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M. Iu. Lermontov  
and the Science of Passions

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## Introduction

Two works, which appeared at the very end of the eighteenth century, proposed different perspectives on the nature of passion. The first is Immanuel Kant's "Anthropologie in pragmatischer Hinsicht", published in 1798. This book consists of the lectures on Anthropology, which Kant held from 1772 until 1796. The chapter "Vom Begehungsvermögen" is dedicated to the definition and the types of affects (der Affekt) and passions (die Leidenschaft). As a philosopher of the Enlightenment, Kant approaches the passions from the perspective of reason. Kant acknowledges and accepts the Stoics' outlook on the nature of passions, since he refers to affects and passions as "Krankheit des Gemüts".<sup>1</sup> Unlike the Stoics, who used the Aristotelian concept of "passion" (πάθος) to describe all "motions of the soul" (πάθος τῆς ψυχῆς),<sup>2</sup> Kant differentiates the affects from the passions. The affects are defined as "Überraschung durch Empfindung", which is "übereilt" and "unbesonnen".<sup>3</sup> The passions are "die Neigung, durch welche die Vernunft verhindert wird, sie in Ansehung einer gewissen Wahl mit der Summe aller Neigung zu vergleichen".<sup>4</sup> The passions have a negative connotation, since Kant describes them as "eine Krankheit, welche alle Arzenmittel verabscheut"<sup>5</sup> or "eine Krankheit aus verschlucktem Gift"<sup>6</sup>.

The second work, "The Influence of the Passions upon the Happiness of Individuals and of Nations", written by Madame de Staël, was published in 1796. The work appeared during unsteady times in the history of France. Madame de Staël's approach to the concept of "passions" is induced by the age of Romanticism. The work analyzes the following passions: the Love of Glory, Ambition, Vanity, Love, Gaming,

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<sup>1</sup> Immanuel Kant, *Anthropologie in pragmatischer Hinsicht*, ed. Karl Vorländer (Leipzig: Felix Meiner Verlag, 1912), 184.

<sup>2</sup> Catherine Newmark, *Passion – Affekt – Gefühl: Philosophische Theorien der Emotionen zwischen Aristoteles und Kant* (Hamburg: Felix Meiner Verlag, 2008), 52.

<sup>3</sup> Kant, 1912, 184.

<sup>4</sup> Kant, 1912, 203.

<sup>5</sup> Kant, 1912, 203.

<sup>6</sup> Kant, 1912, 185.

Avarice, Envy, Revenge and Guilt. In the beginning of the work, Madame de Staël makes a clear distinction between passionate and passionless people, giving the preference to the former. In this essay, the nature of “passions” is of ambivalent character. The “passions” are understood as an “impulsive force”, which can represent a threat to the happiness of man.<sup>7</sup> However, Madame de Staël writes that “there is something elevated in passion; that, while it lasts, it adds to the superiority of man”.<sup>8</sup> The character of the “passions” is summed up as being prone “to tinge the whole of life with the violence of their operations, and to communicate the happiness they may afford, only to a few moments of our existence”.<sup>9</sup>

In the works of M.Iu. Lermontov, the frequent use of the word “passion” (“strast”) catches the attention of any reader. The word is present in his prosaic and poetic works. According to the “Lermontovskaia èntsiklopediia” the word “strast” is used 277 times.<sup>10</sup> A simple comparison to A.S. Pushkin, whose oeuvre is more extensive than Lermontov’s, can give a first hint in regard to Lermontov’s particular interest in passions: Pushkin used the word “strast” only 196 times.<sup>11</sup> The “Slovar’ iazyka Pushkina” offers four meanings of the word “strast”: 1) strong and tense feeling, 2) strong affection or intention, 3) strong love, and 4) fear.<sup>12</sup> We do not have a “Slovar’ iazyka Lermontova” but we will see that the semantic field of “strast” in Lermontov’s oeuvre is more complex.

Hitherto the concept of “passions” in Lermontov’s oeuvre has not been studied in any depth. B.M. Èikhenbaum has claimed that Lermontov was acquainted with

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<sup>7</sup> Germaine de Staël-Holstein, *The Influence of the Passions upon the Happiness of Individuals and of Nations* (London: James Gillet, 1813), 5.

<sup>8</sup> Staël-Holstein, 1813, 38.

<sup>9</sup> Staël-Holstein, 1813, 89.

<sup>10</sup> V.A. Manuilov et al, eds., *Lermontovskaia èntsiklopediia* (Moscow: Sovetskaia Entsiklopediia, 1981), 756.

<sup>11</sup> V. V. Vinogradov et al, eds., *Slovar’ iazyka Pushkina v chetyrekh tomakh*, vol. 4 (Moscow: Azbukovnik, 2000), 413.

<sup>12</sup> Vinogradov, 2000, 413-414.

Charles Fourier's socialist utopian ideas and the so called "theory of passions".<sup>13</sup> B.M. Èikhenbaum assumes that Lermontov learned about Fourier from his close friend S.A. Raevskii.<sup>14</sup> Another friend of Lermontov, V.F. Odoevskii, knew about Fourier's theory of passions, but he was not convinced of it.<sup>15</sup> Fourier's outlook on passions is rather positive, since he comprehended the passions as playing "the most important part, after God, in the movement of the universe".<sup>16</sup> Fourier analyzed the passions in their relation to the emerging industry – he believed that the passions should encourage people to be more productive<sup>17</sup>; he promoted the creation of a suitable social organization, which would provide satisfaction of passions and desires.<sup>18</sup> The passions in Lermontov's works can certainly not to be understood from a socialist and materialistic viewpoint alone. In Lermontov's works "passion" is a philosophical term, even though the passions occur, at the same time, as a driving force of his plots and as a topos of lyrical genres. This serious "science of passions" has never been studied.

In Vladimir Dal's dictionary the primary meaning of the word "strast'" is "suffering" ("stradan'e"), followed by "torment" ("muchen'e"), "physical pain" ("telesnaia bol'") and "mental pain" ("dushevnaia skorb'"); at the same time Dal' emphasizes the specific meaning of "strast'", which refers to the sufferings of Christ.<sup>19</sup> The dictionary entry shows that the word "passion" had originally been connected to religion. This had changed only in the eighteenth century when Vasiliï Trediakovskii had enriched Russian vocabulary by inventing words that belonged to the sphere of

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<sup>13</sup> B. M. Èikhenbaum, "Geroi nashego vremeni," in *Stat'i o Lermontove* (Moscow-Leningrad: Izdatel'stvo AN SSSR, 1961), 259.

<sup>14</sup> Èikhenbaum, 1961, 234.

<sup>15</sup> I.I. Zil'berfarb, *Idei Fur'e v Rossii v 30-40-kh gg 19 veka* (Moscow: Izdatel'stvo AN SSSR, 1948), 259.

<sup>16</sup> Charles Fourier, *The Theory of the Four Movements*, eds. Gareth Stedman Jones and Ian Patterson (Cambridge: Cambridge University Press, 1996), 38.

<sup>17</sup> Charles Fourier, *The Passions of the Human Soul*, trans. rev. John Reynell Morell (London: Hippolyte Bailliere, 1851), 248.

<sup>18</sup> Fourier, 1996, 86.

<sup>19</sup> V.I. Dal', *Tolkovy slovar' zhivago velikoruskago iazyka* (Moscow: Tipografia T. Ris, 1866), 306-307.

love and affection and that had not previously existed in Russian.<sup>20</sup> Trediakovskii's translation of the French novel "Journey to the Island of Love", written by Paul Tallement, contributed to a new meaning of the word "strast'", making it nearly equivalent to the French word "passion".<sup>21</sup> The word "strast'", in the way in which Trediakovskii used it, referred to strong feelings.<sup>22</sup>

It should be noted, however, that the meaning of "strast'" as a sinful affection that leads to destruction, is already present in the Church Slavic New Testament, especially in the letters of the apostles. Here, the word "strast'" is five times associated with sin and forbidden desire. As a punishment for worshiping and serving other creatures, God has created in the hearts of men lust and "vile passions" ("strasti bezchestiia") (Rom. 1:26, a translation of *πάθη ἀτιμίας*). The correlation between body and passions is firmly accentuated. The body of a man has "sinful passions" ("strasti grekhovnye") (Rom. 7:5, a translation of *τὰ παθήματα τῶν ἁμαρτιῶν*); in the body reside passions and lust (Gal. 5:24, *σὺν τοῖς παθήμασιν καὶ ταῖς ἐπιθυμίαις*). Adultery is described as "lustful passion" ("strast' pokhotnaia") (1 Thess. 4:5, *ἐν πάθει ἐπιθυμίας*). The goal to which every man should strive is to learn how to discipline his passions, because passions (a translation of *πάθος*), as well as adultery, lust, greed and uncleanness, are considered as idolatry (Col. 3:5). This direct equivalence of "strast'" and *πάθος* or *πάθη* in the Church Slavic Bible translation gives "strast'" a connotation which is not present in the King James Bible. In the King James Bible, *τὰ παθήματα* (Rom. 7:5), is translated as "motions"; *πάθη ἀτιμίας* (Rom. 1:26) as "vile affections"; *τοῖς παθήμασιν* (Gal. 5:24) as "affections"; *πάθος* (Col. 3:5) as "affection" and *ἐν πάθει ἐπιθυμίας* (1 Thess. 4:5) as "lust of concupiscence".

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<sup>20</sup> Victor Zhivov, "Love a la mode: Russian Words and French Sources," in *French and Russian in Imperial Russia*, Volume 2, eds. Derek Offord, Lara Ryazanova-Clarke, Vladislav Rjeoutski and Gesine Argent (Edinburgh: Edinburgh University Press, 2015), pp. 216–217.

<sup>21</sup> Zhivov, 2015, 218.

<sup>22</sup> Zhivov, 2015, 218.



In Lermontov's poetry, the word "strast" occurs 93 times a rhyme word. The number clearly shows that the word is additionally stressed through its position at the end of the line. In many cases "strast" is the theme or an important topos of the poem and therefore emphasized. We need, however, to consider as well that Lermontov had a particular preference for masculine rhymes (that distinguishes him not only from his contemporaries) and that "strast" in some derivative cases bears the stress on the last syllable (in the accusative singular as well as in the genitive, dative and prepositional plural) which makes it particularly suitable as a rhyme word in masculine lines. "Strast" does not have "anthological" rhyme partners as "liubov" has in "vnov" or (in the instrumental) "izgolov'iu". The only word that rhyme brings in a close connection to "strast" is "vlast" ("power"), used 15 times (rhyming with "vlasti", "vlast" and "vlast'iu"). More often occurs the rhyme with "people" ("liudei"; 18 times, all of them in the genitive plural) which might be an indication for the universal role that passions play in Lermontov's work. The further rhyme partners of "strast" in Lermontov's poetry are "my" ("moei"; 12), "days" ("dnei"; 7), "eyes" ("ocham", "ochei"; 6), "own" ("svoei"; 6), "us" ("nam"; 3), "children" ("detei"; 2), "friends" ("druzei"; 2), "seas" ("morei"; 2), "her" ("nei"; 2), "partly" ("otchasti"; 2); and once appeared the following: "you" ("vam"), "branches" ("vetvei"), "to give" ("dam"), "frizz" ("kudrei"), "rays" ("luchami"), "mausoleum" ("mavzolei"), "unhappiness" ("neschast'iu"), "straight" ("priamei"), "speeches" ("rechei"), "alone" ("sam"), "stronger" ("sil'nei"), "steppes" ("stepei"), "verses" ("stikhami"), "darker" ("temnei"), "chains" ("tsepei"), and "pieces" ("chastei").

Again, a brief comparison to A.S. Pushkin is interesting. In Pushkin's poetry, "strast" occurs as a rhyme word 56 times. In many cases Pushkin and Lermontov found the same rhyme words: They both rhymed "passion" with "power" ("vlasti, "vlast'iu", "vlast"), "unhappiness" ("neschast'iu"), "seas" ("morei"), "days" ("dnei"), "speeches" ("rechei"), "friends" ("druzei"), "her" ("ei"), "my" ("svoei"), "you" ("vam"), "eyes"

(“ochei”) and “piece” (“chasti”). Whereas Pushkin rhymed “strast” with “happiness” (“schast’iu”), Lermontov rhymed with “unhappiness” (“neschast’iu”). There are surprisingly few rhymes with “strast” that are “exclusive” to Pushkin: “Kasti” (“Kasti”)<sup>23</sup>, “to fall” (“upast”), “to steal” (“ukrast”), “to rob” (“obokrast”), “Lyceum” (“Litsei”), “to pity” (“pozhalei”), “Girei” (“Girei”), “evil” (“zlei”), “simple” (“prostei”), “men” (“muzhei”), “mothers” (“materei”), “years” (“godami”).<sup>24</sup>

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<sup>23</sup> This example needs further explanation: the rhyme partner of the word “strast” – “Kasti” is found in the verse “K vel’mozhe” (1830); “Kasti” refers to the Italian poet Giovanni Battista Casti. Source: Stefano Gardzonio, “...i tvoi beznosnyi Kasti”. Nekotorye kommentarii k pushkinskomu poslaniiu “K vel’mozhe”, in *Pushkinskie chtenia v Tartu 2* (Tartu, 2000), 134-145.

<sup>24</sup> Joseph Thomas Shaw, *Pushkin’s rhymes: a dictionary* (The University of Wisconsin Press, 1947), 132., 166., 413., 415. and 636.

## 1. The definition of “passion” (“strast’”) and the parallelism between M.Iu. Lermontov and D. Hume

Unlike Pushkin, Lermontov provides an explicit definition of the word “strast’”. This definition can be found in the novel “Geroi nashego vremeni”, written in 1839. The full definition of passions by Pechorin, the protagonist of the novel, reads as follows:

“Passion are naught but ideas in their first development; they are an attribute of the youth of the heart, and foolish is he who thinks that he will be agitated by them all his life. Many quiet rivers begin their course as noisy waterfalls, and there is not a single stream which will leap or foam throughout its way to the sea. That quietness, however, is frequently the sign of great, though latent, strength. The fullness and depth of feelings and thoughts do not admit of frenzied outbursts. In suffering and in enjoyment the soul renders itself a strict account of all its experiences and convinces itself that such things must be. It knows that, but for storms, the constant heat of the sun would dry it up! It imbues itself with its own life – pets and punishes itself like a favourite child. It is only in that highest state of self-knowledge that a man can appreciate the divine justice.”<sup>25</sup>

(“Strasti ne chto inoe, kak idei pri pervom svoem razvitii: oni prinadlezhnost’ iunosti serdtsa, i glupets tot, kto dumaet tseluiu zhizn’ imi volnovat’sia: mnogie spokoinye reki nachinaiutsia shumnymi vodopadami, i ni odna ne skachet i ne penitsia do samogo moria. No èto spokoistvie chasto priznak velikoi, khotia skrytoi sily: polnota i glubina chuvstv i myslei ne dopuskaet beshenykh poryvov; dusha, stradaia i naslazdaias’, daet vo vsem sebe strogii otchet i ubezhdaetsia v tom, chto tak dolzhno; ona znaet, chto bez groz postoiannyi znoi solntsa ee issushit; ona pronikaetsia svoei sobstvennoi zhizn’iu, – lelet i nakazyvaet sebia, kak liubimogo rebenka. Tol’ko v ètom vyshem sostoianii samopoznaniia chelovek mozhet otsenit’ pravosudie Bozhie.”<sup>26</sup>)

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<sup>25</sup> M. Yu. Lermontov, *A Hero of Our Time*, trans. J.H. Wisdom and Marr Murray (New York: Alfred A. Knopf, 1916), 235-236.

<sup>26</sup> M. Iu. Lermontov, *Sobranie sochinenii v chetyrekh tomakh*, vol. 4 (St. Petersburg: Izdatel’stvo Pushkinskogo doma, 2014), 226.

The beginning of this journal entry – “Passions are naught but ideas in their first development” – is the subject of analysis in this chapter; the remaining lines of the journal entry will be later discussed. Pechorin stresses the strong relation between passions and ideas. This connection between passions and ideas is explicitly made only in the novel. I would like to argue, however that, without understanding how the term “idea” is perceived by novel’s main character, it is impossible to unravel the term “strast” in Lermontov’s œuvre.

The role of passions as the driving force for all action did not come as something new in world literature. What was peculiar was the correlation between passions and ideas. Pechorin’s definition of passions is conspicuously similar to the concept of passions in “A Treatise of Human Nature”, written in 1739 by the Scottish philosopher David Hume. Hume’s works were available to the Russian reader in French translations.<sup>27</sup> Hume’s philosophy was not popular at Russian universities and, in the 1820s, the interest for him was not far from disappearing.<sup>28</sup> Nevertheless, it would be unwise to neglect the parallelism between Hume’s work and Lermontov’s novel that was published exactly hundred years after “A Treatise of Human Nature”.

“A Treatise of Human Nature” is divided into three books; the first book is dedicated to Understanding, the second to Passions and the third to Morals. Hume writes that everything that appears in the human mind can be divided into impressions and ideas.<sup>29</sup> They always follow the specific order of appearance—impressions are first to emerge in the mind and are followed by ideas.<sup>30</sup> Impressions, which are understood by Hume as “all our sensations, passions and emotions”, appear in the mind followed

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<sup>27</sup> T.V. Artemieva, V.A. Bazhanov and M.I. Mikeschin, *Retseptsiia britanskoi sotsial’no-filosofskoi mysli v Rossii XVIII i XIX vv.* (St. Petersburg: SPb tsentr istorii idei, 2006), 38.

<sup>28</sup> Artemieva et al., 2006, 41.

<sup>29</sup> David Hume, *A Treatise of Human Nature*, ed. L.A. Selby-Bigge (Oxford: Clarendon Press, 1896), 7.

<sup>30</sup> Hume, 1896, 9.

by vividness and violence.<sup>31</sup> Ideas, on the other hand, represent copies of those impressions that possess a lesser degree of vividness.<sup>32</sup> Therefore the criteria for distinguishing ideas and passions is based on the degree of vivacity, that is present in them. Hume divides all impressions into original impressions, which are “impressions of the senses” (they include “all bodily pains and pleasures”) and secondary impressions, which refer to passions and emotions.<sup>33</sup> Original impressions emerge in the soul, while secondary impressions can be derived from original impressions or by “the interposition” of the idea of the impression.<sup>34</sup> In other words, the mind can produce a passion from an original impression and this passion leads to an idea; a passion can arise from the idea, which was previously created from impression. The way of creating passions out of an already present idea may sound contradictory to what Hume had previously written, but the creation of passion from an existing idea is possible because the idea still contains the original impression. When the idea of a certain passion is enhanced with vividness, which naturally belongs to impressions, the idea can easily convert into a passion.<sup>35</sup>

The part of Hume’s “A Treatise of Human Nature” on the ability of passions to produce action is particularly worthy of attention. Firstly, Hume disagrees with the established opinion, that humans, as “rational creatures”, are lead by reason, when they commit an action.<sup>36</sup> Hume writes, that “reason is, and ought only to be the slave of the passions, and can never pretend to any other office than to serve and obey them”.<sup>37</sup> Reason has a rather submissive role when it is compared to the passions. Hume adds that reason itself is not capable of being a motive power to act.<sup>38</sup> Passions are given the

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<sup>31</sup> Hume, 1896, 7.

<sup>32</sup> Hume, 1896, 7.

<sup>33</sup> Hume, 1896, 145.

<sup>34</sup> Hume, 1896, 145.

<sup>35</sup> Hume, 1896, 168.

<sup>36</sup> Hume, 1896, 216.

<sup>37</sup> Hume, 1896, 217.

<sup>38</sup> Hume, 1896, 216.

role of being “a settled principle of action”.<sup>39</sup> Will is responsible for actions as well.<sup>40</sup> Both calm and violent passions influence the will and when calm passions overpower the violent passions, such a state is understood as “strength of mind”, although it is difficult to preserve this state on a permanent basis.<sup>41</sup>

The most obvious link between Hume and Lermontov is the primacy of passions over ideas. Also the role of human action in Hume’s work and Lermontov’s novel is similar. Pechorin understands passions as a root of every idea and sees the idea as a synonym for action in life. Hume refers to passions as a source of action. Considering how every passion immediately creates an idea, ideas as well can be connected to action. This is another point of intersection between these two works – passion and ideas are intertwined and together they lead to action. Proceeding further – Hume wrote about the will, which has an impact on all human actions. Taking a closer look at Pechorin’s journal entry, which says: “[...] firmness of will indispensable to an active life”<sup>42</sup> (“[...] postoianstvo voli, neobkhodimoe dlia deistvitel’noi zhizni [...]”)<sup>43</sup>, it is obvious, that Pechorin comprehends the will as an essential component of an active life.

Once the connection between Lermontov and Hume has been established, it becomes clear that Pechorin’s perception of passions is not isolated in European literature. Pechorin offers a following definition of ideas:

“«Ideas are organic entities,» someone has said. The very fact of their birth endows them with form, and that form is action. He in whose brain the most ideas are born accomplishes the most.”<sup>44</sup>

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<sup>39</sup> Hume, 1896, 219.

<sup>40</sup> Hume, 1896, 214.

<sup>41</sup> Hume, 1896, 218.

<sup>42</sup> Lermontov, 1916, 155.

<sup>43</sup> Lermontov, vol. 4, 2014, 264.

<sup>44</sup> Lermontov, 1916, 235.

(“[...] идеи – созданиа органические, сказал кто-то: их рождение дает уже им форму, и эта форма есть действие; тот, в чьей голове родилось больше идей, то больше других действует [...]”<sup>45</sup>)

The first characteristic that Pechorin ascribes to ideas is their organic origin. È.È. Naidich has noticed the similarity between Honoré de Balzac’s novel “The Magic Skin” and Pechorin’s thoughts on the organic origin of ideas; he has found out, that Balzac was exceptionally interested in the matter of organic origins of ideas, therefore he repeatedly referred to the concept of ideas.<sup>46</sup> In Balzac’s novel Raphael addresses Foedora: “[...] our ideas are complete organic beings, existing in an invisible world, and influencing our destinies”.<sup>47</sup> The second characteristic Pechorin ascribes to ideas is their association with man’s need to take action. In other words, more ideas equal to more action in man’s life, and without action life cannot be imagined. If passions are ideas in their first development, passions have priority over ideas and every idea has its roots in a passion. If the connection between passions and ideas is established, passions can be considered, as ideas, a motive for action.

Traditionally, the studies of the philosophical term “idea” begin with Plato’s doctrine of ideas, which was introduced in his dialogues. Plato illustrates the world of forms (εἶδος) or ideas (ιδέα) in the dialogue “Republic”, in an allegory of the cave: accordingly, everything that exists in this world represents only the imitation of the eternal ideas.<sup>48</sup> In Pechorin’s definition of ideas, which states that ideas in the moment of birth are endowed with form, can be observed that ideas are forms and such position seems to echo the platonic discourse of ideas. It should be noted that the way in which Platon uses the term “idea” does not refer to “creations of a mind, but exists

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<sup>45</sup> Lermontov, vol. 4, 2014, 226.

<sup>46</sup> È.È. Naidich, “Shtoss,” in *Ètiudy o Lermontove* (St. Petersburg: Hudozhestvennaia literatura, 1994), 216-217.

<sup>47</sup> Honoré de Balzac, *The Magic Skin or the Wild Ass’s Skin*, trans. Ellen Marriage (Portland: The Floating Press, 2011), 88.

<sup>48</sup> Plato, *Republic*, vol. 2, ed. and trans. Chris Emlyn-Jones and William Preddy (Cambridge, Mass.: Harvard University Press, 2013), 514a -520a

independently of thought”.<sup>49</sup> In the case of Pechorin ideas are firmly connected to the human mind and to the attribute of activity. Pechorin’s unique attitude toward ideas and his perception of ideas represent a mixture of Balzac’s and Hume’s concepts of ideas. Because of it Pechorin’s ideas cannot be perceived either as platonic nor as neoplatonic ideas.

There is another moment in the novel at which passions and ideas are correlated. The correlation of ideas and passions is connected to a “crucible” (“gornilo”) and to “the storm of life” (“zhiznennaia buria”). Pechorin writes:

“I allowed to be carried away by the allurements of passions, inane and ignoble. From their crucible I issued hard and cold as iron, but gone for ever was the glow of noble aspirations – the fairest flower of life.”<sup>50</sup>

(“[...] ia uvleksia primankami strastei pustykh i neblagodarnykh; iz gornila ikh [on] vyshel tverd i kholoden kak zhelezo, no utratil naveki pyl blagorodnykh stremlenii, luchshii tsvet zhizni.”<sup>51</sup>)

The word “gornilo” was used in a metaphorical meaning to express the sum of experiences and sufferings one had to endure and which hardened the character of man.<sup>52</sup> The phrase “zhiznennaia buria” has a nearly the same meaning as “gornilo”, since it refers to all problems and challenges, which test the persistence and character of man. Pechorin was seduced by passions, which he defines as “inane” (“pustye”) and “ignoble” (“neblagodarnye”). These passions brought Pechorin to a “gornilo”. In the “gornilo” Pechorin went through a transformation, because it made him “hard and cold as iron” and destroyed his “noble aspirations”. The strength of his character was not the only result that came out of this “gornilo”. “Zhiznennaia buria” produced ideas in

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<sup>49</sup> Robert Audi, *Cambridge Dictionary of Philosophy*, 2<sup>nd</sup> edition (Cambridge: Cambridge University Press, 1999), 710.

<sup>50</sup> Lermontov, 1916, 294.

<sup>51</sup> Lermontov, vol. 4, 2014, 247.

<sup>52</sup> V. V. Vinogradov, *Istoriia slov* (Moscow: Rossiiskaia akademiia nauk, 1999), 190.



Pechorin's mind and extinguished passions and feelings.<sup>53</sup> Accordingly, "gornilo" can be understood as a place where this transformation of passions into ideas occurred. In the verse "Grafine Rostopchinoi" (1841) can be observed a parallel with the novel "Geroi nashego vremeni" regarding the noble aspirations. Pechorin lost "the glow of noble aspirations" because of the passions; in "Grafine Rostopchinoi" the lyrical subject was "from the noble goal / torn away by the storm of passions" ("[...] ot tseli blagorodnoi / Otorvan bureiu strastei [...]").<sup>54</sup>

However, in Lermontov's oeuvre one passion differs from all other passions depicted in his works. The example is disclosed in the verse "1831-go iunia 11 dnia" (1830-1831?), which is composed of thirty two octaves in masculine rhyme. That passion is love; love is perceived as the strongest passion: "I cannot define love, / But it is the strongest passion!" ("Ja ne mogu liubov' opredelit', / No èto strast' sil'neishaia!").<sup>55</sup>

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<sup>53</sup> Lermontov, vol. 4, 2014, 249.

<sup>54</sup> Lermontov, vol. 1, 2014, 343.

<sup>55</sup> Lermontov, vol. 1, 2014, 156.

## 2. The novel “Geroi nashego vremeni”

In the novel “Geroi nashego vremeni” two meanings of “strast” (which occurs twenty times) are interrelated—“strast” in its philosophical sense and “strast” in the sense of a strong but unreflected feeling as it had been used in numerous love novels and as it had been well defined in the “Slovar’ iazyka Pushkina”.

Does Pechorin have in mind a certain kind of passion when he speaks of passions as ideas? In Pechorin’s definition of passions one significant attribute of passions is disclosed – passions belong to “the youth of the heart” (“iunosti serdtsa”).<sup>56</sup> The only passion marked with that attribute in the novel is love. Pechorin writes that youth is characterized by the need of passionate love; he describes how that part of his life has ended.<sup>57</sup> Later, when Pechorin parts from his former lover Vera, he experiences a pang of heartache, adding that youth returns to him with “salutary tempests” (“blagotvornye buri”).<sup>58</sup> When Pechorin speaks of youth for the last time, he explains, that the necessity of love is haunting man.<sup>59</sup> After the seemingly open conversation with Princess Meri, Pechorin notes in his journal, that he had felt an electric spark, which had formed when their hands had touched, mentioning that “all passions have their beginning in that way” (“Vse pochti strasti nachinaiutsia tak [...]”).<sup>60</sup> In this segment, the word passion appertains to love and affection and to sexual attraction. It is also evident, that the creation of this type of passion is based on the sense of touch. Earlier, Pechorin had been confronted with a mysterious woman, whom he calls an undine, in “Taman”. The undine kisses Pechorin and he embraces her “with the whole strength of youthful passion” (“so vseiu siloiu iunosheskoi strasti”).<sup>61</sup> Pechorin’s association of passions with youth refers to passions in general, not only to the passion of love. It would be

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<sup>56</sup> Lermontov, vol. 4, 2014, 226.

<sup>57</sup> Lermontov, vol. 4, 2014, 215.

<sup>58</sup> Lermontov, vol. 4, 2014, 216.

<sup>59</sup> Lermontov, vol. 4, 2014, 233.

<sup>60</sup> Lermontov, vol. 4, 2014, 229.

<sup>61</sup> Lermontov, vol. 4, 2014, 198.

imprudent to believe that Pechorin considered just the passion of love. A man in his youth seeks pleasures and satisfies different forms of passions, but this search is limited in time. Pechorin explains this by comparing passion to waterfalls that turn into rivers, concluding, that no man is capable of spending all of his life pursuing passions.<sup>62</sup> Pechorin explains that love has the ability to become infinite, when the object of passion is not easily attainable, since the difficulty of winning a woman's heart makes the task more desirable.<sup>63</sup>

What other passions, beside love, are depicted in the novel? The adverb "passionately" ("strastno") and the adjective "passionate" ("strastnyi") are used to express an interest towards activity. Maksim Maksimich explains to the narrator, that Pechorin was "passionately fond of hunting"<sup>64</sup> ([...] strastno liubil okhotu [...])<sup>65</sup>. Later Maksim Maksimich says that Pechorin was "awfully fond of shooting"<sup>66</sup> ("[...] strastnyi okhotnik streliat")<sup>67</sup>. The word "strastnyi" ("passionate") got lost in translation. The translators attempted to make the translation easier on the English readers and therefore they have translated the expression "strastnyi okhotnik" with "awfully fond of". Doctor Verner is known for loving woman passionately ("strastno liubiat zhenshchin").<sup>68</sup>

The descriptions of Grushnitskii are constantly accompanied by the word "passion" ("strast") and "passionate" ("strastnyi"). Grushnitskii is depicted as a parody of a romantic hero. His gaze is passionate ("strastnyi vzgliad"), as well as his heart ("serdtse strastnoe"). Grushnitskii's speech is rich in "exalted passions"

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<sup>62</sup> Lermontov, vol. 4, 2014, 226.

<sup>63</sup> Lermontov, vol. 4, 2014, 225.

<sup>64</sup> Lermontov, 1916, 60.

<sup>65</sup> Lermontov, vol. 4, 2014, 175.

<sup>66</sup> Lermontov, 1916, 101.

<sup>67</sup> Lermontov, vol. 4, 2014, 188.

<sup>68</sup> Lermontov, vol. 4, 2014, 207.

(“vozvyshehnyye strasti”) and his main goal is to “produce effect” (“proizvodit’ èffekt”), which only intensifies his “passion for declamation” (“strast’ deklamirovat”).<sup>69</sup>

Vulich’s passion differs from other “passions” encompassed in this chapter: “There was only one passion which he did not conceal – the passion for gambling”<sup>70</sup> (“Byla tol’ko odna strast’, kotoroi on ne tail: strast’ k igre”<sup>71</sup>). When Vulich gambles, he finds himself completely disconnected from the surrounding world and his mind is only focused on the game. During an expedition he neglects his own duties on account of a card game bank, risking the life of his fellow soldiers and his own. S.N. Durylin writes, that the fact, that Vulich neglected his duty “was necessary for Lermontov in order to show the power of passion, which ruled over Vulich” [“cherta, nuzhnaia Lermontovu dlia pokaza sily strasti, vladevshei Vulichem”].<sup>72</sup> Durylin’s interpretation that Vulich is under the dominion of a powerful passion is a rash conclusion. It is not doubtful, that Vulich’s passion is powerful, however, it does not take control over his life. The passion of gambling represents the essence of Vulich. Because of the presence of such passion, Vulich is able to act without fear. This is the reason, why Vulich was able to engage in a dangerous game of Russian roulette with Pechorin. There is a certain calmness present in Vulich’s actions and behaviour, which is a reflection of passion within him: “quiet and steady glance”<sup>73</sup> (“spokoinyi i nepodvizhnyi vzor”<sup>74</sup>), “answered slowly and quietly”<sup>75</sup> (“otvechal medlenno i spokojno”<sup>76</sup>), “with the greatest calmness aimed a pistol at his own forehead”<sup>77</sup> (“metil sebe prespokoino v lob”<sup>78</sup>). This

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<sup>69</sup> Lermontov, vol. 4, 2014, 202.

<sup>70</sup> Lermontov, 1916, 147.

<sup>71</sup> Lermontov, vol. 4, 2014, 261.

<sup>72</sup> S. N. Durylin, *Geroi nashego vremeni M.Iu. Lermontova* (Moscow: Gosudarstvennoe uchebno-pedagogicheskoe izdatel’stvo Narkomprosa RSFSR, 1940), 253.

<sup>73</sup> Lermontov, 1916, 150.

<sup>74</sup> Lermontov, vol. 4, 2014, 262.

<sup>75</sup> Lermontov, 1916, 150.

<sup>76</sup> Lermontov, vol. 4, 2014, 262.

<sup>77</sup> Lermontov, 1916, 153.

<sup>78</sup> Lermontov, vol. 4, 2014, 263.

relation between strong passions and calmness is one of the key patterns in Lermontov's "science of the passions".

## 2.1. The key to understanding Pechorin

Pechorin seems to possess a secret that gives him strength and power and, at the same time, differentiates him from all other characters in Lermontov's œuvre. The key to his secret is his indifference ("ravnodushie") — as well as the puzzling dualism of his nature.

Pechorin's closest friend is the doctor Verner; their amity is based on a mutual understanding that allows Pechorin to speak to Verner openly. The trait, which binds both heroes together, is indifference. Twice Pechorin explicitly speaks about this attribute. The first time Pechorin mentions, how Verner and he maintain the feeling of indifference only toward other people: "[...] we are fairly indifferent, generally speaking, to everything except ourselves"<sup>79</sup> ("[...] a voobshche, po pravde, my ko vsemu dovol'no ravnodushny, krome samikh sebia"<sup>80</sup>). The second time, before the duel, Pechorin poses a following question to Verner:

"Have you not a hundred times, with the greatest indifference, escorted people to the other world?"<sup>81</sup>

("Razve vy sto raz ne provozhali liudei na tot svet s velichaishim ravnodushiem?"<sup>82</sup>)

Pechorin's sentence corresponds to the words about Achilles in the first book of Homer's "Illiad". Achilles's anger has "sent forth to Hades many valiant souls of warriors" (πολλὰς δ' ἰφθίμους ψυχὰς Ἄϊδι προΐαψεν ἡρώων)<sup>83</sup>, while Verner accompanies people on their way to the underworld. Pechorin reminds the doctor of the indifference which is the condition for his profession. Indifference makes it possible for Verner and Pechorin to be unaffected by emotions; and at the same time, it provides them with the ability to methodically approach and study every feeling: "[...] we see

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<sup>79</sup> Lermontov, 1916, 186.

<sup>80</sup> Lermontov, vol. 4, 2014, 208.

<sup>81</sup> Lermontov, 1916, 298.

<sup>82</sup> Lermontov, vol. 4, 2014, 248.

<sup>83</sup> Homer, *The Illiad*, vol. 1, trans. A.T. Murray (London: William Heinemann LTD, 1928), 2-3.

the grain of every one of our feelings through a threefold husk”<sup>84</sup> (“[...] vidim zerno kazhdogo nashego chuvstva skvoz’ troinuiu obolochku”<sup>85</sup>). In one of conversations with doctor Verner, Pechorin reveals that he is aware that two distinctive entities exist within him:

“There are two personalities within me: one lives – in the complete sense of the word – the other reflects and judges him; the first, it may be, in an hour’s time, will take farewell of you and the world for ever, and the second – the second?...”<sup>86</sup>

(“Vo mne dva cheloveka: odin zhivet v polnom smysle ètogo slova, drugi myslyt i sudit ego; pervyi, byt’ mozhet, cherez chas prostitsia s vami i mirom naveki, a vtoroi... vtoroi?...”<sup>87</sup>)

The translation “two personalities” does not correspond to the original, since Pechorin speaks of “two persons” (“dva cheloveka”). Pechorin does not speak about a twofold or split personality. He distinguishes the experience of life and its passions from the faculty of observing and judging this experience. Whereas this duality probably exists in any human being, in Pechorin these faculties of the soul have gained a higher degree of independence. In particular, his capability to observe is stronger because it is detached from the original experience. It enables him to contemplate his passions. Pechorin experiences passions, he is, however, at any moment, able to observe them from a distance with curiosity: “I weigh, analyse my own passions and actions with severe curiosity, but without sympathy”<sup>88</sup> (“Ja vzveshivaiu i razbiraiu svoi sobstvennye strasti i postupki s strogim liubopytstvom, no bez uchastia”<sup>89</sup>). Pechorin has allowed this faculty to develop and to become stronger than the immediate experience of life.

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<sup>84</sup> Lermontov, 1916, 186.

<sup>85</sup> Lermontov, vol. 4, 2014, 208.

<sup>86</sup> Lermontov, 1916, 300.

<sup>87</sup> Lermontov, vol. 4, 2014, 249.

<sup>88</sup> Lermontov, 1916, 300.

<sup>89</sup> Lermontov, vol. 4, 2014, 249.

The ability to observe and to impartially judge passions raises Pechorin above passions; he gains independence from passions.

While the first faculty of the soul is mortal, the three dots in the quotation indicate that the second part of Pechorin is immortal. Immortality would be impossible were it not for the indifference toward everything and everyone around Pechorin. Being completely aware of his passions, Pechorin is gifted with a self-knowledge, which no other character in Lermontov's works possesses.

The two faculties of Pechorin's soul are, first of all, two ways of dealing with passions in life, or two different states of the human mind. One experiences passions, the other gains freedom from them.

Another indication about the existence of two distinctive entities in Pechorin is disclosed in the conversation between Pechorin and Princess Meri. V.G. Belinskii writes that the true nature of Pechorin's monologue is not easily defined and that it can be understood both as truth and as pretense.<sup>90</sup> Despite the ambivalent nature of the monologue, Pechorin's words deserve to be approached. In this monologue Pechorin explicitly speaks about the two faculties of the soul:

“I became a moral cripple. One half of my soul ceased to exist; it dried up, evaporated, died, and I cut it off and cast it from me. The other half moved and lived – at the service of all; but it remained unobserved, because no one knew that the half which had perished had ever existed.”<sup>91</sup>

(“*Ia sdelalsia npravstvennym kalekoi: odna polovina dushi moei ne sushchestvovala, ona vysokhla, isparilas', umerla, ia ee otrezal i brosil, – togda kak drugaia shevelilas' i zhila*

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<sup>90</sup> V.G. Belinskii, “Geroi nashego vremeni. Sochinenie M. Lermontova,” in *M.Iu. Lermontov: Stat'i i retsenzii* (Leningrad: Gosudarstvennoe izdatel'stvo hudozhestvennoi litetratury, 1941), 87.

<sup>91</sup> Lermontov, 1916, 241.



k uslugam kazhdogo, i ètogo nikto ne zametil, potomu chto nikto ne znal o sushchestvovanii pogibshei ee poloviny [...].”<sup>92</sup>)

In this fragment can be observed a division of the soul into two separate entities. This division points in direction of already mentioned distinctive entities within Pechorin. However, there is a certain contradiction in regard to the words of Pechorin about the dualism of his nature, which are referred to doctor Verner. In that speech Pechorin mentions how the first entity of his being, which is interpreted as the one faculty of the soul that is able to experience life and passions, is mortal and will soon part from this world. Whereas in conversation with Princess Meri Pechorin refers to the first faculty of the soul as being already dead. The death of this part of his soul is intensified by listing the verbs: “cease to exist” (“ne sushchestvovat”), “dry up” (“vysokhnut”), “evaporate” (“isparit’sia”), “die” (“umeret”), “cut off” (“otrezat”), “cast” (“brosit”). Pechorin willingly let this part of his soul to die, since he already made a choice to give preference to the second faculty of the soul.

The transition from one state of the human mind to another did not occur without a cause. The first chapter of the thesis has introduced the concept of “gornilo”, in which Pechorin undergoes a transformation that leads to the perishing of passions and the creation of ideas. That was the moment, at which the separation of those two states of the human mind occurred. Pechorin develops the analytical part of his mind and this part is precisely responsible for the formation of ideas, which is confirmed by Pechorin’s journal entry: “Out of the storm of life I have borne away only a few ideas – and not one feeling”<sup>93</sup> (“Iz zhiznennoi buri ia vynes tol’ko neskol’ko idei – i ni odnogo chuvstva”<sup>94</sup>). Another confirmation of Pechorin’s transformation is disclosed in the following fragment: “I myself am no longer capable of committing follies under the

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<sup>92</sup> Lermontov, vol. 4, 2014, 228.

<sup>93</sup> Lermontov, 1916, 300.

<sup>94</sup> Lermontov, vol. 4, 2014, 249.

influence of passion”<sup>95</sup> (“Sam ia bol’she nesposoben bezumstvovat’ pod vlianiem strasti”<sup>96</sup>).

The commentary in the recent edition of Lermontov’s works cites several works of western literature, which are considered as predecessors of the novel “Geroi nashego vremeni” – Chateaubriand’s “René”, Constant’s “Adolphe”, Musset’s “The Confession of a Child of the Century”, Goethe’s “Die Leiden des jungen Werthers”, Senancour’s “Obermann” and Sand’s “Jacques”.<sup>97</sup> In the novels “René” and “The Confession of a Child of the Century” can be observed the traces of analysis of passion. S.I. Rodzevich thoroughly analyzed the similarities between Lermontov’s novel and Chateaubriand’s “René”, emphasizing the mutual characteristic of two heroes – the analysis of “the movements of the soul” (“dushevnye dvizheniia”).<sup>98</sup> Whereas Pechorin straightforwardly writes in his journal that he analyzes his own passions and actions, the same cannot be applied to René. S.I. Rodzevich compares Pechorin’s sentence on analysis of passions with the similar sentence in Chateaubriand’s novel.<sup>99</sup> René’s sentence reads as follows: “I began to sound my heart, asking myself what I desired”.<sup>100</sup> René is undoubtedly prone to analyzing everything he experiences, but he does not accentuate the analysis of the passion itself, like Pechorin does.

S.I. Rodzevich once more draws attention to Pechorin’s sentence, but this time in its relation to the novel “The Confession of a Child of the Century”.<sup>101</sup> Octave writes: “I have in my mind a singular propensity to reflect on everything that happens to me, even to the slightest incidents, and to give them a sort of consequent and moral

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<sup>95</sup> Lermontov, 1916, 234.

<sup>96</sup> Lermontov, vol. 4, 2014, 226.

<sup>97</sup> Lermontov, vol. 4, 2014, 411-412.

<sup>98</sup> S.I. Rodzevich, *Predshestvenniki Pechorina vo frantsuzskoi literature* (Kiev: Tipografiia T.G. Meinandera, 1913), 13

<sup>99</sup> Rodzevich, 1913, 13.

<sup>100</sup> Francois-René de Chateaubriand, *Atala and René*, trans. A.S. Kline (Poetry in Translation, 2010), 117.

<sup>101</sup> Rodzevich, 1913, 38.

reason”.<sup>102</sup> The only difference to be spotted in the analysis of Pechorin and Octave is found in the fact that Pechorin particularly stresses the analysis of the passion. The intersection point between these two novels does not end here; another passage, stressed by S.I. Rodzevich, concerns the dualism of the nature of both Pechorin and Octave. The concept of two distinctive entities, or two persons (“dva cheloveka”), within Pechorin has been explained. Musset’s Octave admits: “[...] my heart was suffering, so that there was almost constantly in me one man who was laughing and another who was weeping”.<sup>103</sup> Octave is marked with the presence of two persons or two entities within him as it is the case with Pechorin.

The reference to Honoré de Balzac’s novel “The Magic Skin” and the concept of organic ideas has already been discussed. Beside the concept of organic ideas, there are two further points of intersection between the novels. The first is Raphael’s view on feelings and passions:

“I did not dissect my sensations during those violent seizures of passion,” Raphael went on, after a moment of silence, as if he were replying to an objection raised by himself. “I did not analyze my pleasures nor count my heartbeats then, as a miser scrutinizes and weighs his gold pieces.”<sup>104</sup>

The fragment is similar to Pechorin’s analysis of passions, even though it seems to contain an opposite perception of passions. Raphael and Pechorin propose two perspectives on dealing with own passions in life. Speaking of sensations, Raphael uses the stronger verb “dissect” which has the connotation of anatomical investigation. Pechorin uses verbs that refer to analytical action and intellectual processes, “analyze” (“razbirat”), “reflect” (“myslit”) and “judge” (“sudit”). Unlike Pechorin, Raphael

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<sup>102</sup> Alfred de Musset, *The Confession of a Child of the Century*, trans. T.F. Rogerson (Philadelphia: George Barrie & Sons, 1899), 67.

<sup>103</sup> Musset, 1899, 121.

<sup>104</sup> Balzac, 2011, 142.

does not possess the awareness to analyze passions, when they overwhelm him. Raphael is not able to attain the freedom and independence from passions that Pechorin achieves.

The journalist Emile addresses Raphael: “The conditions may be summed up in a brief; we may extinguish emotion, and so live to old age, or we may choose to die young as martyrs to contending passions.”<sup>105</sup>

Emile’s words and Pechorin’s thoughts concerning the dual faculty of the mind are conspicuously similar. Emile sees two choices. The first choice speaks of annihilation of the part of man that is responsible for emotion; its yields a long life: This position is similar to the development that Pechorin has taken. Emile describes the second choice as a surrender to passions, that can create martyrdom. Pechorin also mentions the possibility of a surrender to passions and is aware that passions could bring him to the verge of death.

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<sup>105</sup> Balzac, 2011, 80.

### 2.1.1. Pechorin and the philosophy of the Stoics

Pechorin's philosophy of passions, or better: his philosophy of human nature, offers a unique view on passions. Pechorin looks at passions with indifference that creates distance from passions, and enables the state of mind, which is responsible for the creation of ideas, a state of awareness. Pechorin's goal of achieving freedom from passions and being stronger than passion bears a certain resemblance to the Stoics' ideal of *apatheia* (ἀπάθεια).

Before establishing the possible relations between Pechorin and the Stoic philosophy, it should be noted that the connection of the literature of Romanticism with the Stoicism has been already researched in English literature. Bruce Graver writes in his article "The Stoicism of Romantic Emotion" about Romantic works, which "depend upon classical, especially Stoic, discourse about emotion".<sup>106</sup> He stresses the importance of the Stoic philosophy, because it presented "the most thorough analysis of the emotions of all the ancient writers" and it was the inevitable element of education of Europeans in the eighteenth century.<sup>107</sup> Bruce Graver focuses on William Wordsworth as an advocate of the Stoic philosophy in English Romanticism. Wordsworth's "Ode to Duty" serves as an example of direct influence of the Stoicism, since this ode includes epigraph from Seneca.<sup>108</sup> Another example of influence of the Stoics' teachings in Wordsworth's oeuvre is found in the poem "Tintern Abbey", which, as Graver writes, "preserves the Stoic distinction between emotion and eupathic affect".<sup>109</sup> Along with this English poet, Graver includes a figure of French Romanticism – Madame de Staël and her novel "Corinne", which Graver represented as "the Stoic view that is being criticized and reshaped".<sup>110</sup>

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<sup>106</sup> Bruce Graver, "The Stoicism of Romantic Emotion," in *A Companion to the classical tradition*, ed. Craig W. Kallendorf (Malden: Blackwell Publishing, 2007), 80.

<sup>107</sup> Graver, 2007, 81.

<sup>108</sup> Graver, 2007, 80.

<sup>109</sup> Graver, 2007, 83.

<sup>110</sup> Graver, 2007, 81.

Despite the fact that the “passions” in Lermontov’s œuvre have received little attention, the question if Pechorin’s attitude to life might be related to the philosophy of the Stoics has been raised. D. Powelstock has pointed out that Pechorin “embodies the virtues of ‘prudence, justice, courage, and temperance’, while remaining indifferent to life and death, good and bad reputation, and pain and pleasure”.<sup>111</sup> D. Powelstock explains, that “Pechorin’s stoicism is meant to highlight the authenticity of his experience”.<sup>112</sup>

Considering the dependence of Lermontov’s “passions” on Hume’s philosophy and Pechorin’s “stoicism”, it is remarkable to observe that Hume’s philosophy has been connected to the philosophy of the Stoics. A. Oksenberg Rorty writes, that the way Hume describes sentiments as “calm, indirect dispositional passions” reminds the Stoic philosophy; she concludes that Hume’s sentiments can be understood as “descendants of Stoic eupatheiai”.<sup>113</sup> The term eupatheiai (εὐπάθειαι) represented for the Stoics “a healthy condition” and “a rational state”, when emotions and reason are not opposed to each other.<sup>114</sup>

Some of the Stoic doctrines were incorporated in Greek and Judaic teachings “that became Christian theology and ethics”.<sup>115</sup> When did the Stoics’ teachings enter Russia? In the first half of the eighteenth century one of the first popularizers of the Stoics was A.D. Kantemir, who was interested in the life and works of Seneca; also some of Kantemir’s works were written under Seneca’s influence.<sup>116</sup> M.V. Lomonosov

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<sup>111</sup> David Powelstock, *Becoming Mikhail Lermontov: The Ironies of Romantic Individualism in Nicholas I’s Russia* (Evanston: Northwestern University Press, 2005), 375.

<sup>112</sup> Powelstock, 2005, 384.

<sup>113</sup> Amelie Oksenberg Rorty, “From Impressions to Justice and the Virtues: The Structure of Hume’s Treatise,” in *The Cambridge Companion to Hume’s Treatise*, ed. Donald C. Ainslie, Annemarie Butler (Cambridge: Cambridge University Press, 2015), 21.

<sup>114</sup> J.M. Rist, *Stoic Philosophy* (Cambridge: Cambridge University Press, 1969), 26.

<sup>115</sup> A.A. Long, “Stoicism in the Philosophical Tradition: Spinoza, Lipsius, Butler,” in *The Cambridge Companion to the Stoics*, ed. Brad Inwood (Cambridge: Cambridge University Press, 2003), 367.

<sup>116</sup> M.V. Salimgareev, “Nasledie Seneki v intellektual’nykh i kul’turnykh praktikakh XVIII stoletii,” *Vestnik Kazguki*, no. 1 (2016): 84.

referred to the works of Seneca and owned some of Seneca's works.<sup>117</sup> Nevertheless, the works of ancient philosophers were not available in Russian translations before 1760.<sup>118</sup> In 1760 in the journal "Poleznoe uveselenie" appears "Rassuzhdeniia, vybrannye iz Seneki", assembled by I. Sokolov; in 1765 was published the book "Dukh Seneki ili izriadnoe i nravouchitel'noe rassuzhdenie", which V. Zolotnitskii translated from German.<sup>119</sup> Translation of Seneca's "De Providentia" ("On Providence") was published in the journal "Ni to, ni sio".<sup>120</sup> N. Novikov was the most productive translator of Seneca's works in Russia. He translated "De Vita Beata" ("On the happy life"), "De Brevitate Vitae" ("On the Shortness of Life") and "Epistulae morales ad Lucilium" ("Epistles").<sup>121</sup> The first Russian translation of Cicero's work "De officiis" ("On Duties") appeared in 1761.<sup>122</sup> Cicero's "De officiis" is considered "the richest source in the Pre-Imperial period" of the Stoic philosophy and was dedicated to the topic of 'appropriate' actions.<sup>123</sup> The publication of Marcus Aurelius' "Meditations" along with his biography was well received among Russian readers.<sup>124</sup> In the "Meditations", which were written in Greek, Marcus Aurelius "drew on (largely) Stoic principles to construct a framework to meet the challenges of human life as he experienced it".<sup>125</sup> The collection of Epictetus's writings under the title "The Stoic Philosophy" was published in 1759 and in 1767.<sup>126</sup> The philosophy of the Stoics was taught at Moscow University; the students worked mainly with the works "Manuductio

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<sup>117</sup> Salimgareev, 2016, 85.

<sup>118</sup> Max J. Okenfuss, "The rise and fall of Latin humanism in early-modern Russia: pagan authors, Ukrainians and the resiliency of Muscovy" (E.J. Brill: Leiden, 1995), 94-95.

<sup>119</sup> Salimgareev, 2016, 84.; Remark: these publications of I. Sokolov and V. Zolotnitskii could not be obtained.

<sup>120</sup> Salimgareev, 2016, 84.

<sup>121</sup> Salimgareev, 2016, 84.

<sup>122</sup> Okenfuss, 1995, 95.

<sup>123</sup> Christopher Gill, "The School in the Roman Imperial Period," in *The Cambridge Companion to the Stoics*, ed. Brad Inwood (Cambridge: Cambridge University Press, 2003), 41.

<sup>124</sup> Okenfuss, 1995, 96.

<sup>125</sup> Gill, 2003, 35-36.

<sup>126</sup> Okenfuss, 1995, 97.

ad Stoicam Philosophiam” and “Physiologia Stoicorum”, which had been written in the seventeenth century by Justus Lipsius.<sup>127</sup>

In general the Stoics understood passion as “an irrational or unnatural motion of the soul”.<sup>128</sup> Passions and feelings represent an obstacle to freedom and happiness.<sup>129</sup> Therefore, the Stoics strove to achieve the state of apatheia, which is comprehended as “absence of passion”; such state can be accomplished by a sage, when in the place of passions appear “calm and orderly motions of the soul”.<sup>130</sup> Nevertheless, the state of apatheia did not equal the “total elimination of all feeling and emotion”.<sup>131</sup> The Sage is not insensible, but he is able to feel pleasure and pain.<sup>132</sup> Preventing passions from taking over a person, the Stoics favoured reason. The number of published translations of the Stoics in the eighteenth century Russia illustrates the increased interest of Russian readers toward the ancient philosophy, more precisely toward the Roman School of the Stoicism. It is crucial to see and understand how the term “passion” was represented in the available translations of the Stoics in Russia.

Judging by the number of published translations of Seneca’s works it is clear that Seneca was popular among Russian readers. The essay “De Providentia” and the dialogue “De Vita Beata” do not contain any mention of human passions. The moral essay “De Brevitate Vitae” encourages “fight against the passions”, which ought to be “crushed”.<sup>133</sup> The collection of letters to Lucilius – “Epistulae morales ad Lucilium” – speaks more amply about the passions. The letter “On some vain syllogisms” says that

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<sup>127</sup> Okenfuss, 1995, 166.

<sup>128</sup> Steven K. Strange, “The Stoics on the Voluntariness of Passion,” in *Stoicism: Traditions and Transformations* (Cambridge: Cambridge University Press, 2004), 37.

<sup>129</sup> Strange, 2004, 35-36.

<sup>130</sup> Strange, 2004, 37.

<sup>131</sup> Rist, 1969, 35.

<sup>132</sup> Rist, 1969, 38.

<sup>133</sup> Lucius Annaeus Seneca, *Moral Essays* (De Consolatione ad Marciam. De Vita Beata. De Otio. De Tranquillitate Animi. De Brevitate Vitae. De Consolatione ad Polybium. De Consolatione ad Helviam), vol. 2, trans. John W. Basore (Cambridge, Mass.: Harvard University Press, 1932), 317.



passion “knows no obedience, and does not welcome advice” and that the passions do not obey the reason.<sup>134</sup> This letter as well as “De Brevitate Vitae” promotes fight with the passions; the passions need to be stopped.<sup>135</sup> A man should proclaim a reason its master, only then he can control the passions.<sup>136</sup> It is interesting to include that in the letter “On the Happy Life” (not to be mistaken for the dialogue “De Vita Beata”) is represented the division of the irrational part of the soul: the one part has “its seat in the passions” (“adfectionibus”) and it is “uncontrolled”, while the other part is “sluggish and devoted to pleasure”.<sup>137</sup> In his works Seneca uses a Latin word “adfectus” as a translation of a Greek word πάθος. Among the translated works of Seneca it is interesting to observe that there is no mention of the treatise “De Ira” (“On Anger”), which specifically deals with the passion of anger, at the same time analyzing the passions in general. In this treatise Seneca advocates against any moderation of passions, considering it as “a moderate evil” when is not submitted to reason.<sup>138</sup> David Konstan noticed that Seneca’s resistance toward moderation of passions represents a dispute with Aristotle’s doctrine of metropatheia.<sup>139</sup>

Unlike Seneca, Cicero uses in his works a Latin word “perturbatio” to denote the term “passion”. The term “perturbatio” should be regarded as a “idiosyncratic translation, a single author’s translation”, with its emphasis on the tumultuous character of the passions.<sup>140</sup> Cicero’s “De officiis” consists of three books. The great soul, as Cicero writes, should possess “indifference to outward circumstances” and be as well “free from all passion”.<sup>141</sup> When a man is free from passions, he is able to experience

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<sup>134</sup> Lucius Annaeus Seneca, *Epistles (Epistles 66-92)*, vol. 2, trans. Richard M. Gummere (Cambridge, Mass.: Harvard University Press, 1920), 291.

<sup>135</sup> Seneca, vol. 2, 1920, 291.

<sup>136</sup> Seneca, vol. 1, 1917, 255.

<sup>137</sup> Seneca, vol. 2, 1920, 451.

<sup>138</sup> Lucius Annaeus Seneca, *Moral Essays (De Providentia. De Constantia. De Ira. De Clementia)*, vol. 1, trans. John W. Basore (Cambridge, Mass.: Harvard University Press, 1928), 133.

<sup>139</sup> David Konstan, “Senecan Emotions,” in *The Cambridge Companion to Seneca*, eds. Shadi Bartsch and Alessandro Schiesaro (Cambridge: Cambridge University Press, 2015), 178.

<sup>140</sup> Barbara Cassin, *Dictionary of Untranslatables: A Philosophical Lexicon*, trans. Steve Rendall et al. (Princeton: Princeton University Press, 2004), 747-748.

<sup>141</sup> Marcus Tullius Cicero, *On duties*, trans. Walter Miller (London: Harvard University Press, 1913), 69.

“calm of soul”, thus leading to the “strength of character”.<sup>142</sup> The man should “avoid exhibitions of passions” and his speech must contain no traces of passions or any disturbing emotion.<sup>143</sup> Cicero considers the virtue is composed of wisdom, temperance and justice, adding that temperance represents “the ability to restrain the passions” and “make impulses obedient to reason”.<sup>144</sup>

Marcus Aurelius’ “Meditations” are written in Greek and consist of twelve books. In this work Marcus Aurelius underlines that Providence, fate and necessity are intertwined<sup>145</sup> and explains that everything happens according to the laws of Nature and Universe and that a man is only a small part of “universal substance”.<sup>146</sup> Concerning the nature of the passions Marcus Aurelius, as the previous Stoic writers, introduces “passion” as a term that has a negative connotation and because of it is considered undesirable. A man should never show any sign of passion and ought to be “impervious to all passions”.<sup>147</sup> A man, dedicated to the bodily passions (τῶν τὰ πάθη ποιούντων) can easily become “a marionette” and such dedication prevents the man from being “god-like”.<sup>148</sup> The mind, which is free from passions, is “a very citadel, for a man has no fortress more impregnable”.<sup>149</sup> Based on the available translations of the Stoic philosophy, it is easy to understand that the Russian readers were able to form opinion of a “passion” as an undesirable state of human being. This outlook of the Stoics on the passions was matched with the Christian comprehension of passions.

The following parallel can be drawn between the Stoic philosophy and Pechorin’s experience: They share the aim to understand passions in order to obtain freedom from them. For the Stoics it was important to reach and secure happiness, but

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<sup>142</sup> Cicero, 1913, 105.

<sup>143</sup> Cicero, 1913, 139.

<sup>144</sup> Cicero, 1913, 185.

<sup>145</sup> Marcus Aurelius, *Meditations*, ed. and trans. C.R. Haines (Cambridge: Harvard University Press, 1916), 29.

<sup>146</sup> Marcus Aurelius, 1916, 121.

<sup>147</sup> Marcus Aurelius, 1916, 9.

<sup>148</sup> Marcus Aurelius, 1916, 331.

<sup>149</sup> Marcus Aurelius, 1916, 223.

Pechorin himself is not capable of achieving such a state. Pechorin's indifference does not provide him with equanimity and pure happiness. He refers to himself as being unhappy, explaining: "[...] if I am the cause of unhappiness in others I myself am no less unhappy"<sup>150</sup> ("[...] esli ia prichinoiu neschastiia drugih, to ia sam ne menee neschastliv [...]")<sup>151</sup>). Moreover, Pechorin is perceived by others as being unhappy. Vera, in her letter to Pechorin, writes: "no one can be so truly unhappy as you, because no one endeavours so earnestly to convince himself of the contrary"<sup>152</sup> ("[...] i nikto ne mozhet byt' tak istinno neschastliv, kak ty, potomu chto nikto stol'ko ne staraetsia uverit' sebia v protivnom.")<sup>153</sup>. There is a certain resemblance between Cicero and the figure of Pechorin. Cicero in "De Officiis" writes that the great soul ought to be indifferent and free from every existing passion. The same characteristics can be observed in Pechorin, who is indifferent and strives to obtain the freedom from passions. However, Cicero's outlook on the attributes of the great soul is of elevated nature and such cannot be applied to Pechorin. The main difference between Pechorin and the Stoics should be noted: the philosophers of the Stoicism aimed to play a role of advisors in their works; they give advices on how to lead a good and appropriate life and advices on how to achieve a calm state of soul and wisdom. Despite the existing similarities, Pechorin does not slip into a role of a guide or a teacher – his philosophy of life and of the passions is only his way of experiencing life.

Theological teachings have advocated similar ideals as the Stoics. The goal of reaching a state of freedom from passions and emotions is present in Buddhism; the state is known under the name of "nirvana". P. Almond writes, that "the indolent Oriental mind was also thought of as the cause of the Buddhist doctrine of Nirvana, conceived of as a passionless, emotionless rest where the tired soul dreamlessly

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<sup>150</sup> Lermontov, 1916, 68.

<sup>151</sup> Lermontov, vol. 4, 2014, 177.

<sup>152</sup> Lermontov, 1916, 318.

<sup>153</sup> Lermontov, vol. 4, 2014, 255.

slumbers”.<sup>154</sup> Christian theology praises the inner fight with passions and temptations. Pechorin’s story, however, is not driven by religious or philosophical aspirations.

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<sup>154</sup> Philip Almond, *The British Discovery of Buddhism* (Cambridge: Cambridge University Press, 1988), 49.

### **3. The language of passions**

“Who has learned by heart the sign of passions, / To whom their language is familiar [...]” (“Kto zatverdil strastei primetu, / Komu izvesten ikh iazyk [...]”) says the narrator of the poem “Izmail-bei” (1832).<sup>155</sup> How can the distinct language of passions be recognized? The language of passions has different forms and ways of expression in Lermontov’s works. This chapter is divided into two subchapters: the first subchapter will begin with the exploration of the part of the language of passions, that is expressed in metaphors and similes, which are composed of the word “strast” and words, which denote natural phenomena; the second subchapter will examine the connections between the word “strast” and words, which belong to the sphere of words, related to the element of fire and high temperatures.

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<sup>155</sup> Lermontov, vol. 2, 2014, 156.

### 3.1. The communication of passions through natural phenomena

The word “strast’” is frequently combined with nouns that refer to natural phenomena. Natural phenomena are an active force, they occur unexpectedly, are uncontrollable and possess high quantities of energy, including the possibility to destroy everything that appears in their way. Such associations were not unusual in romantic literature, where the descriptions of nature are often reflections of a hero’s feelings. What does the association of passions with natural phenomena in Lermontov’s works indicate?

Passions are related to the following natural phenomena: blizzard (“v’iuga”)<sup>156</sup>, storm (“buria”)<sup>157</sup>, thunderstorm (“groza”)<sup>158</sup>, wildfire (“pozhar”)<sup>159</sup>, whirlpool (“omut”)<sup>160</sup> and whirlwind (“vikhr”)<sup>161</sup>. The passions seem to be firmly connected to the element of water, since the most frequent metaphors and similes are expressed with the word “storm” (“buria”). The metaphors, which consist of the words “strast’” and “buria” occur five times, while similes occur three times. The verse “Chelnok” (1832) opens with a depiction of the violent separation of the lyrical subject from the “empire of passion” (“tsarstvo strasti”).<sup>162</sup> This severe separation is compared to the state of a “dugout” (“chelnok”), which ended up being broken into pieces by strong waves during the storm. In the unfinished novel “Kniaginia Ligovskaia” (1836), the protagonist, Pechorin, is faced with the danger that passion could destroy his reason like a storm ([...] strast’ ne razrushit, kak buria [...]).<sup>163</sup> Another simile can be found in the tragedy

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<sup>156</sup> The combination of the word “passion” (“strast’”) with “blizzard” (“v’iuga”) is found in “Ne ver’ sebe” (1839).

<sup>157</sup> The combination of the word “passion” (“strast’”) with “storm” (“buria”) is found in the following works: “Ia videl ten’ blazhenstva” (1831), “Vremia serdtsu byt’ v pokoe” (1832), “Chelnok” (1832), “Iz al’boma S.N. Karamzinoi” (1841?), “Kak chasto, pestroiu tolpoi okuzhen” (1840), “Grafine Rostopchinoi” (1841), “Kniaginia Ligovskaia” (1836) and “Ispantsy” (1830).

<sup>158</sup> The combination of the word “passion” (“strast’”) with “thunderstorm” (“groza”) is found in the following works: “Portret” (1831), “Ne ver’ sebe” (1839) and “Ispantsy” (1830).

<sup>159</sup> The combination of the word “passion” (“strast’”) with “wildfire” (“pozhar”) is found in “M.A. Shcherbatovoi” (1840).

<sup>160</sup> The combination of the word “passion” (“strast’”) with “whirlpool” (“omut”) is found in “Zhurnalist, chitatel’ i pisatel’” (1840).

<sup>161</sup> The combination of the word “passion” (“strast’”) with “whirlwind” (“vikhr”) is found in “Ispantsy” (1830).

<sup>162</sup> Lermontov, vol. 1, 2014, 250.

<sup>163</sup> Lermontov, vol. 4, 2014, 139.

“Ispantsy” (1830), where Fernando admits, that the passions in him have been boiling stronger than all earthly storms (“[...] vo mne oni kipeli sil’nei, chem vse zemnye buri”).<sup>164</sup> In this case, Fernando emphasizes the intensity of passions, while comparing them to the strength and power of all earthly storms combined. These mentioned similes begin to unravel the tumultuous character of the passions.

Metaphors, which are expressed with the words “passion” (“strast”) and “storm” (“buria”), occur five times in Lermontov’s works. The direct metaphor is present in “Iz al’boma S.N. Karamzinoi” (1841?), “Kak chasto, pestroiu tolpoi okruzhen” (1840) and “Grafine Rostopchinoi” (1841).<sup>165</sup> The metaphor “storm of passions” (“buria strastei”), used in these works, underlines the vehement and rebellious character of passions. The other two examples are implied metaphors and they are found in “Ia videl ten’ blazhenstva” (1831) and “Vremia serdtsu byt’ v pokoe” (1832). In the verse “Ia videl ten’ blazhenstva” the lyrical subject speaks of “vain storms” (“bur’ naprasnykh”).<sup>166</sup> The lyrical subject understands “the tranquility” (“spokoistvie”) as being fatal to the dreams and feelings and nonetheless, were it not for these storms, this tranquility would bring him to destruction.<sup>167</sup> Since the passions often communicate through storms it seems logical to perceive these “vain storms” as vain passions, as something that is opposite to tranquility. The verse “Vremia serdtsu byt’ v pokoe” is written in three octaves with alternate feminine and masculine rhyme.<sup>168</sup> The first octave is the place, where the metaphor appears. The lyrical subject understands, that his heart needs to be free from the agitation (“volnenie”), which is “the trace of an insane passion” (“bezumnoi strasti sled”). The state of the lyrical subject, who is taken

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<sup>164</sup> Lermontov, vol. 3, 2014, 79.

<sup>165</sup> Lermontov, vol. 1, 2014: “Iz al’boma S.N. Karamzinoi” p. 342.; “Kak chasto, pestroiu tolpoi okruzhen” p. 312.; “Grafine Rostopchinoi” p. 343.

<sup>166</sup> Lermontov, vol. 1, 2014, 201.

<sup>167</sup> The verses “Ia videl ten’ blazhenstva” are thoroughly analyzed in the chapter “The necessity and ambiguity of passions”.

<sup>168</sup> Lermontov, vol. 1, 2014, 224.

by agitation, is compared to “the violent sea” (“burno more”), that continues to “splash” (“pleshchet”), even though there is not a single “storm” (“buria”). In this case, “the storm” identifies with the passion and the waves on the surface of the sea, or the agitation present in the lyrical subject, are the remaining effects of the storm, or the passion.

The association of passions with the thunderstorms (“groza”) appears three times. The verse “Ne ver’ sebe” (1839) actually unites two natural phenomena - the thunderstorm and the blizzard (“v’iuga”): “if passion comes with storm and blizzard” (“zaidet li strast’ s grozoi i v’iugoi”).<sup>169</sup> This example describes the sudden and vicious way in which passion appears. Furthermore, these verses refer to “passion” as a “frantic friend” (“beshenaia podrug”). The metaphor “thunderstorm of passion” (“groza strastei”) is present in “Portret” (1831) and “Ispantsy” (1830). In “Portret” the face of a man has no traces of a “thunderstorm of passions” (“groza strastei”) and passions are not responsible for the unhealthy colour of his face.<sup>170</sup> In the tragedy “Ispantsy” the priest Sorrini speaks of raging thunderstorm of passions (“ikh groza svirepstvuet”).<sup>171</sup>

The rest of natural phenomena (“wildfire”, “whirlpool” and “whirlwind”) occurs only once in Lermontov’s works. The description of a sudden outburst of passions in “M.A. Shcherbatovoi” (1840) uses the simile with the word “wildfire”: “passions will not flare up like a wildfire” (“strasti ne vspykhnut pozharom”).<sup>172</sup> In “Zhurnalist, chitatel’ i pisatel’” (1840), a person can be caught in a whirlpool of passions (“omut strastei”).<sup>173</sup> In “Ispantsy”, Moisei prays for the help to God, who alone can bring calmness to the fiery nature of passions that lives in Fernando. Moisei compares God’s ability to calm the impulse of passions to the way he is capable of calming the

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<sup>169</sup> Lermontov, vol. 1, 2014, 301.

<sup>170</sup> Lermontov, vol. 1, 2014, 209.

<sup>171</sup> Lermontov, vol. 3, 2014, 20.

<sup>172</sup> Lermontov, vol. 1, 2014, 325.

<sup>173</sup> Lermontov, vol. 1, 2014, 320.



whirlwinds of the mountains (“ty mozhesh uderzhat’ poryv strastei, [...] kak usmiriaesh’ vikhri gor”).<sup>174</sup>

After explaining the connections between “strast” and natural phenomena, the famous lyrical verse “Parus” can to be approached. “Parus” was written in 1832 and is composed of three quatrains in iambic tetrameter with alternate masculine and feminine rhyme.<sup>175</sup> The first stanza introduces the lyrical subject – personified “lonely sail” (“parus odinokoi”), which wanders in distant places. The second stanza describes the surroundings of the sail; nature is as well personified, because the waves “play” (“igraiat”) and the wind “whistles” (“svishchet”). Happiness is not the aim of the wandering sail. The third stanza is important for the topic of this chapter. The first two lines illustrate the state of the ideal and complete tranquility – under the sail is “current of bright azure” (“struia svetlei lazuri”) and above “the golden rays of sunshine” (“luch solntsa zolotoi”). Nonetheless, the sail, which is situated in this peaceful environment, does not belong to this image of tranquility. The sail is “rebellious” (“miatezhnyi”) and is desperate for the storms. Here the true quest of the sail is unfolded – for the sail the storms are necessary; they can be perceived as a force which pushes forward the sail. In the metaphorical sense it implies the need for action and danger, because the calm state does not suit the sail. The ending verse says: “As if in the storms is peace!” (“Kak budto v buriakh est’ pokoi!”). The combination of “storm” with “peace” creates an oxymoron.

The last lines of the third stanza sparked some interest among researchers and created various interpretations. V.N. Foinitskii connected these verses to the philosophy of Blaise Pascal and to his “Pensées”.<sup>176</sup> However, in the recent commentary to “Parus”

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<sup>174</sup> Lermontov, vol. 3, 2014, 80.

<sup>175</sup> Lermontov, vol. 1, 2014, 254.

<sup>176</sup> V.N. Foinitskii, “O vozmozhnom istochnike stikhotvorenia M.Iu. Lermontova «Parus»,” *Russkaia literatura*, no. 4 (1993): 112-113.

Foinitskii's assumption has been dismissed.<sup>177</sup> The commentaries cite two verses, in which the parallels with the "Parus" are more observable, than in Pascal's "Pensées"; the first verse is "Buria", written in 1824 by E.A. Boratynskii and the second is called "Poslednii vecher v\*\*\*", written in 1824 by V.G. Tepliakov.<sup>178</sup> Perhaps yet another interpretation is possible. Unlike in the preceding texts, Lermontov's storm is ambiguous. The sail needs the storms as the human soul needs passions. The sail is not suited for the peaceful surroundings, it is moved by the need to act and that is exactly what the passions provide – action, even though they can bring danger and misfortune. There is, however, a second way to read the famous words "kak budto v buriakh est' pokoi". In nature exists the phenomenon called "the eye of the storm", i.e. an area in the middle of the storm which is almost windless. If Lermontov was aware of this phenomenon, he might have used this natural phenomenon as an image for the peace of mind which exists in middle of passions. In this key, the nature poem could be read as a key to Lermontov's analysis of passions: "kak budto" would not open an unrealistic construction but give a hint at the possibility that inside the whirlwind of passions there is a position that allows to observe the passions quietly, as Pechorin does.

And indeed, in "Geroi nashego vremeni" the motif of the wandering sail appears at the end of the chapter "Kniazhna Mëri". Pechorin associates himself with a sailor ("matros"), to whom the storms and battles are natural: "I am like sailor born and bred on the deck of a pirate brig: his soul has grown accustomed to storms and battles [...]"<sup>179</sup> ("Ia, kak matros, rozhdennyi i vyrosshii na palube razboinich'ego briga; ego dusha szhilas' s bur'iami i bitvami [...]"<sup>180</sup>). Pechorin, as the sail in "Parus", cannot survive in the peaceful circumstances, which the life with Mëri would bring to him. Such life would only represent a torture, for his soul needs action and challenge. Taking into

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<sup>177</sup> Lermontov, vol. 1, 2014, 565.

<sup>178</sup> Lermontov, vol. 1, 2014, 565.

<sup>179</sup> Lermontov, 1916, 328.

<sup>180</sup> Lermontov, vol. 4, 2014, 259-260.

account Pechorin's philosophy of the passions, which consists in detachment from passions, which allows him to observe them, perhaps Pechorin can occupy the eye of the storm. This would demonstrate that while being in the calmest place of the storm, Pechorin can observe the passions and not get caught by their storm and their madness.

### 3.2. The communication of passions through element of fire and high temperatures

The passions in Lermontov's works are not only expressed in natural phenomena. The expression of the passions encompasses an abundant group of words, which refer to the element of fire and high temperatures. To this group of words belong the following: "fire" ("ogon")<sup>181</sup>, "flame" ("plamen")<sup>182</sup>, "ardor" ("pyl")<sup>183</sup>, "heat" ("zhar")<sup>184</sup>, "ardent" ("pylkii")<sup>185</sup>, "fiery" ("plamennyi")<sup>186</sup>, "fervent" ("goriachii")<sup>187</sup>, "to flare up" ("vspykhnut")<sup>188</sup>, "razgorit'sia"<sup>189</sup>, "vosplamenit'sia"<sup>190</sup>, "to blaze" ("pylat")<sup>191</sup>, "to burn through" ("prozhech")<sup>192</sup>, "to flame up" ("zapylat")<sup>193</sup>, "to burn" ("szhech")<sup>194</sup>, "to burn out" ("dogoret")<sup>195</sup> and "to boil" ("kipet")<sup>196</sup>.

The metaphor "fire of passions" ("ogon' strastei") occurs four times. In "Noch" (1830), "Poslednii syn vol'nosti" (1830-1831) and "Izmail-bei" (1832) the metaphor "fire of passions" is used to emphasize the intensity of feelings, which the lyrical subject possesses and this "fire of passion" is directed to the object of passion – a woman. The lines from the verse "Noch"—"On the other object wanted I / To pour out the fire of

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<sup>181</sup> The examples are found in the following works: "Noch", "Dzhiulio", "Poslednii syn vol'nosti", "Sashka" and "Tambovksaia kaznacheisha".

<sup>182</sup> In "Izmail-bei" and "Menschen und Leidenschaften".

<sup>183</sup> The examples are found in the following works: "1831-go iunia 11 dnia", "Dzhiulio", "Poslednii syn vol'nosti", "Demon" and "Ispantsy".

<sup>184</sup> The examples are found in "Dzhiulio" and "Akh! nyne ia ne tot sovsem".

<sup>185</sup> The examples are found in "Pokaianie", "Poslednii syn vol'nosti" and "Demon".

<sup>186</sup> The examples are found in the following works: "Odin sredi liudskogo shuma", "Smert' poëta", "Sentiabria 28" and "Mtsyri".

<sup>187</sup> The example is found in "Portrety".

<sup>188</sup> The examples are found in "M.A. Shcherbatovoi" and "Vstrecha".

<sup>189</sup> The example is found in "Tambovskaja kaznacheisha".

<sup>190</sup> The example is found in "Kavkazets".

<sup>191</sup> The examples are found in the following works: "Dzhiulio", "Tambovskaja kaznacheisha", "Maskarad" and "Geroi nashogo vremeni".

<sup>192</sup> The example is found in "Sashka".

<sup>193</sup> The example is found in "Izmail-bei".

<sup>194</sup> The example is found in "Mtsyri".

<sup>195</sup> The example is found in "Izmail-bei".

<sup>196</sup> The examples are found in the following works: "Dzhiulio", "Izmail-bei", "Boiarin Orsha", "Vadim" and "Ispantsy".

my passions” (“Zhelal ia na drugoi predmet / Izlit’ ogon’ strastei svoikh”)<sup>197</sup>—were used again in the poem “Poslednii syn vol’nosti”; the only difference is that the personal pronoun “I” (“ia”) is replaced with “he” (“on”). The last example of the metaphor “fire of passions” is found in the poem “Dzhiulio” (1830); the eponymous hero speaks of “fire of passions” (“strastei ogon’”) that boil (“kipiat”) in his soul.<sup>198</sup>

Further associations of the word “passion” with “fire” are present in the poems “Sashka” (1835-1836?) and “Tambovskaia kaznacheisha” (1837-1838). In “Sashka”, the moment of the first appearance of passions in Sashka is followed by violence, because the passions have with “live fire burned through their altar” (“[...] zhivym ognem / prozhgli altar’ svoi [...]”).<sup>199</sup> The word “altar” is not related to the sacred place in church or monastery, but refers to a place for sacrifice.<sup>200</sup> Sashka becomes the victim of his own passions. The poem “Tambovskaia kaznacheisha” reveals yet another way of manifestation of passions. The passions arise in the gaze (“vzor”). When the officer looks at Dunia, his gaze begins to blaze with fire (“ognem [...] pylal’) as the result of passion.<sup>201</sup>

The combination of “passion” and “flame” (“plamen’”) appears only two times. The example of “infernal flame” (“adskii plamen’”) found in “Izmail-bei” will be discussed in the next chapter of the thesis. In the tragedy “Menschen und Leidenschaften” (1830) Liubov’ says to Iurii: „I love you with all the flame of first passion” (“liubliu tebia so vsem plamenem pervoi strasti”).<sup>202</sup>

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<sup>197</sup> Lermontov, vol. 1, 2014, 118.

<sup>198</sup> Lermontov, vol. 2, 2014, 71.

<sup>199</sup> Lermontov, vol. 2, 2014, 312.

<sup>200</sup> V.I. Dal, *Tolkovyi slovar’ zhivago velikoruskago iazyka* (Moscow: Tipografia T. Ris, 1866), 10.

<sup>201</sup> Lermontov, vol. 2, 2014, 378.

<sup>202</sup> Lermontov, vol. 3, 2014, 167.

Passions are given the epithet “fiery” (“plamennyi”) in “Odin sredi liudskogo shuma” (1830), “Sentiabria 28” (1831), “Smert’ poëta” (1837) and “Mtsyri” (1839).<sup>203</sup> Two further adjectives—“ardent” (“pylkii”) and “fervent” (“goriachii”)—occur only once together with the word passion, “ardent passion” (“pylkaia strast”) in “Pokaianie” and “fervent passions” (“goriachie strasti”) in “Portrety”; as “fiery”, they indicate a high intensity of passions. When the verbs that relate to fire are used in connection with the word “passion”, they describe the state of a person that is subjected to the influence of passions. The verbs “flare up” (“vspykhnut”, “razgorit’sia”, “vosplamenit’sia”) and “flame up” (“zapylat”) imply that this state of being appears rapidly and unexpectedly. The verb “boil” (“kipet”) describes the continuous action of passions. The poem “Mtsyri” contains another example for a passion, which burns through a substance – the flame, which consists of passions and desires, “burns through its prison” ([...] prozheg svoiu tiur’mu [...]).<sup>204</sup> Mtsyri’s body is a cage that holds the passions inside; when the passions cannot be fulfilled, they begin to destroy the cage, or the body, in which they reside. One further example should be mentioned – the passion that burns the soul of mtsyri ([...] dushu i sozhgla’)<sup>205</sup>, because he is unable to transfer his passion into reality. The heat of passions (“zhar strastei”) drains the heart in “Akh! nyne ia ne tot sovsem” (1834).<sup>206</sup> Tamara in the poem “Demon” (1838-1839) dies in “the ardor of passions” (“[...] v pylu strastei”).<sup>207</sup> The lyrical subject of “1831-go iunia 11 dnia” suffers from “ardor of exalted passions” (“pyl strastei vozvyshennykh [...]), which he cannot express with words.<sup>208</sup>

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<sup>203</sup> The following works are found in: Lermontov, vol. 1, 2014: “Odin sredi liudskogo shuma” 73, “Sentiabria 28” 194, “Smert’ poëta” 276; and in the second volume of this edition: “Mtsyri” 426.

<sup>204</sup> Lermontov, vol. 2, 2014, 444.

<sup>205</sup> Lermontov, vol. 2, 2014, 426.

<sup>206</sup> Lermontov, vol. 1, 2014, 262.

<sup>207</sup> Lermontov, vol. 2, 2014, 418.

<sup>208</sup> Lermontov, vol. 1, 2014, 153.

The association of “passions” with the element of fire, which denotes passionate love, dates back to the Ancient Greece; the first known poet, who used the association of “passions” and “fire”, is Sappho.<sup>209</sup> “A Dictionary of Literary Symbols” quotes further poets and writers, who addressed to passions as fire: Catullus, Horace, Ovid, Seneca, Guillaume de Lorris, Edmund Spenser, John Milton, Jean Racine and John Keats.<sup>210</sup> “Fire” can also refer to the object of passion and such is observed in the works of Callimachus, Horace, Petrarch and Boccaccio.<sup>211</sup>

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<sup>209</sup> Michael Ferber, *A Dictionary of Literary Symbols*, 2<sup>nd</sup> edition (Cambridge: Cambridge University Press, 2007), 78.

<sup>210</sup> Ferber, 2007, 78.

<sup>211</sup> Ferber, 2007, 79.

#### 4. The necessity and ambiguity of passions

This chapter returns to the definition of passions in Pechorin's journal in order to reveal the connection between passions and necessity:

“In suffering and in enjoyment the soul renders itself a strict account of all its experiences and convinces itself that such things must be. It knows that, but for storms, the constant heat of the sun would dry it up! It imbues itself with its own life – pets and punishes itself like a favourite child. It is only in that highest state of self-knowledge that a man can appreciate the divine justice.”<sup>212</sup>

(“[...]dusha, stradaia i naslazdaias’, daet vo vsem sebe strogii otchet i ubezhdaetsia v tom, chto tak dolzhno; ona znaet, chto bez groz postoiannyi znoi solntsa ee issushit; ona pronikaetsia svoei sobstvennoi zhizn’iu, – lelet i nakazyvaet sebia, kak liubimogo rebenka. Tol’ko v ètom vyshem sostoianii samopznaniia chelovek mozhet otsenit’ pravosudie Bozhie.”<sup>213</sup>)

Pechorin understands the passions through necessity. The soul (“dusha”) which accepts all sufferings and enjoyments and believes that “such things must be” (“chto tak dolzhno”). The soul acknowledges the need of storms, or in other words, the need of passions, because without the presence of passions life would perish. Recognizing the necessity in passions, Pechorin raises the understanding of passions to a practice that enables man to understand the judgment of God. This connection between passions, necessity and the highest form of knowledge is not restricted to Pechorin's view of passions. It finds expression in some of Lermontov's poems.

The narrator of the poem “Mtsyri” (1839) speaks of “a flame since youthful days” (“plamen’ s iunykh dnei”) that will, after his death, find its way back to “Him”

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<sup>212</sup> Lermontov, 1916, 236.

<sup>213</sup> Lermontov, vol. 4, 2014, 226.



(“Tomu”), referring to God.<sup>214</sup> Only one manuscript of this poem exists with all the changes made by Lermontov. After the verse 542, another 50 verses were written and later crossed out; these verses allow to draw the conclusion, that the “flame”, present in “Mtsyri”, consists of “desires, youth and passion” (“zhelaniia, molodost’ i strast”), which were given to him by God and not only to him, but to all people.<sup>215</sup> Consequently, God bestows humans with passions and desires, making them an inevitable component of life. God presents humans with joys and sufferings that can be caused by the same passions which he has implanted into human beings. Another combination of words is even more conspicuous—the coexistence of passions and desires (“strasti i zhelania”). It is found in the following works: “Sosed” (1830-1831?), “Sashka” (1835-1836), “Tamara” (1841), “Poslednii syn vol’nosti” (1830-1831?), “Prestupnik” (1829), “Vadim” (1832-1834), “Maskarad” (1835), “Shtoss” (1841) and the combination of passions and dreams (“strasti i mechty”) in “Bulevar” (1830), “1831-go iunია 11 dnia” (1831), “Ia videl ten’ blazhenstva” (1831), “Dzhiulio” (1830) and “Mtsyri” (1839).

“Potok” (1830-1831?) introduces passions as being present from birth. Its lines speak of a “well of passion” (“istochnik strasti”), which is formed at the birth of a man and which can be of different degrees of intensity.<sup>216</sup> Passions are given to all human beings and their occurrence marks the beginning of life. Water signifies an element that is necessary for life to exist.

The understanding of passions is an insight into the torment and destruction caused by the passion. In Lermontov’s work, this connection can be traced on a lexical level: The group of words, used to express suffering and destruction, belong: “to

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<sup>214</sup> Lermontov, vol. 2, 2014, 444.

<sup>215</sup> Lermontov, vol. 2, 2014, 647.

<sup>216</sup> Lermontov, vol. 1, 2014, 162.

torment” (“muchit”)<sup>217</sup>, “to destroy” (“sgubit”, “pogubit”)<sup>218</sup>, “to ruin” (“razrushit”)<sup>219</sup>, “pernicious” (“gubitel’nyi”)<sup>220</sup>, “destructive” (“pagubnyi”)<sup>221</sup> and “suffering” (“muchenie”)<sup>222</sup>. Through the sufferings that result from passions the word “strast” is connected to its original meaning in Church Slavonic.

The passions and as well the sufferings, which passions produce, are often related to the concept of hell. The poem “Izmail-bei” (1833-1834) connects the epithet “infernal” (“adskii”) and noun “flame” (“plamen”). This expression describes the passions that can awake Izmail-bei’s heart of stone.<sup>223</sup> Iurii Volin, the protagonist of the tragedy “Menschen und Leidenschaften” (1830), speaks of his soul as a place, where hell and the fury of the passions reside (“[...] gde ves’ ad, vse beshenstvo strastei”).<sup>224</sup> In “Pokaianie” (1829), a maiden speaks of “sufferings of Gehenna” (“geenskoe muchenie”) as the result of being committed to strong passions.<sup>225</sup> The tortures of Gehenna are described in the Book of the Prophet Isaiah:

“And they shall go forth, and look upon the carcasses of the men that have transgressed against me: for their worm shall not die, neither shall their fire be quenched; and they shall be an abhorring unto all flesh.” (Is. 66:24) <sup>226</sup>

The comparison of sufferings caused by passions to the torments experienced in Gehenna creates a new dimension of sufferings that a man has to endure, when he is subjected to the effects of passion. In “Mtsyri” passion is compared to a worm, that has

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<sup>217</sup> The example is found in “Angel smerti”.

<sup>218</sup> The example with the verb “to destroy” (“sgubit”) is found in “Shtoss”, while the example with “pogubit” is found in “Poslednii syn vol’nosti”.

<sup>219</sup> The example is found in “Strannyi chelovek” and “Kniaginia Ligovskaia”.

<sup>220</sup> The example is found in “Stansy” and “Portrety”.

<sup>221</sup> The example is found in “Vadim”.

<sup>222</sup> The example is found in “1830 goda maiia 16 dnia”, “Blagodarnost” and “Pokaianie”.

<sup>223</sup> Lermontov, vol. 2, 2014, 147.

<sup>224</sup> Lermontov, vol. 3, 2014, 164.

<sup>225</sup> Lermontov, vol. 1, 43.

<sup>226</sup> *The King James Version of the Holy Bible*, 2001

gnawed and burned the soul (“ona, kak cherv’, vo mne zhila, / izgryzla dushu i sozhgla”).<sup>227</sup> The “worm” eats the soul, as worms eat the body in Gehenna; the passion “burns” as the fires that cannot be extinguished. Mtsyri was exposed to these sufferings because he could not fulfill his passion.

In “1830 goda maiia 16 dnia” the sufferings caused by passions and inspiration are inevitable; the poet admits his love for “the sufferings of the earth” (“mucheniia zemli”), which, here, represent a synonym for the passions.<sup>228</sup> In “Blagodarnost” (1840), the lyrical subject speaks of “the secret sufferings of passions” (“tainye mucheniia strastei”) and expresses his gratitude for the sufferings.<sup>229</sup> In “Vadim”, the eponymous hero is aware of the danger of destructive passion (“strast’ pagubnaia”).<sup>230</sup> In the poem “Angel smerti” an angel that resuscitates Ada is being tormented by “earthly passion” (“on muchim strastiiu zemnoi”).<sup>231</sup> In the epilogue to the drama “Strannyi chelovek” (1831) one of the guests explains Vladimir’s unexpected death as a consequence of passions and firmly believes, that “if the passions had not ruined him so soon, he could have become one of the greatest writers” (“esli by strasti ne razrushili ego tak skoro, to on mog by sdelat’sia odnim iz luchshikh nashikh pisatelei.”).<sup>232</sup> In the unfinished novel “Kniaginia Ligovskaia”, Pechorin is afraid that passion will ruin his reason.

Another example of passions, which cause sufferings, can be observed in “Podrazhanie Baironu” (1830-1831). In the commentaries to these verses as a source two works, written by Lord Byron, are cited: “Stanzas to a lady, on leaving England” (1809) and “Epistle to a friend, in answer to some lines exhorting the author to be

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<sup>227</sup> Lermontov, vol. 2, 2014, 426.

<sup>228</sup> Lermontov, vol. 1, 2014, 107.

<sup>229</sup> Lermontov, vol. 1, 2014, 326.

<sup>230</sup> Lermontov, vol. 4, 2014, 25.

<sup>231</sup> Lermontov, vol. 2, 2014, 123.

<sup>232</sup> Lermontov, vol. 3, 2014, 135.

cheerful...” (1811).<sup>233</sup> The word “passion” does not occur in these works by Lord Byron. “Podrazhanie Baironu” is written in three sestets with masculine rhyme. The opening lines say: “Do not laugh, friend, at a victim of passions, / The crown of thorns I am bound to carry” (“Ne smeisia, drug, nad zhertvoiu strastei, / Venets ternovyi ia suzhden vlachit”).<sup>234</sup> In these verses, the relation of passions and sufferings is not found in the previously mentioned group of words, which indicate torment and destruction, but it is rather found in the symbolism of “the crown of thorns” (“venets ternovyi”). “The crown of thorns” is one of the instruments of the passion of Christ (otherwise known as Arma Christi), which was put on his head on the way to the crucifixion. The lyrical subject in “Podrazhanie Baironu” is destined to wear this “crown of thorns” as a symbol of his suffering, for he is “the victim of passions”.

In this aspect, the passions seems to resemble the role of fate (Greek – τύχη, Latin – fatum) in Greek tragedies. The fate and necessity could not be escaped from. The tragic flaw was present in every hero and when the hero tries to fight against fate, he only meets his end sooner. The same interpretation can be applied to the passions in Lermontov’s works. The passions are a part of the characters, they are present in every single one of them, yet the power of the passions cannot be resisted; as in Greek tragedy, they inevitably lead to destruction and suffering thus replacing the role of τύχη.

An excellent example can be found in “Ia videl ten’ blazhenstva” (1831). The poem consists of five octaves and it is written in iambic pentameter, with masculine rhyme.<sup>235</sup> It is dedicated to N.F. Ivanova.<sup>236</sup> The word “bliss” (“blazhenstvo”) is related to the religious sphere. It refers to the “state of complete spiritual joy”, which is achieved in “union with God”.<sup>237</sup> In ancient Greek texts, the word “bliss” was expressed

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<sup>233</sup> Lermontov, vol. 1, 2014, 478.

<sup>234</sup> Lermontov, vol. 1, 2014, 135.

<sup>235</sup> Lermontov, vol. 1, 2014, 200-201.

<sup>236</sup> Lermontov, vol. 1, 2014, 515.

<sup>237</sup> *Pravoslavnaia èntsiklopediia*, vol. 5 (Moscow: Tserkovno-nauchnii tsentr “Pravoslavnaia èntsiklopediia”, 2002), 353.

with the words μακαριότης (“happiness”, “bliss”), μακάριος (“blessed”, “happy”) and μακαρισμός (“blessing”).<sup>238</sup> The state of “bliss” cannot be obtained without suffering.<sup>239</sup>

The first stanza introduces a “shadow of bliss” (“ten’ blazhenstva”), which seduces the lyrical subject. The nature of this “shadow of bliss” is uncertain and ambiguous, because it encompasses two possibilities – to the lyrical subject it can bring hope or contempt. The second stanza speaks of a woman (“ona”). The woman is identical with the “shadow of bliss”, which the lyrical subject saw. The woman possesses an ambiguous character, because the lyrical subject perceives her either as “suffering” (“muchenie”) or as an “echo of Heaven” (“otgolosok raia”). The third stanza appears to be the most important for the representation of the ambiguity of passions. In the lyrical subject the “stain of anguish” (“piatno toski”) grows bigger and takes over the whole being and leads to “tranquility” (“spokoistvie”). This tranquility is prone to destroying dreams and the “flame of feelings” (“plamen’ chuvstv”). In the next line appears the word “storms” (“bur”). Having discussed the language of passions, it is easy to understand that these “storms” refer to passions. The oxymoron “I am free – even as a slave of passions!” (“Ia volen – dazhe – esli rab strastei!”) exemplifies the ambiguity of passions. The lyrical subject comprehends his slavery as an experience of freedom. The lyrical subject willingly chooses to experience and to know the passions; they were not imposed on him and because of this conscious choice, the lyrical subject is free. Tranquility would not have offered him this freedom. The fourth stanza depicts the lyrical subject’s homeland, where the passions, which are referred to as a “sorrow” (“gorest”) first appeared; it is also a place of the final rest. The last stanza deals with the question of the possible ways of getting into Heaven (“rai nebesnyi”) and leaving the lyrical subject with no answer. “But where is it? – here is

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<sup>238</sup> *Pravoslavnaia èntsiklopediia*, vol. 5, 2002, 353.

<sup>239</sup> *Pravoslavnaia èntsiklopediia*, vol. 5, 2002, 356.

the question [...]” (“No gde zhe? – vot vopros [...]”) – these lines seem to echo the famous monologue of Shakespeare’s Hamlet: “To be, or not to be: that is the question”<sup>240</sup>. The question about the location of Heaven, which bothers the lyrical subject, is grasped as a “poison” (“iad”). Such “poison” affected the lyrical subject to search for “a joy of being” (“otrada bytia”) in the heart of a woman. This fifth stanza is connected to the first, it relates the “shadow of bliss” with the “joy of being”. Both terms are associated with a woman and accordingly, love can be understood as the “joy of being”. The expression “otrada bytia” proposes two possibilities of translation. In Church Slavonic, the meaning of the word “otrada” refers to “relief of sorrow” (“oblegchenie skorbi”), “consolation” (“uteshenie”) and “solace” (“uspokoenie”).<sup>241</sup> In this case, the translation would be “the consolation of being”. In modern Russian, the word “otrada” means “joy” and the translation is “joy of being”.

“Ia videl ten’ blazhenstva” belongs to the genre “Stanzas” (“Stansy”). There are five poems titled “Stansy” and as well one, which earlier bore the name “Stansy”. The motif of passions occurs in three of them. “Stansy (Vzgliani, kak moi spoken vzor)” was written in 1830 and is composed of three octaves in masculine rhyme<sup>242</sup> and dedicated to E. Sushkova.<sup>243</sup> The first verse in the third strophe contains the word “passions”, but the meaning of this verse is not easily understood. The verb “to sacrifice” (“zhertvovat”) stands with the noun “passions” (“strastiam”, dative plural). Normally, the congruency of the verb “to sacrifice” requires the noun either in accusative case either in instrumental case. There are two ways of interpreting this verse. Perhaps it is only a grammatical mistake and the true meaning of this verse is that the lyrical subject sacrificed all his passions. The other possibility is that the lyrical

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<sup>240</sup> Shakespeare, *Hamlet, Prince of Denmark*, eds. W.G. Clark and William Aldis Wright (Oxford: Clarendon Press, 1900), 51.

<sup>241</sup> *Slovar’ tserkovno-slavianskogo i russkogo iazyka, sostavlennyi Vtorym Otdeleniem Imperatoroskoi Akademii nayk*, vol. 3: O-P. (St. Petersburg: Tip. Imperat. Akad. Nauk, 1847), 125.

<sup>242</sup> Lermontov, vol. 1, 2014, 120.

<sup>243</sup> Lermontov, vol. 1, 2014, 468.

subject possessed just one passion, because of which he had no other passions and therefore they were sacrificed for the good of the already present one.

The second “Stansy” (“Ne mogu na rodine tomit’sia”) were written in 1830-1831 and consist of eight quatrains in masculine and feminine rhyme.<sup>244</sup> The lyrical subject searches death, because his heart is filled with love. The second stanza speaks of “pernicious passions” (“gubitel’nykh strastei”) and of “fire in my chest” (“ogon’ v grudi moi”). The expression “fire in chest” can be understood as “passions”, since “fire” is as well used to demonstrate the language of passions. This “fire” can be put down, but only at the sight of death and blood. The sixth stanza suggests a slight hint at “Ia videl ten’ blazhenstva”. The lyrical subject refers to death as a dream and mentions that in “remote places” (“predelakh otdalennykh”) the soul is supposed to “drink bliss” (“blazhenstvo pit”). It is clear that “remote places” refer to Heaven.

The poem “Ia ne krushusia o bylom” (1830-1831) has originally been titled “Stansy”.<sup>245</sup> It has four quatrains and it is written in masculine and feminine rhyme.<sup>246</sup> The motif of passions appears in the second stanza. Passions are described as being “marvelous” (“chudnye”) and they mark the past of the lyrical subject.

The other way of illustrating the ambiguous character of the passions lies in the combination of “passion” and “poison” (“iad”). Poison, as a substance, can be good and useful, when taken in small quantity, but becomes lethal, when the quantity increases. In “Noch’ III” (1830), written in masculine rhyme, the gaze of a mysterious figure reveals “the poison of passions” (“iad strastei”).<sup>247</sup> This poison combines two opposites: it is, at the same time, dreadful and pleasant. In the poem “Dzhiulio” (1830) the narrator introduces Italy as place, where free and careless people live, but in the

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<sup>244</sup> Lermontov, vol. 1, 2014, 173.

<sup>245</sup> Lermontov, vol. 1, 2014, 496.

<sup>246</sup> Lermontov, vol. 1, 2014, 176-177.

<sup>247</sup> Lermontov, vol. 1, 2014, 100.

eyes of these people is found “the secret poison of passions” (“tainyi iad strastei”).<sup>248</sup> Dzhulio mentions, that a “fire of passions” (“strastei ogon”) exists within him and it is compared to an “incurable poison” (“neizlechimy iad”).<sup>249</sup> The earlier version of the poem “Demon”, written in 1831, includes a fragment, which describes the dead body of the nun, the victim of Demon, lying in the grave: “and in the heart the poison of ardent passion / will not settle in these eyes” (“i v serdtse pylkoi strasti iad / sii glaza ne poseliat”).<sup>250</sup>

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<sup>248</sup> Lermontov, vol. 2, 2014, 63.

<sup>249</sup> Lermontov, vol. 2, 2014, 71.

<sup>250</sup> Lermontov, vol. 2, 2014, 491.



## 5. Drama as a literary genre of extreme passions

Lermontov's œuvre includes five completed dramas: "Menschen und Leidenschaften" (1830), "Ispantsy" (1830), „Strannyi chelovek“ (1831), „Maskarad“ (1835) and „Dva brata“ (1836); and one unfinished drama – "Tsygany" (1829). Lermontov's dramas depict the extremes to which passions can lead. In an article "Dramy Lermontova" B.M. Èikhenbaum accentuates "the motif of destiny" ("motiv sud'by") in the tragedy "Menschen und Leidenschaften".<sup>251</sup> Even stronger is the motif of "passion", which is equally present in all dramas, written by Lermontov. The importance of the motif of "passions" in Lermontov's dramas lies in the fact that "passions" serve as a driving force of the plot; events, that take place in dramas, are the consequences of the passions, which are consuming a certain character. The behaviour and the acts of the characters are enhanced by passions.

Lermontov's early dramas "Menschen und Leidenschaften", "Ispantsy" and "Strannyi chelovek" are characterized by the presence of intensified speech of dramatic characters. È. Diushen describes Lermontov's use of intensified speech as "characteristic romantic phraseology with unnatural exaltation, fierce exclamations, banal rhetoric, constant contrasts of sky or heaven to hell" ("kharakternaia romanticheskaiia frazeologiia s neestestvennoi èkzal'tatsiei, neistovymi vosklitsaniiami, banal'noi retorikoi, postoiannymi protivopostavleniiami neba ili raia adu").<sup>252</sup> This Lermontov's approach to romantic phraseology È. Diushen explains as an influence of the works of Aleksandr Bestuzhev-Marlinskii<sup>253</sup> and Friedrich Schiller<sup>254</sup>.

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<sup>251</sup> B. M. Èikhenbaum, "Dramy Lermontova," in *Stat'i o Lermontove* (Moscow-Leningrad: Izd-vo AN SSSR, 1961), 172.

<sup>252</sup> È. Diushen, *Poèziia M.Iu. Lermontova v ee otnoshenii k russkoi i zapadno-evropeiskim literaturam* (Kazan: Izdanie knizhnogo magazina M.A. Golubeva, 1914), 8.

<sup>253</sup> Diushen, 1914, 7.

<sup>254</sup> Diushen, 1914, 44.

V.I. Kuleshov writes that Marlinskii's portrayal of passions was based on the "theory of contrasts" of Victor Hugo.<sup>255</sup> The heroes of Marlinskii's works are as well of passionate nature. The word "passion" is used to denote love, revenge, jealousy or some interest. "Passions" of Marlinskii's heroes are "riotous, unquenchable" ("buinye, neutolimye"; "Izmennik" [1825] ), "turbulent" ("burnye"; "Strashnoe gadan'e" [1831]), "ardent" ("pylkie"; "Latnik" [1831]), "infernal" ("adskaia"; "Fregat «Nadezhda»" [1832]), weary ("tomitel'nye"; "Roman i Ol'ga" [1823]). Marlinskii emphasizes the violence of passion in "Strashnoe gadan'e": "ardent, powerful passion runs like lava; it carries away and burns everything that comes across; while destroying itself, it destroys the obstacles into ashes and even for a moment, turns the cold sea into boiling cauldron" ("pylkaia, moguchaia strast' katitsia kak lava; ona uvlekaet i zhzheta vse vstrechnoe; razrushaias' sama, razrushaet v pepel prepony i khot' na mig, no prevrashchaet v kipuchii kotel dazhe kholodnoe more").<sup>256</sup> In "Izmennik" the passion is described as "thundercloud" ("gromovaia tucha") and such description creates an association with the pagan entity of Perun, the god of thunder and lightning: "[...] who would dare to play with perun?" ("[...] kto osmelitsia igrat' s perunom?")<sup>257</sup>, demonstrating the danger of playing with passions.

Schiller's dramas, which are frequently cited as being influential on Lermontov's works, are "Die Räuber" (1781), "Kabale und Liebe" (1784) and "Don Karlos, Infant von Spanien" (1787). The German title of Lermontov's drama "Menschen und Leidenschaften" was not given just by chance. Foreign titles are rare in Lermontov's works; besides the title of this tragedy there is also the German "Sentenz" (1830); three poems are titled and written in French: "Quand je te vois sourire..." (1838?), "Ma Cousine" (1838), "L'Attente"(1841), two in English: "Farewell" (1830) and "Had we

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<sup>255</sup> V.I. Kuleshov, introduction to *Aleksandr Bestuzhev-Marlinskii*, vol. 1 (Moscow: Hudozhestvennaia literature, 1981), 28.

<sup>256</sup> A.A. Marlinskii, *Sochineniia v dvukh tomakh*, vol. 1 (Moscow: Gos. izd-vo hudozh., 1958), 311.

<sup>257</sup> A.A. Marlinskii, *Sochineniia v dvukh tomakh*, vol. 1 (Moscow: Gos. izd-vo hudozh., 1958), 147.

never loved so kindly” (1830:1832). The title “Menschen und Leidenschaften” creates a connection between Lermontov and Schiller. The commentary in the most recent edition of Lermontov’s work refers to similar drama titles in German romanticism quoting Schiller’s “Kabale und Liebe” (1784), Klinger’s “Sturm und Drang” (1776) and Kotzebue’s “Menschenhass und Reue” (1789).<sup>258</sup> Lermontov’s tragedy “Menschen und Leidenschaften” is the only example, where the word “passion” is written in another language but Russian. It is an interesting fact, that this tragedy in its title includes the word “people”, which represents the most frequent rhyme partner of the word “passion” in Lermontov’s works.

Lermontov’s earlier works – “Menschen und Leidenschaften”, “Ispantsy” “and “Strannyi chelovek” – were written under the strong influence of Friedrich Schiller. In the epoch of Sturm und Drang the motif of passion becomes fundamental for the writers and poets. In a letter addressed to M.A. Shan-Girei in 1829, Lermontov writes about “Die Räuber”, which he had seen in the theater.<sup>259</sup> Lotman writes that the theatrical play, which Lermontov saw, was based on a first translation of Schiller’s tragedy into Russian, which was accomplished by N.N. Sandunov in 1793.<sup>260</sup> The reception of Sandunov’s translation was not well received among the writers; the translation was criticized for its bad quality.<sup>261</sup> Lotman finds a confirmation to this reception in a line from Lermontov’s play “Strannyi chelovek”: “the plucked Schiller’s robbers” (“obshchippanye razboiniki Shilera”); Lotman adds that the play, which Lermontov saw, was based on the adaptation of Sandunov’s translation.<sup>262</sup>

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<sup>258</sup> Lermontov, vol. 3, 2014, 544.

<sup>259</sup> Lermontov, vol. 4, 2014, 314.

<sup>260</sup> Iu.M. Lotman, “Novye materialy o nachal’nom periode znakovstva s Shillerom v russkoi literature,” in *Trudy po russkoi i slavianskoi filologii. Literaturovedenie*. IV (Tartu: Tartu University Press, 2001), 14.

<sup>261</sup> Lotman, 2001, 14.

<sup>262</sup> Lotman, 2001, 14. and 46.

In Schiller's „Die Räuber“ (1781) the word „Leidenschaft“ occurs only once. Franz von Moor declares that „Leidenschaft mißhandelt die Lebenskraft“.<sup>263</sup> However, the fact that the word “passion” appears only once does not mean that passions are not present in the tragedy. In the drama are present “the physical manifestations of the passions”.<sup>264</sup> El-Dandoush writes that in the tragedy “Die Räuber“ „die Darstellung der Leidenschaften [...] dient nicht der Glorifizierung derselben, sondern der Darstellung ihrer Wirkungsart und der Bloßstellung ihrer Gefahr für den Menschen“.<sup>265</sup> El-Dandoush singles out the passion for freedom.<sup>266</sup> In “Kabale und Liebe” the speech and gestures of the characters are emphasized. Ferdinand exclaims that passion is womanly vanity: “Man könnte antworten, es ist weibliche Eitelkeit – Leidenschaft – Temperament – Hang zum Vergnügen”.<sup>267</sup> The main passion is the passion of love. It is described as a “wild passion”: Ferdinand: “[...] wiegte ihr [Luise] Herz mit vermessenem Hoffnungen und gab es verrätherisch der wilden Leidenschaft preis“.<sup>268</sup>

The plot of Lermontov's tragedy „Ispantsy“ revolves around the kidnapping of Èmilia by the priest Sorrini; this act was motivated by Sorrini's secret passion for her. This event results in the appearance of the passion of revenge in Fernando, the lover of Èmilia. The figure of priest Sorrini is particularly accentuated in this tragedy. Priest Sorrini's speech is often interrupted with an evil laugh and his passion for young Èmilia is sinful in its nature. For a man of his position – a priest – it is forbidden to cultivate a passion toward a woman. Priest Sorrini, however, is against such rules:

“Madman is the one, who thought to withhold / With an insignificant rule, resolution / The movement of human nature; / Doing so he increased the sin.”

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<sup>263</sup> Friedrich Schiller, *Sämtliche Werke. Gedichte, Dramen I*, vol. 1 (München: Carl Hanser Verlag, 1962), 522.

<sup>264</sup> Nagla El-Dandoush, *Leidenschaft und Vernunft im Drama des Sturm und Drang. Dramatische als soziale Rollen* (Würzburg: Königshausen und Neumann, 2004), 84.

<sup>265</sup> El-Dandoush, 2004, 83-84.

<sup>266</sup> El-Dandoush, 2004, 84.

<sup>267</sup> Schiller, 1962, 785.

<sup>268</sup> Schiller, 1962, 788.

(“Bezumets tot, kto dumal uderzhat’ / Nichtozhnym pravilom, postanovlen’em / Dvizhenie prirody cheloveka; / On ètim uvelichil grekh.”<sup>269</sup>)

In this monologue, passions are perceived as a ”movement of human nature”, which is completely normal and natural. In the moment when priest Sorrini is consumed by the passion of revenge, his speech becomes intensified and he begins to list all the tortures he will enforce upon Fernando, every description of torture being more exaggerated than the previous one. Worthy of attention is the explicit monologue on the nature and character of the passions that is pronounced by priest Sorrini:

“[...] there are passions, passions / Horrendous; like a cloud, they / Man’s gaze cover, their thunderstorm / Rages in unfortunate soul – and it / Worth of pity undoubtedly is, / These people are blind [...].”

(“[...] est’ strasti, strasti / Uzhasnye; kak tucheu, oni / Vzor cheloveka pokryvaiut, ikh groza / Svirepstvuet v dushe neschastnoi – i ona / Dostoina sozhalenia bessporno. / Takie liudi slepy [...].”<sup>270</sup>)

The priest Sorrini emphasizes the vehement nature of passions that are prone to rage in the soul of a man. Sorrini’s description of passions can be applied to the passions that are present in Fernando. Fernando is aware of presence of intensive passions within him: “[...] in me they have boiled, / Stronger than all earthly passions” (“[...] vo mne oni kipeli / Sil’nei, chem. vse zemnye buri”). Later Fernando proclaims: “I do not expect anything in Heaven, / I do not expect anything under it; / I gave my soul to revenge” (“Ia nichego ne zhdu na nebesakh, / Ia nichego ne zhdu pod nebesami; / Ia mesti dushu podaril”).<sup>271</sup> Fernando’s gaze becomes clouded and in the outburst of passion of revenge he commits a murder of his loved one – Èmilia, believing that such

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<sup>269</sup> Lermontov, vol. 3, 2014, 83.

<sup>270</sup> Lermontov, vol. 3, 2014, 20.

<sup>271</sup> Lermontov, vol. 3, 2014, 96.

act would release her from a shameful life. This moment in the tragedy represent the extreme which the passion has reached.

Along with priest Sorrini's sinful passion another example of a sinful passion is observed in this tragedy. Young Jewish woman Noëmi, who quickly developed love for Fernando, says: "O! I love him as God... he is my only God" ("O! Ia liubliu ego kak Boga... on odin moi Bog.").<sup>272</sup> Passion of love is in this example a synonym for sin, since the first rule of monotheistic religions is to have no other God. In the Ten Commandments it is written: "Thou shalt have no other gods before me" (Ex. 20:3).<sup>273</sup> Developing a love for a man and perceiving him as a God is a sign idolatry.

The tragedy "Menschen und Leidenschaften" is based on a family conflict and meddling of people, which lead to son being cursed by his own father. Iurii Volin, the protagonist of the tragedy, is gifted with passionate nature. Iurii, however, looks upon his passions as some kind of madness: "my passions, my madness" ("moi strasti, moe bezumstvo").<sup>274</sup> Iurii's behaviour and his passions are perceived by others as madness ("bezumie"): Zarutskoi: "Poor one, in what madness he is" ("Bednyi, v kakom on bezumii")<sup>275</sup>; Liubov: "[...] forget your insane wishes" ("[...] zabud' svoi bezumnye zhelaniia")<sup>276</sup>. The passions present in Iurii are of violent nature. Iurii confesses his love to Liubov and is faced with rejection. In that scene Liubov compares the harmony of nature to the vehement passions of Iurii: "[...] in your breast rebel the passions, passions, which are cruel, rebellious, contrary to the laws" ("[...] v grudi tvoei buntuiut strasti, strasti zhestokie, miatezhnye, protivnye zakonam").<sup>277</sup> The extreme of passions in this tragedy is manifested in the act of suicide of Iurii Volin. The father's curse,

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<sup>272</sup> Lermontov, vol. 3, 2014, 80.

<sup>273</sup> The King James Version of the Holy Bible, 2001.

<sup>274</sup> Lermontov, vol. 3, 2014, 139.

<sup>275</sup> Lermontov, vol. 3, 2014, 138.

<sup>276</sup> Lermontov, vol. 3, 2014, 150.

<sup>277</sup> Lermontov, vol. 3, 2014, 150.

Liubov's allegedly betrayal and his sufferings influenced Iurii to drink a poison and release himself from all the tortures of life.

The initial preface to the romantic drama "Strannyi chelovek" includes a sentence, in which the death of Vladimir Arbenin is explained as a consequence of an insane passion: "The reader will, no doubt, feel sorry for the fate of young man, who promised such great hopes, and from one insane passion got lost for the society" ("Chitatel', verno, pozhaleet o sud'be molodogo cheloveka, kotoryi podaval stol' blistatel'nye nadezhdy, i ot odnoi bezumnoi strasti navsegda poterian dlia <chelovechestva> obshchestva").<sup>278</sup> The character of Vladimir is confronted to the society; he is depicted as a misfit, who does not belong to the society. Once again passions are responsible for the tragic fate of Vladimir. The motif of "passion" and "fate" are firmly correlated in this tragedy:

"Belinskii: [...] Is it possible to compare a free man to a slave?

Vladimir: One is the slave of a man, the other – the slave of fate. The first one can expect a good master or he has a choice – the other one never. With him plays the blind chance, and his passions and the insensibility of others – everything united leads to his doom."

("Belinskii: [...] Mozhno li sravnit' svobodnogo s rabom?

Vladimir: Odin rab cheloveka, drugoi rab sud'by. Pervyi mozhnet ozhidat' horoshego gospodina ili imeet vybor – vtoroi nikogda. Im igraet slepoi sluchai, i strasti ego i beschuvstvennost' drugikh, – vse soedineno k ego gibeli."<sup>279</sup>)

In this fragment Vladimir seems to speak about his own fate. Vladimir, as a free man, is consumed by his passion of love for Natasha. However, the circumstances around Vladimir, which are marked by his father's curse and his mother's death, are united

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<sup>278</sup> M.Iu. Lermontov, *Polnoe sobranie sochinenii: v 5 tomakh*, vol. 4 (Moscow: Academia, 1935-1937), 494.

<sup>279</sup> Lermontov, vol. 3, 2014, 207.

with the passion of love, which was faced with rejection. It is exactly what Vladimir explained: together chance and passions lead to a fatal outcome, and he decides to commit a suicide on the wedding day of Natasha. This perception coincides with the verse “K drugu” (1829). In this verse, the lyrical subject says: “The crowd of people slowly strives, / To the grave itself from the very cradle, / The playground of fate and passions / To one, sacred, unexplainable goal” (“Stremitsia medlenno tolpa liudei, / Do groba samogo ot samoi kolybeli, / Igralishchem i roka i strastei / K odnoi, sviatoi, neiz’iasnimoi tseli.”).<sup>280</sup> The life is a playground, where fate and passions rule.

In the journal “Vestnik Evropy” in 1887 appeared the article “Lermontov na smert A.S. Pushkina”, written by Viskovatyi. The article includes Lermontov’s indication about his poem “Smert’ poëta” and as well Lermontov’s explanation why his drama “Maskarad” was banned from staging in the theatre: “the verse drama «Maskarad» [...] could not be staged because of (as I was told) too harsh passions and characters” (“drama «Maskarad», v stikhakh, [...] ne mogla byt’ predstavlena po prichine [kak mne skazali] slishkom rezkikh strastei i kharakterov”).<sup>281</sup>

The plot of the drama is based on a missing bracelet of Nina Arbenina, which is mistakenly taken by Prince Zvezdich for a token of love. This event led Arbenin to begin suspecting his wife Nina in infidelity. Arbenin is an example of a great gambler, who understands what type of sacrifices requires the passion of gambling. A man must abandon everything he cherishes: “You need to get rid of everything: relatives, friends and honor” (“Vam nado kinut’ vse: rodnykh, druzei i chest’”) <sup>282</sup>; most importantly a man should analyze his own soul and his possibilities: “You need to experience, feel impartially / Your abilities and soul: and / Break them apart” (“Vam nado ispytat’, oshchupat’ bespristrastno / Svoi sposobnosti i dushu: po chastiam / Ikh razobrat’”) <sup>283</sup>.

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<sup>280</sup> Lermontov, vol. 1, 2014, 63.

<sup>281</sup> P. A. Viskovatyi, “Lermontov na smert’ A.S. Pushkina,” *Vestnik Evropy*, vol. 1(1887): 341.

<sup>282</sup> Lermontov, vol. 3, 2014, 243.

<sup>283</sup> Lermontov, vol. 3, 2014, 243.



The passion of gambling brings torture to a man: “Think during the day, play during the night, know no freedom because of the tortures, / And do not let anyone see your tortures” (“Den’ dumat’, noch’ igrat’, ot muk ne znat’ svobody, / I chtoby nikto ne ponial vashikh muk”).<sup>284</sup> Mastering the passion of gambling creates a great gambler, who has gained knowledge about himself and the surrounding world. The thought of Nina’s infidelity develops in Arbenin a passion for revenge, which possesses an attribute of fatality. This passion clouds his judgment and gives no space for reasonable thinking. In frenzy of passions Arbenin murders his wife Nina by poisoning her.

The extreme of passions in Lermontov’s drama is appointed to murder and suicide. In the outbursts of passions, which are taking over the whole being, the character finds no other way of dealing with the circumstance, but making a decision about fatal outcome.

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<sup>284</sup> Lermontov, vol. 3, 2014, 243.

## **Conclusion**

The thesis has made the first steps to investigate the “science of passions” in Lermontov’s œuvre. The ages of Enlightenment and Romanticism had produced certain “theories of passions”, proposed by David Hume, Immanuel Kant, Madame de Staël and Charles Fourier. The starting point for the description of Lermontov’s “science of passions” was Pechorin, the hero of “Geroi nashego vremeni”, who gives a definition of passions and perceives passions in interdependence with ideas. The interdependence allowed to establish the connection between Lermontov’s “science of passions” and Hume’s philosophy on passions, as contained in “A Treatise of Human Nature”. Pechorin’s “ideas” are not descendants of platonic or neo-platonic “ideas”, but of Hume’s “ideas” that are a secondary phenomenon derived from “impressions”. If the novel is read with the key of this philosophy, a hidden logic of passion becomes visible, which enables us to understand Pechorin’s character. Mastering the art of passions distinguishes Pechorin from all other characters of Lermontov’s œuvre. Pechorin achieves an independence from the influence of passions that brings him close to the ideal of the Stoics. The relation between Pechorin and the philosophy of the Stoics requires further research, which would look into the main points of intersection between the passions, philosophy and determinism.

Lermontov’s dramas create situations in which passions are taken to their maximum of intensity. Their relation to Schiller’s tragedies has been studied in some depth; as in Schiller’s tragedies, Lermontov’s passions are similar to the role of “fate” in Greek tragedies. The difference in the treatment of passions, however, is revealed only in the light of the “science of passions” in the entirety of Lermontov’s works. Lermontov continues Schiller’s “tragedy of passions” in order to transform the passions into an “object of investigation”. Though some of Arbenin’s monologues resemble Pechorin’s reflections on the nature of passions, none of the dramatic figures obtains Pechorin’s insight into and independence from passions.

Lermontov's conception of passions can be traced also on a lexical level, in the attributes and topoi that are connected to the word "strast" in his oeuvre. The connection to the semantic fields of "fire" and "water" are striking. This analysis allows us to read poems and nature description that do not explicitly refer to passion (as, for example, the poem "Parus") as images for the "science of passions".

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