VLADIMIR REZANOV ABOUT THE SOURCES OF M.LOMONOSOV’S TRAGEDY “TAMIRA AND SELIM”

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Abstract: Vladimir Rezanov’s article “Lomonosov’s Tragedies” on the basis of analysis deals with the tragedy “Tamira and Selim” by M. Lomonosov which is a landmark for the poet’s biography. Lomonosov’s role in the Russian classicistic dramatic works is determined in it. The tragedy genre in the Russian literature is established in this article. The history of learning of creative method and style peculiarities the tragedy “Tamira and Selim” are learned. The author also regards the subjects and problems of the play, its plot, the originality of historical past, European tradition imitation and innovation by M. Lomonosov in drama.

Keywords: Vladimir Rezanov, Lomonosov, Tamira and Selim, tragedy, literature, Russian literature.

Introduction
M. Lomonosov’s literary heritage includes the tragedy “Tamira and Selim” which has been controversial to literary critics. Many critics immediately declared that M. Lomonosov was apart from dramatics. But we must consider the fact that the poet received orders from the imperial court to create a tragedy just at the time when he was particularly engrossed in his research. The work on it was not his main occupation at that time. Kasatkina (1958, p. 91) state that there are obvious flaws in the writer’s work. However, in spite of this fact, it is of great interest to us, as it has some peculiar traits, indicating the characteristics of the tragedy development on the Russian basis.

N. Grantseva, G. Moiseeva, E. Kasatkina, I. Klein, V. Korkunov, A. Zapadov, B. Kudryavtsev, I.Serman, P. Berkov, G. Stennik etc. were engaged in studying M. Lomonosov’s tragedies. But the scientists’ attention wasn’t focused on the overall analysis of the tragedy, but on its separate elements.

The purpose of the article is to research V. Rezanov’s views on the sources of the tragedies and the currents, which influenced M. Lomonosov to write his tragedy.

Klein, Lomonosov and Racine (1999, p. 89) state that the principle of imitation prevailed in the Russian literature in the middle of the XVIII century. There were many accusations of plagiarism that were expressed with a polemical purpose, but it didn’t stop Russian authors. The western literature was an example for them to follow, from which they borrowed all the necessary motives, plot positions, definite expressions and the whole passages, pulling them out of the original context without any hesitation.

M. Lomonosov was one of the first poets who laid the foundations of the new Russian literature in the XVIII century, attaching it to the achievements of the European culture. According to V. Rezanov’s views the tragedy “Tamira and Selim” by M. Lomonosov was written on the basis of the patterns of the best European literature texts.

V. Rezanov, Lomonosov’s Tragedies (1911, p. 235) informs that the Academy of Sciences Office Journal on the 29-th of September 1750 includes the note that Empress Elizabeth ordered professors Trediakovsky and Lomonosov to compose a tragedy. It was written by his hand on the first page of M.Lomonosov’s manuscript: “start in the afternoon on the 29-th of September”. In November 1750 it was published by the “first printing”, and the following year it was republished by means of the edition (600 copies).

According to N. Grantseva’s views the most important issue in the tragedy is the thought that runs through the whole play, “The Crimean Tartars (Regiment of Narsim), being formally members of Mamaj’s troops, actually fought on the Russian side”. M. Lomonosov wanted to show the establishment and development of the Russian state in his tragedy.

Analyzing M. Lomonosov’s tragedy, V. Rezanov identifies two sources of the theoretical knowledge as far as the poet’s literary form is concerned which he used for composing his works: on the one hand – it is his
studying at “Spassky school”, where he met with the tragedies of Jesuitical colleges, on the other hand – it is his detailed learning I. Gotshed’s writings (M. Lomonosov lived in Germany and studied I. Gotshed’s, G.Rasin’s, A. Sumarokov’s works). These sources must have had an impact on the form of Lomonosov’s tragedy.

The tragedy begins with “A Brief Explanation”, which set out the circumstances, preceding the scenes of the play. According to V. Rezanov’s views, M. Lomonosov borrowed this method from Jesuitical school dramas or Russian school ones.

Rezanov, Lomonosov’s Tragedies (1911, p238) state that the historical basis of the tragedy “Tamira and Selim” plot was partly borrowed by M.Lomonosov from “Synopsis” (perhaps the third edition of this book should be mentioned here 1680), where he learned both the theme of his work, and also some traits of the characters.

V. Rezanov finds some similarities with “Synopsis 1680” in Lomonosov’s “Quick Explanation”: “…proud Tartar King Mamaj’s shameful destruction is shown in this tragedy by means of the poetic fiction, as Russian history tells that after being defeated by Moscow King’s courage he and his four princes fled to the Crimea, to town of Kaffa, and he was killed there by his people…” (Lomonosov, 1959, p. 295 ).

In “Synopsis” we read: “About Mamaj’s death. Won Tartar King Mamaj and his four princes fled out of the battle field shamefully and fearfuly to Kaffa. But he was killed there by his tartars… (Synopsis 1680”).

In the fourth scene of the first tragedy act King Mumet says that he received the news: “Prince Oleg Rezansky and Prince Olgerd Lithuanian set their regiments toward Mamaj’s ones” (Rezanov 1911, p. 239), and in Synopsis “Oleg Rezansky and Olgerd Lithuanian joined Mamaj’s forces (Synopsis 1680”).

V. Rezanov finds the thoughts on Mamaj’s death in Lomonosov’s text at the end of the tragedy: “God throws the proud severely with great height... / Mamaj’s arrogance is affected / let him frighten others so as not be too proud…” (Lomonosov, Tamira and Selim, 1959, p. 302). We can come across the same idea in Synopsis: “Those who are not humble will be afflicted with the help of their fates; as the Lord resists the proud and gives grace to the humble (Synopsis 1680)”.

Narsim, King Mumet’s son describes the battle of Kulikovo field in the last scene of the fifth act. Then V. Rezanov detects some discrepancy with the description in “Synopsis”.

Though historical basis of the tragedy “Tamira and Selim” is absolutely clear V. Rezanov treats the sources of other storyline in his own way. The researcher finds a large number of similarities by analyzing the texts of the European classics and Lomonosov’s contemporaries in their works.

After taking the historical elements from the wording “Synopsis” M. Lomonosov extends the structure of the tragedy by means of a love story. V. Rezanov considers this love story to be a creative author’s fiction, borrowed from the foreign and native playwrights’ works. For example, a favourite method of French classics was the opening scene of the tragedy with two women - the heroine and her confidante (Corneill “Sid”, “Horace”, “Cinna”, Racine “Britannic”; Gottsched “Cato”). Generally, these women’s talk tells audience about the main problem of the tragedy and introduces the main characters. M. Lomonosov takes this technique for his text. We meet Tamira and her nurse Cleona in the first scene. Tamira says that the beginning of the battle is taking place in front of the town gates at this moment and she tells about Baghdad Tsarevich Selim, the enemies’ marshal, whom she is secretly in love with.

Focusing on the tragedy “Horev” by A. Sumarokov M. Lomonosov also makes up the plot of the first scene: Tamira sends Cleona to learn some news about her lover Selim. At this moment, the woman is tormented with the sense of patriotism for her land and jealous suspicion that the prince was interested only in her land, but not in her. Cleona returns with the news that Selim stepped back and Tamira opens her feelings to her nurse. Cleona utters the monologue in which she explains to the girl that Selim was a warrior, who is used to living in the field, being unaware of love and tenderness. The same plot and even the alignment of the monologues can be found in “Horev” by A. Sumarokov and in “Cato” by I. Gotshed.

The resemblance to character Arcena from “Katona” is found further in the scene where Tamira’s father, King Mumet, appears and tells his daughter about his decision - to have her and King Mamaj get married. Tamira transfers her state of mind by means of the monologue similar with Ophelia’s one in the tragedy “Hamlet” by A. Sumarokov:

Tamira: Tamira would be happy, Tamira would be happy
If Selim were a shepherd in the same meadow.
Not gold , not crowns, not a royal purple,
But true love united two.

Ophelia: “Were you King, or not, even if you were a servant;
Ophelia would love you even then”

(Rezanov, 1911, p. 246).

Further the story develops like the tragedy “Horace” by P. Kornel where the main character, using a truce, appears in the palace to propose to his sweetheart. Selim meets Tamira and then the scene of mutual love and pledge of allegiance follows. Prof. V. Rezanov notes that this scene was taken by Lomonosov from “Horev” by A. Sumarokov. But it is more dramatic and colorful in A. Sumarokov’s “Horev”.

M. Lomonosov develops the subsequent events on his own. When Selim proposes to Mumet’s daughter, the Crimean king begins to doubt. But at the same time a herald appears with the false news that the Russian were smashed and Mamaj won. This news forces King Mumet to make a decision: “Tamira is entrusted by heaven to Mamaj and the fate attaches the given word itself... (Rezanov, 1911, p. 247)”.

Mamaj, defeated by the Russian army, plans a deception. He makes up a version for King Mumet where he is a winner. Besides, Mamaj is up to hide the enmity with Crimean King’s son Narsim and his attempt to kill the prince. After marrying Tamira the tartar warrior plans to get her father’s army and to attack Moscow again.

Mamaj arrives in Kaffa and tells everyone that he won. Trusting Crimean King Mumet promises him his daughter. But the princess receives her bride badly and tells him that she loves another man.

Mamaj tries to learn his rival’s name from the nurse and threatens to kill Selim in a rage. And then, as V. Rezanov notes, M. Lomonosov returns to I. Gotshed’s text again whose main character decides to escape with her lover.

Tamira’s escape fails. Vizier Zaysan meets the fugitives and returns to the palace. Selim threatens furiously to ruin Mamaj and his town. The rivals take out their sabers, but they are pulled apart. This scene was taken from A. Sumarokov’s “Sinava and Truvor”, where the rivals also take out their sabers for the sweetheart’s heart.

Mamaj and Selim continue their fight out of town. Selim wins but Mamaj’s warriors arrive... (Lomonosov, 1959, p. 296). But the herald goes to Kaffa with the false news without waiting for the end of the fight as in the sixth scene. This device is used by P. Kornel in the drama “Horace”.

Tamira desperately wants to commit suicide, but Selim and Narsim run up to stop her. Further, Mamaj turns out to have been defeated by Narsim but Murzas reported by the herald appear to be Narsim and his companions.

Narsim tells all the truth about the Battle of Kulikovo, the attempt of malicious Mamaj on his life, the escape from the battlefield. The enmity between bridegroom and the bride’s brother, was apparently borrowed by Lomonosov from “Cato” by I. Gotshed.

The drama ends with the same motive, as in “Side” by Corneille, Mumet calls Selim and Tamira for altar.

G. Moiseeva (1962, p. 255) argues that one of the reasons of the tragedy success was the choice of the theme, as it revealed the heroic pages of the Russian history: the Russian troops’ victory led by Moscow Grand Duke Dmitri Ivanovich over the Tartars at Kulikovo Field.

G. Moiseeva does not agree with V. Rezanov’s idea that Mamaj’s death is the author’s creative fiction. She proves that the story of Kulikovo Battle and Mamaj’s death is similar with that one we see in Lomonosov’s tragedy, reflected in so-called “Kiprianovska” edition in “Tales of Mamaj’s struggle” which the Nikon Chronicle contains. Both the description of Mamaj’s death and the story of the battle moments sequence indicate the similarity of the tragedy “Tamira and Selim” death with Nikon Chronicle.

Having researched this problem, Moiseeva said that M. Lomonosov had praised the “History of Russia from ancient times” by V. Tatischev (1784, pp. 261-291), the third part of which contained the information about Kulikovo battle and Mamaj’s death, based on the data from the Nikon Chronicle.

Thus, we can assume that M. Lomonosov borrowed the description of Kulikovo battle and Mamaj’s death from V. Tatischev’s work.

**Discussion**

Having analyzed V. Rezanov’s work “M. Lomonosov’s tragedy”, we have defined, according to the researcher’s words, the main sources of the influence on Lomonosov’s literary work. Prof. V. Rezanov proved that the poet's works had not only been influenced by “Synopsis” in 1680, as scientists believed for many
years, and by “Kiprianovska” edition with the help of “Tales of Mamaj”, but also by European, Russian literature, in particular, by Corneille’s, Racine’s, Gottsched’s, Sumarokov’s texts.

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