

Sarah Pratt

# The Semantics of Chaos in Tjutčev

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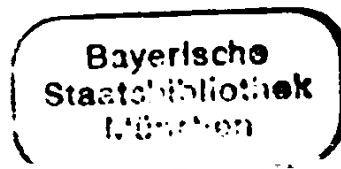
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SARAH PRATT  
THE SEMANTICS OF CHAOS IN TJUTČEV



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1983

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Sarah Pratt

Pasadena  
March 1983

## TABLE OF CONTENTS

Introduction . . . . .	1
I. The Semantic Cluster . . . . .	7
II. Chaos as a Creative Force . . . . .	24
III. Chaos and Mystic Transport . . . . .	47
IV. Chaos, Imminent Doom and Revolution . . . . .	74
Conclusion . . . . .	102
Poems and Translations . . . . .	111
Notes . . . . .	134
Bibliography . . . . .	145

To Branwen Bailey Pratt,  
who understood the poetry of chaos





## INTRODUCTION

"Few problems concerning Tjutchev have had more willing exegetes than his 'philosophy' of chaos,"<sup>1</sup> remarks Richard Gregg in his book on the poet. It is impossible not to agree with Gregg. Nearly every scholar who has written a critical or descriptive work on Tjutčev has noted the importance of Tjutčev's use of the image of chaos, and concluded that it is connected in some way with the poet's soul. Beyond this point, however, there exists nothing but a veritable chaos of opinions as to the meaning of the symbol. Brjusov, Čiževskij, and Setschkareff see Tjutčev's chaos as a Schellingian primordial beginning of all existence<sup>2</sup>; Čulkov views it as passionate love<sup>3</sup>; Ležnev asserts that Tjutčev's predilection for the image shows that he was a secret revolutionary,<sup>4</sup> while Gippius warns that such an interpretation totally distorts the basic meaning of the imagery<sup>5</sup>; Gregg himself concludes that chaos represents the poet's subconscious.<sup>6</sup>

This lack of consensus seems to be almost preordained for a number of reasons. First, Tjutčev's chaos is not a signal with a one-to-one correspondence between word and object, but a true symbol richly endowed with the capacity to contain a multitude of meanings. Furthermore, the inherent ambiguity of the symbol has been amplified because none of the critics has

established any kind of system for gauging the presence of chaos in a poem. This is crucial, since the word xaos appears in only four of Tjutčev's original poems:<sup>7</sup> "Videnie" ("A Vision"; 1829), "Kak sladko dremljet sad temnozelenyj" ("How Sweetly Slumbers the Dark-Green Garden"; 1836), "Son na more" ("Dream at Sea"; 1836), and "O čem ty voeš'; vetr nočnoj?" ("What Are You Howling About, Night Wind?"; 1836).<sup>8</sup>

A sense of chaos nonetheless makes itself felt in numerous additional poems, and the tradition of examining Tjutčev's concept of chaos on the basis of poems that do not contain the word xaos has been so firmly established that most critics develop their interpretations without stopping to consider the lack of definitional groundwork. Ležnev, for example, simply asserts the following:

Chaos is the basis of the world in Tjutčev's work. The concept, or better, the notion of chaos is the central point<sup>9</sup> of Tjutčev's lyrics and Tjutčev's world view.

He then proceeds to support the assertion with a reference to six of Tjutčev's poems, only one of which contains the word xaos. He offers no further explanation or justification for the listing of the other five.

Another reason for the lack of agreement among interpreters of Tjutčev's image of chaos is that each of the scholars mentioned above approaches the theme of chaos within the context of a different overriding concern which automatically

influences his interpretation of the symbol. Setschkareff and Čiževskij, for instance, lean heavily on possible Schellingian aspects of Tjutčev's chaos because they write about Tjutčev through the prism of German romantic thought.<sup>10</sup> Ležnev, as a Soviet critic writing in 1935 understandably ekes all possible pro-revolutionary meaning out of Tjutčev's symbolism (no easy task in view of the zealously religious and reactionary verse and essays written by the poet later in life), and he treats this aspect of Tjutčev's symbol of chaos to the exclusion of all others.<sup>11</sup> To Gregg, an adherent of the biographical approach and participant in the Freud-oriented western culture of the mid-twentieth century, the subconscious, Freud's "chaos" and "cauldron of seething excitement," presents itself as a logical meaning for the symbol. Accordingly, this psychological aspect of Tjutčev's image dominates Gregg's exegesis.<sup>12</sup>

A good number of these interpretations can be defended and, indeed, prove useful in the study of Tjutčev's poetry. Nonetheless, the continuing absence of anything even approaching consensus seems to indicate that there is room for further investigation. I therefore propose to make a study that differs from previous treatments of the topic in two respects. First, it will offer a clearcut definition of the elusive "chaos cycle" -- this by means of a semantic cluster of words and concepts that combine to demonstrate a sense of chaos even in poems lacking the word xaos itself. Second, the study will

focus specifically on the problem of chaos in Tjutčev's work, thus avoiding the tendency towards one-sided analysis that naturally occurs when the image of chaos is treated as a secondary issue within the context of some other dominant concern.

The first chapter of the study establishes the semantic cluster through analysis of the four poems that contain the word xaos, and then tests other poems traditionally considered members of the chaos cycle for the presence of elements from the cluster. As a result of the presence of common elements, the following poems are added to the original four and considered legitimate parts of the cycle:

"Kak okean ob'emlet šar zemnoj"  
("As the Ocean Embraces the Earthly Sphere"; 1830)

"Vesna"  
("Spring"; 1838)

"Teni sizye smesilis'"  
("Gray-Blue Shadows Merged"; 1836)

"Den' i noč'"  
("Day and Night"; 1839)

"More i utes"  
("The Sea and the Cliff"; 1848)

"Svjataja noč' na nebosklon vzošla"  
("Holy Night Has Risen to the Firmament"; 1850)

"Smotri, kak na rečnom prostorc"  
("Look, On the River's Expanse"; 1851)

In addition, two of Tjutčev's political essays -- "Rossija i Germanija" ("Russia and Germany"; 1844) and "Rossija i revoljucija" ("Russia and Revolution"; 1848) -- will be included as

partial members of the cycle because they contain the image of chaos as a symbol for European revolution.

The three middle chapters of the study discuss the works of the chaos cycle as they relate to the themes of creativity, mystic transport, and doom; and the conclusion reexamines the cycle as a whole in an attempt to ascertain the essence of Tjutčev's concept of chaos. In addition, the relationship between the chaos cycle and other parts of Tjutčev's work is investigated through the comparison of poems from the cycle with several poems based on imagery similar to that of the chaos cycle, but not truly part of it. But none of this can be undertaken until the semantic cluster has been established as the foundation for the study.

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## I. THE SEMANTIC CLUSTER

The semantic cluster is a group of concepts and images that occur again and again in Tjutčev's poems dealing with chaos, and that in many cases have direct connections with the word xaos itself. The cluster, therefore, provides some evidence that the chaos poems may be treated as a unified cycle, even though they were written at various intervals over a period of twenty-three years and even though the poet gives no indication of seeing a particular bond among them.

The four poems that contain the word xaos must function as the basis for the derivation of the cluster; otherwise one risks creating the kind of circular argument that has so often marred discussions of this topic. Once the semantic cluster is established, however, one can draw other poems into the cycle by means of semantic association. The mathematical principle of equation "X = Y, and Y = Z, therefore Z = X" transformed into the semantic principle of association "chaos is associated with element X, and element X is associated with element Y, therefore element Y is associated with chaos," allows a poem lacking the word xaos but containing a number of elements from the semantic cluster to be counted as a full member of the cycle. This means that the poem can legitimately be used as material for further analysis of Tjutčev's concept of chaos.

The same principle of association provides a means for

bringing new elements into the semantic cluster. If image or concept A does not occur in any of the poems containing the word xaos, but occurs in the other poems of the cycle consistently linked with elements from the semantic cluster, it may be taken in as an element of the cluster itself.

Two characteristics of Tjutčev's poetry make it especially suitable for an associative approach of this sort: his intensive method, and his tendency to write poems with a pseudo-syllogistic structure built around a single overriding symbol or concept.<sup>1</sup> Pumpjanskij uses the term "intensive method" to describe the way the material of Tjutčev's poems constantly turns back in on itself and then reappears in slightly different form. The repetition of words and themes embodied in the intensive method provides good raw material for the semantic cluster, offering a number of contexts in which the usage of a certain element can be studied and compared. Likewise, the pseudo-syllogistic structure of many of the poems furnishes a basis for comparison by setting up various elements as parts of an equation or in some other precisely defined relation to each other.

Turning to the poems that contain the word xaos -- "Videnie," "Kak sladko dremljet sad temnozelenyj," "Son na more," and "O čem ty voeš', vetr nočnoj?" -- and putting the theory of the semantic cluster into practice, we find a series of nine concepts or images that occur in two or more of these key poems. The nine elements, which form the main body of



the semantic cluster, are presented schematically in Table I and described briefly below.

1) NIGHT IMAGERY dominates the setting for three of the poems. In "Videnie," the vision occurs at a certain hour in the night (nekij čas v noči), and as the vision takes place, night thickens like chaos on the waters (gusteet noč', kak xaos na vodax). Thus night is linked directly to the image of chaos by simile. In "Kak sladko," the garden is embraced by the bliss of the night (ob"jatyj negoju noči), there is a miraculous nightly hum (čudnyj, eženočnyj gul), and most significantly, another direct connection is established between chaos and night in the phrase v xaose nočnom (in the night chaos). The adjectival form likewise occurs in "O čem ty voeš', vetr nočnoj?" associated with the two main forces at work in the poem: the night wind (vetr nočnoj) and the world of the night soul (mir duši nočnoj).

2) EXPANSIVE WATER IMAGERY occurs in "Videnie" and in "Son na more." In "Videnie" the assertion gusteet noč', kak xaos na vodax (night thickens like chaos on the waters) both emphasizes the expansiveness of the waters by use of the plural form, and establishes a connection between water and chaos imagery by means of simile. "Son na more," more (sea) obviously falls into the category of expansive water imagery, while prixoti voln (caprice of the waves) and valy (billows, rollers) are connected both with the expansive quality of the water and with the notion of the storm, discussed in category 4 below.

THE SEMANTIC CLUSTER: TABLE I

POEM	"Videnie"	"Kak sladko"	"O čem ty voeš'"	"Son na more"
Word <u>Xaos</u>	gusteet noč', kak xaos na vodax	roitsja v xause nočnom	pro drevnij kaos kaos ševelitsja	v xause zvukov; nad kaosom zvukov
1) NIGHT IMAGERY	v noči; gusteet noč'	ob'jatyj negoj noči; eženocnyj gul; v xause nočnom	vetr nočnoj; mir duši nočnoj	
2) EXPANSIVE WATER IMAGERY	na vodax			more; predan... pioxoti vojn; valy; pena revuščix valov
3) IMAGERY OF DREAMS AND SLEEP	v proročeskix snax	dremlet sad; trud usnul; nad spjaščim gradom; dum, osvoboždennyx snom	bur' zasnuvšix, ne budi	son; grezy; oblast' videnij i snow
4) STORM IMAGERY			bur' zasnuvšix, ne budi	burja
5) SIGNIFICANT SOUND IMAGERY	čas...vsemirnogo molčan'ja	slyšny vosklican'ja ključ...govorit; eženočnyj gul; gul nepostizimyj	voeš'; strannyj golos; šumno; neistovye zvuki	zvučali skaly; oklikalisja vetry; peli valy; v xause zvukov; volšebno-nemoj; nad gremjaščeju t'moj; sonmy...bezmolvnoj tolpy; volšebnika voji; groxot; v tixuju oblast'; pena revuščix valov

6) IMAGERY OF THE INFINITE OR IMMEASURABLE			s bespredel'nym žaždet slitt'sja	dve bespredel'nosti
7) ABYSS IMAGERY		v bezdonnom nebe		groxot pučiny morskoi
8) MYTHOLOGICAL ELEMENT	čas javlenij i ľudes; živaja koleznica mirozdan'ja; v svjatilišče nebes; kaos; Atlas; Muzy ...dušu v pročeškix trevožat bogi snax	kak v pervyj den' sozdan'ja; zvezdnyj somn; muzyka; čudnyj; tainstvenno	drevnij kaos; mir duši nočnoj; vetr; strašnyx pesen six	
9) <u>SAMOZARVEN'JE</u>	videnie; bes-pamjatstvo; v... snax	mir smertnyx dum, osvoboždennyx snom; persona's focus on nature, not self	bezumno; ponjatnym serdcu jazykom; persona's focus on nature, not self	
10) IMAGERY OF INESCAPABILITY OR INEVITABILITY		sad, ob"jatyj nego j noči		

3) THE IMAGERY OF DREAMS AND SLEEP forms an integral part of each of the four poems. In "Videnie," inspiration comes to the Muse in prophetic dreams (v proročeskix . . . snax). Furthermore, the title of the poem itself, "A Vision," may be interpreted in terms of dream imagery, thus putting the poet in a situation analagous to that of the dreaming Muse.

In "Kak sladko," the words and phrases dremljet (slumbers), usnul (fell asleep), nad spjaščim gradom (over the sleeping city), and mir . . . dum, osvoboždennyx snom (the world of thoughts freed by sleep) show the significance of this element of the cluster by simple repetition, while the sense of the last three lines of the poem and the rhyming of osvoboždennyx snom (freed by sleep) with v xaose nočnom (in the night chaos) suggest that sleep and dreams are somehow related to the appearance of chaos.

The references to sleep and chaos in the last two lines of "O čem ty voeš'" depict the "sleep" of natural phenomena, storms, as the force that prevents chaos from breaking out into the world: O, hur' zasnuvšyx ne budi -- /Pod nimi xaos ševelitsja! . . . (O, do not waken sleeping storms, beneath them chaos stirs! . . .). The storms, in turn, can be taken as a metaphor for chaos itself. This counters the function of the sleep or dreams of human beings, which in the first two poems is linked precisely to the revelation of chaos.

"Son na more" likewise breaks the pattern established by

the first two poems, as chaos and the dream or dreams (son, grezy) of the poet-persona function as opposing forces. The chaos of sounds (xaos zvukov), which comes to represent the entire concept of chaos symbolized by the sea, finally bursts into the realm of visions and dreams (oblast' videnij i snov) and destroys the persona's poetic flight.

4) STORM IMAGERY occurs in "O čem ty voeš'" and in "Son na more." In the first poem chaos exists beneath sleeping storms, while in the second, the storm and the sea (more i burja) are the forces that give rise to the chaos of sounds (xaos zvukov).

5) SIGNIFICANT SOUND IMAGERY, sometimes taking the paradoxical form of a notable silence, is characteristic of each of the poems. A certain hour of universal silence (čas . . . vseмирnogo molčan'ja) marks the hour of the vision in "Videnie." In "Kak sladko" an inscrutable and miraculous nightly hum (čudnyj eženočnyj gul . . . gul nepostižimyj) heralds the coming of the bodiless, audible (slyšnyj), but invisible world that hovers in the night chaos. "O čem ty voeš'" naturally focuses on the howling of the night wind with the words voeš' (you are howling), strannyj golos (strange voice), šumno (noisily), neistovye zvuki (furious sounds), and the persona's final plea that the wind not sing terrifying songs -- strašnyx pesen six ne poj.

"Son na more" uses both noisy storm imagery like that in "O čem ty voeš'" and imagery of silence akin to that in "Videnie." Noise is associated with the stormy sea: v xaose zvukov

(in the chaos of sounds); nad kaosom zvukov (above the chaos of sounds); kak kimvali, zvučali skaly, /Oklikalisja vetry i peli valy (the cliffs resounded like cymbals, the winds called out and the billows sang); nad gremjaščeju t'moj (over the thundering darkness); volšebnika voj (the howl of a magician); groxot pučiny morskoj (the roar of the sea's abyss); pena revuščix valov (the foam of the roaring waves). Alliteration and internal rhyming help mark the striking aural quality of this chaos of sounds. Silence belongs to the opposing quiet world of visions and dreams (v tixuju oblast' videnij i snov), where all is magically mute (volšebno-nemoj) and the poet lies in a deafened state (oglusen).

6) THE IMAGERY OF THE INFINITE OR IMMEASURABLE appears in "O čem ty voeš'" and "Son na more" in the phrases s bespredel'nym (with the infinite) and dve bespredel'nosti (two infinities), respectively.

7) ABYSS IMAGERY occurs in "Kak sladko" in the phrase v bezdonnom nebe (in the abyss-like sky), and in "Son na more" in the phrase groxot pučiny morskoj (the roar of the sea's abyss).

8) THE MYTHOLOGICAL ELEMENT of the semantic cluster is the most difficult of the elements to explain because it is not comprised of any single concept or image, but rather acts as a vague aura surrounding Tjutčev's portrayal of chaos. It combines a sense of the ancient past with a pantheistic notion of the universe, or a notion of the supernatural part of nature. Tjutčev creates the mythological aura through the use of

classical imagery, archaisms, and more general allusions to ancient times (often to the creation of the universe) and to supernatural forces.

In "Videnie," the archaisms nekij (certain) and onyj (that), and the classical concepts of the chariot of the universe (kolesnica mirozdan'ja) and the sanctuary of the heavens (svjatilíšče nebes) emphasize the antique tone of the poem, while the references to the hour of apparitions and miracles (čas javlenij i čudes), gods (bogi), and the fact that the chariot of the universe is alive (živaja) bring in the notion of the supernatural. References to the mythological characters of Atlas, the Muse, and to chaos itself carry the senses of both the ancient and the supernatural simultaneously.

In "Kak sladko" the straightforward reference to the first day of creation (pervyj den' sozdan'ja), supported by the archaisms sonm (host, crowd) and muzýka (rather than múzyka - music), establish an aura of antiquity. This aura combines with the words tainstvenno (mysteriously, secretly), čudnyj (miraculous), nepostižimyj (inscrutable), the fact that the spring speaks (ključ . . . govorit), and the hovering presence of the bodiless, audible, but invisible world (mir bestelesnyj, slyšnyj, no nezrimyj . . . roitsja), to reveal the existence of the mysterious ancient supernatural force whose presence comes to dominate the poem.

The very title of "O čem ty voeš', vetr nočnoj?" suggests the presence of the mythological element. Tjutčev's choice

of the more archaic form vetr rather than veter (wind), creates a sense of the ancient; and the implication that the night wind's howling has specific meaning indicates that the wind has some sort of soul or mind, and therefore exists as a part of a pantheistic universe. The reference to the world of the night soul (mir duši nočnoj) confirms the supernatural aspect, while the archaism six (these) and mention of ancient chaos (pro drevnij xaos) support the aura of antiquity.

As noted above, "Son na more" presents an exceptional case. It contains many archaism: t'ma (darkness; crowd, throng), ognevicy (fever), sonm (host, crowd), tvar' (creature), and even a certain amount of classical imagery -- labyrinth gardens, palaces and columns. But the poem, nonetheless, lacks the sense of an authentic supernatural element. The mortal poet tries to assume the role of God and tries to create nature according to his own rational self-image, thus leaving no room for real gods or for a nature with a soul of its own.

#### 9) THE ELEMENT OF SAMOZABVEN'JE (UNCONSCIOUSNESS OF SELF)

rounds out the core portion of the semantic cluster. Samozabven'je implies the presence of a human figure who is, or was at one time, conscious of himself as a separate individual, and who becomes so involved in the workings of the universe as a whole that he literally forgets his own existence. This element always involves dominance of irrational forces because, in Tjutčev's eyes, it is reason that causes man to distinguish himself from the rest of the universe and become



conscious of himself.

Bespamjatstvo (unconsciousness) shows the element of samozabven'je in "Videnie," while the dominating concept of inspiration as a vision revealed to the Muse in dreams indicates that the forces of the irrational are at work. The notion of the world of mortal thoughts freed by sleep (mir smertnyx dum, osvoboždennyx snom) fulfills the same functions in "Kak sladko," since the thoughts are freed from the rational self by a force from the irrational side of man's existence -- sleep. In "O čem ty voeš'" the persona exhibits samozabven'je by his total neglect of any mention of himself and his unwavering focus on the world of the night wind. The fact that he understands the language of the night wind with his heart, and understands even though the night wind is speaking of torments incomprehensible to a rational consciousness (ponjatnym serdcu jazykom tverdiš' o neponjatnoj muki), confirms the irrational aspect that echoes the irrational (bezumno) howling of the night wind itself.

"Son na more" is distinguished from the other poems of the cycle mainly by its persona's total lack of samozabven'je and his opposition to the forces of the irrational. The persona's whole existence centers around his consciousness of self, as shown by the repeated occurrence of first person pronouns. Furthermore, the dream world created by the persona is ordered and rational, opposed equally to the irrational chaos represented by the sea and to the non-specific irrational

dream of inspiration depicted in "Videnie."

With the core of the semantic cluster firmly established on the basis of poems containing the word xaos, the associative principle can now be put to work. Table II shows how a set of poems often regarded as members of the cycle but lacking the word xaos manifest the presence of the force of chaos by sharing the elements of the semantic cluster.

This group of poems adds one new element to the semantic cluster -- the concept of inescapability or inevitability, most often expressed by imagery of surrounding or embracing, or by the notion of fate. The element occurs in "Kak sladko," one of the poems which contains the word xaos, in the phrase "embraced by the bliss of the light-blue night" (ob"jatyj negoju noči goluboj), but was not added to the cluster previously because none of the other poems containing the word xaos repeats the notion. Now, however, the repeated occurrence of the concepts of inevitability and inescapability, and their constant linkage with two of the most important elements of the cluster, night and expansive water imagery, indicate that the concept should be considered an element of the cluster themselves: the notion of surrounding by embracing is associated with the night in "Kak sladko" and with water and dreams in "Kak okean," while the more threatening aspect of inescapability, fate, is linked with the night in "Den' i noč'" and with expansive water imagery in "Smotri, kak na rečnom prostore

THE SEMANTIC CLUSTER: TABLE II

FORM	"kak okean"	"svjataja noč'"	"den' i noč'"	"Teni sizye"
WORD <u>XAOS</u>				
1) NIGHT IMAGERY	nastanet noč'	svjataja noč'; v cuždom...nočnom	den' i noč'; nastala noč'; nam noč' strašna	v vozduxe nočnom
2) EXPANSIVE WATER IMAGERY	okean; neizmeri- most' temnyx voln			
3) IMAGERY OF DREAMS AND SLEEP	žizn' ob"jata snami	čuditsja... minuvšym snom		zvuk usnul; sumrak sonnyj; s mirom dremljuščim
4) STORM IMAGERY				
5) SIGNIFICANT SOUND IMAGERY	zvučnymi volnami stixija b'et; glas			dal'nij gul

6) IMAGERY OF THE INFINITE OR IMMEASURABLE	v neizmerimost' temnyx voln			perepolni čerez kraj
7) ABYSS IMAGERY	pylajuščuju bezdnoj...okruženy	nad bezdnoj; kak v bezdne; pred propastiju	nad...bezdnoj bezymjannoju; bezdna... obnažena	
8) MYTHOLOGICAL ELEMENT	stixija; nebesnyj svod tainstvenno gljadit; volšebnyj čeln	viden'je; v čuždom, neražadannom, nočnom...nasled'je rodovoe	mir tainstvennyx duxov	
9) <u>SAMOZABVEN'JE</u>	bystro nas unosit; plural persona - no focus on individual identity	uprazdnen um, mysl' osirotela; čelovek... nemoščen	plural persona; focus on self only as reaction to nature	mgloj samozabven'ja perepolni; daj vkusit' uničtožen'ja
10) IMAGERY OF INESCAPABILITY OR INEVITABILITY	ob"emlet; kružom ob"jata; so vsej storon okruženy		s mira rokovogo; net pregrad mežej i nami	

THE SEMANTIC CLUSTER: TABLE II, CONTINUED

POEM	"More i utes"	"Vesna"	"Smotri, kak na recnom prostore"	
WORD <u>XAOS</u>				
1) NIGHT IMAGERY				
2) EXPANSIVE WATER IMAGERY	more; val morskoi; voln neistovyx; dur'ju voln; nadoest volne	okean bezbrežnyj; životvornyj okean	na rečnom prostore; vseob"emljušče more	
3) IMAGERY OF DREAMS AND SLEEP				
4) STORM IMAGERY	burnyj natisk; buntuet			
5) SIGNIFICANT SOUND IMAGERY	xleščet, sviščet i revet; s revom, svistom, vizgom, voem; nadoest volne gremučej			

6) IMAGERY OF THE INFINITE OR INMEASURABLE		bezbrežnyj		
7) ABYSS IMAGERY	pučinu vzvorotila		sol'jutsja s bezdnoj rokovoj	
8) MYTHOLOGICAL ELEMENT		žizni božesko-vsemirnoj pričasten bud'; životvornyj okean		
9) <u>SANOZABVEN'JE</u>		otvergni čuvstv obman; žizni božesko-vsemirnoj pričasten bud'		
10) IMAGERY OF INESCAPABILITY OR INEVITABILITY	pristup rokovoj		s bezdnoj rokovoj; neizbežimo	

Thus the semantic cluster consists of ten elements. All but one of the poems on our composite list contain at least four of its elements. These semantic bonds provide strong evidence that the poems are, indeed, related to each other, and allow us to move to a more philosophical and metaphysical level of literary analysis as we examine Tjutčev's use of the imagery of chaos in the following chapters.

## II. CHAOS AS A CREATIVE FORCE

Ginzburg remarks that "it would be difficult to find an important lyric poet of the nineteenth century who wrote as little as Tjutčev in his verse about the poet, poetry and inspiration."<sup>1</sup> And indeed, there are only three poems in which Tjutčev offers an overt portrayal of the poet: "Ty zrel ego v krugu bol'šogo sveta" ("You Saw Him in Society Circles"; 1829), "Ne ver', ne ver' poetu, dcva" ("Don't, Don't Believe the Poet, Maiden"; 1839), and "Živym sočuvstviem priveta" ("With a Lively and Sympathetic Greeting"; 1840). Each of these presents a fairly typical romantic view of the poet as a man engrossed in his own world, alien to the insensitive crowd, given over to wild passions, and all-powerful in his creative potential.

This small group, however, is constituted only of the poems that contain the word poet. Tjutčev actually considers the lot of the poet, poetry and inspiration in several other poems, but in a less direct fashion. This indirectness, sometimes verging on obscurity, occurs because Tjutčev most often posits the creative process as a function of a force inherent in nature, totally independent of the genius or individual talent of any particular poet. Chaos plays an important part because it is the foundation of the universe from which creativity arises, while the figure of the poet per se often has only minimal significance. Once the



involvement of the poet is diminished, few clues are left to help distinguish one kind of creativity from another. Indeed, Tjutčev portrays inspiration and regeneration as very similar -- sometimes identical -- phenomena.

The first poem to be discussed happens to be one of the most explicit in its portrayal of a certain type of creativity, thanks to its title, "Videnie" ("A Vision"), and the mention of the Muse's prophetic dreams in the last line. The predominantly irrational nature of inspiration is emphasized by various elements from the semantic cluster. Unconsciousness (bespamjatstvo), which falls under the category of samozabven'je, and night (noč'), both traditionally associated with the irrational aspects of existence, come together to yield the prophetic dreams of the Muse. Because of their prophetic quality, the dreams fall within the supernatural realm of the mythological element of the semantic cluster as well as the category of samozabven'je. The all-important word videnie (vision), falling into the same two cluster categories as dreams, refers on one hand to the prophetic dreams of the Muse, and on the other hand to the vision of the poet, which is the poem itself. In a sense, Tjutčev depicts inspiration as a doubly irrational phenomenon: the dreams of the sleeping Muse within the vision of an ostensibly unconscious poet.

Part of the significance of the word xaos, then, lies in its opposition to the rational order of things, as the basis of the irrational world. This aspect of chaos is supported in

terms of poetic structure by the parallelism between bespamjatstv here denoting a specific lack of rational consciousness, and xaos. The two words belong to the parallel similes that open the second stanza. Both represent night forces, one pressing on the waters, the other pressing on the land; together, bespamjatstvo and xaos subjugate the whole world to irrational forces.

A second aspect of Tjutčev's portrayal of inspiration falls away from this romantic mold. The fact that the chariot of the universe rolls openly (otkryto), for instance, contradicts the usual romantic portrayal of the poet in two key respects. First, it is not the heightened sensibility of the poet that pierces the veil of nature and allows him to grasp the secrets of the universe; rather, the revelation hinges on nature alone, specifically on the quality of the certain hour (nekij čas). Secondly, the openness of nature's action seems to imply that the experience of inspiration is available to anyone at all who might happen to be present at the certain hour, making this poet a very different creature from the distinct and exalted figure in Puškin's "Poet i tolpa" ("The Poet and the Crowd"; 1828) or the similar figure in Tjutčev's own "Ty zrel ego v krugu bol'šogo sveta," which may have been influenced by Puškin's poem.

The total absence of the first person pronoun confirms the relative insignificance of the poet's function, again sharply contrasting with romantic poems like Puškin's "Muza"

("The Muse"; 1821), in which the poet refers to himself eight times over fourteen lines; or with more typical second-rate romantic poems like V. I. Tumanskij's "Muzy" ("The Muses"; 1822), in which the poet refers to himself seventeen times over forty lines and closes the poem with a boast showing no mean estimate of his own role in the creative process: Ja slavil pesnjami vysokix dev ljubov', / I sladko trepetal moj genij (I praised love with songs of the exalted maidens and my genius sweetly stirred).<sup>2</sup> Although in "Videnie" the presence of the poet may be inferred from the title, this possibility can be ruled out if one believes that the word videnie refers only to the dreams of the Muse. The only sure proof that the poet exists is the existence of the poem itself.

On the other hand, the assertive opening line and the pseudo-syllogistic structure of the poem leave no room to doubt the existence of inspiration. The word jest' (there is) which opens the poem underlines the existence of the certain hour (nekij čas) and suggests the emphatic beginning line of an argument. An argument, indeed, gradually becomes apparent. The first stanza, with its description of the certain hour, functions as the kogda (when) clause of a syllogism, setting up the preconditions for the togda (then) clause that comprises the second stanza of the poem and includes the specific symbolism of inspiration. In view of the syllogistic cause and effect relationship between the certain hour and the appearance of inspiration, and the absolute assertion of

existence in the clause Jest' nekij čas, there seems to be no way that inspiration could not occur. It is a phenomenon of an objective universe governed by its own natural laws. The subjective appreciation of the poet plays no role in eliciting this sort of inspiration.

Markedly classical imagery and elements of archaic style further contribute to the anti-romantic tenor of the poem. Nekij (certain) and onyj (that), substituted for the more prosaic opredelennyj or odin and tot, modify the hour (čas) of the vision and underline its special significance. The classical concepts of the chariot of the universe (kolesnica mirozdan'ja) and the sanctuary of the heavens (svjatilišče nebes), and the references to Atlas, the Muse, and chaos itself, combine an aura of antiquity with a sense of supernatural presence, giving the poem strong mythological overtones.

One particular myth may, in fact, have provided much of the material from which Tjutčev constructed the poem: the myth of creation. Since Tjutčev had a thorough training in the Latin classics,<sup>3</sup> we can assume that he was acquainted with the myth as it appears in Ovid's Metamorphoses. This version, like Hesiod's version, which Tjutčev may have known in translation, is based on the role of chaos as the source of the universe. Hesiod writes: "Verily at first Chaos came to be, but next wide-bosomed Earth, the ever-sure foundation of all. . . . From Chaos came forth Erebus and black night . . ."<sup>4</sup> And Ovid writes:

Before the sea was, and the lands, and the sky that hangs over all, the face of Nature showed alike in her whole round, which state have men called chaos. . . . No sun as yet shone forth upon the world . . . not yet did the earth hang poised by her own weight in the circum-ambient air, nor had the ocean stretched her arms along the far reaches of the lands. . . . All objects were at odds, for within one body cold things strove with hot, moist with dry, soft things with hard, things having weight with weightless things.

God -- or kindlier Nature -- composed this strife. . . . He set them each in its own place and bound them fast in harmony.

The main ideas about creativity expressed in "Videnie" can be derived from the ancients' image of chaos without much difficulty. The opposition to rational order suggested by the nighttime setting and the mention of dreams and, of course, chaos, in the poem appears as the extreme disorder of Ovid's chaos, juxtaposed as it is to the concept of "eternal order." All three authors exhibit a romantic notion of the fertility of this disorder, with chaos giving rise to the creation of the universe in Hesiod and Ovid, and to artistic inspiration in Tjutčev. At the same time, all exhibit a non-romantic side in their denial of the creative role of man. The universe simply "comes to be," evolves from chaos through the workings of a nature inhabited by supernatural forces as a matter of course. Likewise, Tjutčev's vision simply "comes to be" as a result of the natural presence of supernatural night forces, which significantly thicken "like chaos on the waters." Thus the image of chaos -- which at first seems to

play only a minor role as a part of a simile -- contains virtually the whole conceptual framework on which "Videnie" is based, a framework partly romantic, partly classical, and uniquely Tjutčevian.

"Kak okean ob"jemlet šar zemnoj" ("As the Ocean Embraces the Earthly Sphere") treats the theme of chaos and creativity in a less explicit manner. The word xaos does not occur at all. The appearance of nine out of ten possible elements of the semantic cluster, however, combined with the fact that words derived from the cluster make up nearly one fourth of the total word count of the poem, reveal a very strong current of chaos imagery running just below the surface.<sup>6</sup> This approach actually characterizes Tjutčev's view of nature as depicted within the chaos cycle: nature is always permeated with the forces of chaos, visible or invisible, and derives an ever-present supernatural component from the presence of chaos.

Just as the poem lacks a specific reference to chaos, it also lacks a direct reference to inspiration. No muse appears to signal the precise meaning of the creative experience described, and the imagery of the poem seems to give rise to two equally plausible interpretations: one centering on the creativity of inspiration, and the other on the spiritual creativity of sexual ecstasy.

The theme of inspiration is most directly symbolized by

star imagery: Nebesnyj svod, gorjaščij slavoj zvezdnoj, tainstvenno gljadit iz glubiny (The heavenly vault, burning with starry glory, mysteriously glances from the depths). Certain striking similarities to "Videnie" further support the idea of inspiration by simple association. The simile that opens "Kak okean," for instance, recalls the all-important similes in the second stanza of "Videnie" with the juxtaposition of water, land, and rational and irrational elements. The rhyming of words for water and dreams, both elements of the semantic cluster, likewise occurs in both poems: snax-vodax in "Videnie" and snamei-volnamei here. Finally, here again there seems to be a causal relationship between night and creativity, since the falling of night precedes all other action in the poem. The usage of the perfective aspect of the verb in the phrase nastanet noč' indicates that the future action, will be completed, thus emphasizing the fact that night will have fallen, rather than the process of night's falling, as a prelude to the ensuing experience.

The sexual motif is stated most obviously through the repeated imagery of embracing (ob"jemlet; krugom ob"jata - embraces; embraced all around) in the opening simile, and less obviously through the imagery of being carried away -- possibly by passion -- into immeasurable depths of experience (priliv . . . bystro nas unosit v neizmerimost' temnyx voln - the tide . . . swiftly carries us away into the immeasurability of the dark waves). Possible sources for the poem, once again the

writings of Hesiod and Ovid on the formation of the universe from chaos, provide additional support for the sexual motif. In the cosmogony of Hesiod, "Earth . . . is a disk surrounded by the River Oceanus,"<sup>7</sup> and the general imagery of surrounding, similar to that conveyed by the words krugom (all around) and okruženy (surrounded) in the poem, acquires specifically sexual overtones when later the union of Earth and Ocean produces offspring.<sup>8</sup> Although Tjutčev seems to portray a type of spiritual regeneration rather than the actual procreation "Kak okean" partakes of the same basic notion of sexual creativity as a function of a universe founded on chaos.

Ultimately neither of the interpretations offered above excludes the other. The sexual theme and the theme of inspiration act as complementary elements in Tjutčev's overall portrayal of the relationship between creativity and chaos, and the essential characteristics of the experience described by the poem remain the same, no matter which motif one chooses to emphasize.

What are these essential characteristics? First, the experience falls outside the realm of the rational world. The opening reference to dreams and the imagery of embracing immediately suggest that the controlling forces stem from the irrational side of man's existence, his subconscious and his passions. The element (stixija) comprises that part of the human psyche which has a voice (glas) and speaks to us in dreams, which simultaneously compels us and begs us (nudit



nas i prosit), and finally carries us away into the dark unfathomable depths of our own souls (i bystro nas unosit v neizmerimost' temnyx voln). It is this irrational aspect of ourselves, our own internal chaos, which forms a part of the pantheistic universe founded on chaos. It brings us into communion with the supernatural force which mysteriously glances down from the heavens, surrounding us with starry glory and giving rise to a peak experience -- inspiration or sexual ecstasy.

Second, this universe exists totally independently of man's consciousness of it. The ocean that embraces the land and the dreams that embrace rational (earthly) life are there whether man perceives them or not; an overly rational person may not know that he has dreams, but they exist and surround his waking life all the same. Tjutčev names the entity that combines the ocean and dream imagery "the element" (stixija) in order to show its power as an irresistible force of nature, excluding any possibility of interference by human consciousness. Perhaps the most significant aspect of the poem is that the actual creative impulse, the height of the experience depicted, stems from the downward glance of the starry heavens, and not from the genius or upward striving of the personae. Creativity is a function of nature, not a function of the human presence.

The unselfconscious and passive stance of the personae reinforces the notion of nature's independence of man.

Signified by the first person plural pronoun, the personae are probably meant to be mankind in general. At any rate, they never show any consciousness of themselves as distinct individuals; their whole consciousness is focused on the workings of nature. This absence of concentration on the self constitutes the element of samozabven'je in the semantic cluster. The passivity of the personae is evidenced by the fact that they appear only as they are acted upon by the supernatural forces at work within the poem. In grammatical terms, mankind, represented by the first person plural pronoun, functions primarily as a direct object -- nudit NAS i prosit . . . bystro NAS unosit (compels and begs us . . . swiftly carries us away). Representative forces of nature -- the element and the tide -- are the subjects of these clauses. When the first person pronoun does occur as the subject of a sentence, my plyvem (we are floating), it is not as the initiator of assertive action on nature, but as the subject of an intransitive verb suggesting something like a state of being. And even in this instance nature retains ultimate control, because as man floats he is surrounded on all sides by the flaming abyss of nature, the word okruženy (surrounded) significantly closing the poem.

The third characteristic of the experience with chaos is that the experience is an internal one portrayed in terms of external phenomena. The external metaphor allows Tjutčev to maintain the sense of objectivity, the same virtual denial of the

poet's subjective viewpoint that we saw earlier in "Videnie." The opening simile establishes the two aspects, with the ocean, in reality a force outside man, equated with dreams, which Tjutčev recognizes as products of the inner workings of man's soul. Significantly, both ocean and dream imagery belong to the semantic cluster, showing chaos' penetration into all levels of existence. The water imagery continues to the end of the poem, while the dream imagery disappears after the first few lines. But the opening simile has already set up a certain identity between the two, so that the water imagery takes on a symbolic value of the internal process corresponding to the external process actually depicted.

"Kak okean" differs from "Videnie" in its indirect method of handling the ideas of creativity and chaos and in its romantic vocabulary, as opposed to the markedly classical tone in the earlier poem. Nonetheless, one finds that the same basic notion of creativity acts as the foundation for both poems. This is a notion that combines a romantic insistence on the irrational origins of the creative process and a nearly classical portrayal of the creative forces of nature as objective phenomena totally independent of the subjective view of the poet. An essentially internal experience is portrayed through metaphors of the external world in order to support this sense of objectivity. Chaos, which pervades "Kak okean" through high saturation of elements from the semantic cluster, once again unites the seemingly disparate

aspects of Tjutčev's concept of inspiration: it represents the irrational forces of existence and the foundation of the "objective" world. And as it combines these elements, chaos acts as a symbol for fertility, the source of inspiration, spiritual ecstasy, and the creativity of the universe at large.

In "Vesna" ("Spring"), Tjutčev virtually ignores the notion of inspiration, concentrating instead on the creativity of regeneration through allegorical usage of the image of Spring. Spring is linked to chaos by three elements from the semantic cluster, which all occur in the last two stanzas of the poem and have a direct relation to the figure of Spring: okean bezbrežnyj (boundless ocean) falls under the cluster categories of expansive water imagery and imagery of boundlessness or immeasurability; žizn' božesko-vsemirnaja (universal-godly life) and životvornyj okean (life-giving ocean) belong to the mythological element because of their supernatural connotations.

The image of the boundless ocean acts as the final aspect of a three-level metaphor. On the first level, we find Spring, who lives only for the present (see stanzas two and three). In the middle, we have the rose, the nightingale and Aurora, symbols for Spring, whose lives, like hers, focus only on the present moment. The boundless ocean functions as the third level of the metaphor and is equated with life totally poured into the present. When the image of the ocean reoccurs,

this time characterized as "life-giving," its identification with Spring is automatically understood. The whole complex draws Spring back to the notion of chaos, with its sense of boundlessness and its creative, life-giving potential.

The main point of the poem lies in the opposition between the personal life (žizn' častnaja) of the person addressed, probably a representative of mankind in general or perhaps the poet himself, and the universal-godly life (žizn' božesko-vsemirnaja) embodied in the figure of Spring. As the plaything and victim (igra i žertva) of personal life, the person addressed by the poet suffers all the woes brought on by human consciousness -- deception by his fellow men, wrinkles in his brow, wounds in his heart, and most important of all, deception by his own feelings, indeed, a betrayal of his own consciousness. Through a figurative drowning of this personal aspect in the life-giving ocean of Spring, through samozabven'je as it is described in the semantic cluster, man paradoxically has the ability to become his own master (samovlastnyj) and at least momentarily experience the emergence of a new self existing in communion with all of nature.

In contradistinction to the poems discussed above, "Vesna" focuses specifically on the human element and takes the form of a narration directed towards a second person, rather than the form of an unaddressed lyric meditation like "Videnie" or "Kak okean." Furthermore, the human figure is called upon to take some action -- to rush into the ocean of

Spring and bathe in its life-giving waters -- rather than remaining in an essentially passive state. While the poem's ultimate message regarding chaos and creativity is much the same as that expressed in the other poems, the stark juxtaposition of personal life and the universal-godly life adds a certain emphasis not found earlier: personal life is painful and distressing; universal-godly life is life-giving; regeneration from personal life to universal-godly life is a function of nature (here, specifically Spring) founded on chaos, which can be achieved only through samozabven'je, or renunciation of the personal life.

With this explicit juxtaposition of the personal life and the universal-godly life, "Vesna" hints both at Tjutčev's debt to the German romantic philosopher Friedrich Schelling, and at his insistence on altering Schelling's ideas, drastically if necessary, to suit his own notions. For twenty-two years of his adult life (1822-1844), Tjutčev lived in Germany, where he moved in literary circles and is known to have conversed with Schelling on at least one occasion.<sup>9</sup> Furthermore, during his student years at Moscow University, Tjutčev developed a close intellectual friendship with several men who later became members of the Schellingian "Lovers of Wisdom" group (Ljubomudry).<sup>10</sup> Thus, the possibility of Schelling's influence on Tjutčev seems to be considerable.<sup>11</sup> In discussing such influence, most scholars focus on the strain of pantheism and the image of the abyss which run through the writings of

both men, but the concept of opposition between a personal, self-oriented life and a holy, universal form of life is also an element shared in various ways by Schelling and Tjutčev.

Schelling's tract On Human Freedom (Untersuchungen über das Wesen der Menschlichen Freiheit), published in 1809 and certainly available to Tjutčev during his stay in Germany, contains the statement that "The principle of darkness . . . is the self-will of creatures. . . . [It] stands opposed to reason as universal will" which is the principle of light and of God.<sup>12</sup> While Tjutčev's basic opposition between destructive self-orientation (žizn' častnaja) and constructive and holy universal orientation (žizn' božesko-vsemirnaja) coincides with Schelling's premise, the rejection of reason (samožabven'je) implicit in Tjutčev's universal-godly life, and the corresponding association of reason with deceptive human self-consciousness, directly contradict Schelling's schema. This pseudo-Schellingian theme of the personal versus the universal occurs again and again in connection with Tjutčev's image of chaos, most notably in the political writings and in the poem to be examined next, "Son na more" ("Dream at Sea").

"Son na more" acts as a foil for the poems discussed above because it seems to portray chaos as the destroyer of inspiration rather than as the source of creativity. In fact, the whole poem is so polarized between the poet-persona's dream or inspiration and the forces of chaos that even the elements of the semantic cluster fall into two opposing

categories, one corresponding to the dream and one corresponding to chaos:

dve bespredel'nosti

son

oglušen

v tixuju oblast' videnij i snov

volšebno-nemoj

more

v xaose zvukov

nad xaosom zvukov

zvučali . . . oklikalisja . . .

peľi

nad gremjaščeju t'moj

volšebnika voj

groxot pučiny morskoj

pena revuščix valov

The first column, with its emphasis on silence and supernatural phenomena, echoes the imagery of "Videnie" and creates a sense of calmness typical of what Buxštab calls Tjutčev's "blissful world" (blažennyj mir). This is a poetic realm permeated by a feeling of drowsy bliss and often identified with the warm, peaceful days of spring or summer, or with a southern locale.<sup>13</sup>

The words in the second column, on the other hand, clearly pertain to what Buxštab calls the "stormy world" (burnyj mir), a world of raging winds, billowing waves, and a deafening array of storm noises related to the cluster elements found in "O čem ty voeš', vetr nočnoj?"<sup>14</sup>

The relationship between the persona and chaos must be gauged by examining the position of the persona vis à vis the warring factions of the dream and the sea. His statement that



two infinities (dve bespredel'nosti) are within him may suggest that he has the ability to ally himself with either side. Within the context of this particular event, though, the persona's main function is as the creator of the dream, and he sees himself as an integral part of the dream. His only mention of himself in connection with the sea casts him in the role of a victim, as a man in a boat, possibly seasick, and given over to the whims of the waves; or, at the end, as a poet whose divine vision is ruined by the roar of the sea. Thus the persona's own description of the situation shows a strong affinity for the world of the dream and an opposing though not openly hostile stance towards the forces of chaos.

The dream with which the poet allies himself is quite different from the dreams in the other poems discussed, all of which function as manifestations of chaos. This dream, for example, has specifically depicted content, while the dreams of the Muse in "Videnie" and the dreams that embrace earthly life in "Kak okean" are symbolic at most. Even more likely, the dreams in these other poems simply exist as amorphous irrational phenomena of unknowable content.

In addition, the dream in "Son na more" represents the rational.<sup>15</sup> Everything is clear and bright; things are identified and classified. And in accordance with this emphasis on the rational, the vision rests on the notion of form as the poet sees labyrinth gardens and columns reminiscent of the rigidly geometric gardens of French classicism.

The personae in the other poems take part in dreams only in so far as they absorb their supernatural aura or intuit their indistinct significance. In "Son na more," however, the persona actually takes on the role of God within his dream, and never loses sight of that fact as he refers to himself no fewer than eleven times in the twenty-two line poem. His constant focus on himself contrasts sharply with the extreme infrequency of self references by the personae in the other poems. He not only exhibits a total lack of samozabven'je, but he also tries to make nature into the dream of man, opposing the reality hinted at in the other chaos poems and finally articulated in one of Tjutčev's last poems -- that man exists only as a dream of nature:

Природа знать не знает о былом,  
 Ей чужды наши призрачные годы,  
 И перед ней мы смутно сознаем  
 Себя самих -- лишь грезю природы.

Nature evidently does not know of the past,  
 Our spectral years are alien to her,  
 And before her we are dimly conscious  
 Of our very selves -- as only a dream of nature.<sup>16</sup>

With his godly pretensions and his ever recurrent references to himself, the persona commits the deadly sin of hubris. Chaos and the sea, in keeping with their usual Tjutčevian roles as elements of a higher reality -- not simply as symbols of the hustle and bustle of daily life -- quite literally serve the cause of poetic justice when they burst into the

poet's vision and destroy it. Chaos acts as a positive force because in breaking through the egoism of the persona and destroying the false inspiration, it perhaps provides him with an opportunity for a rebirth like the regeneration depicted in "Vesna." Once rid of the self-centered life represented by his dream, the poet will be free to merge with the sea of universal-godly life and the fertile chaos below.<sup>17</sup>

Two additional pieces of evidence support this analysis of the relationship between the persona and chaos. The first is a translation of the song "The Lunatic, the Lover and the Poet" from Shakespeare's Midsummer Night's Dream made by Tjutčev at roughly the same time he wrote "Son na more."<sup>18</sup> The exclamation that opens the song asserts that lovers, madmen and poets are all cast from the same mold. This is, of course, a bad portent for the poet in "Son na more," but carries no direct link to him. A connection does become evident in the last four lines of the translation, which more or less parody both the diction and the content of lines 15 - 18 of "Son na more," stating that the poet's imagination creates unheard of creatures (suščestv nevedomyx) and that his staff gives airy shadows name and special form, thus emphasizing the utter folly of the poet's pretensions.

The second piece of evidence relates to the two infinities (dve bespredel'nosti) the persona finds within himself. While Gregg associates the two infinities with the opening passage of Pascal's Pensées, which states that men can comprehend

neither the infinitely large nor the infinitely small and must ultimately turn to God,<sup>19</sup> Matlaw sees the philosophy of Schelling as the probable source of the infinities.<sup>20</sup> The latter possibility seems more convincing, for the persona of "Son na more" deals neither with the infinitely large nor with the infinitely small, but with the Schellingian poles of self-will and universal-will previously encountered in "Vesna." In his tract On Human Freedom, Schelling states that "In man is the deepest abyss and the highest heaven, or two centers," and he associates the deepest abyss with surrender to self-will, and the highest heaven with surrender to -- and merging with -- the universal will.<sup>21</sup> Or, as V. Gippius explains it:

The universal-will leads all cosmic forces towards unity, but this is achieved only by overcoming individual will (self-will). Man is the unity of these opposing forces: within him the personal individual will struggles against the general universal will.<sup>22</sup>

Schelling's "two centers" can be identified with the two infinities within the persona because they represent the two extreme forms of the modes of existence available to him. Tjutčev's persona chooses to surrender to the extreme form of self-will, and so commits the crime of hubris. Had he chosen the other infinity within himself and surrendered instead to the universal will like the personae in "Kak okean," he would have experienced the "highest heaven" rather than a rude awakening from his pretentious dream. Thus both Tjutčev

and Schelling would agree that the dream of the persona in "Son na more" must be destroyed by chaos because the persona has given himself over to the wrong extreme.

In sum, Tjutčev's view of creativity requires a totally passive stance on the part of the human figure involved. Creativity is simply a function of the natural world, and man receives the gift of creativity only by relinquishing his consciousness of self and becoming one with the forces of chaos that form the basis of all of nature. In "Vesna" man must give himself over to the ocean of the universal-godly life; in "Kak okean" he is carried away by the dream-ocean complex; and in "Videnie" he becomes a part of the whole magical aura of the "certain hour in the night." In each case, the force with which man merges is closely connected with chaos, in "Videnie" through the occurrence of the word xaos itself, and in the other two poems through ocean imagery from the semantic cluster.

In terms of artistic creativity, Tjutčev's poet is neither a seer nor a prophet. While many authors of the romantic period symbolize the poet as a keen-eyed eagle who soars above the chaos of daily life in order to glimpse the secrets of the universe, Tjutčev significantly uses no symbol at all.<sup>23</sup> Creativity arises not from the poet's own genius-inspired glimpse into the very heights of the universe, but rather from the supernatural force whose downward glance encompasses all of nature, including any human figure that has become one with

nature.

Neither can Tjutčev's poet fulfill the standard romantic role of the creator, as evidenced by the example of "Son na more." Nature, with its inherent creative power, exists as an objective entity seemingly uninfluenced by the subjective views of any human figure. Even when the form of creativity clearly has associations with man's internal life, as in "Kak okean," Tjutčev presents it through metaphors of the external world in order to maintain this sense of objectivity.

In terms of M. H. Abrams' metaphor of the mirror and the lamp,<sup>24</sup> Tjutčev is a lamp in the guise of a mirror. His portrayal of a universe filled with supernatural forces goes beyond "reality" in the usual sense of the word, thus qualifying him as a lamp whose light projects a new dimension onto everything it reveals. Yet at the same time, Tjutčev's absolute rejection of the typically self-centered romantic poet-persona creates the illusion that the poet is a simple mirror, dutifully reflecting an irrational, supernatural universe founded on chaos.

### III. CHAOS AND MYSTIC TRANSPORT

A second group of poems from the cycle centers on the notion that an encounter with chaos may lead simply to an altered state of awareness, rather than resulting in a specifically productive or creative impulse. The group falls quite neatly into a miniature cycle portraying various stages of consciousness which culminate in the experience of mystic transport and revelation: "Kak sladko dremljet sad temnozelenyj" ("How Sweetly Slumbers the Dark-Green Garden") describes a growing awareness of the supernatural side of life, the beginnings of the "cosmic consciousness"<sup>1</sup> that accompanies mystic transport; "Teni sizye smesilis'" ("Gray-Blue Shadows Merged") portrays the soul's yearning to become one with the spiritual universe once it has achieved the awareness described in "Kak sladko"; "O čem ty voeš', vetr nočnoj?" ("What Are You Howling About, Night Wind?") conveys the sense of anguish and fear that accompanies the thought of total surrender to the unknown forces at work both within the universe and within one's own soul, the final step towards liberation of the spirit; and "Svjataja noč' na nebosklon vzošla" ("Holy Night Has Risen to the Firmament") depicts the final achievement of mystic transport and revelation.

While this schema offers one way of organizing the poems for discussion, one must always be aware that Tjutčev gave no indication of awareness of his own mystic tendencies. The

idea of mystic transport should be viewed as an imposed superstructure, a vehicle for analysis; it is actually the concept of chaos that provides the stronger bond of the substructure.

The first poem to be considered, "Kak sladko dremlet sad temnozelenyj," can be read as the interior monologue of a persona who perceives the supernatural forces of night little by little, until he finally sums up the essence of his awareness in the last words of the poem -- "in the night chaos" (v xaose nočnom). This is the coming of the "cosmic consciousness" that will eventually lead to mystic transport.

As the poem opens, the persona's state of consciousness is grounded firmly in the real world. The color adjectives that occupy all the rhyming positions in the first stanza create a sense of visual solidity, which is further enhanced by the fact that in the first, third and fourth lines the adjectives modify concrete nouns: sad temnozelenyj (dark-green garden); jabloni, cvetami ubelennoj (the apple tree whitened with blossoms); mesjac zolotoj (the golden moon). The only metaphoric element, the embrace of the light-blue night can be taken as a traditional poetic figure of speech without particularly rich symbolic overtones.

In the second stanza, the persona's narration operates both on a literal level and on the figurative level of a standard set of romantic clichés. The burning host of stars, the ringing of distant music, and the speech of the spring



may be elements of the real synesthetic landscape, but at the same time they act as indicators of the heightened abilities of the persona's perceptions, suggesting inspiration stemming from the music of the spheres and the wellspring of artistic expression.

The third stanza brings the persona to the very threshold of the spiritual realm. The curtain of night has fallen, not only blotting out the world of day, but putting a final stop to the once predominant visual imagery which depended on the light of day. Visual imagery is replaced by sound imagery, and the tangible world simply disappears. Inconspicuously begun in the second stanza with the ringing of distant music, the strand of sound imagery develops into the miraculous nightly hum that embodies the supernatural forces at work in the poem.

In the final stanza, the persona recognizes the hum as the signal of the existence of a supernatural world. But this world simply cannot be described by the usual means used to depict the real world. The persona can only describe it in terms of what it is not, using a form of negative description that, according to William James' Varieties of Religious Experience, is a typical function of the ineffability of mystic experience.<sup>2</sup> The world of the night chaos is not only inscrutable (nepostižimyj), but also bodiless (bestelesnyj) and invisible (nezrimyj). The series of adjectives focusing on intangibility thus balances the concrete associations of the color adjectives in the first stanza. Reinforcing the

same point, the rhymes themselves also draw attention to the mysterious, supernatural quality: nepostižimyj - nezrimyj (inscrutable - invisible), snom - xaose nočnom (sleep or dream - night chaos). The second pair of words carries special weight because it holds two elements of the semantic cluster and xaos itself in a strong masculine closing rhyme, thus emphasizing that the persona is no longer portraying the real world even on a figurative level, but has achieved an awareness of something of a totally different character. This something, the bodiless, audible but invisible world which hovers in the night chaos, is so inscrutable that the persona does not even try to describe it further. Once he has recognized the night chaos, the poem simply stops.

The stages of the persona's growing awareness of the supernatural are reflected by changes in his style of narration. At the outset, he is a typical romantic figure, exclaiming rapturously about the beauty of the garden at night. In the second and third stanzas, as he begins to perceive a mysterious greater force at work, he becomes more subdued and elaborates on the scene by means of unemphatic indicative statements. At the end of the poem, his sense of awe of the supernatural world is so great, and his doubt at his own perception of its inscrutable hum is so strong, that he can only express his awareness of them in the form of timid questions, quite different in tone from the confident exclamations which opened the poem.

This first interpretation, however, stems only from the persona's point of view. A reader attuned to Tjutčev's usage of the semantic cluster will see that it is not the world that changes, but only the persona's perception of it. The existence of the night chaos is foreshadowed well before its appearance in the closing words of the poem.

In the first stanza, for instance, the word dremlet (slumbers) is used figuratively to describe the peaceful state of the garden. Dremlet falls into the sleep/dreams category of the semantic cluster, opening the way for some connection with chaos. But this is not the only connection, because sleep is one of the strands of imagery that leads all the way to the appearance of chaos at the end of the poem. In the third stanza, the image of the sleeping city (spjaščij grad) balances the opening image of the slumbering garden, and brings in a human element by the metonymic suggestion of the sleeping inhabitants of the city. This, in turn, leads to the final articulation of supernatural significance, the world of mortal thoughts freed by sleep (mir smertnyx dum, osvoboždennyx snom) which swarms in the night chaos.

The first stanza contains two additional elements from the semantic cluster -- imagery of embracing (ob"jatyj - embraced), and specific reference to the night (noč'). The figurative embrace, then, does have significant symbolic meaning, and the fact that two elements from the semantic cluster are directly related to each other (the garden is

embraced by the bliss of the night) perhaps intensifies the implication of the presence of chaos.

The second stanza also contains numerous aspects suggesting that chaos is already a part of the poem's universe. The reference to the first day of creation and the archaisms sonm (host) and muzýka (instead of múzyka - music), for instance, bring in the mythological element of the semantic cluster and suggest the chaos-based cosmogonies of Hesiod and Ovid recalled earlier in connection with "Videnie" and "Kak okean." The image of the host of stars mysteriously burning in an abyss-like sky (tainstvenno . . . v bezdonnom nebe zvezdnyj sonm gorit) is especially reminiscent of the final stanza of "Kak okean," in which the heavenly vault burning with starry glory (gorjaščij slavoj zvezdnoj) creates a flaming abyss (pylajuščaja bezdna), and mysteriously (tainstvenno) glances down on the persona. Since the image contains elements from the semantic cluster (abyss imagery with a hint of the supernatural in the word tainstvenno) and conveys the effect of the experience with chaos in "Kak okean," one can fairly assume that the corresponding image in "Kak sladko" somehow foretells the actual manifestation of chaos at the end of the poem.

The third and fourth lines of the stanza contain the cluster element of significant sound imagery. Occurring just after mention of the host of stars, the distant music which becomes audible (slyšnyj) easily takes on the connotation of

the music of the spheres, and the spring which speaks more audibly (slyšnee . . . govorit) becomes the fountainhead of inspiration. But more important than the figurative cliché for inspiration is the fact that these images introduce auditory sensation, which comes to symbolize the whole supernatural side of existence: in the third stanza, the sound imagery becomes the miraculous nightly hum (čudnyj eženočnyj gul); in the fourth stanza, the persona labels the hum "inscrutable" (nepostižimyj), and finally links it with the bodiless, audible (slyšnyj) world of the night chaos, a world obviously prefigured by the repetition of forms of the word slyšnyj (audible) back in the second stanza.

While this emphasis on sound imagery might seem to counteract the universal silence characteristic of the experience with chaos described in the previous section, the mystic tenor of the poems under discussion resolves the discrepancy. James notes that "in mystical literature such self-contradictory phrases as . . . 'whispering silence' are continually met with,"<sup>3</sup> and offers the following selection from the writings of the early twentieth century mystic Mme. Blavatsky to show how the concepts of silence and sound can be combined:

He who would hear the voice of Nada, "the Soundless Sound," and comprehend it, he has to learn the nature of Dharana. . . . When he has ceased to hear the many, he may discern the ONE -- the inner sound which kills the outer. . . . For then the soul will hear, and will remember. And then to the

inner will speak THE VOICE OF SILENCE . . .  
 THE VOICE unbroken, that resounds throughout  
 eternities, exempt from change, from sin exempt,  
 the seven sounds in one, the VOICE OF SILENCE.<sup>4</sup>

In a similar manner, Tjutčev's "miraculous nightly hum" may well originate from the persona's gradual turn inward toward the night chaos which resides both within him and within the universe at large.

Returning to the poem itself, one finds that the final clause contains nothing but the explicit articulation of elements that were present all along. Sleep, night, and significant sound imagery -- all parts of the semantic cluster of chaos -- finally give rise to the image of chaos itself. Once again Tjutčev asserts that rational life is surrounded by an everpresent chaos that is the basis of the universe whether man knows it or not. "Kak sladko" portrays a change in the persona's state of awareness, his growing intuitive grasp of the supernatural side of existence, but suggests no change in the actual order of the universe.

The second poem of the group, "Teni sizye smesilis'" ("Gray-Blue Shadows Merged") describes the soul's yearning to merge with the spiritual universe, the world of the night chaos discovered by the persona of "Kak sladko." The poem lacks the word xaos, but it includes a number of elements from the semantic cluster, and the presence of chaos is strongly felt.

The night element from the cluster occurs in the

adjectival form nočnoj (night- ). The cluster element of sleep or dreams is represented three times: by the words dremljuščij (slumbering), usnul (fell asleep), and sonnyj (sleepy, drowsy). The distant hum (dal'nij gul) falls into the category of significant sound imagery. The phrase perepolni čerez kraj (fill beyond the brim) is related to the category of immeasurability and boundlessness. And finally, the words uničtoženje (annihilation), smešaj (mix, merge), and the word samozabven'je itself fall under the cluster heading of samozabven'je.

Additional evidence of the presence of chaos comes from the noticeable similarity in the vocabulary and imagery of the poem to that in the third and fourth stanzas of "Kak sladko," a poem which does contain the word xaos. Both poems depict the transition from day into night. In each case, dviženie (movement, motion) represents the day world which settles down and "falls asleep" as sleep imagery and a humming sound herald the approach of the supernatural forces of night. The rhyme gul - usnul (hum - fell asleep) characterizes the coming of night in both poems. The distant hum (dal'nij gul) in "Teni size" is related to the distant music (muzyka dal'naja) by the adjective dal'nij (distant), which Tjutčev uses in both instances as a means for enhancing the general sense of vagueness in the poems while introducing the significant sound imagery in an inconspicuous manner. The synesthetic juxtaposition of audibility and invisibility occurring in the image of the invisible but audible flight of the moth (motyl'ka

polet nezrymyj slyšen . . .) in "Teni sizye" and in the image of the world of the night chaos in "Kak sladko" further contributes to the sense of eerie mystery. In addition, the all-important adjectives nezrimyj (invisible) and nočnom (night- ) occur in both poems in adjacent rhyming positions -- lines five and six of "Teni sizye" and the last two lines of "Kak sladko." Nezrimyj (invisible) and nevyrazimyj (inexpressible) also echo the series of negative adjectives found in the last stanza of "Kak sladko," and in both cases the adjectives relate to the indescribable nature of the persona's experience with the supernatural forces.

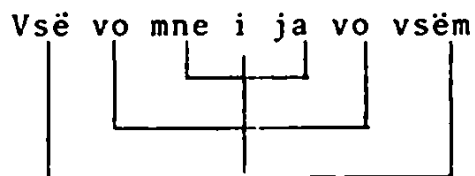
The striking correspondence between the two poems may indicate that Tjutčev wrote them as a miniature cycle.<sup>5</sup> No matter what Tjutčev intended, the poems do belong together in many ways, and this connection reaffirms the presence of chaos in "Teni sizye."

At the same time, the poems have one very important difference. The persona in "Kak sladko" is free of human self-consciousness and centers his attention on his growing awareness of the supernatural night forces. The persona in "Teni sizye," on the other hand, exhibits an awareness of the supernatural side of the universe from the outset, and suffers from an acute sense of his own separate human condition. The first six lines of the poem establish an awareness of the Tjutčevian "supernatural nature." The word toska (yearning) introduces the idea of human consciousness in the seventh



line, signifying a painful sense of separation even before the reader knows who is separated from what. The persona quickly reveals that he is the source of this human consciousness by the double occurrence of the first person pronoun in the eighth line, and his anxious self-consciousness dominates the rest of the poem. This form of consciousness is the root of his inexpressible yearning (toska nevyrazimaja). He yearns to merge with the slumbering world (mir dremljuščij), the world of dreams and other forces of chaos, because he is uncomfortably "awake," i.e., conscious of himself as an individual and therefore the victim of a tormenting sense of aloneness.

The striking line that concludes the first stanza -- Vsě vo mne i ja vo vsěm (All is in me and I am in all) -- therefore, expresses a wish rather than the actual conditions within the poem. The line stands out because it is comprised solely of monosyllabic words and involves full realization of stress with stresses falling on the pronouns vsě, vsěm, ja and mne, which are very often unstressed in normal usage. In addition, each hemistich acts as a syntactic mirror image of the other:



The stresses on ja and mne, in particular, serve to emphasize the fact that in some way the persona is still conscious of

himself as a distinct being. This contrasts with the total absence of the pronoun in "Kak sladko" and "Videnie," in which the persona is truly a part of the "all" because his whole existence centers around nature rather than himself.

The series of second person imperatives on which the second stanza is based strengthens the notion of separation because the second person imperative automatically requires the existence of two separate parties -- the "I" who gives the order, and the "you" who receives it. Furthermore, the goal sought by means of the imperative which concludes the poem, smešaj, is merging, an act which again implies the existence of two distinct entities at the outset.

Thus, in spite of his assertion that "all is in me and I am in all," the persona devotes the whole second stanza to an attempt to attain just this state of unity. The opening of the stanza takes on the air of an incantation, as the persona addresses the twilight directly with rhythmic and alliterative language. The first line establishes the rhythm, combining full realization of stress with absolute coincidence of word and foot boundary, and contains alliteration on s and m/n (sumrak . . . sumrak sonnyj). The one disparate sound element in the line, the word tixij then becomes the basis of alliteration in the third line (tixij, tomnyj), and the play on m and n is continued in the near internal rhyme of tomnyj and blagovonnyj, the latter rhyming with sonnyj in the first line. The persona's repetition of the word tixij (quiet, silent;

peaceful) and the related verb form utiši (quiet, calm) show the intensity of his wish for peace, and the rhyming of duši (soul) and utiši (calm) emphasizes the internal nature of the problem.

With references to the obliteration of feelings (čuvstva) through self-forgetfulness (samozabven'je), and to annihilation (uničtoženje), the poem recalls "Vesna," in which the human figure suffers from the deception of feelings (obman čuvstv) and must annihilate his feeling and his whole personal life through a figurative drowning in order to participate in the universal-godly life of nature. Here, then, far from being threatening, annihilation must be understood as a positive occurrence, "as attained unity between man and nature, the dissolution of the personal in the general."<sup>6</sup> Utilizing Schellingian terms, one can see that the poles of self-will, "the personal," and universal-will, "the general," are in conflict once again as the persona seeks to destroy his self-consciousness in order to become one with the universe around him. Utilizing a Freudian approach, Gregg expresses the same problem rather as the persona's desire "not to kill his self, but to kill his Angst-ridden self."<sup>7</sup>

But it is the description of the mystic state of samadhi achieved in the practice of yoga that comes closest to the portrayal of the cosmic bliss so avidly sought by Tjutčev's persona. James describes samadhi in the following manner:

The mind itself has a higher state of existence, beyond reason . . . and when the mind gets into that higher state, then knowledge beyond reasoning comes. . . . There is another (mind) at work which is above consciousness, and which, also, is not accompanied with a feeling of egoism. . . . There is no feeling of I, and yet the mind works, desireless, free from restlessness, objectless, bodiless. Then the Truth lies in its full effulgence, and we know ourselves . . . for what we truly are, free, immortal, loosed from the finite, and its contrasts of good and evil altogether, and identical with the Universal Soul.<sup>8</sup>

Once again, we see the strong mystic element in Tjutčev as this passage combines the notion of the one joining the general expressed by Schelling, the notion of escape from anxiety articulated by Gregg, and conveys the uniquely Tjutčevian essence of the poem.

The next poem of the series, "O čem ty voeš', vetr nočnoj?" ("What Are you Howling About, Night Wind?"), takes the persona to the very threshold of the mystic experience of merging with the supernatural universe. But rather than slipping into the blissful "annihilation" envisioned by the persona of "Tcni sizye," he discovers that in liberating his soul he opens himself to a complex world, one that is frightening yet cherished a world that exists both outside him and within the very depths of his soul. The poem's saturation with elements from the semantic cluster -- including a double occurrence of the word xaos itself -- assures that the world encountered by the persona is none other than the omnipresent realm of chaos.

The presence of chaos is supported by the inclusion of seven elements from the semantic cluster. The night element

appears in the adjectival form nočnoj (vetr nočnoj - night wind; mir duši nočnoj - world of the night soul). The category of sleep and dreams occurs in the image of sleeping storms (bur' zasnuvšyx - literally, "storms which have fallen asleep"). Storm imagery takes the obvious form of the word bur'ja (storms), which is closely linked to the significant sound imagery -- voeš' (howl); strannyj golos (strange voice); šumno (loudly); neistovye zvuki (furious sounds); strašnyx pesen (terrible songs). This is clearly a chaos of the "stormy world." The element of immeasurability appears in the substantive adjectival form bespredel'noe (the infinite).

The mythological element divides evenly into its ancient and supernatural components. The archaism vetr (instead of veter - wind) and six (instead of etix - these, those) establish an antique aura by their occurrence in the first line of each stanza. In addition, the archaisms identify two of the most important symbols in the poem -- the wind and "those" terrible songs it sings about chaos. The repeated inversion of the usual word order of nouns and their modifiers (see lines 1, 3, 9, 12, 13, 15) adds to the sense of antiquity by recalling the Latinate style of ancient texts.

The supernatural aspect is reflected by the stated existence of "the world of the night soul" (mir duši nočnoj), and in the poetic "facts" that the wind's voice has real meaning, and that the world of the night soul listens as this voice tells its favorite tale (povesti ljubimoj). The phrase

drevnij kaos (ancient chaos) combines both the historical and supernatural aspects of the mythological element, for it is precisely the supernatural force of ancient chaos that brought about the formation of the universe as described by Ovid and Hesiod.

The element of samozabven'je is implied by the total absence of first person pronouns and by the persona's constant focus on an occurrence which seems to be a function of external nature -- the howling of the night wind. The poem especially emphasizes the anti-rational aspect of samozabven'je by playing on the forms ponjatnyj (comprehensible) and neponjatnyj (incomprehensible). The persona asserts that the wind is howling about incomprehensible torment (o neponjatnoj muke), yet in the preceding line he states that the torment is described in a language comprehensible to the heart (ponjatnym serdca jazykom), thus implying that it is only the rational side of his soul which cannot understand the surrounding events. Tjutčev's use of the root sense of the word bezumno (without reason, irrationally) instead of -- or in addition to -- the usual sense of "madly, dreadfully," further strengthens the notion of opposition between reason and the encounter with chaos.

Using the information provided by the analysis of the semantic cluster, we can now consider the relation between chaos and the persona in the poem. At first chaos seems to be an external force that impinges on the consciousness of the persona and puzzles him. In the first four lines, night imagery,

significant sound imagery, and the anti-rational aspect of samozačven'je are all linked to the night wind, thus connecting it with the chaos which later becomes manifest. The persona, on the other hand, first takes a slightly removed stance and wonders about the meaning of the wind's howling. In lines 5-8, he begins to give evidence of a closer relationship with the night wind, for he answers his own questions, showing that he now grasps the meaning of the night wind's wailing. He has understood the wind with his heart, thus associating himself with the irrational (bezumnyj) world of the night wind and chaos.

Once this bond is established, the persona no longer refers to the sound of the night wind as "howling," which can convey only a vague, very general meaning, but as "songs" (pesni) and then as a "tale" (povest'), both of which emphasize the concept of meaning or content. Indeed, the wind's meaning becomes so clear that the persona recognizes both the topic of the songs -- chaos -- and the qualities attributed to chaos -- it is ancient (drevnij) and kindred, native or dear (rodimyj).

The closeness of the persona's ties to chaos become absolutely manifest with the appearance of the word rodimyj. Tjutčev, accordingly, shows the importance of the word by "underlining" it through both diction and syntax. He draws the reader's attention to the phrase pro drevnij kaos, pro rodimyj (about ancient chaos, about native [chaos]) by using the preposition pro (about) rather than the more usual o which

has the same meaning. In addition, he focuses directly on the word rodimyj, separating it from the rest of the phrase by repeating the preposition instead of utilizing the more common syntactical arrangement pro drevnij i rodimyj xaos (about ancient and native chaos).

Rodimyj is based on the root rod (race, clan) and expresses a sense of being of the same heritage. Tjutčev emphasizes this historical connotation by coupling rodimyj with the adjective drevnij (ancient) and using both to modify xaos, thus recalling the ancient and fertile chaos portrayed by Ovid and Hesiod which is the native (rodimyj) source of the universe. By using the word rodimyj, the persona in effect admits that chaos is his native source as well as that of the night wind. The archaisms vetr (wind) and six (these), and other aspects of the mythological element of the semantic cluster which permeate the poem confirm the implication that "ancient" chaos is actually the essence of present reality. At the same time, the rhyming of rodimyj with ljubimyj (favorite; beloved) strenghtens the notions of warmth, dearness and kinship, giving the relationship between the persona and chaos certain positive overtones in addition to the simple notion of a connection "by blood."

Yet in spite of the innuendos of metaphysical and emotional kinship, a distinctly negative tone ultimately dominates the poem. The persona seems to be acting in terror when he begs the night wind not to sing its terrifying songs (strašnyx



pesen . . . ne poj) and not to rouse the sleeping storms that cover the forces of chaos (bur' zasnuvšyx ne budi, pod nimi xaos ševelitsja!).

The crux of the relationship between the persona and chaos, and the reason for the persona's attempt to avert the spiritual surrender necessary for complete mystic transport, lies within the double nature of the world of the night soul (mir duši nočnoj). This world exists both as one of the forces of chaos at loose in the universe at large, and as a force within the mortal breast (smertnaja grud'), the breast of the persona himself. When the night wind sings about chaos, the world of the night soul listens avidly (žadno), to this, its favorite tale, and causes the persona to listen and wonder. Soon after the persona realizes that the wind is singing about chaos, he also realizes that the world of the night spirit longs to burst out of his mortal breast and thirsts (žaždit) to join the infinite and stormy realm of chaos, the repetition of words based on the root žad-, žažd- showing the intensity of the desire. The apparent separation of the world of the night soul within the persona from its kindred forces of chaos explains the incomprehensible torment (neponjatnoj muke), the furious sounds (neistovye zvuki), and the terrible (strašnyx) nature of the wind's songs, and the dominance of the "stormy world" that so frightens the persona. But the real basis of his terror is the fact that the night soul may wrench itself from his mortal breast in order to join the infinite, either

leaving him with only a painful void instead of a soul, or dragging him along into the uncontrollable violence of the stormy world. Having journeyed to the brink of mystic transport and discovered the universal force of chaos within himself, the persona becomes desperately afraid of losing himself and seeks to avert the experience altogether.

"Svjataja noč' na nebosklon vzošla" ("Holy Night Has Risen to the Firmament") portrays the actual achievement of mystic transport and revelation. Although the human figure initially experiences a sense of terror and powerlessness in the face of the supernatural universe similar to that in "O čem ty voeš', the fact that the night is holy (svjataja) and reveals the blissful world rather than the stormy world, gives the poem a basically positive tenor.

The poem contains no hint of a direct and therefore potentially frightening recognition of chaos. It lacks the word xaos entirely, while various elements from the semantic cluster assure that chaos makes its presence felt indirectly. Night imagery occurs twice, once rhyming with the element of sleep, snom - nočnom, a rhyme that also occurs in "Kak sladko." Abyss imagery is the predominating element from the cluster as bezdna appears twice and propast' once. The element of boundlessness appears as the phrase net predela (there are no limits or bounds). The words viden'je (vision) and nerazgadočnoe (the indecipherable) bring the supernatural aspect of the mytho-

logical element, while the notion of a native heritage (nasled'je rodovoe) supplies associations with the ancient past.

The cluster element of samozabven'je is established by several devices. First, the human figure in the poem is simply čelovek (man, person). This nomenclature gives a rather clear indication that the character represents all mankind and avoids any focus on individual identity or individual self-consciousness. Second, man's mind is "abolished," his thought is "orphaned" (uprazdnen um, mysl' osirotela), and he is no longer capable of the usual rational functions which give rise to consciousness of self. He becomes submerged in the abyss of his own soul, the world of the night soul which is a part of him as well as a part of the chaos underlying the universe.

"Svjataja noč'" focuses on the relationship established between man and chaos once man has opened himself to the mystic experience. Here, the mystic experience begins with the discovery of the abyss of night as Tjutčev uses the image of a golden shroud cast over a dark abyss to articulate the relationship between day and night. The kind and comforting day described in the first stanza is, quite literally, superficial, and all its positive qualities must be taken with a certain skepticism since they are inevitably cast away with the coming of night. At the same time, the qualities which seem to give the introduction of night a negative connotation -- the disappearance of the kind and comforting day, man's orphaned state, his nakedness and helplessness,

and the sudden looming of the dark abyss -- must be considered within the context of their function as parts of a greater reality and preliminary aspects of mystic transport. The first step toward the mystic experience, here as well as in "O čem ty voeš'" involves a definite element of terror in the face of the unknown.

The second stanza transforms these seemingly negative qualities into aspects of an essentially positive experience. Thought, like man, is now "orphaned" (mysl' osirotela). This irrational state of consciousness forces man back upon his true inner self and he sinks into the abyss -- no longer simply a "dark abyss," but now clearly a symbol for man's own soul in its relation to the holy night. Having given up all support from the rational world of day and taken the spiritual plunge into the abyss, man receives the mystic revelation of his own native heritage (nasled'je rodovoe).

The all-important last word of the poem, rodovoe (native), conveys the essence of the revelation, the culmination of the whole poetic experience, and assures that the final impression left by the poem will involve mainly positive feelings. Rodovoe is related to rodimyj (encountered in "O čem ty voeš'") by their common root rod meaning "tribe" or "clan," and suggests that the abyss of night and chaos is the source from which man evolved. Once again we can posit some relationship between Tjutčev's symbolism and the fertile chaos depicted by Hesiod and Ovid. In addition, a Jungian analysis of the symbol of

the abyss offers a more concrete notion of fertility. The word "abyss" is linked to "gulf," which "is derived from the Greek word which also means 'bosom' and 'womb,' 'mother womb,' also 'vagina.'"<sup>9</sup>

Secondly, the meaning of rodovoe counteracts the orphan imagery and the description of the night element as alien (čuždom), showing that even though man has been removed from his accustomed world, he can find a truer sense of kinship in the holy night. The fact that everything light and living seems like a long past dream shows that the world of day was neither a part of the greater reality, nor man's true home. Man's native heritage lies in the abyss of night and chaos because it is this world which partakes of the essence of man's own soul.

Tjutčev may have taken the seminal idea for the poem from Schelling's use of the holy night theme.<sup>10</sup> Schelling brings out the notions of fertility and kinship, speaking of the night as "the mother of all things, the ancient night which embraces all things."<sup>11</sup> He introduces a neoplatonic idea of the abyss as "the holy abyss . . . from which everything emerges and to which everything returns,"<sup>12</sup> thus presenting both the sense of holiness found in Tjutčev's portrayal of the abyss and the concept of a universal source and point of final return inherent in the concept of the rodovoe. Finally, Schelling stresses the connection between chaos and mystic revelation, saying that "chaos is the basic aspect of the

sublime."<sup>13</sup> While Schelling does not deal with man's soul or native heritage in connection with the revelation of the holy night, he does speak of the revelation of a certain "hidden light" which "does not occur by external discovery, but through genuine in-vention, since what arises in nature is conceived in it."<sup>14</sup> Schelling's "in-vention" and discovery of the "hidden light" perhaps prefigures Tjutčev's persona's immersion in his own soul and subsequent discovery of a native heritage hidden from the everyday world.

In the end, however, Tjutčev's foreshadowing of twentieth century mysticism proves a stronger factor than his grounding in the nineteenth century. While several volumes of Schelling's works must be consulted in order to find the points of coincidence in the mystic outlooks of the two men, portions of the same paragraph cited previously from the writings of Mme. Blavatsky virtually paraphrase the essence of the experience portrayed in "Svjataja noč'":

When to himself his form appears unreal, as do  
 on waking all the forms he sees in dreams; when  
 he has ceased to hear the many, he may discern  
 the ONE -- the inner sound which kills the outer.  
 . . . And now thy Self is lost in SELF, thyself  
 unto THYSELF, merged in that SELF from which  
 thou first didst radiate. . . . Behold! thou hast  
 become the Light, thou hast become the Sound,  
 thou art thy Master and thy God. Thou are  
 THYSELF the object of thy search. . . .<sup>15</sup>

Here, as in Tjutčev's poem, man experiences a sense of unreality like that of dreams or visions, a sense of being lost in his own self, and the final revelation that he has returned to

his original source -- the essence of his own soul.

There can be little doubt that these four poems can be viewed as a small cycle describing various stages of mystic experience. As a group, they even possess most of the qualities listed by James as characteristics of mystic transport. The following chart pairs the poems and the qualities listed by James:<sup>16</sup>

James

PASSIVITY - the mystic experience may be facilitated by preliminary voluntary operations, but once the characteristic consciousness has set in, the mystic feels that his will is in abeyance and he is grasped and held by some superior power.

PANTHEISTIC OUTLOOK - the experience usually involves merging or communication with a universe permeated with supernatural forces.

INEFFABILITY - the experience cannot be described in words; it can only be felt or grasped intuitively. Because of its ineffability, mystic experience is often described in negative terms, i.e., in terms of what it is not.

NOETIC QUALITY - the mystic experience usually involves some sort of revelation or illumination.

Tjutčev

Reflected by the element of samozabven'je in all the poems.

Occurs in all the poems due to Tjutčev's concept of chaos and the presence of the mythological element of the semantic cluster.

The actual transport is never described by the person involved, except through the use of negative adjectives in "Kak sladko" and "Svjataja noč'."

Knowledge of the native heritage is received in "Svjataja noč'."

But in addition to their mystic coloration, the basic bond between the poems remains their membership in the chaos cycle. Thus a significant number of their characteristics are common also to the poems portraying chaos as a creative force.

First, all the poems posit a universe inhabited by supernatural forces. The greater reality revealed by the encounter with chaos always has a certain magical aura which makes it simultaneously forboding and attractive.

Second, the semantic cluster element of samozabven'je consistently plays an important role in the encounter with chaos, as it conveys a sense of personal involvement so intense that the self which initiated the involvement is forgotten. Both the group focusing on creativity and the group focusing on the mystic experience deny the function of the self-centered "romantic" personality, and depict the problem of the isolation of the self-conscious "one" versus the harmony of blissful dissolution in the "general." In addition, both groups stress the anti-rational aspect of samozabven'je, sometimes by statements like "mind is abolished" (in "Svjataja noč'"), and more often through dream or sleep imagery, which occurs in seven out of the eight poems discussed.

Third, largely because of the emphasis on samozabven'je, the poetic universe consistently seems to be portrayed in an objective manner, even though the poems have a distinctly subjective outlook or even a totally internal event as their basis. "Kak sladko," "O čem ty voeš'," and "Svjataja noč',"



if for instance, adhere to the same pattern found earlier in  
"Kak okean ob"jemlet šar zemnoj," as they all portray an inner  
experience in terms of a natural phenomenon of the external  
world. And even in "Teni sizye," in which the subjective view  
of the persona eventually dominates the poetic vision, Tjutčev  
carefully establishes the character of the universe, super-  
natural overtones and all, before introducing the human element,  
thus perpetrating the illusions of its objective foundations.

#### IV. CHAOS, IMMINENT DOOM AND REVOLUTION

Tjutčev's usage of the image of chaos does not always emphasize the positive potential suggested in the poems related to creativity and the mystic experience. Sometimes the negative side of chaos takes precedence and gives man a penetrating awareness of imminent doom. There are three particularly interesting aspects of this negative portrayal of chaos. First is the gradual movement of the image out of the realm of personal metaphysical concerns into the large-scale realm of political and historical events. The notion of doom evolves from terror in the face of personal obliteration to a totally apocalyptic view of European revolution as increasing portions of Tjutčev's attention were devoted to the broad historical problems of relations between Russia and the West during the political turmoil caused by European revolutions in the late 1840's and the political uneasiness in Russia during the Crimean War.

Second, perhaps owing to a concomitant desire for greater clarity of statement, Tjutčev ceased to rely solely on the compact and sometimes ambiguous mode of communication found in poetry, and added the political essay to his repertoire. Therefore this chapter will consider Tjutčev's use of the image of chaos not only in such poems as "Den' i noč'" ("Day and Night") "Smotri, kak na rečnom prostore" ("Look, On the River's Expanse") and "More i utes" ("The Sea and the Cliff"), but also the

essays "Rossija i Germanija" ("Russia and Germany") and "Rossija i revoljucija" ("Russia and Revolution").

The third point of interest is that Tjutčev by and large did not succeed in his attempt to create a totally negative image of chaos, indicating that the ideology behind this use of the image may have been a superficial but necessary psychological cover rather than a set of deeply-rooted convictions. This matter will be discussed towards the end of the chapter and in the conclusion of this study.

The earliest poem of the chaos cycle that deals with awareness of imminent doom, "Den' i noč'," lacks the word xaos, but focuses largely on two elements from the semantic cluster which combine in the metaphor "the abyss of night" to symbolize the forces of chaos at work in the poem. The word noč' (night) occurs three times, once in the title and twice in the body of the poem, where it is marked each time by alliteration on the letter n -- No merknet den' -- nastala noč'; and Vot otčego nam noč' strašna. Repetition and sound play also signal the importance of the role of the image of the abyss (bezdna). At its first occurrence, bezdna is modified by the adjective bezymjannaja (nameless), which plays on the prepositional prefix bez- (without) and thereby takes bezdna back to its root meaning, "without bottom." This meaning introduces the cluster element of boundlessness or immeasurability, giving the abyss image a double association with chaos through the cluster. Alliteration on n and repetition of the syllable -na mark the second appearance

of the word bezdna -- I bezdna nam obnažena. In each case the sound play emphasizes a quality that is threatening within the context of the poem. The abyss is nameless (bezdna bezymjannaja) or unidentifiable because it is part of an alien world, the world of mysterious night spirits (mir tainstvennyx duxov). When the abyss is laid bare (bezdna . . . obnažena), the persona no longer has the security of the friendly cover of day, and must face the horrors of the night, a fact emphasized by the rhyming of obnažena and strašna (terrifying).

Supporting elements from the semantic cluster are: inescapability, inevitability - rokovoj mir (fateful or fatal world), net pregrad mež ej i nami (there is no barrier between us and it); and the mythological element - mir tainstvennyx duxov (the world of mysterious spirits). In addition, the element of samozabven'je is expressed by the lack of focus on any individual human consciousness; the persona speaks with the first person plural pronoun, which again most likely signifies mankind in general. The persona never acts as the initiator of action, and the impersonal constructions in which the pronoun representing the persona acts as the indirect object rather than the subject emphasize the passivity of the stance all the more -- bezdna nam obnažena (the abyss is laid bare to us); nam noč' strašna (night is terrifying to us). In addition, the lack of a barrier (i net pregrad . . .) and resulting imminence of the plunge into the abyss seem to suggest samozabven'je of a far stronger variety -- total oblivion.

"Den' i noč'" clearly foreshadows "Svjataja noč'," which was written some ten years later, in its basic image of the cover of day over the abyss of night, in its symbolism of night as the omnipresent underlying reality, and in its overall structure. Here, as in "Svjataja noč'," the first stanza is devoted primarily to establishing the image of the cover and the abyss, and to describing the day in emotionally positive terms. In a series marked by anaphora and alliteration, day (den') is described here as the life-force of earth creatures, the healing force for aching souls (duši), and the friend (drug) of men and gods. But the word no (but) which opens the second stanza, coupled with the alliterative announcement nastala noč' (night has fallen) and the suggestive dichotomy of the poem's title, gives a strong hint that the night is something quite different from "the friend of men and gods." And, in fact, once night has torn off the superficial cover of day (the violence of the action is mirrored in the tortuous syntax of lines 10-12), it reveals the abyss of horrors and fogs that so terrifies the persona. The ringing final words of "Den' i noč'" -- noč' strašna (night is terrifying -- offer a marked contrast to the positive notion of the native heritage (nasled<sup>4</sup>e rodovoe) which functions as the closing cadence of "Svjataja noč'."

While the tenor of the experience portrayed in "Den' i noč'" differs considerably from that in "Svjataja noč'" and the other poems discussed above, it still retains the basic characteristics uniting all members of the chaos cycle:

1) the assumption that the poetic universe rests on a foundation of chaos whether man is aware of it (at night), or not (during the day); 2) the assumption that there is a chaotic element within man that responds strongly to the external forces of chaos; and 3) the corresponding method of portraying an inner, subjective experience with chaos in terms that reflect an ostensibly external and objective event.

"Den' i noč'" also shows the influence of Schelling. We have already seen how the "holy night" theme running through Schelling's work seems to foreshadow Tjutčev's connection between the night, the abyss, and chaos in "Svjataja noč'." Schelling's symbolic abyss also has a negative aspect closely akin to the abyss in "Den' i noč'."

Before examining Schelling's concept, however, we must first take a look at the writings of the sixteenth century German mystic Jakob Böhme, from whom Schelling inherited both the image and the accompanying concept.<sup>1</sup> In describing the origins of the universe, Böhme identifies the abyss with the traditional notion of hell, saying: "the Devil remained in his own kingdom . . . in the center (Centro) of nature . . . in the realm of darkness, in the abyss (Abgrunde)."<sup>2</sup> Schelling refers to the same basic phenomenon, substituting the more philosophical concept of evil for the specifically religious notion of the devil<sup>3</sup>:

Evil stems from ancient nature, for everything evil strives towards chaos, i.e., back into the circum-

stance where the original center (anfängliche Centrum) was not yet subordinated to light.<sup>4</sup>

The images of chaos and the abyss are linked not only by their common meaning as the "home" of evil, but also by the fact that they are both equated with the center (Centrum) of nature, and hence with each other.

Given this equation between chaos, the abyss and evil, one can view the following passage from Schelling's On Human Freedom as a Christian philosopher's version of the experience portrayed by Tjutčev in "Den' i noč'."

Manifest sin (die offenbare Sünde) . . . fills us with fear and horror, a feeling which can only be explained by the fact that sin strives . . . to touch the bases of creation. . . . God himself clothes this principle in creation and covers it with love.<sup>5</sup>

In this passage as in Tjutčev's poem, a feeling of horror results from the experience of a comforting cover being removed (the cover of day or the cover of God's love), and the frightening basis of metaphysical reality -- the abyss of night, sin and chaos -- laid bare. And in each case the experience can be considered both internal and external, the manifest sin of the world at large mirroring the manifest sin of each human being born after the Fall, and night as a real astronomical phenomenon reflecting the dark, frightening side of human consciousness. It is unlikely that Tjutčev modelled "Den' i noč'" on any specific text from Schelling's works, but the similarity of the concepts and of the imagery used to express

the concepts seems to imply some general form of influence nonetheless.

The second poem in which an encounter with chaos gives rise to an awareness of imminent doom, "Smotri, kak na rečnom prostore" ("Look, On the River's Expanse"), provides further evidence of Schelling's influence on Tjutčev, but the poem must first be considered within the context of the chaos cycle proper. Written most likely around 1848 when the European revolutions weighed heavily on Tjutčev's increasingly reactionary mind,<sup>6</sup> "Smotri, kak na rečnom prostore" acts as an intermediate step between the essentially metaphysical verse that makes up the larger part of the chaos cycle, and the political verse to which Tjutčev devoted much of his time in later years. Accordingly, the poem lacks one element and contains only a hint of another element of the semantic cluster which occur in virtually all the other poems of the cycle -- the element of samozabven'je and the mythological element, respectively. Nonetheless, it still contains a sufficient number of words from the cluster to show the presence of a chaotic force without the occurrence of the word xaos itself. The cluster elements appearing in the poem are: bezdna (abyss); more (sea), rečnom prostore (river's expanse), vody (waters); and, falling under the heading of "surrounding" and the corresponding notion of inescapability, vseob'jempljuščee (all-embracing), neizbežimo (inevitably), and rokovaja (fatal, fateful).



The only hint of the mythological element occurs in the word stixija (element), which represents the forces of chaos in "Kak okean ob"jemlet šar zemnoj" (coincidentally another poem based on embracing water imagery). In general, "Smotri, kak na rečnom prostore" rests on a notion of the universe which is not nearly as rich in the supernatural or mystic overtones as the poetic universe of the other chaos poems. The implicit image of chaos here gives nature neither a soul nor the metaphysical fertility inherent in Tjutčev's usual pantheistic outlook.

"Smotri, kak na rečnom prostore" lacks the element of samozabven'je mainly because of the particular nature of the human aspect, the čelovečeskoe Ja (human ego) introduced by analogy in the last stanza. The adjective čelovečeskoe (human) and the narrator's use of the plural possessive form naši (our) indicate a reference to mankind in general which might have eliminated focus on the self and opened the way for samozabven'je. But while the term čelovečeskoe Ja probably does refer to mankind in general, at the same time it points to the aspect of each human being that is most conscious of the self as a separate entity -- the "I," or the ego. The capitalization of Ja, by no means a standard occurrence in Russian, emphasizes its self-centered nature all the more. An entity so engrossed in itself can hardly be expected to achieve samozabven'je through involvement in the "all." The forces of chaos work against the čelovečeskoe Ja as they did against the self-

centered poet in "Son na more," since neither can repress consciousness of self sufficiently to function in harmony with nature. This time, however, the encounter with chaos brings doom for the čelovečeskoe Ja and an acute awareness of doom for the narrator, rather than the simple destruction of the presumptuous poetic vision in "Son na more."

With this image of the abyss of doom and oblivion, Tjutčev seems to be picking up one aspect of the tradition of the Graveyard Poets of the eighteenth century. The image of the abyss appears in the poetry of the graveyard school, for instance, in Young's "Night Thoughts":

My hopes and fears  
Start up alarm'd, and o'er life's narrow Verge  
Look down -- on what? A fathomless Abyss:  
O dread Eternity! how surely mine!<sup>7</sup>

Transferred to Russian soil, the abyss of doom appears in Deržavin's "Na smert' Knjazja Meščerskogo" ("On the Death of Prince Meščerskij"; 1779). Here Deržavin associates the abyss with water imagery as Tjutčev did after him:

Как в море льются быстры воды  
Так в вечность льются дни и годы;  
Глощает царства алчна смерть.

Скользим мы бездны на краю,  
В которую стремглав свалимся;  
Приемлем с жизнью смерть свою,  
На то, чтоб умереть, родимся.

. . .

Едва часы протечь успели,  
Хаоса в бездну улетели,  
И весь, как сон, прошел твой век.<sup>8</sup>

As the swift waters flow into the sea, days and years pour into eternity; greedy death devours kingdoms.

We slip on the edge of the abyss into which we will fall headlong; with life, we accept our own death, we are born in order to die.

. . . . .

The hours have barely managed to flow by; they have flown into the abyss of chaos, and your whole lifetime has gone by like a dream.

The abyss appears again as the propast' zabven'ja (abyss of oblivion) in Deržavin's last poem, "Reka vremen" ("The River of Time"; 1816):

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!<sup>9</sup>

The river of time carries away all human affairs in its coursing, and drowns nations, kingdoms and kings in the abyss of oblivion. And if anything remains through the sounds of the lyre and trumpet -- it too will be devoured by the jaws of eternity and will not escape the common fate!

The similarity of fundamental concept -- time as a river flowing into an abyss of oblivion from which nothing escapes -- as well as the similarity of imagery, suggests that this poem may have provided a starting point for Tjutčev's "Smotri, kak na rečnom prostore."

But Tjutčev goes beyond Deržavin in the rich philosophical

connotations which he brings to the abyss, and these connotations tend to show Schelling's influence. In trying to assess Schelling's concept of the abyss, one finds that he uses the terms Abgrund (abyss), Urgrund (primal ground), Ungrund (non-ground, the ungrounded), Centrum (center), and Chaos virtually interchangeably, as did his predecessor Jakob Böhme. Luckily it is the function of this entity, not simply the name applied to it, which is reflected in Tjutčev's work. Schelling offers the following description of his philosophical construct:

The two chief parts of history are, first, the departure of humanity from its center (Centrum) to the greatest distance therefrom; and second, its return. The former, as it were, the Iliad, the latter the Odyssey of history. . . . Ideas, spirits, had to fall from their center (Centrum), had to enter nature, the general realm of the Fall, in differentiation, in order that they might later return as differentiated to the realm of Indifference (Indifferenz) and, reconciled to it, remain in it without disturbing it.<sup>10</sup>

. . . . .

There must be a being before all basis and before all existence, that is, before any duality at all; how can we designate it except as 'primal ground' (Urgrund) or, rather, as the 'ungrounded' (Ungrund)? As it precedes all antitheses, these cannot be distinguishable in it or be present in any way at all. It cannot then be called the identity of both, but only the absolute Indifference (Indifferenz) as to both.<sup>11</sup>

. . . . .

Indifference (Indifferenz) is . . . a unique being . . . in which all distinctions break up.<sup>12</sup>

Like Schelling's Abgrund, Tjutčev's abyss functions both as

the source of creation and the place to which all things return. "Kak okean" and "Svjataja noč'," for instance, provide examples in which generative powers are attributed to the abyss, and "Den' i noč'," "Smotri, kak na rečnom prostore," and, once again, "Svjataja noč'" provide examples in which the abyss acts as a place of return. But more important, Tjutčev's abyss parallels Schelling's abyss in its capacity to reconcile seemingly opposing forces, i.e., to hold the potential that gives rise to inspiration, regeneration or mystic intuition, and simultaneously the destructive potential that appears in "Son na more," "O čem ty voeš'," "Den' i noč'," and "Smotri, kak na rečnom prostore."

Tjutčev establishes an even firmer bond between his concept and Schelling's by using the word bezrazličny in line eleven of "Smotri, kak na rečnom prostore." Under most circumstances, bezrazličny means "indifferent" in the usual English sense of "apathetic, without expressing preference or aversion." But the line makes a great deal more sense, however, if the usual meaning is supplanted by the Schellingian concept of Indifferenz, or "un-differentiation," explained in the citation above. The ice floes in the poem quite literally become undifferentiated. Having lost their previous forms (utrativ prežnyj obraz svoj), they melt and flow together into the fateful abyss. Tjutčev reflects Schelling's notion of undifferentiation as an inevitable historical process in the phrases neizbežimo taja (inevitably melting) and bezrazličny, kak stixija (undifferentiated, like

the element). In addition, as in "Kak okean," the word stixija can once again be taken as a symbol for the whole chaos-abyss complex, so that the quality of being undifferentiated applies to "the element" -- or chaos, or the abyss -- itself, thus making it a truly Schellingian Ungrund. A final touch of Schelling's philosophy comes on the figurative level, as the all-embracing sea (vseob'jempljuščee more), a symbol for the universal-will, destroys the epitome of self-will, the čelovečeskoe Ja, and all returns to the universal Ungrund.

But Tjutčev's inclusion of this dialectic carries direct political meaning as well as philosophical implications. During this period of his life he viewed the West as the embodiment of the čelovečeskoe Ja and Orthodox Russia as the embodiment of universal-will and the mainspring of all history. In light of this information, the anti-European meaning of the poem becomes self-evident.

The interaction between the godly force of Russia and the self-oriented West is the precise focus of Tjutčev's overtly political writings. The most telling and most complex of all his usage of the imagery of chaos occurs in these writings because the portrayal of chaos involves nearly all the aspects discussed in the previous sections. The poet's pseudo-Slavophilic conscious mind<sup>13</sup> forced him to strive to depict the West solely in terms of the terrifying aspects of chaos, the aspects which appear in such poems as "O čem ty voeš'" and "Den' i noč'." In addition, he strove to depict Russia

as a monolithic force that could rescue Europe from total destruction by chaos. This view pervades Tjutčev's consciously political writings, here represented by the poem "More i utes" ("The Sea and the Cliff") and two essays, "Rossija i Germanija," published originally in French as "Lettre à M. le Docteur Gustave Kolb, Redacteur de la 'Gazette universale'" in 1844, and "Rossija i revoljucija," published originally in French as "La Russie et la Révolution" in 1848. An opposing faction, Tjutčev's essentially pro-European subconscious, continually sabotages the hard work of his conscious mind, using ostensibly non-political lyric poems and other personal expressions to show Russia as a frozen wasteland by comparison to the vital, alluring side of chaos inherent in the dynamism of the West. Both sides will be examined here.

In the allegorical poem "More i utes," the raging sea represents the forces of European revolution, while the immovable, imperturbable cliff represents the great Russian state, which simply stands majestically and lets the storm play itself out.<sup>14</sup> An observant reader will immediately notice that this poem creates a feeling somehow different from that of the other poems of the chaos cycle. But still, the presence of chaos in the poem is impossible to deny because of the numerous occurrences of elements from the semantic cluster. The sea (more) itself falls under the category of expansive water imagery and is joined by various kinds of wave imagery (volny - waves; valy - billows). Abyss imagery occurs in

conjunction with the sea as pučina. The element of storm imagery appears in the words burnyj natisk (stormy onslaught) and is amply reflected by the turbulent state of the sea with its billows, as well as by the extreme abundance of significant sound imagery (sviščet - whistles; revet - roars; s revom, svistom, vizgom, voem - with a roar, a whistle, a screech, a howl). Finally, the element of inevitability is expressed by the phrase pristup rokovej (fateful or fatal assault).

Further evidence of the presence of chaos is provided by the fact that the stormy sea here parallels the sea and symbol of chaos in "Son na more," especially since the violent sound imagery amounts almost literally to a deafening chaos of sounds, reminiscent of the chaos of sounds that deafens the poet in the earlier poem.

In the face of the ample evidence of chaos' presence in the poem, we must now confront the problem of how "More i utes" differs from the majority of poems in the chaos cycle. One part of the answer relates to the total absence of any intimation of a greater supernatural reality, to the absence of the mythological element. While "Smotri, kak na rečnom prostore," in its intermediary role between the lyrical and political aspects of the chaos cycle, lacked the distinctly supernatural aura of the other poems, it retained at least a sense of the metaphysical workings of the universe. The blatantly political allegorical intent which motivated the



writing of "More i utes" eliminates even a general metaphysical interpretation and draws the reader right down into the cold hard realm of political polemics. There is no room for anything supernatural or mythological here.

A second factor which differentiates "More i utes" from most of the rest of the cycle is that the poem conveys absolutely no sense of any personal, human involvement. The narrator describes the interaction between the sea and the cliff, and furnishes appropriate panegyric exclamations such as Stoj že ty, utes moguči! (Stand firm, then, you mighty cliff!), but never participates in the poem in any personal way. Accordingly, the element of samozabven'je is absent: there can be no samozabven'je when there is no involvement of the self to begin with.

The final difference between "More i utes" and most of the other poems is the absence of the usual play between internal and external events. The stated focus of the majority of the chaos poems is an external action like the howling of the wind or the falling of night, while the actual focus inevitably falls on an internal phenomenon like inspiration or mystic transport. "Smotri, kak na rečnom prostore" provides an intermediate case as the analogy between external and internal or metaphysical is stated quite bluntly, rather than implied. "More i utes," then, lies at the opposite end of the continuum with its focus solely on external political events. The total lack of personal involvement discussed above eliminates

any possibility of an internal analogy. In short, "More i  
utes" is an allegorical piece of writing that contains the  
chaos image, but is not at all a typically Tjutčevian chaos  
poem.

Tjutčev's first political essay, "Rossija i Germanija,"  
was written in 1844 in defense of the status quo established  
by the Holy Alliance and against the increasing stirrings of  
liberalism in Germany. Tjutčev uses the word xaos to depict  
the fragmentation of European revolution, as opposed to the  
Orthodox unity and supposedly unshakable autocracy of Russia.  
According to Tjutčev, Russia is the lifegiving force preserved  
amidst the chaos of Europe (sredi xaosa Evropy).<sup>15</sup> The cluster  
elements of inevitability and abyss imagery are introduced as  
Tjutčev goes on to claim that Europe is moving towards a fatal  
path, towards the brink of the abyss (k rokovoju steze, k krajam  
propasti).<sup>16</sup> Here he is clearly intending to utilize the  
threatening connotations of the chaos-abyss image found in  
"Den' i noč'."

But unbeknownst to Tjutčev's conscious mind, some  
unrecognized force caused him to depict Russia, too, in terms  
of chaos. Only the Russian chaos has positive connotations and  
is less obvious because it is created by means of the semantic  
cluster and through parallelism with certain chaos poems,  
while the actual word xaos never arises.

Tjutčev characterizes the political hegemony of Russia in  
Europe as the result of historical necessity, emphatically

claiming that "the true defender of Russia is history."<sup>17</sup> He then goes a step further and actually equates Russia itself with an inevitable force of history, saying:

In the current state of affairs, the child of the West feels itself in the presence of an element (stixija/élément)\* if not actually a hostile element, then an element totally alien (čuždyj/étranger), an element which it has no power to control, and the West fears that it may betray its very own existence, unearthing doubts about its own legitimacy by facing the Russian element.<sup>18</sup>

He describes Europe's final "discovery" of Russia in the following manner:

But finally, when destiny was fulfilled, the hand of the giant drew the curtain away (sdernula etu zavesu/abattit la nuage) and the Europe of Charlemagne found itself face to face (licom k licu/face à face) with the Europe of Peter the Great.<sup>19</sup>

This confrontation with the Russian element and the implied submission to it will, according to Tjutčev, lead to the salvation of Europe.

The occurrence of the word stixija/élément in the first passage cited recalls the usage of stixija as a chaos image in "Kak okean" and "Smotri, kak na rečnom prostore," and turns one's attention to the possibility of the presence of an underlying image of chaos. The rest of the chaos imagery relates almost directly to the poem "Svjataja noč'." The

\*Translations of important words will be given first from the Russian version and then in the original French.

metaphoric action described in the essay parallels that in the poem: a supreme power draws away a covering and leaves man face to face (licom k licu in both the poem and the Russian version of the essay) with the forces of chaos. But perhaps more important, the main images and their significance are roughly the same. The image of the "child of the West" who "has no power" echoes that of the powerless orphan in the poem. And in both cases, the force encountered by the "children" is described as čuzdoe (an alien element), which nonetheless touches the very bases of their existence and brings some form of salvation -- the salvation of political order and Orthodoxy in the essay, and of knowledge of man's own native heritage in the poem.

In "Rossija i revoljucija," written just after the revolutions of 1848, the image of chaos returns to its ostensibly totally negative role. Tjutčev here maintains that there are only two acting forces in Europe -- Russia and revolution. The two cannot coexist; a struggle is inevitable. Russia exists as the essence of unity, bolstered by autocracy and the true Christian humility of the Orthodox Russians. Europe, on the other hand, even a Europe superficially united by official decrees, can exist in reality only as a fragmented chaos (. . . ne budet ničem inym, krome razve edinogo -- xaosa),<sup>20</sup> owing to its corrupted (i.e., non-Orthodox) form of Christianity. This fragmentation results because European Christianity is based on the primacy of the individual human ego (čelovečeskoe

Ja), the same phenomenon encountered in "Smotri, kak na rečnom prostore," rather than on the Russian principle of Christian humility. Tjutčev describes the European phenomenon in the following manner:

The human ego (čelovečeskoe Ja), wishing to depend only on itself, neither knowing nor accepting any law other than its own desires, in a word, the human ego which replaces God with itself, of course, is nothing new to people, but the dictatorship of the human ego in the realm of political and social laws is something new, as is its striving to take over society by the strength of this law.<sup>21</sup>

The self-oriented Ja presented replacing God with itself fifteen years earlier in "Son na more" (Kak Bog ja šagal . . .) and moving towards the abyss of doom in "Smotri, kak na rečnom prostore," now acquires overt political significance in addition to the philosophical overtones already provided by Schelling's concepts of self-will and universal-will.

The difference between this portrayal of the čelovečeskoe Ja and the others lies in the relationship between the čelovečeskoe Ja and the forces of chaos. Symbolized by the stormy sea in the poems, chaos acts in a positive manner by destroying the harmful čelovečeskoe Ja and, ostensibly, leaving the way open for a truly harmonious relationship between man and the universe. In the essay, on the other hand, Tjutčev puts chaos into the same camp as the čelovečeskoe Ja in an attempt to give it only negative connotations.

Within the context of this study, the main problem with Tjutčev's use of chaos as a symbol for the doomed, totally evil force of Europe is that the image cannot possibly shake off all the various connotations it acquired from other poems of the cycle. The chaotic sea in "Son na more," for instance, carries the potential for the rebirth of the poet in the manner described in "Vesna," and the chaos in "O čem ty voeš'," although basically frightening, brings with it the notions of the rodimyj (kindred, dear) and the fertility associated with ancient chaos. One cannot help but think that the chaos image in "Den' i noč'" and the chaos symbolizing revolution and the West might have the same positive attributes lurking just below the surface.

But even without the rest of the chaos cycle as background, Tjutčev's association of chaos with the supposedly decadent West proves inadequate for his propagandistic aims. The image of chaos always carries the force of burning dynamism which seems diabolically attractive in contrast to the immovability of the Russian monolith. Tjutčev wrote numerous poems expressing his personal view of Russia, poems that are, in this sense, true lyrics rather than political verse. These almost inevitably manifest the paradox, depicting Russia as a frozen and barren land, and the West as a region dominated by feelings of warmth and kinship.

The two earliest poems of this type, "Davno l', davno l', o Jug blažennyj" ("Was It So Long, Long Ago, O Blissful South";

1837) and "Gljadel ja, stoja nad Nevoj" ("I Looked As I Stood Over the Neva"; 1844), recall the north-south dichotomy found in much romantic literature.<sup>22</sup> For Tjutčev, however, "the South" generally means Bavaria or Italy, and "the North" means northern Russia, often portrayed specifically in terms of the capital city of Petersburg.<sup>23</sup>

The first twelve lines of "Davno l'" present the South as a combination of the positive chaos images in "Svjataja noč'" and "Kak okean." First of all, the South is blažennyj (blissful, blessed), and hence a geographical representation of Tjutčev's "blissful world" (blažennyj mir),<sup>24</sup> as well as closely akin to the holy night (svjataja noč'), since both blažennyj and svjatoj are used in common parlance to denote people considered saints. In addition, the south has been unveiled or unmasked (razoblačennyj) and the persona sees it face to face (licom k licu), just as in "Svjataja noč'" the abyss of night is unveiled and man finds himself face to face with it. The Mediterranean waves with their song full of harmony recall the water image of the element (stixija) and its voice, the waves, in "Kak okean," again a positive image. The mention of rodnoe lono (native bosom) in line 11, and an alternate text for line 16 substituting rodnye (native, kindred) for svjatye (holy),<sup>25</sup> resembles the connection between svjataja and rodovoe (native, kindred) in "Svjataja noč'."

The North, on the other hand, appears as the kingdom of snowstorms where there is a leaden sky, abundant snow, and

where cold, the all-powerful magician, is the sole ruler. In Buxštáb's terms, this constitutes the "winter world" in Tjutčev's poetry, the third counterpart to the blissful and stormy worlds discussed earlier. In view of the unappealing aspects of the winter world, it is hardly surprising that the persona still looks to the distant South, finds it more enticing, and declares that its murmurings come into his soul still more harmoniously. Any doubt as to whether the persona is Tjutčev himself can quickly be dispelled by an utterance most likely taken from one of Tjutčev's letters and significantly non-Russian in its linguistic *mélange* of French and German, and anti-Russian in its content: "Je n'ai pas le Heimweh, mais le Herausweh" (I don't have home-sickness, but away-sickness).<sup>26</sup>

With the writing of "Gljadel ja" in 1844, Tjutčev begins to manifest the truly paradoxical aspect of his attitudes towards Russia. It was, after all, in 1844 that he published "Rossija i Germanija" as an attack on western political and religious decadence. Yet not long after writing the article, he returned to Petersburg and wrote this poem expressing thoughts similar to those in "Davno l'," and quite the opposite of those in the essay. Contemplating the frosty fog and the whiteness of the frozen river in its deathly peacefulness, the poet longingly recalls the countries where the sun is warm. He asks the North, symbolized by a magician once again, whether it has cast a spell on him, whether he is really chained to



its granite slab, and ends with a wish that a passing spirit would carry him away immediately to the warm South.

Tjutčev's own suggestion that the North binds him by a spell or by fetters shows the strained quality of his feelings for Russia. Perhaps the unbending, black-and-white style of his political tracts and the tone of desperate faith in the following well-known verse are signs of the same tension:

Умом Россию не понять,  
Аршином общим не измерить:  
У ней особенная стать --  
В Россию можно только верить.

Russia can neither be understood by the mind, nor measured by the common measure: she has a special quality -- one can only believe in Russia.

At times, Tjutčev simply could not muster the necessary faith in his homeland. For instance, the poem "Russkoj ženščine" ("To the Russian Woman"), written during roughly the same period as the fanatically pro-Russian "Rossija i revoljucija" and "More i utes," portrays the Russian woman as a creature suffering spiritual death in a land far from sun and nature, far from society and art, far from love and life itself. Given Tjutčev's preoccupation with nature, his apparent relish for the goings on of high society,<sup>27</sup> and the extreme importance of love in Tjutčev's life, this portrayal of Russia can reflect only the most negative of feelings. The second stanza of the poem brings in some imagery related to another portrayal of chaos, specifically: kraj bezymjannyj (nameless

region) and bespredel'naja mgla (infinite fog), which echo the bezdna bezymjannaja . . . s svoimi . . . mglami (nameless abyss . . . with its . . . fogs) in "Den' i noč'," significantly the poem of the cycle which contains the most negative portrayal of chaos.

"Itak, opjat' uvidelsja ja s vami" ("So, We Have Seen Each Other Once Again") is likewise a poem written in 1849 which shows the underlying weakness -- perhaps even absence -- of Tjutčev's supposed faith in Russia. Contrasting his total lack of emotion on his return to the Tjutčev family estate in Ovstug to the strength of his emotional ties to Europe, the poet structures the poem around play on the words rodnoj (native, kindred, own), rodimyj (kindred, dear), nemilyj (not nice, un-dear; possible antonym to rodimyj), and čužd (alien; possible antonym to rodnoj and rodimyj). In the second line he speaks of the area of the estate, and Russia by implication, as "places un-dear though native" (mesta nemilye, xot' i rodnye). Then he states that he looks now without faith and without empathy (bez very i učas'tja) on the powerless ghost of his former happiness, now become alien (čužd).

The final stanza sums up the whole poem with its comparison of the relative significances of Russia and Europe in the poet's life. Russia, needless to say, comes out on the short side. In particular, the last two lines of the poem allude to one extremely important aspect of Tjutčev's life in the West -- his love life, here specifically a reference to the death and

burial of his first wife in Turin.<sup>28</sup> The fact that both of Tjutčev's wives were women of German origin contributes more evidence of his emotional ties to the West, especially since he lost his job when he married for the second time, and most likely could have used the occasion to return to Russia, but instead chose to remain in Europe for five more years.<sup>29</sup>

As if by foresight, Tjutčev explained this poetic declaration that Russia was not the homeland of his soul in a letter written to his wife just before the visit which inspired the poem:

What impression my birthplace, which I left twenty-eight years ago and have so little regretted, will produce on me, I have no idea. . . . My life began later, and everything that preceded that life is as foreign to me as the day before my birth.<sup>30</sup>

And, in fact, Tjutčev's blossoming as a poet, the beginning of his "real life," occurred not in Russia, but in Munich, where he took a minor diplomatic post just after his graduation from the University of Moscow in 1822 and remained until 1844. Tjutčev's first biographer, the Slavophile I. S. Aksakov, states that the twenty-two years abroad were "the most important of Tjutčev's life -- the period of his intellectual and spiritual formation."<sup>31</sup> Offering further support, Tynjanov notes that Tjutčev found both the most suitable form for his verse -- the fragment -- and much of its content -- Naturphilosophie -- in the West.<sup>32</sup>

Summing up the matter, Buxštub contrasts Tjutčev to a

typical steadfast Slavophile, who had an untroubled confidence in his way of life and was never threatened by any notion of revolution:

[Tjutčev was] a European of the very highest sort, who was accustomed and preferred to live abroad, married foreign women twice, spoke Russian only with those who couldn't speak well in French; a mondain whose witticism breathed such subtle skepticism; a man bearing the label "amoral"; . . . and, most of all, a man who sharply sensed the frailty and doom of the life surrounding him.<sup>33</sup>

In the end one cannot help but see that Tjutčev had a classic love-hate relationship with the West, a relationship possibly based on an increasing sense of guilt as the poet realized the extent of his inner alienation from his homeland and felt compelled to compensate with fanatic declarations of nationalistic ardor. The resulting strained tone of these expressions caused Aksakov to remark that "all of Tjutčev's 'nationalistic ideas' seemed to the rest of the world to be something very abstract, a matter of opinion, but not a matter of real life."<sup>34</sup> Echoing this line of thought, Buxštab writes that Tjutčev's political poems

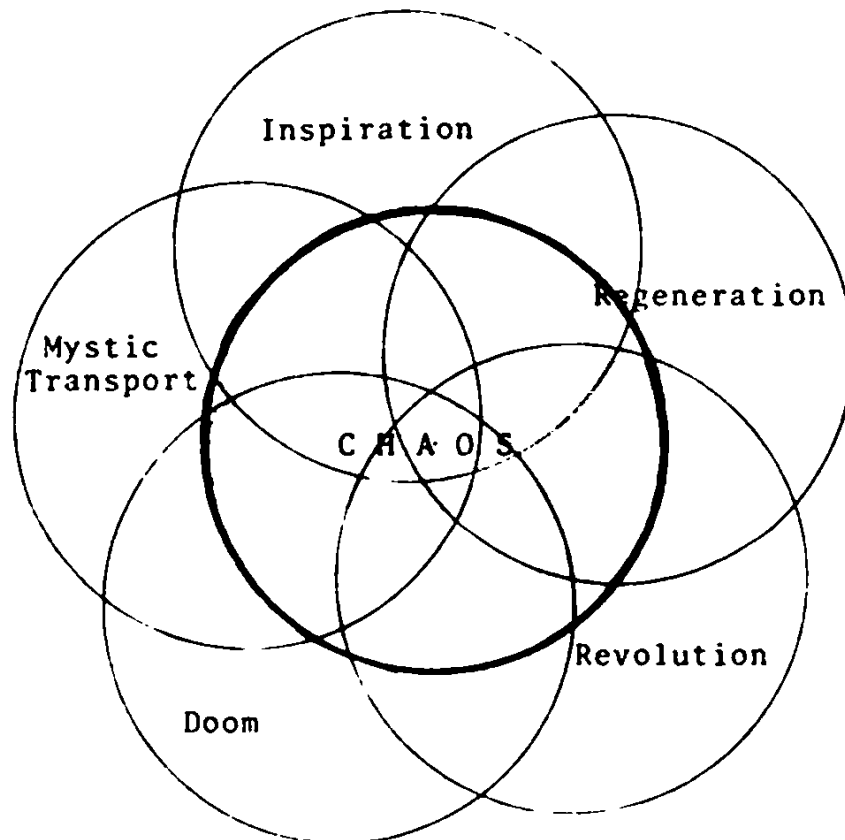
are programmatic, based on Tjutčev's intellectual perceptions, which do not coincide at all with the emotional perceptions animating the better parts of his work. . . . This [political] verse, in particular, discloses the extent to which Tjutčev's political ideas were a utopia existing only in the poet's mind.<sup>35</sup>

Ultimately Tjutčev's attempt to symbolize the West with

the image of a totally evil and destructive chaos was doomed to failure by its basic lack of deep emotional support. The chaos of the West and revolution is the same chaos that informs the cycle as a whole -- potentially creative, potentially destructive, and always alluring.

## CONCLUSION

On the basis of this study, one can see that the image of chaos that unites the poems of Tjutčev's chaos cycle is a conglomerate phenomenon comprised of various related aspects. A schematic representation of Tjutčev's image of chaos might look like this:



Each aspect is related to the others by the underlying force of chaos, common members of the semantic cluster, and by the very quality of the experience named. Mystic transport, for instance, is related to the essentially positive phenomenon of inspiration, as shown by the similarity of the experiences

portrayed in "Svjataja noč'" and "Kak okean," but also to the negative experience of awareness of imminent doom, as shown by the similarity of tone in "O čem ty voeš'" and "Den' i noč'." Revolution, as another example, is explicitly connected with the notion of imminent doom, but implicitly connected with the idea of regeneration.

Any assertion that Tjutčev's image of chaos has a single "meaning" is bound to be wrong, or, at best, only partly true. Statements positing a polar relationship between chaos and the rest of the universe<sup>1</sup> (or, as in Gregg's case, positing a polar relationship between a positive chaos and a negative chaos<sup>2</sup>) must also be false because this single, conglomerate image of chaos pervades, indeed, encompasses the entire poetic universe. As Gustafson explains:

The duality of existence is in the realm of the finite only. . . . The things of the temporal world appear to be in dialectic, but, as Tjutčev sees them, underneath all is Chaos. . . . There [where Chaos dwells] all the dichotomies of existence fade away; they are lost in the very Chaos itself.<sup>3</sup>

The idea of the disappearance of all the dichotomies of existence casts us back into the realm of Schelling's Ungrund and its Indifferenz in which "all distinctions break up,"<sup>4</sup> and signals the need for a general appraisal of Schelling's influence on Tjutčev's image of chaos. In short, that influence is considerable. On the most obvious level, Tjutčev exhibits Schellingian details, for instance, in his use of

the symbol of the abyss and in his portrayal of the opposition between self-will and universal-will. On a more philosophical level, he adopts Schelling's notion of chaos as a metaphysical conglomerate of the Urgrund, the source of all; of the sometimes frightening and sometimes benevolent Abgrund, the point to which all returns; and of the Ungrund, in which all distinctions disappear.

Finally, Tjutčev, like Schelling, posits chaos as a legitimate and purposeful part of the overall cosmos. Schelling states:

There can neither be any accidents in nature, nor can any natural phenomenon be accidental, because nature is a system; everything that happens or arises in nature must be linked to one of the principles uniting all of nature.

. . . . .

Nature is sublime not only in its scope, which is beyond our grasp, and in its unconquerable power, which is beyond our strength, but it is also sublime in its Chaos, or as Schiller expressed it, in the general disorder of its manifestations. Chaos is the first perceptible aspect of the sublime, because we perceive a mass which is too large for sensory perception only as Chaos.<sup>6</sup>

Tjutčev, as a poet rather than a philosopher, makes roughly the same statement in the poem "Pevučest' jest' v morskix volnax" ("There is Melodiousness in the Sea Waves"). Often cited as an example of Tjutčev's Schellingian pantheism on the basis of lines five and six, the poem actually goes beyond pantheism in a subtle affirmation of the place of chaotic



elements within the natural harmony.

The first line takes the image of ocean waves used to symbolize chaos in such poems as "Son na more" and "More i utes" -- and asserts their melodiousness, i.e., the existence of purposefully structured sound within the waves. The second line involves another aspect of the semantic cluster of chaos, the element (stixija). Mirroring the argument implicit in the first line, it states that there is harmony in the elemental quarrels v stixijnix sporax, even though the hint of chaos and the word "quarrel" itself might be expected to preclude any possibility of harmony. These examples simply follow the Schellingian principle that what seems to be chaotic is really a part of the sublime order of nature. Indeed, lines five and six of the poem affirm that "there is an imperturbable structure in everything, full consonance in nature," echoing Schelling's statements that nature is a system, and that everything that arises within nature must be linked to one of the principles uniting nature. Tjutčev, like Schelling, shows chaos as a fundamental aspect of a purposefully structured universe. Chaos does not oppose cosmos, but is rather an essential part of cosmos.

Three main attributes of Tjutčev's image of chaos have been established: 1) that it is a conglomerate image, 2) that it depicts chaos as a basic aspect of the natural order of the universe, and 3) that, because of these qualities, it is rather closely related to Schelling's image of chaos. One

very important area still remains to be treated: the relation of the chaos cycle to the rest of Tjutčev's poetry.

One can rather safely state that poems containing neither the word xaos nor a significant number of elements from the semantic cluster have virtually no connection to the chaos cycle. But owing to Tjutčev's tendency to recycle images and themes,<sup>7</sup> his works contain a number of poems that bear marked similarity to parts of the chaos cycle, yet do not qualify as members themselves. We will briefly examine two such poems in an attempt to ascertain what distinguishes the chaos cycle from the rest of Tjutčev's work.

The first of these poems to be considered, "Lebed'" ("The Swan"), was written about 1829, probably within the same year as "Kak okean" from the chaos cycle, and is built around much of the same imagery. For example, it includes the words stixija (element), son (dream, sleep), and bezdna (abyss), which all relate to the semantic cluster and the image of chaos in the other poem. In addition, the concluding stanza of "Lebed'" mirrors the final stanza of "Kak okean" in its rhyming of the words bezdnoj - zvezdnoj (abyss - starry; occurs in the instrumental case in both poems), and in the occurrence of the word okružěn (surrounded, encircled) as the all-important last word of the poem: Ty otovsjudu okružěn (You are surrounded from every aspect) in "Lebed'" paralleling So vsej storon okruženy (Surrounded from all sides) in "Kak okean." And, in each case, it is the starry abyss of the heavens and its

reflection in the water that constitute the surrounding entity.

In spite of this parallelism, "Lebed'" cannot be considered a part of the chaos cycle. In subjective terms, one simply does not feel the presence of chaos in the poem. A more objective analysis suggests three related reasons for the absence of the sense of chaos. First, the poem has an overriding allegorical content which seems to eliminate most of the symbolic richness typical of the chaos poems. Tjutčev here is indulging in a romantic literary debate over the most fitting symbol for the poet. The choice lies between the striving dynamism of the eagle and the quiet contemplativeness of the swan. Reinforcing the conclusion reached in Chapter II of this study, Tjutčev shuns the generally preferred symbol of the soaring eagle and favors the serene swan instead.

The second reason for the lack of chaotic presence probably stems from the poem's focus on this main line of argument, and relates to the function of the mythological element of the semantic cluster. The figure of the swan does possess a certain magical or possibly mythological aura: it is dressed in the pure element (čistaja stixija), attended by a deity (božestvo), and visited by an all-seeing dream (vsezrjaščij son). The mythological element of the semantic cluster is present, but it is not active within the poem. "Lebed'" fails to portray the process of interaction between the mortal creature and the supernatural powers, and thus acquires a certain static quality not typical of the poems of the chaos

cycle.

Third, and again probably owing to the predominant place of the literary argument, "Lebed'" lacks the sense of personal involvement that gives rise to the cluster element of samozabven'je. The poet explores neither the swan's soul nor his own, so that neither functions as a figure capable of forgetting itself through metaphysical merging or confrontation with the supernatural forces of the universe. This factor inhibits the feeling of personal urgency that characterizes most of the chaos poems.

"Na Neve" ("One the Neva"), a love poem written some twenty years later, also establishes certain connections with the chaos cycle by echoing imagery found in "Kak okean." Water and star imagery again dominate the setting, as the word volna (wave) appears three times, zyb' (ripple) twice, zvezda (star) twice, and more (sea) once. The rhyme voln - čeln (wave - bark, boat) occurs in both poems, as do different forms of rhyming of the semantic cluster elements of waves and dreams: sname - volname in "Kak okean," and sne - volne in "Na Neve." But the most important link between the two poems lies in the parallelism of the action portrayed. In each case the bark, which has something magical about it -- it is described as magical (volšebnyj) in "Kak okean" and mysterious (tainstvennyj) in "Na Neve" -- carries away (unosit) the persona and his companion(s) into the waves, which themselves represent some sort of deep passion: I bystro nas

unosit v neizmerimost' temnyx voln in "Kak okean"; I dva  
prizraka s sobuju vdal' unosit po volne in "Na Neve."

The difference between the two poems rests on the fact that "Na Neve" is a love poem, and the persona of a typical love poem must retain a certain degree of consciousness of self simply because the situation requires the psychological presence of a lover and a beloved.<sup>8</sup> Here, the persona cannot represent mankind in general, as do the personae of most of the chaos poems. He is a specific psychological entity with a specific ty (you) as his beloved, and they are meeting at a specific locale -- on the Neva -- rather than in the totally abstract metaphysical realm described by the chaos cycle. The persona does not experience samozabven'je, and shows his continuing ties to the real world when he says "as if in a dream" (kak by vo sne), instead of giving himself over totally to the greater reality of the dream like the persona in "Kak okean." Although the same type of love experience may have inspired the two poems, "Na Neve" remains essentially the narration of a night-time rendezvous, while "Kak okean" is primarily an expression of metaphysical involvement.

Upon examining other poems containing imagery related to that of the chaos cycle, one finds that they never quite fit into the cycle. This happens most often because the element of samozabven'je is lacking. Either an intellectual argument prohibits self involvement to begin with, thus eliminating any possibility of forgetting the self, as in "Lebed'" and in

much of the political verse; or there is a preoccupation with self which is never dispelled, as in "Na Neve," the other love poems, and, for instance, "Bessonica" ("Insomnia"; 1829).<sup>9</sup>

The richness of Tjutčev's conglomerate image of chaos seems to require the total involvement of a human figure -- involvement to the point of samozabven'je -- to bring its multiple facets to light. This combination of metaphysical complexity and symbolic opulence is what distinguishes the chaos cycle from the larger part of Tjutčev's work and makes the chaos poems some of the most compelling poetry ever written.

POEMS AND TRANSLATIONS  
(in order of discussion)

"Videnie" . . . . .	113
"Kak sladko dremlet sad temnozelenjy" . . . . .	114
"Son na more" . . . . .	115
"O čem ty voeš', vetr nočnoj?" . . . . .	116
"Kak okean ob"jemlet šar zemnoj" . . . . .	117
"Vesna" . . . . .	118
"Ljubovniki, bezumcy i poety (Iz Šekspira)" . . . . .	120
"Teni sizye smesilis'" . . . . .	121
"Svjataja noč' na nebosklon vzošla" . . . . .	122
"Den' i noč'" . . . . .	123
"Smotri, kak na rečnom prostore" . . . . .	124
"More i utes" . . . . .	125
"Davno l', davno l', O Jug blažennyj" . . . . .	127
"Gljadel ja, stoja nad Nevoj" . . . . .	129
"Russkoj ženščine" . . . . .	130
"Itak, opjat' uvidelsja ja s vami" . . . . .	131
"Lebed'" . . . . .	132
"Na Neve" . . . . .	133
"Pevučest' jest' v morskix volnax" . . . . .	134





Как сладко дремлет сад темнозеленый,  
 Объятый негой ночи голубой,  
 Сквозь яблони, цветами убеленной,  
 Как сладко светит месяц золотой!..

Таинственно, как в первый день созданья,  
 В бездонном небе звездный сонм горит,  
 Музыки дальней слышны восклицанья,  
 Соседний ключ слышнее говорит...

На мир дневной спустилася завеса;  
 Изнемогло движенье, труд уснул...  
 Над спящим градом, как в вершинах леса,  
 Проснулся чудный, еженочный гул...

Откуда он, сей гул непостижимый?..  
 Иль смертных дум, освобожденных сном,  
 Мир бестелесный, слышный, но незримый,  
 Теперь роится в хаосе ночном?..

How sweetly slumbers the dark-green garden, embraced by the  
 bliss of the light-blue night; through the apple trees whitened  
 with blossoms, how sweetly shines the golden moon!

Mysteriously, as on the first day of creation, the starry  
 host burns in the abyss-like sky; the cries of distant music  
 are audible, the spring nearby speaks more audibly . . .

A curtain has been lowered over the world of day; movement  
 has weakened, labor has fallen asleep . . . Over the sleeping  
 city, as in the tops of the forest, a miraculous nightly hum  
 has awakened . . .

Where does it come from, this inscrutable hum? Is it that a  
 bodiless, audible but invisible world of mortal thoughts freed  
 by sleep now hovers in the night chaos? . . .

## Сон на море

И море и буря качали наш челн;  
 Я, сонный, был предан всей прихоти волн.  
 Две беспредельности были во мне,  
 И мной своевольно играли оне.  
 Вкруг меня, как кимвалы, звучали скалы,  
 Окликались ветры и пели валы.  
 Я в хаосе звуков лежал оглушен,  
 Но над хаосом звуков носился мой сон.  
 Болезненно-яркий, волшебнo-немой,  
 Он веял легко над гремящею тьмой.  
 В лучах огневицы развил он свой мир —  
 Земля зеленела, светился эфир,  
 Сады-лабиринфы, чертоги, столпы,  
 И сонмы кипели безмолвной толпы.  
 Я много узнал мне неведомых лиц,  
 Зрел тварей волшебных, таинственных птиц,  
 По высям творенья, как Бог, я шагал,  
 И мир подо мною недвижимый сиял.  
 Но все грезы насквозь, как волшебника вой,  
 Мне слышался грохот пучины морской,  
 И в тихую область видений и снов  
 Врывалася пена ревущих валов.

## Dream at Sea

Both the sea and the storm rocked our bark; I was sleepy and  
 given over to every caprice of the waves. Two infinities were  
 within me, and they played with me at will. Around me the  
 cliffs resounded like cymbals, the winds called out and the  
 waves sang. I lay deafened in the chaos of sounds, but above  
 the chaos of sounds skimmed my dream. Painfully vivid, magically  
 mute, it wafted lightly over the thundering darkness. In the  
 rays of a fever it unfolded its world -- the earth shone green,  
 the ether brightened -- labyrinthine gardens, palaces, columns,  
 and myriads of silent crowds swarmed around. I came to know  
 many supernatural characters, saw magical creatures, mysterious  
 birds; I strode like God along the summits of creation, and  
 under me glowed the motionless world. But through all the  
 dreams, like the wail of a magician, I heard the roar of the  
 sea's abyss, and into the silent realm of visions and dreams  
 burst the foam of the roaring waves.

О чем ты воешь, ветер ночной?  
 О чем так сетуешь безумно?..  
 Что значит странный голос твой,  
 То глухо жалобный, то шумно?  
 Понятным сердцу языком  
 Твердишь о непонятной муке –  
 И роешь и взрываешь в нем  
 Порой неистовые звуки!..

О, страшных песен сих не пой  
 Про древний хаос, про родимый!  
 Как жадно мир души ночной  
 Внимает повести любимой!  
 Из смертной рвется он груди,  
 Он с беспредельным жаждет слиться!..  
 О, бурь заснувших не буди –  
 Под ними хаос шевелится!..

What are you howling about, night wind? What are you lamenting  
 so madly? What does your strange voice mean, sometimes hollowly  
 plaintive, sometimes loud? In a language comprehensible to  
 the heart you speak of incomprehensible torment, and you burrow  
 and sometimes set off furious sounds in it [the heart]!

O, do not sing those terrifying songs of ancient chaos, of  
 native chaos! How avidly the world of the night soul harkens  
 to its favorite tale! It longs to burst out of the mortal  
 breast, it thirsts to merge with the infinite. O, do not waken  
 sleeping storms -- beneath them chaos stirs!

Как океан объемлет шар земной,  
Земная жизнь кругом объята снами;  
Настанет ночь — и звучными волнами  
    Стихия бьет о берег свой.

То глас ее: он нудит нас и просит...  
Уж в пристани волшебный ожил челн;  
Прилив растет и быстро нас уносит  
    В неизмеримость темных волн.

Небесный свод, горящий славой звездной  
Таинственно глядит из глубины,—  
И мы плывем, пылающею бездной  
    Со всех сторон окружены.

As the ocean embraces the earthly sphere, earthly life is wholly embraced by dreams; night falls -- and in sonorous waves the element beats against its shore.

This is its voice: it compels and begs us . . . The magic bark has already come alive at the wharf; the tide grows and quickly carries us away into the immeasurability of the dark waves.

The heavenly vault, burning with starry glory, mysteriously peers from the depths -- and we float, surrounded by the flaming abyss on all sides.

## Весна

Как ни гнетет рука судьбины,  
 Как ни томит людей обман,  
 Как ни браздят чело морщины  
 И сердце как ни полно ран;  
 Каким бы строгим испытаньям  
 Вы ни были подчинены,—  
 Что устоит перед дыханьем  
 И первой встречей весны!

Весна... она о вас не знает,  
 О вас, о горе и о зле;  
 Бессмертьем взор ее сияет,  
 И ни морщины на челе.  
 Своим законам лишь послушна,  
 В условный час слетает к вам,  
 Светла, блаженно-равнодушна,  
 Как подобает божествам.

Цветами сыплет над землею,  
 Свежа, как первая весна;  
 Была ль другая перед нею —  
 О том не ведает она:  
 По небу много облак бродит,  
 Но эти облака ея;  
 Она ни следу не находит  
 Отцветших весен бытия.

Не о былом вздыхают розы  
 И соловей в ночи поет;  
 Благоухающие слезы  
 Не о былом Аврора льет,—  
 И страх кончины неизбежной  
 Не светит с древа ни листа:  
 Их жизнь, как океан безбрежный,  
 Вся в настоящем разлита.

Игра и жертва жизни частной!  
 Приди ж, отвергни чувств обман  
 И ринься, бодрый, самовластный,  
 В сей животворный океан!  
 Приди, струей его эфирной  
 Омой страдальческую грудь —  
 И жизни божеско-всемирной  
 Хотя на миг причастен будь!

## Spring

However much the land of fate oppresses you, however much the  
 deception of people torments you, however many wrinkles furrow  
 your brow and however full of wounds your heart; however severe  
 the trials to which you have been subjected -- what can resist  
 the first breath and the first encounter of spring?

Spring . . . she knows nothing of you, of you, of grief, or of evil; her gaze gleams with immortality and she has never a wrinkle on her brow. Obedient only to her own laws, she flies down to you at the appointed hour, bright, blissfully indifferent, as befits the deities.

Fresh, like the first spring, she strews the earth with flowers; if another spring has come before her -- she knows it not: many clouds wander across the sky, but these clouds are hers; she never finds even a trace of the existence of faded springs.

Not for the past do the roses sigh and the nightingale sing in the night; and Aurora sheds no fragrant tears for the past -- and fear of the inevitable end wafts not a single leaf from a tree: their whole life, like a boundless ocean, floods the present.

Plaything and victim of personal life! Come, throw off the deception of feelings and, master of yourself, rush briskly into this life-giving ocean! Come, and with its ether stream wash your martyred breast -- and partake of the universal-godly life, if only for a moment!

(Из Шекспира)

Любовники, безумцы и поэты  
Из одного воображенья слиты!..  
Тот зрит бесов, каких и в аде нет  
(Безумец, то есть); сей равно безумный,  
Любовник страстный, видит, очарован,  
Елены красоту в цыганке смуглой.  
Поэта око, в светлом исступленье,  
Круговращаясь, блещет и скользит  
На землю с неба, на небо с земли —  
И, лишь создаст воображенья виды  
Существ неведомых, поэта жезл  
Их претворяет в лица и дает  
Теням воздушным местность и названье!..

(From Shakespeare)

Lovers, madmen and poets are cast from the same mold! . . .  
The one sees devils, the likes of which do not appear in  
hell (this is the madman); the other, just as mad, the  
passionate lover, spell-bound, sees Helen's beauty in a  
dark-skinned gypsy. The eye of the poet, in bright frenzy  
rolling, glitters and slips from heaven to earth and from  
earth to heaven -- and as soon as his imagination creates  
images of unheard of creatures, the poet's staff brings  
their features to life and gives airy shadows special  
form and name.

Тени сизые смешались,  
 Цвет поблекнул, звук уснул –  
 Жизнь движенье разрешились  
 В сумрак зыбкий, в дальний гул...  
 Мотылька полет незримый  
 Слышен в воздухе ночном...  
 Час тоски невыразимой!..  
 Все во мне, и я во всем!..

Сумрак тихий, сумрак сонный,  
 Лейся в глубь моей души,  
 Тихий, томный, благовонный,  
 Все залей и утиши.  
 Чувства – мглой самозабвенья  
 Переполни через край!..  
 Дай вкусить уничтоженья,  
 С миром дремлющим смешай!

Gray-blue shadows merged, color faded, sound fell asleep --  
 life and motion resolved into the tremulous twilight, into  
 a distant hum . . . The invisible flight of a moth is audible  
 in the night air . . . Hour of inexpressible yearning! . . .  
 All is in me and I am in all! . . .

Quiet twilight, sleepy twilight, pour yourself into the  
 depths of my soul; quiet, languid and fragrant -- wash over  
 and quiet everything. Fill my feeling to overflowing with  
 the mist of oblivion! . . . Let me taste annihilation, merge  
 me with the slumbering world!



Святая ночь на небосклон взошла,  
И день отрадней, день любезней  
Как золотой покров она свила,  
Покров, накинутый над бездной.  
И, как виденье, внешний мир ушел...  
И человек, как сирота бездомный,  
Стоит теперь, и немощен и гол,  
Лицом к лицу пред пропастию темной.

На самого себя покинут он —  
Упразднен ум, и мысль осиротела —  
В душе своей, как в бездне, погружен,  
И нет извне опоры, ни предела...  
И чудится давно минувшим сном  
Ему теперь все светлое, живое...  
И в чуждом, неразгаданном, ночном  
Он узнает наследье родовое.

Holy night has risen into the firmament, and has rolled up the comforting day, the kind day, like a golden shroud, a shroud cast over the abyss. And like a vision, the external world has departed. And man, like a homeless orphan, now stands powerless and naked, face to face with the dark abyss.

He is cast back upon himself -- mind is abolished, thought is orphaned -- he is plunged into his own soul as into an abyss; and from without there is no support, no boundary . . . And all that is bright and living seems to him like a long past dream . . . And in this alien, indecipherable, nocturnal element, he recognizes his native heritage.

### День и ночь

На мир таинственный духов,  
 Над этой бездной безкмянной,  
 Покров наброшен златотканый  
 Высокой волею богов.  
 День — сей блистательный покров —  
 День, земнородных оживленье,  
 Души болящей исцеленье,  
 Друг человеков и богов!

Но меркнет день — настала ночь;  
 Пришла — и с мира рокового  
 Ткань благодатную покрова,  
 Сорвав, отбрасывает прочь...  
 И бездна нам обнажена  
 С своими страхами и мглами,  
 И нет преград меж ей и нами —  
 Вот отчего нам ночь страшна!

### Day and Night

Upon the mysterious world of spirits, over that nameless abyss,  
 a shroud of golden cloth has been cast by the lofty will of  
 the gods. Day is this glistening cover -- day, the life-giving  
 force of earthly beings, the healing power of the aching soul,  
 the friend of men and gods.

But day darkens -- night has fallen; it has come -- and from  
 the fatal world it casts away, having torn off, the beneficent  
 cloth of the shroud . . . And the abyss is laid bare to us  
 with its horrors and vapors; and there are no barriers between  
 it and us -- that is why night is terrifying to us!

Смотри, как на речном просторе,  
По склону вновь оживших вод,  
Во всеобъемлющее море  
За льдиной льдина вслед плывет.

На солнце ль радужно блистая,  
Иль ночью в поздней темноте,  
Но все, неизбежимо тая,  
Они плывут к одной мете.

Все вместе – малые, большие,  
Утратив прежний образ свой,  
Все – безразличны, как стихия, –  
Сольются с бездной роковой!..

О, нашей мысли оболщенье,  
Ты, человеческое Я,  
Не таково ль твое значенье,  
Не такова ль судьба твоя?

Look, on the river's expanse, on the slope of the waters newly  
come to life, ice floe follows ice floc into the all-embracing  
sea.

Sparkling like a rainbow in the sun, or at night in the late  
darkness, but all, inevitably melting -- they flow towards the  
same goal.

All together -- small and large, losing their previous form,  
all -- undifferentiated like the element -- merge with the  
fatal abyss! . . .

O, delusion of our thought, you "human ego," isn't such your  
significance and such your fate?

## Море и утес

И бунтует и клокочет,  
 Хлещет, свищет и ревет,  
 И до звезд допрыгнуть хочет,  
 До незыблемых высот...  
 Ад ли, адская ли сила  
 Под клокочущим котлом  
 Огнь геенский разложила —  
 И пучину взворотила  
 И поставила вверх дном?

Волн неистовых прибоем  
 Бесперывно вал морской  
 С ревом, свистом, визгом, воем  
 Бьет в утес береговой,—  
 Но спокойный и надменный,  
 Дурью волн не обуян,  
 неподвижный, неизменный,  
 Мирозданью современный,  
 Ты стоишь, наш великан!

И озлобленные боем,  
 Как на приступ роковой,  
 Снова волны лезут с воем  
 На гранит громадный твой.  
 Но о камень неизменный  
 Бурный натиск преломив,  
 Вал отбрызнул сокрушенный,  
 И струится мутной пеной  
 Обессиленный порыв...

Стой же ты, утес могучий!  
 Обожди лишь час, другой —  
 Надоеет волне гремячей  
 Воевать с твоей пятой...  
 Утомясь потехой злою,  
 Присмирееет вновь она —  
 И без вою, и без бою  
 Под гигантскою пятою  
 Вновь уляжется волна...

## The Sea and The Cliff

It rages and bubbles, lashes, whistles, and roars, and wants to leap up to the stars, to the unshakable heights . . . Is it Hell, is it a hellish force, which under the bubbling kettle has laid Gehenna's fires -- and upset the abyss and turned it upside down?

In a surf of furious waves the sea ceaselessly strikes the coastal cliff with a roar, whistle, screech and howl -- but tranquil and haughty, not seized by the folly of the waves, motionless, changeless, old as the universe itself, you stand, our giant!

And enraged by the battle, as in a fateful assault, once again the waves come with a howl against your enormous granite. But the stormy onslaught having been repelled by the unchanging stone, the shattered wave falls back, and in turbid foam the weakened gush of water streams . . .

Stand firm, then, you powerful cliff! Wait for only an hour or two -- the roaring wave will tire of battling with your heel . . . Wearying of evil game, it will become calm again -- and without a howl, without battle, beneath the giant's heel the wave will again subside.

Давно ль, давно ль, о Юг блаженный,  
 Я зрел тебя лицом к лицу —  
 И ты, как бог разоблаченный,  
 Доступен был мне, пришлецу?..  
 Давно ль — хотя без восхищенья,  
 Но новых чувств недаром полн —  
 И я заслушивался пенья  
 Великих Средиземных волн!

И песнь их, как во время оно,  
 Полна гармонии была,  
 Когда из их родного лона  
 Киприда светлая всплыла...  
 Они все те же и поныне —  
 Все так же блещут и звучат;  
 По их лазоревой равнине  
 Святы призраки скользят.

Но я, я с вами распростился —  
 Я вновь на Север увлечен...  
 Вновь надо мною опустился  
 Его свинцовый небосклон...  
 Здесь воздух колет. Снег обильный  
 На высотах и в глубине —  
 И холод, чародей всемогущий,  
 Один здесь царствует вполне.

Но там, за этим царством вьюги  
 Там, там, на рубеже земли,  
 На золотом, на светлом Юге,  
 Еще я вижу вас вдали:  
 Вы блещете еще прекрасней,  
 Еще лазурней и свежей —  
 И говор ваш еще согласней  
 Доходит до души моей!

Was it so long, long ago, O blessed South, that I saw you face  
 to face -- and you, like an unmasked god, were accessible to  
 me, a stranger? . . . Was it long ago -- without admiration,  
 but for some reason filled with new emotions -- that I was  
 listening to the song of the great Mediterranean waves!

And their song was full of harmony, as in that time when the  
 bright Cypriot floated up from their native bosom . . . They  
 are the same even now -- they always sparkle and resound; holy  
 phantoms glide along their azure furrows.

But I, I have parted from you -- I have been carried away to the North again . . . Again its leaden sky has lowered over me . . . Here the air trembles, snow is plentiful on the heights and in the depths -- and cold, alone, the all-powerful wizard, rules here.

But there, beyond this realm of blizzards, there, there on the edge of the earth, in the bright and golden South, I still see you in the distance: you sparkle still more beautifully, still more azure and fresher -- and your speech still more harmoniously reaches my soul!

Глядел я, стоя над Невой,  
 Как Исаака-великана  
 Во мгле морозного тумана  
 Светился купол золотой.

Всходили робко облака  
 На небо зимнее, ночное,  
 Белела в мертвенном покое  
 Оледенелая река.

Я вспомнил, грустно-молчалив,  
 Как в тех странах, где солнце греет,  
 Теперь на солнце пламенеет  
 Роскошный Генуи залив...

О Север, Север-чародей,  
 Иль я тобою околдован?  
 Иль в самом деле я прикован  
 К гранитной полосе твоей?

О, если б мимолетный дух,  
 Во мгле вечерней тихо вея,  
 Меня унес скорей, скорее  
 Туда, туда, на теплый Юг...

Standing over the Neva, I saw the gold cupola of Isaac the  
 Giant shine in the mist of the frosty fog.

Clouds timidly rose up in the wintery night sky, the ice-  
 covered river shone white in deathly quietness.

I thought sadly, silently, how in those lands where the sun  
 shines warmly, the splendid Gulf of Genoa now flames in the  
 sun . . .

O North, North-wizard, have I been bewitched by you? Or am  
 I actually chained to your granite slab?

O, if only a passing spirit, wafting silently in the evening  
 mist, would carry me away immediately, immediately to that  
 place, that place, the warm South . . .



## Русской женщине

Вдали от солнца и природы,  
Вдали от света и искусства,  
Вдали от жизни и любви  
Мелькнут твои молодые годы,  
Живые помертвеют чувства,  
Мечты развеются твои...

И жизнь твоя пройдет незрима,  
В краю безлюдном, безымянном,  
На незамеченной земле,—  
Как исчезает облак дыма  
На небе тусклом и туманном,  
В осенней беспредельной мгле...

.  
.

## To The Russian Woman

Far from sun and nature, far from society and art, far from  
life and love, your young years glimmer for a moment, your  
life's emotions deaden, and your dreams float away . . .

And your life passes invisibly in a place without people,  
without a name, on an unnoticed piece of land -- as a cloud  
of smoke disappears in a dreary and foggy sky in the infinite  
autumn mist . . .

Итак, опять увиделся я с вами,  
 Места немилые, хоть и родные,  
 Где мыслил я и чувствовал впервые  
 И где теперь туманными очами,  
 При свете вечеряющего дня,  
 Мой детский возраст смотрит на меня.

О бедный призрак, немощный и смутный,  
 Забытого, загадочного счастья!  
 О, как теперь без веры и участия  
 Смотрю я на тебя, мой гость минутный,  
 Куда как чужд ты стал в моих глазах,  
 Как брат меньшей, умерший в пеленах...

Ах нет, не здесь, не этот край безлюдный  
 Был для души моей родимым краем —  
 Не здесь расцвел, не здесь был величаем  
 Великий праздник молодости чудной.  
 Ах, и не в эту землю я сложил  
 Все, чем я жил и чем я дорожил!

So, we have seen each other once again, places not dear, though  
 native; places where first I thought and felt, and where with  
 misty eyes by the light of the waning day my childhood looks  
 at me.

O poor powerless, dim ghost of a forgotten and enigmatic  
 happiness, powerless and dim! O how without faith and without  
 empathy I now look at you, my fleeting guest! How alien you  
 have become in my eyes, like a younger brother dead in his  
 swaddling clothes . . .

Ah no, it was not here, it was not this unpeopled land that  
 was the native land for my soul. It was not here that the  
 great holiday of my marvelous youth blossomed and was celebrated.  
 Ah, it was not into this earth that I put all that I lived  
 by, all that I cherished!

## Лебедь

Пускай орел за облаками  
Встречает молнии полет  
И неподвижными очами  
В себя впивает солнца свет.

Но нет завиднее удела,  
О лебедь чистый, твоего —  
И чистой, как ты сам, одело  
Тебя стихией божество.

Она, между двойною бездной,  
Лелеет твой всезрящий сон —  
И полной славой тверди звездной  
Ты отовсюду окружен.

## The Swan

Let the eagle encounter the lightning's course beyond the clouds  
and drink in the sun's brightness with his fixed gaze.

But there is no more enviable lot than yours, O pure swan -- and  
the deity has clothed you with an element as pure as you yourself.

She fosters your all-seeing dream between the double abyss --  
and you are surrounded on all sides by the star-filled glory of  
the world.

## На Неве

И опять звезда ныряет  
 В легкой зыби невских волн,  
 И опять любовь вверяет  
 Ей таинственный свой челн.

И меж зыбью и звездой  
 Он скользит как бы во сне,  
 И два призрака с собою  
 Вдаль уносит по волне.

Дети ль это праздной лени  
 Тратят здесь досуг ночной?  
 Иль блаженные две тени  
 Покидают мир земной?

Ты, разлитая как море,  
 Пышноструйная волна,  
 Приюти в твоём просторе  
 Тайну скромного челна!

## On The Neva

And again a star plunges in the light ripple of the Neva waves,  
 and again love entrusts it with its mysterious bark.

And between the ripple and the star it glides as if in a dream,  
 and carries two phantoms with it out along the waves.

Are they children of idle laziness spending their night of  
 leisure here? Or are they two blissful shades leaving the  
 earthly world?

You, poured out like the sea, marvelously luxuriant wave, shelter  
 the secret of a humble bark, in your expanse!

Певучесть есть в морских волнах,  
Гармония в стихийных спорах,  
И стройный музыкальный шорох  
Струится в зыбких камышах.

Невозмутимый строй во всем,  
Созвучье полное в природе,—  
Лишь в нашей призрачной свободе  
Разлад мы с нею сознаем.

Откуда, как разлад возник?  
И отчего же в общем хоре  
Душа не то поет, что море,  
И ропщет мыслящий тростник?

There is musical harmony in  
the reeds along the shore.

There is melodiousness in the sea waves, harmony in the elemental quarrels, and a harmonious musical rustle streams in the rippling reeds.

There is an imperturbable harmony in everything, full consonance in nature -- only in our illusory freedom are we conscious of discord with her.

From where, how, did this discord arise? And why in the general chorus doesn't the soul sing what the sea sings? And why does the thinking reed grumble?

Introduction

<sup>1</sup> Richard A. Gregg, Fedor Tiutchev: The Evolution of a Poet (New York: Columbia University Press, 1965) p. 93.

<sup>2</sup> V. Ja. Brujsov, "F. I. Tjutčev: Kritiko-biografičeskij očerk" in F. I. Tjutčev, Polnoe sobranie sočinenij (St. Petersburg: Marks, 1913) p. 30; D. Čiževskij, "Tjutčev und die deutsche Romantik," Zeitschrift für slavische Philologie, Band IV (1927) pp. 299-323; Wsewolod Setschkareff, Schellings Einfluß in der russischen Literatur der 20er und 30er Jahre des XIX Jahrhundert:s (Berlin: Schulze, 1929) pp. 99-106.

<sup>3</sup> Georgij Čulkov, "Ljubov' v žizni i v lirike F. I. Tjutčeva" in Tjutčevskij sbornik (Petrograd: 1923) p. 30.

<sup>4</sup> A. Z. Ležnev, "Kritičeskij očerk" in F. I. Tjutčev, Stixotvorenija (Moscow: 1935) p. 22.

<sup>5</sup> V. Gippius, "F. I. Tjutčev," Ot Puškina do Bloka (Leningrad: 1966) p. 221.

<sup>6</sup> Gregg, p. 106.

<sup>7</sup> The word chaos also appears in the political essay "Rossiija i revoljucija" and in Tjutčev's translation of Schiller's "An die Freude," "Pesn' radosti." The essay fits in rather well with certain aspects of chaos portrayed in the poems of the chaos cycle and will be discussed in Chapter IV. The fact that Tjutčev added the word "chaos" to Schiller's ode shows that he had a certain predilection for the concept (See Gregg, p. 93), but the basic image of joy developing suns from undifferentiated material is the result of Schiller's thought, not Tjutčev's. In addition, this mention of chaos carries none of Tjutčev's usual imagery of chaos with it, suggesting that the translation is not related to the chaos cycle in general.

<sup>8</sup> The poems and translations are appended at the end of

this study. All translations are my own unless otherwise noted. The dates given for most of the poems are only approximate; see notes provided by K. V. Pigarev in F. I. Tjutčev, Lirika (Moscow: Nauka, 1965), which is the most complete annotated collection of Tjutčev's verse and which is the source of the versions discussed here.

- 9 Ležnev, p. 22.
- 10 Setschkareff, op. cit.; Čiževskij, op. cit.
- 11 Ležnev, p. 22.
- 12 Gregg, pp. 23-31, 106.

## I. The Semantic Cluster

<sup>1</sup> See L. V. Pumpjanskij, "Poezija F. I. Tjutčeva," Uranija: Tjutčevskij al'manax, ed. Kazanovich (Leningrad: Priboi, 1928) p. 11; I. E. Usok, "Filosofskaja poezija ljubomudrov," K istorii russkogo romantizma, ed. Iu. Mann (Moscow: Nauka, 1973) p. 123; Lidija Ginzburg, O lirike (Leningrad: Sovetskij pisatel', 1964) pp. 97-98.

## II. Chaos as a Creative Force

<sup>1</sup> Ginzburg, O lirike, p. 94.

<sup>2</sup> L. Ja. Ginzburg, ed., Poety 1820-1830-x godov (Leningrad: Sovetskij pisatel', 1961) p. 176.

<sup>3</sup> Gregg, p. 3.

<sup>4</sup> Hesiod, "Theogony," The Homeric Hymns and Homeric, trans. H. G. Evelyn-White (Cambridge, Mass.: Harvard University Press, 1943) p. 87.

<sup>5</sup> Ovid, Metamorphoses, trans. F. J. Miller, Loeb Classical Library Dual Text Edition (New York: Putnam, 1933) pp. 2-5.

<sup>6</sup> The poem contains sixty-two words, fifteen of which signify elements of the semantic cluster.

<sup>7</sup> Hesiod, p. 130.

<sup>8</sup> Ibid., p. 109. Tjutčev could also have gleaned some of this imagery from the German romantics. Novalis, for instance, links sleep and ocean imagery, saying, "Sleep is nothing but the flood tide of an invisible world sea, and awakening is the ebbing of the tide." Brentano, much like Tjutčev, links the night and the sea through the image of an embrace, saying, "The holy night embraces us like a gently moving sea." Čiževskij, p. 312.

<sup>9</sup> Sarah Pratt, "Points of Contact: Two Russian Poets and Their Links to Schelling," Germano-Slavica, Vol. IV, No 1 (Spring 1982) pp. 3-15.

<sup>10</sup> Gregg, p. 220.

<sup>11</sup> Estimates of the extent of Schelling's influence cover a wide spectrum. On one end, we find Coates' assertion that Tjutčev's poems dealing with nature and chaos "might be called



poetic scenes illuminating various phases of Schelling's philosophy" (William A. Coates, Tjutchev and Germany: The Relationship of His Poetry to German Literature and Culture, Dissertation, Harvard University, 1950, p. 202); this position is also approached by Setschkareff (op. cit.) and Kožinov ("O tjutčevskoj škole v ruskoj lirike," K istorii ruskogo romantizma, ed. Mann, Moscow, Nauka, 1973, pp. 345-385). At the other end of the spectrum, Gregg all but denies Schelling's influence (p. 25). Gustafson tends towards Gregg's view ("Tjutčev's Imagery and What It Tells Us," Slavic and East European Journal, New Series, Volume IV (XVIII), No. 1, Spring 1960, pp. 1-16), while Pigarev (Žizn' i tvorčestvo Tjutčeva, Moscow, AN SSSR, 1962, p. 209), Ginzburg (O lirike, pp. 89-101), and Čiževskij (op. cit.) take positions ranging through the middle of the spectrum. For a more detailed discussion of this issue, see Sarah Pratt, "The Metaphysical Abyss: One Aspect of the Bond Between Tjutchev and Schelling," Germano-Slavica, Volume IV, No. 2 (Fall 1982) pp. 71-88.

<sup>12</sup> F. W. J. Schelling, Sämtliche Werke (Stuttgart: Cotta'scher Verlag, 1856), Volume VII, p. 363.

<sup>13</sup> B. Ja. Buxštab, "F. I. Tjutčev" in F. I. Tjutčev, Polnoe sobranie stixotvorenij (Leningrad: Sovetskij pisatel', 1957) pp. 29-30.

<sup>14</sup> Ibid., p. 53. In addition to the "blissful" and "stormy" worlds, Buxštab posits a Tjutčevian "winter world" (zimnij mir) characterized by the cold deadness and stagnation of winter in northern Russia.

<sup>15</sup> Gustafson, pp. 2, 9-10.

<sup>16</sup> "Ot žizni toj, što buševala zdes'" ("Of the Life that Raged Here"; 1871). Tjutčev, Lirika, I, p. 225.

<sup>17</sup> Rolf Kempf, F. I. Tjutčev: Persönlichkeit und Dichtung, University of Basel Dissertation (Göttingen: 1956) p. 13.

<sup>18</sup> K. V. Pigarev dates the translation "end of the 1820's -- beginning of the 1830's" and attributes "Son na more" to the period between 1828 and 1836. Tjutčev, Lirika, II, pp. 353-354; I, pp. 357-358.

19 Gregg, pp. 97-98.

20 Ralph Matlaw, "The Polyphony of Tyutchev's Son na more," Slavonic and East European Review, Volume XXXVI (December 1957-June 1958) p. 199.

21 Schelling, Sämmtliche Werke, VII, p. 363.

22 Gippius, p. 210.

23 See, for example, Puškin's "Prorok" and "Poet," Ševyrev's "Žavoronok, orel i poet," and Mickiewicz's Forefather's Eve, Part III, "Conrad's Improvisation." In his poem "Lebed'" ("The Swan"), Tjutčev expresses his preference for the swan over the eagle as a symbol for the poet. See the Conclusion of this study for further discussion.

24 M. H. Abrams, The Mirror and the Lamp (New York: Norton, 1958).

### III. Chaos and Mystic Transport

<sup>1</sup> William James, The Varieties of Religious Experience (New York: Modern Library, 1902) p. 371. James' section on mysticism in this book has been used as a point of reference throughout this chapter.

<sup>2</sup> Ibid., p. 371.

<sup>3</sup> Ibid., p. 411.

<sup>4</sup> Ibid., p. 412.

<sup>5</sup> Pigarev attributes both poems to "the 1830's" and notes that Tjutčev sent them to Gagarin in May 1836, thus leaving considerable room for speculation. Tjutčev, Lirika, pp. 365, 366. He has, however, arranged "Kak sladko" and "Teni sizye" on pages facing each other in the Lirika edition and the 1970 Narodnaia biblioteka edition, perhaps suggesting that he sees some relationship between the two.

<sup>6</sup> Pigarev, p. 197.

<sup>7</sup> Gregg, pp. 86-87.

<sup>8</sup> James, p. 391.

<sup>9</sup> C. G. Jung, Psychology of the Unconscious (New York: Dodd, Mead & Co., 1965) pp. 304-305.

<sup>10</sup> Another connection between Tjutčev and the German romantics might be traced to Novalis, whose "Hymnen an die Nacht" foreshadow certain aspects of "Svjataja noč'." "Svjataja noč'" parallels the basic notion of the "Hymnen," since hymns are traditionally dedicated to a holy entity, the night in both cases. In addition, it mirrors the structure of "Hymnen" by opening with praise for the bright day, then gradually working towards a portrayal of the night as a higher positive reality. But Novalis never goes fully beyond the personal and specifically Christian overtones related to the death of his wife. His

work lacks the sense of a true merging of the self with nature and the universal pantheistic scope of Tjutčev's poem. For a complete analysis of the parallel aspects of "Hymnen an die Nacht" and Tjutčev's "Svjataja noč'" see William Coates' dissertation, op. cit.

11 Setschkareff, p. 102.

12 Schelling, Sämtliche Werke, IV, p. 259.

13 Ibid., V, p. 465.

14 W. F. Schelling, Of Human Freedom, trans. J. Gutmann (New York: Open Court Publishing Co., 1936) p. 36.

15 James, p. 412.

16 Ibid., pp. 371, 413.

IV. Chaos, Imminent Doom and Revolution

<sup>1</sup> According to Günther Graf's Die Grundvorstellungen Jacob Böhmes und ihre Terminologie (Munich: Ludwig-Maximilians-Universität, 1960) pp. 21, 21, 27, Böhme uses the following terms more or less interchangeably: Chaos, Abgrund (abyss), Ungrund (ungrounded, groundless), Centro (center). Schelling follows Böhme's tendency towards imprecise usage.

<sup>2</sup> Jacob Böhme, Sämmtliche Werke (Leipzig: Schiebler, 1831) Volume I, p. 88.

<sup>3</sup> Although Schelling here refers to the principle of evil, the word he uses (das Böse) is also a common German epithet for the devil, "the Evil One."

<sup>4</sup> Schelling, Sämmtliche Werke, VII, p. 374.

<sup>5</sup> Schelling, Of Human Freedom, p. 69.

<sup>6</sup> Dated by Pigarev "no later than spring 1851." Tjutčev, Lirika, p. 393.

<sup>7</sup> Charles Peake, ed., Poetry of the Landscape and the Night: Two Eighteenth Century Traditions (London: Arnold, 1967) p. 54.

<sup>8</sup> G. R. Deržavin, Stixotvorenija (Moscow: G. I. X. L., 1958) pp. 5-7.

<sup>9</sup> Ibid., p. 462.

<sup>10</sup> Ibid., p. 87.

<sup>11</sup> Ibid., p. 87.

<sup>12</sup> Ibid., p. xxxiii.

13 For a historical study relating Tjutčev's attitudes to the various political schools of the time, see Nicholas V. Riasanovsky's Nicholas I and Official Nationality in Russia (Berkeley and Los Angeles, University of California Press, 1961) especially chapters II, III and V.

14 The poem is closely related to Žukovskij's "Russkomu velikanu" ("To the Russian Giant"), which was written three years earlier on the same theme and uses the same basic imagery. Žukovskij's poem is cited in full in Tjutčev, Lirika, pp. 378-379.

15 F. I. Tjutčev, Polnoe sobranie sočinenij (St. Petersburg: Marks, 1913) p. 285. See also F. I. Tyutchev, Poems and Political Letters, ed. and trans. Jesse Zeldin (Knoxville: University of Tennessee Press, 1973).

16 Ibid., p. 282.

17 Ibid., p. 280.

18 Ibid., p. 284.

19 Ibid., p. 285.

20 Ibid., p. 303.

21 Ibid., p. 296.

22 See, for instance, Chapter One, Verses XLIX and L of Puškin's Evgenij Onegin; also Heine's "Ein Fichtenbaum steht einsam" and Goethe's "Kennst du das Land," both of which were translated by Tjutčev.

23 Buxštub, p. 37.

24 Ibid., pp. 29-30.

25 Tjutčev, Lirika, p. 246.

- 26 Čiževskij, p. 301.
- 27 Buxštab, p. 19
- 28 Tjutčev, Lirika, pp. 248-249.
- 29 Tjutčev married Ernestine Dörnberg in 1839 and returned to Russia only in 1844.
- 30 Gregg, pp. 32-33.
- 31 Ibid.
- 32 Ju. Tynjanov, "Vopros o Tjutčeve," Arxaisty i novatory (Leningrad: 1929; Munich: Fink Verlag Reprint, 1967) pp. 384-385.
- 33 Buxštab, p. 19.
- 34 Ibid.
- 35 Ibid., p. 36.

## Conclusion

<sup>1</sup> "For [Tjutčev] it was natural to find polar forces everywhere. . . . 'Nature,' 'the element,' 'chaos' on one side, civilization, cosmos on the other -- and these are only the most important of the polar forces which Tjutčev deals with in his poetry." N. Ja. Berkovskij, in "F. I. Tjutčev" in F. I. Tjutčev, Stixotvorenija (Moscow-Leningrad: 1962).

<sup>2</sup> Gregg, pp. 104-105.

<sup>3</sup> Gustafson, p. 13.

<sup>4</sup> Schelling, Of Human Freedom, p. xxxiii.

<sup>5</sup> Schelling, Sämmtliche Werke, III, pp. 278-279.

<sup>6</sup> Ibid., V, p. 465.

<sup>7</sup> See Pumpjanskij on Tjutčev's "intensive method" of writing, p. 11.

<sup>8</sup> Gippius notes that in Tjutčev's love poems of the 1850's, the "abstract 'I' of the lyrics based on natural philosophy becomes a living psychological 'I'," and attributes this to a general movement towards realism on Tjutčev's part, p. 220.

<sup>9</sup> "Bessonica" contains imagery reminiscent of that of various poems of the chaos cycle, including "O čem ty voeš'," "Videnie," "Svjataja noc'," and "Den' i noc'." The possibility of any real link to the image of chaos is ruled out, however, by the persona's constant consciousness of himself and of his own mortal condition: he refers to himself no fewer than ten times throughout the poem. The fact that the poem is about insomnia also eliminates the possibility of samozabven'je through sleep or dreams.



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