

E.I. HUBER IN THE HISTORY OF RUSSIAN LITERATURE AND RUSSIAN POETRY TRANSLATION

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Abstract: The article considers the features of spiritual development and forming of creative priorities of E.I. Huber (1814-1847) – the Russian poet-translator of the first half of the XIX century in the context of the development of Russian literature and poetry. It also notes the influence of the traditions of Western European and Russian romanticism, primarily the romantic poetry of Goethe, Pushkin and Lermontov on E.I. Huber. It also analyzes in detail the first translation of “Faust” by J.W. Goethe into Russian, done by E.I. Huber, systematizes the responses to it both in the periodical press and in the diaries and letters of the first half of the XIX century. The article identifies the characteristic motifs that bring the poetic works of Alexander Pushkin, M.Yu. Lermontov and the works of E.I. Huber together and determines Pushkin and Lermontov reminiscences and traditions in the texts of their contemporary. The high reminiscence of works of E.I. Huber impoverishes the structure of the verse but enhances the depth of his artistic sound, helps to appropriately perceive and reflect many aspects of life and to convey the conflicting gamut of the lyrical hero experiences. Being on the positions of romantic idealism, E.I. Huber correlates evil and human tragedy with the imperfection of life itself, which leads to the agitation of tragic hopelessness, fruitless efforts, and to the inevitability of mental suffering.

Keywords: E.I. Huber, poetry, art translation, “Faust”, Russian-German ties, reminiscence, tradition, intercultural communication, artistic detail.

INTRODUCTION

In the early 1830’s a galaxy of young poets entered Russian literature, in whose works the characteristic romantic motifs dominated under the undoubted influence of their predecessors. These motifs are as follows: the conflict of ideal aspirations and reality that destroys them, disappointment in love and friendship, life boredom, rejection of “materiality”, a poet and inspiration, a poet and a rock, a poet and a crowd, a premonition of an early death. One of the brightest representatives of this galaxy was Eduard Ivanovich Huber (1814-1847), born in the Saratov province to the family of a Lutheran pastor, who was writing poems in German and Latin from early childhood and later being a schoolboy mastered the Russian language. Huber’s name first appeared in the press in 1831, when a poetic translation of “Aspiration” and a poem “Disappointed” by F. Schiller were published; Later Huber became the permanent author of the leading literary journals – “The Library for Reading”, “Son of the Fatherland”, “Fatherland Notes”, “The Contemporary”, “The Russian Herald”, etc.

Having moved to St. Petersburg to continue his studies at the Institute of the Transport Corps, Huber quickly became acquainted with many well-known Russian

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writers, in particular, with V.A. Zhukovsky, N.V. Kukolnik, A.F. Voeikov, and started visiting “Literary Thursdays” of N.I. Grech. “Medium, almost short, with broad shoulders, large features, the thick nose and lips, with long dark-brown hair, randomly scattered on the head, with perceptive and expressive eyes, overhanging eyebrows, thick black whiskers, swarthy, yellowish complexion, and carelessly dressed” (Tikhmenev & Huber, 1860), – in this way did Huber appear before his contemporaries. Huber’s idol was Pushkin, who the young poet tried to imitate in appearance by growing whiskers. “We will all remember his good-natured Pushkin face” (Sollogub & Huber, 1847), – V.A. Sollogub wrote in the obituary “E.I. Huber”, published in “The St. Petersburg Gazette”. Young Huber also imitated Pushkin in verse. For example his poem (duma) “George of Moscow” created in his youthful years begins with the first line from Pushkin’s verse “Disappeared the Daytime Light” written in 1820 (Huber, 1859-1860).

LITERATURE REVIEW

During his lifetime E.I. Huber gained the reputation of a “gloomy” poet who created the monotonous image of a lonely lyrical hero, grieving for his fate, bored, disappointed, not believing in love, doubting the truth in almost all of his works. In this regard many contemporaries (in particular, I.I. Panaev, M.I. Mikhailov) highly appreciated E.I. Huber as an interpreter of “Faust” but at the same time spoke about his original works as of ordinary ones. Post-mortem attention to the heritage of E.I. Huber was characterized by separate wave-like splashes. In the late 1850’s, when the “Recollection of Eduard Ivanovich Huber” by M.N. Longinov (Longinov, 1857) and a textually not verified collection of works of E.I. Huber in three-volumes, prepared by A.G. Tichmenov (Huber, 1859-1860) were published; then in the late 1890’s, when the brochure “Eduard Huber and Fessler (Etude)” by P.A. Viskovatov (Viskovatov, 1897) and the article by E. Degen “E.I. Huber as a poet and the first Russian translator of “Faust”” were published (Degen, 1898). An at last in the late 1960’s-1980’s, when a new research by R.V. Iezuitova (Iezuitova, 1969), Yu.D. Levin (Levin, 1981), and V.N. Kotin (Kotin, 1989) appeared along with and a collection of 32 poems (that were verified according to the manuscripts kept in the Pushkin House) in the collective volume called “Poets of the 1840s-1850s” in the Big Series of “The Library of the Poet”. The published works make it possible to create a fairly complete picture of E.I. Huber’s works, but they are obviously insufficient: most of the poet’s works have not been republished since the middle of the 19th century. Moreover the articles about his work simply make overviews and are often biographical, where the analysis of his specific works is not complete. In this connection it is of interest to consider the heritage of E.I. Huber in the context of Russian literature and Russian poetic translation of the first half of the 19th century, primarily in terms of identifying reminiscences and

traditions of the works of outstanding contemporaries – J.W. Goethe, A. Pushkin and M.Yu. Lermontov.

MATERIALS AND METHODS

As the material for analysis we used the texts of original and translated works by E.I. Huber; Works of Russian and Western European literature, correlated with the work of E.I. Huber in terms of continuity of literary traditions; Literary and critical publications that consider the work of E.I. Huber in the context of the general development of Russian and world literature; Epistolary, diary and memoir sources.

The theoretical and methodological basis of the article was the fundamental works of the classics of the comparative-historical literary criticism of A.N. Veselovsky, V.M. Zhirmunsky, M.P. Alekseev, Yu.D. Levin, R.Yu. Danilevsky, and research in the field of the history of poetic translation (G.R. Gachechiladze, E.G. Etkind, P.M. Topper, etc.), linguistic translation studies (A.V. Fedorov, L.L. Nelyubin & G.T.Khukhuni, R.R.Tchaikovsky, etc.), and problems of the mutual influence of Russian and foreign literature (A.A. Anikst, A.B. Botnikova, D.N. Zhatkin, etc.) that allowed to disclose the characteristic features of creativity of E.I. Huber and to find some foreign influence and features of originality in it. The analysis also involves some European studies devoted to the reception of the translation of “Faust” by J.W. Goethe (Langkavel, 1902; Leeuwe, 1995; Saviane, 1992; Statkow, 1964).

RESULT

E.I. Huber has got his fame by realizing his ambitious plan of the first Russian translation of the tragedy of J.W. Goethe “Faust”. The appeal of the Russian poet-translator to the vertex work of German literature was largely due to the influence of the life views and civic beliefs of the German historian and writer I.A. Fessler (1756-1839), who settled down in Russia in the early 19th century (Viskovatov, 1897). In 1835 the translation of the first part of “Faust” was completed and sent to the censorship, but the censorship did not allow it to be published, so annoyed Huber (Tikhmenev & Huber, 1860) destroyed the manuscript. V.A. Zhukovsky learned this story and told A.S. Pushkin. So Alexander Pushkin first heard about his longtime admirer, a young poet Huber. The great poet decided to find Huber, encourage him and offer to start translating again.

There are some evidences of the close involvement of Alexander Pushkin both in terms of human support and real creative help in the translation done by Huber himself, A.G. Tikhmenev, V.A. Sollogub, and M.N. Longinov. Some of these evidences are of secondary character. For example A.G. Tikhmenev described the events as follows: “...Having found out the address of the young man’s apartment

Pushkin immediately set off to him, but, the young man being out, he left his card. Imagine how amazed was Huber having found it on his return home” (Tikhmenev & Huber, 1860). Huber’s reaction to the unexpected visit of Alexander Pushkin is detailed in the obituary article of V.A. Sollogub: “Once having returned home, he learned from his man that a certain gentleman who called himself Pushkin had payed a visit him. Without looking back Huber rushed to the new patron who met him cordially, asked about the translation <...> and added that if Huber cherished his affection and wanted to visit him, he would invite him only on condition that he comes with the continuation of the new translation of “Faust”” (Sollogub & Huber, 1847).

Since then Huber became regular at Pushkin’s, each time bringing some fragments of the newly translated tragedy with him. Later Huber recalled his conversations with a great poet as “the lost irretrievable happiness”, because thanks to “lively participation, advice and encouragement” of Pushkin his new creative upsurge resulted in the second edition of the translation of the first part of “Faust” became possible. Huber claimed that he “had been working relying on his <Pushkin. – D.Zh., T.K.> advice, and under his supervision”.

The creative contacts between Pushkin and Huber were quite intense. In particular, it is known that in November 1836 at Huber’s place Pushkin was reading the drama “The Mermaid”, where the elements of peasant vernacular and the poetic formulas of folklore were skillfully combined. There are still a number of epistolary evidences of the rapprochement between Pushkin and Huber. So in the early 1836 Huber wrote to his brother Theodore: “If I ever dare to separately publish my own poems then I will choose “The Contemporary” for this, because I am very close with Pushkin, who highly endorses my works, especially the translation of “Faust” I have been working over which for about five years <...>. If I dare to join the magazine community then I will certainly choose the party of Pushkin” (Tikhmenev & Huber, 1860). Just after the death of Pushkin, in November 1837, in a letter to his parents, Huber enthusiastically spoke of Pushkin’s participation in his fate, and especially in the translation of “Faust”: “Pushkin’s affection for me, his influence on literature has not at all ended with his life. When he was still alive, he took all the trouble and responsibility for “Faust”. He gave me the floor to sell 3,000 copies of 10 rubles each, and Pushkin would have kept his word” (Kotin, 1989).

In 1837 and later the publication of excerpts from “Faust” in the translation of Huber in the sixth and eighth volumes of “The Contemporary” and in other journals began; The entire translation was published as a separate edition in 1838 (Wilma, 1962). “The Contemporary” highly appreciated the translation of “Faust” in an article by Ya.K. Groth: “The work done by Mr. Huber is so vast and important that, regardless of its dignity, it already inspires sympathy and confidence to the performer” (Groth, 1839).

Huber dedicated his separate edition of his translation to “unforgettable memory of Alexander Pushkin”. In his poetic dedication to the recently deceased great poet Huber recalled the story of his acquaintance with Pushkin and the events that prompted him to return to the translation: “When to a difficult feat / You called me smiling, / I believed in reckless power / And promised to do the mighty work”. Further the author of the dedication stressed the importance of creative achievements of Pushkin for his own literary destiny, the translation of Faust being one of the stages: “Since then, alone, and far from world, / From the idle exertion of life, / Thanks to blessing of the poet / I was attached to the night work”. Modestly assessing his own literary talent, Huber even more emphasized the majesty of the figure of Pushkin and stressed the historical significance of his work.

However one amusing incident makes one think that Huber has exaggerated the role played by Pushkin in the fate of the translation of “Faust”. “The Contemporary”, placed a large extract from “Faust” under the signature of “Huber” (the first scenes from the beginning of the first monologue up to the end of the walk behind the city gates), found in the papers of the deceased Pushkin. Having seen that the published fragment significantly differs from his translation, Huber decided that shortly before his death, Pushkin revised the text. He immediately reported this on the pages of “The Literary additions to “The Russian Invalid”, because he did not consider it possible to “decorate himself with the property of a great poet”: “Many places of translation have been corrected by Pushkin, but nowhere did the hand of the master help so much the weak pupil as in that passage <...>. The very beginning, translated by me in the size of the original, the so-called “Knittelverse” was skillfully changed by him into a sonorous and beautiful iambic” (Huber, 1837).

However soon it turned out that neither Huber nor Pushkin had any relation to the published fragment of the translation of “Faust”. It was made by Ivan Alexandrovich Bek and was given in an uncorrected copy to V.A. Zhukovsky “for consideration”, and he, apparently, without letting the interpreter know, handed the manuscript over to Pushkin without any signature. I.A. Bek was forced to make a “literary explanation”, where he announced his authorship. “Having no claims to the author’s glory but respecting the right of ownership both my own and the others’, I consider it my duty to explain that the whole passage... belongs exclusively to me, neither to Mr. Huber nor to Mr. Pushkin” (Bek, 1837). Huber was forced to recognize someone else’s authorship in a separate edition of his translation, saying that he “with pleasure” frees himself “from the work of Mr. Bek”, whose characteristic features, as observed by later researchers, were the romanticization of the image of Faust and the softening of dialogues in the scene at the city gates.

The translation of “Faust”, performed by Huber, according to the general opinion of scientists (V.M. Zhirmunsky, Yu.D. Levin, etc.), is inferior to translations performed by other poets, “it does not match the high level of poetic technique of the Pushkin era” (Zhirmunsky, 1981), but initially it received enough high reviews.

“It seems that Pushkin’s lyre came to life on purpose to give us the magnificent creation of the German poet and philosopher by language and verse that is worthy of him” – wrote “The Library for Reading” in 1838.

“The Library for Reading” continued to draw these pleasant for Huber parallels with Pushkin in the subsequent years; in particular, in 1845 O. Senkovsky claimed: “The Pushkin’s verse remained with Eduard Ivanovich. He alone is the heir and the possessor of this jewel”. In addition to Senkovsky, the benevolent responses to the collection of “Poems” by Huber (1845) were given by reviewers of “Illustrations” (“<Huber> sings his own sufferings by sonorous and pure verses full of feelings”, of “The Lighthouse” (“...his sonorous, clean and uncomplicated, noble verse will mostly interest you”, of “The Northern Bee” (“the verse of Mr. Huber is light, smooth, and pleasant”).

Numerous responses of contemporaries testify to the importance of Huber’s translation for the subsequent development of Russian culture. “As soon as the fine translation of “Faust” by Huber is printed, I will send you, – wrote A.I. Herzen to his fiancé N.A. Zakharina from the exile. – There you will see suffering from thought, you do not know it. Oh, I was in love with science too and I would have surrendered to Mephistopheles – if not for you” (Herzen, 1961). It is known that in January 1849 N.G. Chernyshevsky was reading and comparing the two translations of “Faust” done by Huber and M.P. Vronchenko. The entries made by the writer in his diary on January 3, 12, 18, 19 and 28, 1849, indicate that the acquaintance with the translation of Huber was very thorough and the separate lines (the song of Margarita in prison, the choir of villagers under the linden tree) were well imprinted in the memory of N.G. Chernyshevsky who used to sing them from time to time (Chernyshevsky, 1939-1953). The translated by Huber verse from the song of Margarita sitting at a distaff was subsequently included by N.G. Chernyshevsky into the story about the mutual love of Vera Pavlovna and Kirsanov in the fourth chapter of his novel “What Is To Be Done?": “The pleasant words, / Like the talk of spurt; / His smiles / And a kiss” (Chernyshevsky, 1939-1953) N.G. Chernyshevsky quoted Huber’s translation from memory and therefore made an inaccuracy in the third verse, which actually sounds somewhat differently – “Delight of embraces” (Huber, 1859-1860). “The Song of Margarita” (“Heavy is the grief and sad is the light...”) in the translation of Huber was put on music by M.I. Glinka in 1848 (Glinka, 1953), in different years it was a repertoire of many performers of the chamber repertoire, including the great ones – G.P. Vishnevskaya, E.V. Shumskaya.

Most contemporaries estimated the translation of “Faust” as the pinnacle of creativity of Huber. So M.L. Mikhailov noted that the name of Huber was known “for the translation of “Faust” by Goethe rather than for his own works” (Mikhailov, 1859). One can also find the reference to Huber as of a translator of the tragedy by Goethe in the reminiscences of I.S. Turgenev (Turgenev, 1967) and D.V. Grigorovich (Grigorovich, 1928).

As you know Huber has completely translated only the first part of "Faust". In 1840 in "The Library for Reading" there appeared a detailed plot narration of Goethe's tragedy, prepared by Huber, including separate translated excerpts; however Huber did not directly proceed to the full translation of "Faust". The second edition of the first part of "Faust" in the translation of Huber was published in the second volume of "The Works" by him in 1859 and did not evoke any resonance. Only on the boundary of the XIX – XX centuries Huber's translation again attracted public attention; it was re-issued four times in St. Petersburg, Kiev and Kharkov (1899-1910). (Zhytomirskaya, 1972).

Echoes of Huber's long-standing interest in Goethe's "Faust" can be seen in the original work of the Russian poet. E.Degen rightly noted the presence of a certain parallel with the "Faust" in the autobiographical poem "Anthony" by Huber unfortunately remained unfinished (Degen, 1898). It was the image of Silvio – a kind of Mephistopheles near Faust-Anthony – where the poet brought out his ideological teacher I.A.Fessler (Viskovatov, 1897). Motives from the monologues of Faust can be traced in his poems "Aspiration", "Death", as well as in "Confessions at the Coffin", preceded by an epigraph from the tragedy of Goethe: "Fluch sei der Hoffnung! Fluch dem Glauben!".

The translation activity of Huber is far from being limited only to the tragedy of J.W. Goethe.

Huber also carried out the translations of four poems by Goethe – "The Limits of Mankind", "The Wanderer", "Let Happiness Be His Guest...", "The Best in the World", the latter two being combined under the title "Imitation of Goethe". According to Yu.D. Levin the early poem of Huber called "Why do you cry, my baby..." was written under the direct influence of Goethe's ballad "Erlkönig" while the echoes of the ballad "Der Sänger" can be found in the poem "I am free! The tomb of Kings..." (Levin, 1985). The same researcher, following A. Veselovsky, noted the roll-calls between Goethe's dramatic poem "Prometheus" and the eponymous poem by Huber, the latter borrowing both the plot motif of creating people from statues and the theomachistic moods (Veselovsky, 1903).

Undoubtedly the very person of J.W. Goethe could not but worry Huber. Appreciating the work of the great writer, Huber firmly rejected the struggle against Goethe, which was unfurled by representatives of the "Young Germany" – a new literary trend inspired by the July revolution of 1830 in France and the ideas of K.L. Börne. In his article "A Look at the Current Literature of Germany" (1838), published in the journal "The Contemporary", Huber came to the conclusion that "the grave monument to Goethe is at the same time a gravestone to German literature". In the perception of a critic a new generation of German writers appeared as devoid of the creative principle, oriented toward destruction and overthrow of the old and time-honored order. It is symbolic that V.G. Belinsky, who on the whole did not put the work of Huber very high, nevertheless agreed with his perception of "Young

Germany” as an example of the subjective willfulness of people who opposed themselves to “reasonable reality” (Belinsky, 1953-1959). Almost a decade later in 1847 V.G. Belinsky in “The Modern Notes” returned to a high assessment of Goethe’s creativity having mentioned Huber wherein: “Goethe <...> has expressed by himself, if not all but many of the most significant aspects of contemporary reality. This can be proved by his aversion to everything abstract, foggy, mystical, to every “unearthly” poetry” as Huber calls it (Belinsky, 1953-1959).

DISCUSSION

The formed perception of Huber as of a “gloomy” romantic poet close to the inner worldviews of the early M.Yu. Lermontov seems to be justified. The motives of loneliness, disappointment in love and friendship, boredom, reflections and apprehensions have led Huber-poet to reject reality, where his lyrical hero can not find his place and feels superfluous. In many ways the imitative nature of Huber’s poems can be explained by his obvious orientation towards the glorified literary models, and the works of great predecessors and contemporaries.

The characteristic romantic motifs of his poetry – poet and inspiration, poet and rock, poet and crowd prompted Huber to reflect on the appointment of poetry. His interpretation of the theme in poems “The Fate of the Poet”, “The Poet and the People”, “The Poet’s Reward” was undoubtedly close to Pushkin’s worldview. When developing in his “Destiny of the Poet” (1833) the motifs of Pushkin’s poem “The Poet and the Crowd” (1828), Huber reproduced the image of the poet characteristic of Pushkin: “the priest of the heavens”, “the creator of lofty intend”, “the wistful singer” (Huber, 1837). By borrowing certain lexical periphrases from Pushkin Huber also contrasted the poet to a “stupid mob” whose “cold hearts” “senselessly laugh at his inspiration”. However, according to R.V. Iezuitova, Huber significantly narrows Pushkin’s idea, offering only “pathos, stressed emotionality, and hyperbolicism” instead (Iezuitova, 1969). The misunderstanding of the goal of creativity by the crowd makes the poet “hate a miserable world” – hence the characteristic motives of loneliness and frustration.

Reminiscences from “The Poet” by Pushkin in Huber’s poem “The Poet’s Reward” prove the close thematic and imaginative proximity of two works: “Into the cares of vain world / He is cowardly submerged; / His holy lyre is silent” (Pushkin, 1994-1997) – “In the hours of cares and cold boredom / The pensive singer is silent” (E.I. Huber). The “insignificance” of the Pushkin hero is inherent in the hero of Huber. He is lonely and inconspicuous among the “insensitive people”; he does not intend to give an answer to a “rabble” because, according to Huber, he will never receive awards and loud praise: “<...> and the delightful sound of free songs / Will not touch the thirsty hearts”. The idea of creative inspiration, perceived by Alexander Pushkin as something given to the poet from above, is also expressed in the poem by Huber; cf.: “But if only the divine verb / touches the sensitive ears,

/ The poet's soul flutters, / Like the awakened eagle (Pushkin, 1994-1997) – “But at the moment of inspiration, / Having broken a long and idle dream, / From the depths of seclusion / To a terrible court does he go. / And the song flows like a live stream, / And bliss descends, / And on his high forehead / The seal of God is burning” (E.I. Huber; 55).

However Huber sees the result of the creative work of the poet in some other way. While the hero of Pushkin refuses to use his divine gift for the benefit of the “crowd”, because his goal is completely different (“Not for everyday excitement, / Not for self-interest, not for battles, / But for inspiration we were born, / For sweet sounds and prayers”; (Pushkin, 1994-1997), the hero of Huber, who develops the Lermontov traditions, seeks to influence the crowd, correct its vices, and overcome its indifferent contempt. Hence Huber hopes that having overcome the state of insoluble conflict with the crowd, alienation, ignorance and callousness, the poet will still receive his reward. This idea is expressed by Huber in the final lines of the poem: “And that's not a vain word, / Not useless grain; / In the hearts of people / It will ripen fresh and new. / And of this rich harvest / The righteous poet is proud, / And with this immortal fee / The sinful world will pay” (Huber, 1837).

The third part of Huber's poem “Three Dreams”, filled with confessional reflections, disappointment, sad meditation, contains an echo of the theme of predestination of a poet and poetry. In this case there is obviously the roll call of the motive of the lofty purpose of poetry as an art with the final stanzas of the Pushkin poem “The Poet and the Crowd”. In the finale of the third dream Huber deduces the idea that becomes the antithesis to the final lines of “The Poet's Award” – “He did not live for rewards, not for them did he seek / the Sacred Truth, inaccessible for the mob” (Huber, 1837) – and this idea is the apotheosis of the entire creation of the Russian poet.

The image of the main character in the poem is drawn with Lermontov's paints. M.Yu. Lermontov views the poet as a fighter, “an unknown elect”, “a wanderer persecuted by the world”, who sees human vices and seeks to correct them, but can not resist the indifference of the crowd. Creativity for him is often associated with pain. The similar torments have “burned the brow” of the lyrical hero in Huber's poem. The poet here is “an exile”, “an unrecognized creator of lofty thoughts”; He is a victim of the betrayal of the “insensible world” unable to distinguish between the high creations of the poet and the false prophet, who “brazenly dresses himself in the fetus of his labor. And then the bold challenge of the poet follows: “Rage, you, miserable Blind! / Crown the false prophet! / Let dirty crowns paint / Untruths and vices of a man!” (Huber, 1837). A similar attack against the crowd throws M.Yu. Lermontov in the last stanza of the poem “How often I am surrounded by a motley crowd...”: “Oh, how do I want to embarrass their gaiety / And boldly throw into their eyes an iron verse / Covered with bitterness and anger!” (Lermontov, 1975). Lermontov's “iron verse” capable of interrupting the lifeless sleep of the human

crowd, bringing it back to a real free life full of joy and happiness, is embodied in Huber's verse in the image of time: "Perhaps time will destroy / The vessel of wayward untruth; / And slander will expose / The shame to the centuries with its dispassionate hand; / And the genius of the world will unfold / The shining tablets in the coming days; / And the quiet joy will shine / Like healing dew on old sorrows" (Huber, 1837).

The motif of the return to the homeland, which is developed in the fourth stanza of Huber's poem "The Wanderer", is consonant with that in the poem by M.Yu. Lermontov "How often I am surrounded by a motley crowd...", where the lyrical hero finds inspiration and joy in the recollections of his small homeland: "I see myself a child and around are / The native places: a high manor house / And a garden with a ruined greenhouse..." (Lermontov, 1975) – "Again I breathe the evening coolness / In my native fields, again I recognize / The old house, and the church behind the fence, / And my cheerful youth / I remember again...". The proximity of two works convincingly proves the presence of reminiscences from the Lermontov poem: "When I see as if through a dream" – "I saw the visions in my dream"; "And their memory is still alive / Under the storm of painful doubts and passions" (Lermontov, 1975) – "And I came out of my native land / To a wide world of doubts and passions".

The image of the "rebellious soul" seeking happiness on earth in Huber's poem "The Soul" (1839) could be inspired by the famous "The Sail" by Lermontov. However this relationship is perceptible rather on the ideological and thematic level than at the level of the language. The soul of the lyrical hero of Huber, excited by "rebellious passion", seeks earthly happiness, but the "laughter of contempt" becomes terrible for it, not for it does "the tender hope blooms", not for it is "a hot kiss of love"; The poet reflects, appealing to passion: "Die out...". The soul of the lyrical hero in the poem of Lermontov, embodied in the image of a lonely rebellious sail, "<...> does not seek happiness / And does not flee from happiness" (Lermontov, 1975), but only in the storms of life passions, she in contrast to the soul of the hero of Huber finds peace.

It is symbolic, but for the first time Huber found his consonance with Lermontov's poetry through the image of Alexander Pushkin. In 1837, when Russia was shocked by the news of the death of the great genius, Lermontov responded to the incident with the poem "The Death of a Poet" that widely spread in the lists and prompted the authorities to conduct a special investigation. Huber's response "To the Death of Pushkin", which appeared later, on February 27, 1837, despite the limited and veiled protest, was also imbued with indignation, outrage, threats of revenge on the murderer of the genius: "Exiled in a desolate desert / With a stigma of damnation on your forehead! / Your bones in the cold grave / Will find no place on earth!" (Huber, 1837). By somewhat narrowing the depth of Lermontov's thought in "The Death of a Poet" full of indignation and protest thrown throughout

the whole epoch, Huber refracted the theme of the death of a poet through the lyrical reflections of his hero who realized all the insignificance of his talent in comparison with the genius of the untimely departed great poet: "To the coffin of the poet I bring / The humble gift of my soul – / A simple leaf in a laurel wreath. / A simple tribute of the simple soul / Will not strike with a mighty word, / Will not touch the heart with beauty" (Huber, 1837).

Different researchers turned to the theme of Lermontov's traditions in the works of Huber at different times. One of the first to disclose the influence of M.Yu. Lermontov on the poetic talent of Huber was I.N. Rozanov, who in particular saw the motives of Lermontov's "The Thought" (1838) in the poems "The Thought" (1840) and "The Calculation" (1840) by Huber (Rosanov, 1914). Yu.D. Levin recognized the close "sometimes reaching the direct paraphrase" proximity of Huber's poem "The Curse" to "The Thought" by Lermontov (Levin, 1981).

The love theme is represented in the poetry of Huber in a romantic way: as a carnal, sinful nature of the lyrical hero, striving for an ideal origin but never reaching it, he resists all the sublime, heavenly that is identical the earthly beauty. I.L. Andronikov who discovered the name of Natalia Fyodorovna Ivanova as the addressee of the extensive cycle of poems 1830-1832 by Lermontov also revealed reminiscences from the poem "I Will Not Be Humble Before You..." (1832), completing the Lermontov cycle "To ***" in the poem "Love" by Huber (1842). Let us quote a "point" reminiscence that eliminates all doubts about the justification of this point of view (11-12 verses from Lermontov and 11-12 verses from Huber): "The whole world I hated / To love you stronger" (Lermontov, 1975) – "All this world to hate, / So as to love her alone".

Lexical reminiscences from M. Lermontov's poem "Do not Believe Yourself" (1839) can be seen in the Huber's poem "The Others" (1844) (Belinsky, 1953-1959). In the poem "Prayer" by M.Yu. Lermontov and in Huber's "Ave Maria" (1847) one can find some thematic proximity. R.V. Iezuitova sees some parallels with Lermontov's lyrics in the poem "My Tomb" by Huber: "I do not want in the cold tomb / To lie under a hard marble. / I do not want in a stinking prison / To sleep in anxiety. / I want to sleep in the open sea, / And smile of death to peep, / And at large, in the open air / Lulled by the voice of storm to die" (Huber, 1837). Many themes, motifs and images pass from poem to poem – in this regard we can note the funeral and cemetery images in verses "At the Cemetery", "Grave", "Death and Time", "To Repose", which are a means of conveying the poet's tragic perception of the surrounding reality, loneliness and confusion of his soul.

After the tragic departure of Pushkin and Lermontov the Russian poetry has orphaned and largely lost the direction of further development (Zhatkin, et. al., 2016). "After Pushkin and Lermontov it is difficult not only to be remarkable but simply be the poet! – V.G. Belinsky wrote in the article "Russian Literature in

1843". – And now there occasionally appear in the magazines some poems that go beyond the mediocrity level; but when in this magazine you find the poem by Lermontov you would not want to read anything other" (Belinsky, 1953-1959). And in these difficult conditions Huber nevertheless managed, according to R.V.Iezuitova, to find "his own face", especially in those cases when poetry came from the poet's life observations, and contained the motif of loneliness ("Friends"), pleas for happiness ("Prayer"), disappointment, doubt and sorrowful meditations ("Crossroads", "The Way of Life", "Three Dreams"), the cemetery motives (not in the mystical sense, but as an expression of fatigue from the injustice and tragedy of being) (Iezuitova, 1969).

CONCLUSION

The high reminiscence of Huber's works undoubtedly impoverishes the linguistic structure of the verse. Many compositions abound with widespread romantic cliché at the level of vocabulary and phraseology, most of which resemble lines from J.W. Goethe, A.S. Pushkin, and M.Yu. Lermontov. The most frequent examples are as follows: "the abyss of stinking life", "the vain languor of struggle", "the terrible hour of tormenting dreams", "the wave of fiery consonances", "hate the pitiful world", "the time of sad experience", "I curse my lot" etc. Often these lexical cliché vary within a single poem or even a stanza, thus creating a picture of "language mosaicism".

Live communication with Pushkin, links with the traditions of Pushkin and Lermontov played an extremely important and beneficial role in the creative formation and development of Huber as a poet and translator. The traditions of Pushkin and Lermontov have nourished Huber's creative work with deep thoughts and ideas, allowing him to appropriately perceive and reflect many aspects of life and conveying in an integral artistic form the feelings and moods of the contemporaries together with all the inconsistent range of his feelings. However even in his best works Huber remains some kind of a limited person, because he can not overcome romantic idealism, and perceives evil not as a social problem but as a feature of the general world order conditioned by imperfection of life. Hence are his sense of tragic despair and the ecstasy of his own mental sufferings, his reluctance to make the image of the opponent, the enemy more real, and his awareness of the futility of the efforts.

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