of his feet.
O magnificence! How you blind people!
A witless nobleman is a peacock.

In this poem, Derzhavin makes an ironic, as distinguished from
euphoric, use of color and light. He sees a reality different from that of appearance. For example, he uses words of praise to imply blame. When the
peacock displays his tail, he shows his full beauty. Only when he opens his tail, the peacock shows his colors: "черно-зеленый" (black-green), "лазурно-синий-бирюзовый" (the azure-gray-turquoise), "золотой" (gold), "серебро" (silver), "изумруд" (emerald), and "яхонт" (sapphire). Here, color is his pride and symbolizes his power. These colors are not in a static state, but in a dynamic state: "искры" (sparkling), "волны новы" (new waves), "блестит" (glitter), and "горят" (burn). These gorgeous colors shown in the first and second stanzas are synthesized in the words "лучи" (lights) and "радуги" (rainbows). Here, lights and rainbows are symbols of temporal and deceitful reality. When the peacock closes his tail, he is not considered as the beautiful bird. All of the beauty which the peacock has is displayed only during that limited time when the bird spreads his tail. The transitory nature of time of which Derzhavin speaks exists in the very nature of this creature.

Moreover, the peacock hides his ugliness within its beauty. The color of black in the first stanza anticipates his ugliness: It is conventionally a symbol of the negative. The peacock not only has a voice like "a strange screech," but it also has ugly feet. The poet implies the physical beauty of the peacock with the lack of the noble man's virtue. He emphasizes the virtues of heart and soul rather than those of physical beauty and power. The message which the poet delivers is shown in the final stanza: "И барин без ума -- павлин."
We have investigated several images from a variety of poems by the poet-painter, Derzhavin. We have seen that the main characteristics of these images is the following: Derzhavin is interested in the moment in time that is the acme of a given entity's existence, and he is interested in capturing this moment by means of a verbal composition in the manner of a visual artist. Time, light, and color occupy an important position in Derzhavin's poetry. In his poetic system, light plays a leading role, while its antithesis, darkness, has only a bit part. Indeed, we know that the poet's colors have a significant relationship to his themes. The brilliance of Derzhavin's colors and the flood of light reflect an optimism, a healthy acceptance and delight in life. Derzhavin's use of color and his optimism is supported by Gukovsky's statement: "the brightness, cheerfulness, and splendor of colors in his painting, and all these precious stones, are spilled by them in abundance and so are appropriate to his optimistic world view."\[^{10}\]

We can say that Derzhavin is an Apollonian poet who sings hymns to light and color. He knows well the spirit of Apollonian beauty. He is deeply sensitive to the Apollonian concept of pristine philosophical beauty. To translate optical notions to verbal painting is the victory of Derzhavin.
So far we have examined the relationship between light and time in Derzhavin's use of color in connection with the idea of the moment frozen in time. Derzhavin depicts the euphoria of life not only in the phenomena of nature, but also in the movements of dancers. His affirmation and celebration of life are seen in his poems about Russian and Gypsy dancers. He captures the moment in the movements of things and beings as well as colors in the acme of their existence. He knows not only the spirit of Apollonian beauty in his hymn to light and colors, but also the spirit of Dionysian ecstasy. He does not lose the moment of inspiration to capture the beauty of dancers' motion. Motion will form the frame for the following discussion of Derzhavin's representation of the specific moment in time.

In **Русские девушки** (Russian Maidens, 1799), Derzhavin describes the sensual aspects of dancing Russian women. Pierre Hart says of this poem: "As in the case of his nature descriptions, Derzhavin seeks to capture the dynamicism of the *moment*, emphasizing the particular movements of the dancers in short, sometimes staccato lines [our emphasis]." In this poetic text, Derzhavin catches the charming moment of the dancers' sensual movements as well as the colors:

Зрел ли ты, певец Тионский!
Как в лугу весной бычка
Пляшут девушки российски
Под свирелью пастушка?
Как, склоняясь головами, ходят,
Башмаками в лад стучат,
Тихо руки, взор поводят
И плечами говорят?
Как их лентами златыми
Челы белые блестят,
Под жемчугами драгими
Груди нежные дышат?
Как сквозь жилки голубые
Льется розовая кровь,
На ланитах огневые
Ямки врезала любовь?
Как их брови соболины,
Полный искр соколий взгляд,
Их усмешка — души львины
И орлов сердца разят?
Коль бы видал дев сих красных,
Ты б гречанок позабыл
И на крыльях сладострастных
Твой Эрот прикован был.

Teian singer! Have you seen
How in spring the Russian maidens
Dance the bychok in the meadow
To the shepherd's pipe?
How they pass with heads inclining,
With bashmaki (peasant footwear) stamp harmoniously,
How their hands quietly direct their gaze,
And their shoulders speak?
How their white brows flash
With their golden ribbons?
How their tender breasts breathe
Under the precious pearls?
How the pink blood flows
Through their azure veins
And on their cheeks
Love has engraved the fiery dimples?
How their sable brows cast
Falcon glances filled of sparks,
Their smiles — the lion's souls
And the eagle's heart are smitten?
Were you to see these lovely maidens,
You would forget the Grecian girls,
And your Eros [to them] would be chained
On his sensuous wings.

Derzhavin presents the Russian dancers' motions and features in their dancing of the bychok, "a form of peasant round dance."12 When he emphasizes their movements, he relies mainly on verbs, delivering a dynamic quality to his poem.

The syntactical and thematic structures of this poem are pleasantly harmonized. This poem consists of six quatrains. The first five quatrains are interrogative sentences which are addressed to the Teian singer (Anacreon). The last quatrain is declarative, and shows the comparison of Russian and ancient Greek maidens. Here, Derzhavin uses devices of parallelism and repetition. Each quatrain starts with the interrogative adverb "как" (five times)" With consummate verbal skill Derzhavin depicts the sounds, the rhythms, the merriment, and the boldness, and the very movements of the dancers. The first quatrain tells who dances what kind of dance. The rhyme of the first quatrain is related to the meanings of the words. The comparison of meaning is shown in the rhyme: "Теийский" (Teian) to "российский" (Russian)." This comparative meaning anticipates the comparison of Russian dancers with Greek dancers through the whole text. The word "бычка (bull-calf)" is semantically interconnected with "пастушка (shepherd)." Through the rhythm of the trochees, the dancers stamp in tune with the music of the sheperd's pipes. Here, spring con-
notes the meaning of youth, life, and love. The energy of life comes from spring. The freshness of spring is then connected with the maiden.

The second quatrain is focused upon the dancers' movements. Dance itself is a kind of body language. Each of the body is the means of expression: "ГЛАВАМИ," "БАШМАКАМИ," and "ПЛЕЧАМИ." It plays its momentary role in the dance. It seems to express its joyous feeling in its movement. The movements of heads, eyes, feet, hands and shoulders are in harmony. Their eyes at the same time move according to the motion of their hands. All of the movements signify great dynamism. Here the verbs function in their movements and the rhymes: "ХОДЯТ (to pass)"/ "ПОВОДЯТ (to direct)"; "СТУЧАТ (to stamp)," and "ГОВОРЯТ (to speak)."

The poet observes the movements of the dancers from the whole to the part. Whereas the second quatrain shows the motions of the whole body from the head to the feet, the third quatrain represents the motion of their brows and breasts. The poet does not lose the momentary flash of the two colors, white and yellow.

The fourth quatrain shows the external expression of inner passion and love. It delivers an image of delight in the realistic description of the texture of their skin. The energy of life hidden in their veins and cheeks is revealed by the pink and fiery colors: "СКВОЗЬ ЖИЛКИ ГОЛУБЫЕ ЛЬЕТСЯ РОЗОВАЯ КРОВЬ." In addition, the poet finds love in the fiery dimples of the dancers: "На ланитах огневые ямки врезала любовь." He obviously has a special eyes to see the image of things at a given moment. In the third and fourth quatrains, the image of delight is supported by colors:
"златой" (golden), "белый" (white), "жемчуги" (pearls), "голубой" (azure), "розовый" (pink), and "огненный" (fiery). The poet captures these colors in the delicate motion of the dancers. He sees the fleeting moment of their movements as we see, for example, the blue sky through an open crack of black storm clouds. The moment represents the transitory joy of the life of the mortal.

The fifth quatrain represents the Russian features of the dancers. The poet catches the moment through the flash of their brows and the sparks of their glances. The comparison of softness with toughness is shown in the rhyme: "соболины" (sable)/ "львины" (lion). Under the dancers' sable brows they cast now falcon-like glances filled with sparks, now smiles. Spark and smile are all the signs of the fleeting moment which is bound with the poet's love of Russian maidens. The final quatrain concludes by mentioning the superiority of Russian maidens to the Greeks. The stately Russian dance represents the sort of resolution that human beings may achieve in their joy of life.

Derzhavin has special eyes which capture the image of things at an inspired moment. N. V. Gogol speaks of Derzhavin:

All is wild and enormous, but where only the power of inspiration helped him, there all of this whole mass serves to revive the object with unnatural power, so that it seems as if he is staring with a thousand eyes. 13

In цыганская пляска (The Gypsy Woman’s Dance, 1805), Derzhavin captures the frenzied moment of a gypsy dancer's tempestuous
movement. Whereas ПУСКЕ ДЕВУШКИ deals with the innocent passion and the graceful movement of Russian women, ЧЫГАНСКАЯ ПЛЯСКА deals with the frenzy and the sensual movement of a bacchante. He introduces Dionysian violence in this poetic text. He sees the fire of momentary life in the motion of the dancer. Gypsy dance is filled with exclamations and dramatic images:

Возьми, египтянка, гитару,
Ударь по струнам, востлицай;
Исполнясь сладострастна жару,
Твоей всех пляской востчицай.
    жги души, огнь бросай в сердца
От смуглого лица. (I)

Неистово, роскошно чувство,
Нерв трепет, мление любви,
Волшебное зараз искусство
Вахханок древних оживи.
    жги души, огнь бросай в сердца
От смуглого лица. (II)

Take up your guitar, gypsy woman,
Cry out, strike a chord on the strings;
All filled with voluptuous fever
Entrance everyone with your dance.
    Ignite souls, cast fire into the heart
From your swarthy face.

Revive at the same time that feeling,
Tempestuous yet full of delight,
The throbbing of nerves and love's languor,
The art of ancient Bacchantes.
    Ignite souls, cast fire into the heart
From your swarthy face.
The Gypsy's dance recalls the dance of Shiva. "In Hindu doctrine, the dance of Shiva in his role as Nataraja (the king of the Cosmic dance, symbolizing the union of space and time within evolution) has the corporeal image of a given process, or of becoming, or of the passage of time." The dance is the incarnation of eternal energy: this is the meaning of the circle of flames surrounding the dancing Shiva. While Shiva seeks cosmogonic energy in the external flames, the Gypsy seeks energy of life in the internal fire of souls and heart. One finds in the first stanza two words to be associated with the concepts of life and health (deriving from the idea of body-heat): "жар" (fever) and "огнь" (fire). Fire at the same time has the double meaning of life and death: Heraclitus of Ephesus considers fire to be "the agent of transmutation, since all things derive from, and return to, fire." Fire is not only the source of life, but also finally signifies death (anticipating graves in the fourth stanza). Here the symbol of fire represents the arousal of spiritual energy.

Derzhavin uses visual and aural effects to suggest frenzy. When he focuses on the movements of a gypsy dancer, he relies heavily on the imperatives of verbs. In the first stanza, the poet urges her to show "voluptuous fever." He utilizes the imperative mood of six verbs: "возьми" (take up), "ударь" (strike), "воскличь" (cry out), "восхитясь" (enter), "зажги" (ignite), and "бросай" (cast). Such words semantically indicate the momentary movement of the dancers. In the poem, the couplet in each stanza except the last has identical rhyme: "сердца" (heart) / "лица" (face). The last stanza is varied by a couplet: "сердца" (heart) / "певца" (singer).
The Gypsy dancer enjoys the rhythmic strum of a guitar instead of the melody of pipes shown in Русские девушки. The second stanza shows alliteration in the metrical structure of each couplet which is based on the repetition of initial sounds within the lines: "N-N" and "V-V." The rhyme represents the repetition of the same sound "v": "vo-vi-vo-vi." Sound interplay appears in many words: "ненство, чувство, нерв, люб, волшебное, искусство, вакханок, древних, and оживи."

The poet injects a more striking effect by introducing the element of time, the constant presence of moonlit death. In the third and fourth stanzas, the poet seeks the meaning of life and death:

Как ночь -- с ланит сверкай зарями,
Как вихорь -- прак плашком сметай,
Как птица -- подлетай крылами
И в дланы с визгом ударяй.

Жги души, огнь бросай в сердца
От смуглого лица.

(III)

Под лесом ношню сосновым,
При блеске бледная луны,
Топоча по доскам гробовым,
Буди сон мертвой тишины.

Жги души, огнь бросай в сердца
От смуглого лица.

(IV)

Like night -- from your cheeks flash a radiance;
Like a whirlwind -- sweep dust with your cloak;
Like a bird -- soar on high with your wings;
And shriek with each clap of your hands.
Ignite souls, cast fire into the heart
From your swarthy face.
A t night in a forest of pines'  
By the light of the pale shining moon,  
By stamping your feet on the graves.  
Awaken the sleep of dead silence  
Ignite souls, cast fire into the heart  
From your swarthy face.

The third stanza focuses on the visual and aural image by using simile. The poet captures the features of Gypsy dance in the numeration of similarities: "like night, like a whirlwind, and like a bird." Within the tradition of symbology, night has the same significance as death and the color black. The swarthy face of the Gypsy connotes death. The poet captures a momentary flash of radiance on her face. The flash of fire at night looks like the interplay of life and death. There is the shriek of the Gypsy dancer instead of the smiles of Russian maidens.

Derzhavin's time philosophy is emphasized by the juxtaposition of the dance which represents life and images traditionally associated with death: night, gravestone, and moonlit death. Life must be enjoyed because it will end like the fleetingness of the dance and its frenzied ecstasy.

The fourth stanza shows time and place. The time is night, and the place is a graveyard. Derzhavin introduces the element of time, night, to suggest with the gravestones the constant presence of moonlit death. The image of death anticipated in the previous stanzas takes concrete form in this stanza. Light is interconnected with the exuberance of a fiery youth, while darkness (night) is connected with silent death: Words such as "ночь, бледная луна, гробовая доска, сон мертвой тишины," are
associated with death. This excursion into the graveyard brings up all the memories of the *danse macabre* (*dance of death*), and reminds us of the reputation of gypsies as carriers of the songs of fate. The rhythms which the Gypsy dancer stamps out are so intense that they disturb the deathly silence of the night. It is obvious that the poet is attempting to show the struggle of life against death.

In the fifth stanza, the poet creates a fearful image through the sounds of animals: "cry, howling and clamor." There is the sensual mixture of love with passion. In the final stanza, the tone of the poem changes. He desires the more silent rhythms of the graceful dance. In this poem, the Gypsy's dance represents the type of resolution that human beings may achieve in the conflict between their joy of life and their mortality.

Eikhenbaum points out that no Russian poetry before Derzhavin captured so successfully the Dionysian spirit of the dithyramb as he did in his *Цыганськая пляска*. This poem resembles the dithyramb which shows the art of the ancient bacchantes. We can imagine the dead man who gets up from the grave according to the footfall of the furious bacchantes. Derzhavin wrote about dithyramb in his article *Рассуждение о лирической поэзии* (*Dissertation on Lyric Poetry*):

In order to write dithyramb, it is necessary to have extraordinarily lively feeling, unbridled imagination or a kind of poetic transport that would realize itself in the incitement to furious movement and circular dance. For a most lively representation of things, it is permitted in the dithyramb to add a few words to some one word that is often repeated by the chorus, so that the feelings should grow stronger and stronger and would
continue until the noise will break down concentration and ignite the imagination.\footnote{15}

In his poetry, Derzhavin captures the movement and colors of the moment at the height of existence of things and beings. The moment of inspiration is the joyous moment of life. In that moment, his poetry is "fire, heat, feeling." Impressive visual and aural imagery is concretely reproduced by his subjective experience in the poetic text. The poet celebrates the immediate and sensual pleasure of the moment. The moment always legitimates the expression of personal emotion. Thus, for him, poetry is "the voice of his joy, wonder and gratitude."\footnote{16}

Derzhavin's use of color imagery is found in the later poetry of Tyutchev, Fet, and Ivanov. Zapadov notes that "Tyutchev and Fet imitated the colorism of Derzhavin."\footnote{17} Pumpyansky also points out that "

Derzhavin's use of color imagery is found in the later poetry of Tyutchev, Fet, and Ivanov. Zapadov notes that "Tyutchev and Fet imitated the colorism of Derzhavin."\footnote{17} Pumpyansky also points out that "

(\textit{After Tyutchev, colorism is revived by "the Derzhavin of our days" -- V. Ivanov in the twentieth century}). In addition, \textit{Цыганская пляска} makes Derzhavin the first to introduce the theme of Gypsies into Russian literature and places him first in a long line of Russian writers who were fascinated by Gypsies and celebrated in their art the intoxication of their singing and dancing: Pushkin, Grigoriev, Tolstoy, Nekrasov, Blok, and others.\footnote{19}
NOTES TO CHAPTER FOUR


13. Н. В. Гоголь, Полное собрание сочинений. Тиm VIII, Статьи (Ленинград: АН СССР, 1952), стр. 373.


16. Ibid. p. 408.


CONCLUSION

The old man Derzhavin noted us
And blessed us, going to the grave...

A. S. Pushkin (1799-1837)

But you are the only philosopher,
Derzhavin, glorious giant, ---
You will pass through the haze of countless ages
You will live on in countless peoples...

V. K. Kyukhel'beke (1797-1848)
In our present research we have discussed Derzhavin's time philosophy in terms of his poetics. As our analysis of the various individual texts effectively demonstrates, time is the most important issue and modality of reality in his poetry. Many themes are subordinate to his time philosophy. In examining the artistic development of time consciousness and the various aspects of time in Derzhavin's poetry, it becomes clear that Derzhavin is a poet who is obsessed with the passage of time, who attempts to capture moments of personal pleasure and sorrow, taking them out of time's destructive flow, framing them, and thereby preserving these moments. He consistently uses time both as an inner psychological reality and as an external force. Derzhavin's philosophical, psychological, and poetic ambivalence as reflected in his poetics, his simultaneous attraction to both life and death, his impulse to express life's burdens as well as its joys, his recognition of the need for courage and strength -- all these concerns determine the thematics, tonality, imagery, and semantics of his poetry.

In chapter one, we have dealt with the themes of death and life -- concepts that are relevant in a discussion of time. The theme of death essentially is the development of the notion of Memento mori (Remember that you must die). Under constant pressure of time, Derzhavin recognizes the transitoriness of life in this world. In his poetry, time is no longer an abstract concept, but takes on a concrete image. That is, he hypostatizes (reifies) time by using concrete imagery, showing time as a destroyer, the enemy of the poet. In his meditative elegiac poems, time is often metaphorized by water imagery. In most instances, in his poetic treat-
ment of time, the image of water "flows" also assumes vertical (up and down) and horizontal (from beginning to end) movements. In particular, water imagery in ВОЛНА is associated with the notion of the descending river of time, whereas water imagery in НА ТЯНУНОСТЬ is connected with the notion of the horizontal flow of time. Whether vertical or horizontal, the essential nature of time as expressed by water imagery is its irreversibility. The fear of death/ future time causes him to meditate on the meaning of life. Although Derzhavin is aware of the transitoriness of life, he wants to free himself from the fear of time the destroyer.

In addition to the destructive properties of time in its linear flow, Derzhavin understands the positive aspects of time as well. He successfully synthesizes the two seemingly irreconcilable aspects of time in an optimistic philosophy. In the theme of life (Cf. see chapter I part 2), Derzhavin develops the notion of Carpe diem! (Enjoy the present!). He is the Epicurean who seeks happiness above all, and the Hedonist, who values pleasure as a chief goal. Such an optimistic world view is based on his positive acceptance of the negative aspects of time. He even welcomes death itself, and celebrates life, especially the present moment because this world is the blessed space for the mortal. Thus, he surmounts the burden of time by transforming it into the joyous eternal present of poetic reality.

This poet who wants to "enjoy the present" gives particular emphasis to the specific moment. As discussed in chapter four, Derzhavin captures the elusive moment and celebrates it through the imagery of light, color, and movement. Many of his poems show an impressive array of light (fire)
imagery in connection with time and life. The connection between time and light is established in quickly vanishing forms. It is frequent in the image of sunrise image and in the colors of a banquet table. While light and water are obviously elementary images in Derzhavin's poetry, what makes them interesting is the fact that in many instances these elementary images are explicit projections of the state of the poetic persona's soul. As such, even Derzhavin's "nature poetry" may be considered as descriptions of an "inner landscape." The movement characteristic of his use of imagery is that of light and water, of the dance, or even of shadow. In his poetry, movement also represents that of his poetic soul. The moment captured in his descriptions of nature and dance is the moment of joy felt by his own soul.

Saturated with the beauty of this world, Derzhavin dreams about an the eternal world (now) without death. Human time flows ceaselessly. In Derzhavin's poetry it sometimes flows in a straight line, or sometimes in a mythic conception of reality time moves in a cyclical manner. Besides his recognition of the linear flow of time, Derzhavin also understands the constructive properties of time in its cyclical flow. The recognition of the timeless extension of significant experience, is very original in his poetry. As discussed in chapter three, the poet's wish for immortality is associated with the reincarnation of existence in time as a cyclical movement. In his rich imagination, human beings can forever enjoy their lives in this world.

In chapter two, the poet considers the conventional problem of immortality in linear time through art, virtue, and God. Thus immortality is the dialectic antithesis to death which the poet envisions in this mortal
world. When Derzhavin speaks of the immortality of art, virtue, and God, he thinks of the difference between eternity in time and eternity beyond time. Whereas art and virtue appear as eternity in time, God exists as eternity beyond time. God is the center of time and universe. Derzhavin understands religious eternity to be the timelessness of God. In a sense, the concept of immortality is the imagination of the poet in his subjective time. Perhaps, man creates eternity. That is, the reification of immortality is realized through art and virtue. In the themes of art and time, achievement of such immortality does not signify the deification of man. Man is not completely relieved of the burden of time, although he achieves immortality in art.

In our study, we have shown that time in its many aspects is a dominant theme in Derzhavin's poetic system. Indeed the notion of time in his poetics is an important theme in later Russian poetry, as well, and Derzhavin's approach to this issue influences future Russian poets such as Pushkin, Tyutchev, Fet, and Mandelshtam. As poets, they are also concerned with the phenomenon of time. They utilize time imagery which is familiar to us from Derzhavin's poetry, and subtly employ time imagery according to their own purposes. The connection between Derzhavin and these poets is a topic that deserves extensive study; for the moment, brief mention must suffice.

Many aspects of time in the nineteenth century Russian literature are developed by Pushkin. In his poetry, there are not only the theme of
time, but also the theme of the epicurean mode of life in the face of death. Indeed, Derzhavin was Pushkin's mentor in his early poetic activity. As Derzhavin, Pushkin inserts the personal private time of hero into historical time and compares the present moment with the past time and takes out the present from the past. He develops the theme of meditation on his own destiny and the theme of troubled life in his following poems: БРЖУ ЛИ Я ВДОЛЬ УЛИЦ ШУМНЫХ... (As Down the Noisy Streets I Wander..., 1829) and Элегия (Elegy, 1830).

In БРЖУ ЛИ Я ВДОЛЬ УЛИЦ ШУМНЫХ..., Pushkin develops the theme of time:

Я говорю: промчатся годы,  
И сколько здесь ни видно нас,  
Мы все сойдём под вечны своды --  
И чей-нибудь уж близок час. (II)

День каждый, каждую годину  
Привык я думой провождать,  
Грядущей смерти годовщину  
Мой их стараясь угадать. (V)

И где мне смерть пошлёт судьбина?  
В бою ли, в странствии, в волнах?  
Или соседняя долина  
Мой примет охладелый прах? (VI)

И хоть бесчувственному телу  
Равно повсюду истлевать,  
Но ближе к мильому пределу  
Мне всё б хотелось почишать. (VII)

И пусть у гробового входа  
Младая будет жизнь играть,
I say: the years speed by unhalting,
And we, as many as are here,
Will pass beneath the eternal vaulting,
And someone's hour is drawing near.

Each day, each passing year of aging,
In deep abstraction now I spend,
At pains among them to be gauging
The year-day of the coming end.

And where, fate, is my death preparing?
At sea, a roving, in the fray?
Or will this nearby vale be bearing
Within its earth my feelless clay?

Although my flesh will be past caring
About the site of its decay,
Yet would I gladly still be sharing
The dear haunts of my earthly day.

And close to my sepulchral portals
I want young life to be at play,
And nature, unconcerned with mortals,
To shed its beauty's timeless ray.

Pushkin is worried about the thought of death which waits every living thing on earth as the foreboding of his early death. The poet constantly falls into this rêverie. But many poems devoted to this gloomy theme do not sound hopeless and pessimistic. Telling about grave where his body will lie, he completes the poem with light thought about young life, of new generation which will come to replace the previous generation, having come under the eternal freedom, by great image of nature shining eternal, immortal beauty.
Pushkin connects personal time with eternity, and gives personality spiritual immortality. Such a theme appears in many poems of 1836: Мирская власть (Secular Power, 1836), Из Пинделмонте (From Pindicmont, 1836), Отцы пустынники и жены непорочны... (Hermit Fathers and Chaste Wives, 1836), Когда за городом, задумчив, я брожу... (When, Lost in Thought, I Wander from the Town, 1836), Пора, мой друг, пора! Покоя сердце прочит!... (It's Time, My Friend, Time! The Heart Begs for Peace, 1834), Я памятник себе воздвиг нерукотворный (A Monument I've Raised not Built with Hands, 1836), etc. In particular, Pushkin's Я памятник себе воздвиг нерукотворный is the imitation of Derzhavin's Памятник rather than Horace's ode Exegi Monumentum.

In Tyutchev's verse, we also find time philosophy. T. J. Binyon observes that "it is true that, from a formal point of view, his [Tyutchev's] verse often seems to have more in common with that of his eighteenth-century predecessors -- and especially Derzhavin -- than with that of his contemporaries of the nineteenth century."\(^1\) Moreover, Binyon also points out the nature of time in Tyutchev's poetry: "Since the poet, man, is aware of his own existence, he strives to preserve and maintain it against the pressure of external forces, the strongest of which is time. For man lives in time, as well as in space. Indeed, his life only has significance in the past or the future, in the achieved or the potential, in what he was, or what he will be: he can never know the present."\(^2\) Whether intentionally or acci-
dently, Tyutchev is preoccupied with a strong Derzhavinian time-consciousness.

Many of Tyutchev's poems reflect Derzhavinian time imagery: Бессонница (Insomnia, 1829), Малария (Malaria, 1830), Тени сизые смесились (Bluish Shadows Were Mixed, 1836), Весна (Spring, 1838), Два голоса (Two Voices, 1850), Смотри, как на речном просторе (Look, How on the River Expanse..., 1851), Так, в жизни есть мгновения (So, There Are Moments in Life..., 1855), Как ни тяжел последний час (However Heavy the Final Hour May Be..., 1867), Брат, столько лет сопутствовавший мне (Brother, Who Accompanied Me for so Many Years..., 1870) etc.

An expression which recalls lines from Derzhavin's poem, На смерть князя Мещерского, is found in Tyutchev's Бессонница: "Часов однообразный бой,/Томительная ночи повесть!..../Глухие времени стенанье,/Пророчески-прощальный глас?..../И наша жизнь стоит пред нами,/Как призрак на краю земли,..../Лишь изредка, обряд печальный/Свершая в полуночный час,/Металла голос прогребальный/Порой оплакивает нас!" (The monotonous tolling hours/ The painful narrative of night!..../ Who hear the wild moan of time,/ And prophetic-parting voice?..../ And our life stands before us,/ Like a phantom on the edge of earth,..../ Now and then, performing/ The mournful ceremony at midnight,/ Funeral voice of metal/ Now and then, mourns us!) In this poem, the image of man's life appears as a phantom. Here, particularly the expression of "Металла голос прогребальный"
repeats the Derzhavinian poetic line: "Глагол времен! металла звон!"
(Cf. see chapter I) And in Сижу задумчив и один... (I Sit Thoughtful and Alone..., 1836), Tyutchev employs another Derzhavinian poetic image from На смерть князя Мещерского:

Едва увидел я сей свет,
Уже зубами смерть скрежещет,
Как молнией, косо блещет
И дни мои, как злак, сечет.

Scarcely have I glimpsed this world,
Yet death already grinds his teeth,
Flashes his scythe like lightning,
And mows my days like a crop.

(На смерть князя Мещерского)

За годом год, за веком век...
Что ж негодует человек,
Сей злак земной!..
Он быстро, быстро вянет—так,
Но с новым летом новый злак
И лист иной.

Year after year, century after century...
Why does man rage,
This earthly crop!...
He quickly, quickly withers -- so,
But with a new summer there is a new crop,
And another leaf.

(Сижу задумчив и один...)

The difference between the poetic representations of the two poets is simile vs. metaphor: Derzhavin prefers simile ("как злак"), whereas Tyutchev prefers metaphor ("сей злак земной").
The echoes of the Derzhavinian imagery of time from Жизненность are found also in Tyutchev's poem, Смотри, как на речном просторе...
(Look, How on the River Expanse, 1851): "Все вместе -- малые, большие,/ Утратив прежний образ свой,/ Все -- безразличны, как стихия, --/ Сольются с бездной роковой!.. /О нашей мысли большенье,/Ты, человеческое я,/Не такою ль твоё значенье,/Не такова ль судьба твоя?" (All together -- small, large,/ Losing their previous form,/ All -- indifferent as the element, --/ Will merge with the fatal abyss! .../ O delusion of our thought,/ You, the human I,/ Is not such your significance,/ Is not such your fate?) In this poem, the image of the all-engulfing "бездна роковая" (fatal abyss) recalls the river of time which erases all human deeds in Жизненность.

Both Derzhavin and Tyutchev attempt to capture the specific moment in their poems. Like Derzhavin, Tyutchev eternalizes the present moment in his landscape. Through the contrast and parallel of the natural world and the human world, these poets depict the fleeting moment of life, symbolized by the ephemeral rainbow: for example in Derzhavin's Радуга (Rainbow, 1806) and Tyutchev's Как неожиданно и ярко..., (How Unexpectedly and Brightly..., 1865):

Эри, как оно лишь отрешает
Светлыый свой взор с облака вспять,
Живость цветов вымыл исчезает,
Краски картин тмятся опять:
Беги ты такого труда
От стыда.
Look, how it only averts
Its bright gaze from the cloud,
The liveliness of colors in a moment disappears,
The colors of paintings darken again:
Run from the shame
Of such work.

(Derzhavin: Радуга)

O, в этом радужном виденье
Какая нега для очей!
Оно дано нам на мгновенье,
Лови его -- лови скорей!
Смотри -- оно уж побледнело,
Еще минута, две -- и чего ж?
Ушло, как то уйдёт всецело,
Чем ты и дышишь и живешь.

O, In this rainbowed sight
How sweet bliss for eyes!
It is given us for a moment,
Catch it -- catch it quickly!
Look -- it has already faded,
Another minute or two -- and what is there?
It has vanished, as all that will completely vanish,
By which you breathe and live.

(Tyutchev: Как неожиданно и ярко...)

Where Derzhavin observes the momentary attributes of the rainbow in his poem, Tyutchev finds the imagery of time in the phenomenon of nature (rainbow). Both Derzhavin and Tyutchev value the moment, and above all, the moment of knowing rather than of feeling: because man exists only through his consciousness of himself, he cannot accept without a struggle that his life should vanish without trace. Tyutchev cries "О время, погоди" (O Time, wait!) in his another poem Так в жизни есть
мгновения (So, There Was Moments in Life..., 1855). B. F Egorov points out: Для Тютчева человеческая жизнь -- миг; миг как интенсивный сгусток и миг как длительное мгновение; этот миг трагичен благодаря конечности человеческой жизни (тема конца вообще существенна для Тютчева). "For Tyutchev human life is a moment; the moment as intensive focussing and moment as lasting instant; this moment is tragic, owing to the finiteness of human life (the theme of the end is generally essential for Tyutchev)."

In the works of Fet, there are a lot of philosophizing about time, life and death. Yevgeny Vinokurov points out that "he [Fet] was like a bridge from Derzhavin and Batyushkov to Blok, who is akin to Fet in his poetic maximalism." In the tones of Schopenhauer, Fet is preoccupied with how one should live, and finds the proper concept of the epicurean mode of life in his poetry. Lydia M. Lotman discusses the theme of time in Fet's poems which belongs to a cycle called Мгновения (The Fleeting Moment): "the cycle is interesting primarily because its theme is 'time,' the basic unit of which is 'the fleeting moment.' ... All the poems in this cycle treats of time in its tragic aspect, expressed in traditional, symbolic images: life is a segment of the road that leads to eternity." There are many poems that show Fet's consciousness of time: Водопад (The Waterfall, 1840), Хронос (Chro-nos, 1842), Странная уверенность (Strange Conviction, 1842), Среди звёзд (Among the Stars, 1876), Измучен жизнью, коварством надежды... (Tortured by Life, by the Deceit of Hope..., 1864?), О нет, не стану звать утраченную радость... (O, No, I won't Call out Lost
Richard F. Gustafson compares Fet's poem Водопад with poems on the same subject by Derzhavin and Baratynsky and concludes that Fet's treatment is distinguished by the peculiar reality of his imagery. As in Derzhavin's Водопад, we can apply a philosophical interpretation to Fet's Водопад as well. In Derzhavin's poem, colors and light abound, waves and spray are depicted as solid objects. The waterfall is addressed rhetorically as an object. Sight dominates sound, and the picture is a cause for reflection. Like Derzhavin's waterfall, Fet's waterfall is not heard but seen. "Fet is reminded of the circumstances of his own life and his hopes for the future; to him, the movement of the stream represented the movement of human life in time. Perhaps the free-flowing river expressed his youthful faith in life's wisdom and beneficence."

Gustafson points out the characteristics of Fet's poetry: "The descriptive lyrics are usually short and most often limited to one caught moment of time." As Derzhavin attempts to capture the moment in his poem Утро (See chapter IV), so Fet also tries to seize the beauty of the moment in his poem На рассвете (At Dawn, 1886): Плавно у ночи с чела/ Мягкая падает мгла;/ С поля широкого тень/ Жмется под ближнюю сень;/ Жаждою света горя,/ Выйти стыдится заря;/ Холодно, ясно, бело,/ Дрогнуло птицы крыло.../ Солнца еще не видать,/ A на душе
A light mist falls gently/ from night's brow;/ A shadow from the large field/ Presses close under a nearby overhang;/ Although burning with a thirst for light,/ Dawn is ashamed to come out;/ Cold, clear, white,/ The bird's wing trembles.../ The sun cannot yet be seen,/ And in my heart there is bliss.) In his poem Утро, Derzhavin seizes the moment that the sun rises, whereas Fet captures the moment before the sun rises. In essence both are concerned with a similar aspect of time -- the fleeting moment of time. In a great deal of visual stress, the whole scenes of their poems are filled with slight movement, the analogy of the fluttering of a soul in their poems. Whereas Fet's На рассвете presents the grace of a soul in his anticipation of dawn ("А на душе благодарь"), Derzhavin's Утро shows the completion of the grace ("И всё то благо, всё добро").

Fet strives to incarnate the timeless moments of revelation and suprasensible intuition, which the human spirit most often achieves through love. A revelation, an escape from "time into eternity" experienced by the poet is described in his poem, Изменён жизнью, коварством надежды...:

И так прозрачна огней бесконечность,  
И так доступна вся бездна эфира,  
Что прямо смотрю я из времени в вечность  
И пламя твое узнаю, солнце мира.

And the infinity of lights is so transparent,  
And the whole abyss of the ether so accessible,  
That I look straight out of time into eternity  
And recognize your flame, sun of the world.
The fixing of a moment in eternity ("пра́мо смот́рю я из времени в ве́чность") -- the fixing in perpetual stillness of an accidental, transient, elusive movement of the soul, of some everyday detail -- is the characteristic feature of his poetry.

There is no objective reality in his verse; it is a record of transient impressions: the external world as refracted through the poet's perception. Utilizing the impressionistic devices which forms the basis of his creative method, Fet describes "objects not as they are, but as they appear to be at the precise moment that they impinge on his senses."\(^8\) Much like Derzhavin, reality is thus restructured through the poet's perception of it.

The overcoming of tragedy, its sublimation into joy, into dramatic joy, into harmony, is the strongest side of Fet's poetry. For Fet, the 'past', 'present' and 'future' are 'now'. Fet celebrates the joy of existence. He takes a consistently clear and courageous view of the world. He fears neither death, nor life. "Fet, despite the sense of tragedy he had to struggle with, even perhaps -- paradoxical as it may seem -- because of it, is one of the spiritually healthy, one of the world's 'sunniest poets'"\(^9\) [e.g. Я пришёл к тебе с приветом (I Have Come to You with a Greeting...)]. Thus, we can clearly see his affinity with Derzhavinian poetics.

V. V. Ivanov notes that "in the science and art of the twentieth century, time acquires special significance as a theme... without which the realization of artistic idea is impossible."\(^10\) Indeed, with the resurrection of the genre of the ode, time is the common topic of many twentieth-century
poets such as Akhmatova, Mayakovsky, Zabolotsky, etc. However, in particular, it is Mandelshtam who wants to escape the burden of time, and ultimately is closest rather to Derzhavin than to anyone else. It is interesting that Marina Tsvetaeva gave Mandelshtam the soubriquet "young Derzhavin." The choice of words to define time employed by Derzhavin and Mandelshtam, is similar in many aspects. In Mandelshtam's poetry, we easily find the Derzhavinian image of time. Joseph Brodsky notes that "Mandelshtam merely made a great cupola for his predecessors. The most distinct voices belong to Derzhavin, Baratynsky and Batyushkov." 

Mandelshtam hyperstatizes time just as Derzhavin does in his poems:

Что поют часы-кузнечик, Лихорадка шелестит, И шуршит сухая печка -- Это красный шелк горит. The clock-cricket singing, That's the fever rustling, The dry stove hissing, That's the fire in red silk. (I)

Что зубами мыши точат Жизни тоненькое дно, Это ласточка и дочка Отвязала мой членок. The teeth of mice milling The thin supports of life. That's the swallow my daughter Who unmoored my boat. (II)

Whereas Derzhavin's time takes on the image of huge monster in the meditative elegiac poems, Mandelshtam's time appears as that of mice in ЧТО ПОЮТ ЧАСЫ-КУЗНЕЧИК (The Clock-Cricket Singing..., 1918). Also, in their works, timepieces evoke feelings of sadness only. In Mandelshtam's poem, time's voice is paralleled with the hissing sound of the dry stove and
the burning sound of red silk. Time reveals its true strength to man when it appears as a small unloved animal, a quiet, inquisitive mouse, the darting inhabitant of cellars. "A mouse has been since ancient times a symbol of fleeting moments and time's slow but successful work in destroying objects, life and memory." Time is represented by the images of the teeth of mice and by swallow and daughter. These metaphors are connected with the image of disappearance. While Derzhavin emphasizes the swift passage of time in his meditative elegiac poems such as На смерть князя Мещерского and На тленность, Mandelshtam reveals the slow passing of time in the sweet and delicate metaphor: But, for Derzhavin, time was like the lightning flash of fleeting moments in his poems.

Mandelshtam employs the device of antithesis which Derzhavin employed in his poem На смерть князя Мещерского. In К пустой земле невольно припадая (Toward the Empty earth, 1937), Mandelshtam repeats a Derzhavinian expression (Cf. see Chapter I: p. 36):

Сегодня -- ангел, завтра -- червь могильный,  
А послезавтра -- только очертанье.  
Что было -- поступь -- станет недоступно,  
Цветы бессмертны. Небо цельнокупно.  
И то, что будет, -- только обещанье.  

An angel -- today; a worm in the grave -- tomorrow,  
A mere outline -- the day after that.  
What was her step -- will become unrecognizable.  
Flowers are immortal, Heaven is whole,  
And what will be -- is yet a promise.

(Mandelshtam: К пустой земле ....)
We also find the Derzhavinian time imagery in Mandelshtam's other works: Египетская марка (The Egyptian Stamp, 1927), Гризельная ода (The Ode on Slate, 1923) etc. Charles Isenberg notes that "The Egyptian Stamp can be read as a meditation on time. In this respect the story forms a part of the poet's response to a text which haunts Mandelshtam's writing in the twenties: the deathbed poem of the great eighteenth century poet G. R. Derzhavin." Moreover, Mandelshtam's Гризельная ода recalls Derzhavin's famous last poem, На Тленность, which was also written with a stylus on a slate board. Mandelshtam's ode owes its title and leitmotif (which is that of the 'river of time') to Derzhavin's На Тленность.

As we have briefly examined the Derzhavinian time image in the works of several poets such as Pushkin, Tyutchev, Fet, and Mandelshtam, it is obvious that Derzhavin has a great influence on later poets in the history of Russian poetry: this is not to say that these are the only poets that are in the same way in debt to Derzhavin's time philosophy. Thus, while important in its own right as a poetic stance, Derzhavin's elusive time philosophy can be seen as having a later influence on future Russian poetry. Indeed, Derzhavin starts out as an important figure in the history of Russian literature; one of his major contributions is his attempt to understand time, and incorporate the many concepts of time in his poetic system.
NOTES TO CONCLUSION


2. Ibid., p. 196.

3. B. F. Egorov, "Категория времени в русской поэзии XIX века." Ритм, пространство и время в литературе и искусстве. (Ленинград: Наука, 1974), стр. 163.


6. Ibid., p. 20.


10. V. V. Ivanov, "Категория времени в искусстве и культуре XX века." Ритм, пространство и время в литературе и искусстве. (Ленинград: Наука, 1974), стр. 39.


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