



I.I. Hemnitsler and German literature

I.I. Hemnitsler y literatura alemana

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abstract

Objectives: In the last decades such marginal phenomenon as works of Russian authors written in European, languages attract considerable interest of researchers. After Yu.M. Lotman, E.P. Grechanaya's, works devoted to Russian Literature in French, there was a number of researches of German-language works of such Russian writers as V.A. Zhukovsky, A.K. Tolstoy, K.K. Pavlova, E.I. Guber, E.B. Kulman, etc. In this article the task to reveal features of works of the Russian poet I.I. Hemnitsler (1745–1784) is set in the context of Russian-German literary and historical and cultural communications of the last third of the 18th century. Methods: Poems in German written by I.I. Hemnitsler, his fables created under the influence of Christian Fyurkhtegott Gellert's creative works became the material for the analysis. Comparative-historical and comparative and typological methods and also complex analysis were used in the work. Findings: The detailed analysis of ideological and thematic contents of works in German of the Russian poet is carried out. The specific features of I.I. Hemnitsler's creative manner are established. Special attention is paid to a question of interpretation of fable, epigrammatic and lyrical works of the poet in aspect of international literary relations and historical and literary traditions. Novelty: The revealed features of I.I. Hemnitsler's works in German allow to say that during an era of the increased influence on the Russian society of the French literature and French (a century of Catherine II) I.I. Hemnitsler was one of the few Russian writers in the works of whom Russian-German literary and historical and cultural interaction was systemically presented. His fables became transfers, free translations of Ch.-F. Gellert's works.

Keywords: poetry, reminiscence, literary tradition, Russian-German literary and historical and cultural communications, poetic translation, fable, epigram, cross-cultural communication.

Objetivos: En las últimas décadas, fenómenos tan marginales como los trabajos de autores rusos escritos en europeo, los idiomas atraen un considerable interés de los investigadores. Después de Yu.M. Lotman, E.P. Grechanaya, obras dedicadas a la literatura rusa en francés, había una serie de investigaciones de obras en lengua alemana de escritores rusos como V.A. Zhukovsky, A.K. Tolstoy, K.K. Pavlova, E.I. Guber, E.B. Kulman, etc. En este artículo, la tarea de revelar las características de las obras del poeta ruso I.I. Hemnitsler (1745–1784) se sitúa en el contexto de las comunicaciones literarias, históricas y culturales ruso-alemanas del último tercio del siglo XVIII. Métodos: Poemas en alemán escritos por I.I. Hemnitsler, sus fábulas creadas bajo la influencia de las obras creativas de Christian Fyurkhtegott Gellert se convirtieron en el material para el análisis. En el trabajo se utilizaron métodos comparativo-históricos y comparativos y tipológicos y también análisis complejos. Hallazgos: Se realiza el análisis detallado de los contenidos ideológicos y temáticos de las obras en alemán del poeta ruso. Las características específicas de I.I. Se establece la manera creativa de Hemnitsler. Se presta especial atención a una cuestión de interpretación de fábulas, obras epigramáticas y líricas del poeta en el aspecto de las relaciones literarias internacionales y las tradiciones históricas y literarias. Novedad: las características reveladas de I.I. Las obras de Hemnitsler en alemán permiten decir que durante una era de mayor influencia en la sociedad rusa de la literatura francesa y francesa (un siglo de Catalina II) I.I. Hemnitsler fue uno de los pocos escritores rusos en los que se presentó sistemáticamente la interacción literaria e histórica y cultural ruso-alemana. Sus fábulas se convirtieron en transferencias, traducciones gratuitas de Ch.-F. Las obras de Gellert.

Palabras clave: poesía, reminiscencia, tradición literaria, comunicaciones literarias, históricas y culturales ruso-alemanas, traducción poética, fábula, epigrama, comunicación intercultural.



Introduction

Ivan Ivanovich Hemnitscher is one of outstanding figures of Russian culture who made the significant contribution to the development of Russian-German cultural communications of the last third of the 18th century (1745–1784). In the history of Russian-German cultural communications Hemnitscher remained as an interpreter of subject motives of Ch.-F. Gellert's fables and an author of original poems in German. The German fabulist Christian Fyurkhtegott Gellert (1715–1769) had the greatest impact on Hemnitscher's creative formation. He belonged to a group of figures of Western European Education. In the collection "Fabeln und Erzählungen" ("Fables and stories", 1746–1747) Gellert derided feudal remnants, arrogance and pseudo-learning in the system of public relations. He concentrated his attention mainly on moral and ethical problems. Proclaiming honesty, moderation and modesty as the main human virtues, Gellert appeared as a methodist for whom moral principles were very important. Because of it Gellert's fables were quite often excessively stretched, deprived of that irony that gives originality to La Fontaine and I.A. Krylov's works.

Literature Review

I.I. Hemnitscher's creative works traditionally remains in the periphery of world and Russian literary criticism, without attracting interest of researchers. Partly it is caused by the fact that his works in a fable genre in the first half of the 19th century appeared in a shadow of works of outstanding fabulists of next decades, in particular I.A. Krylov. Completion of systematization of I.I. Hemnitscher's poetic heritage, small on volume, became the other reason of current situation in the early sixties. In fact it didn't assume any significant finds in archives and in the Russian periodical press of the 18th century. At the same time I.I. Hemnitscher having German origin was a unique intermediary between Russian and German cultures that was not accented properly neither in the past, nor in the present. In this regard the research fits into a circle of the works devoted to Russian-German literary and historical and cultural communications in the 19th century. Among these works it is necessary to mention some monographs and dissertation researches of modern researchers of R.Yu. Danilevsky ("Young Germany" and Russian literature: From history of international relations of Russian literature", "Schiller in Russian literature: 18th century – the first half of the 19th century", "Pushkin and Goethe: Comparative research", "G.E. Lessing and Russia. From history of Russian-European

cultural community"), N.M. Ilchenko ("Domestic prose of the 30s years of the 19th century in the context of the German romanticism"), N.E. Nikonova ("V.A. Zhukovsky and the German world", "A collection of the German compositions and V.A. Zhukovsky's automatic translations"), T.N. Sheshneva ("A.K. Tolstoy and Germany: from history of the international literary relations"), O.V. Rodikova ("K.K. Pavlova's Creativity in the context of Russian-German literary and historical and cultural communications of the 19th century").

Materials and Methods

I.I. Hemnitscher's poems in German, his fable works created under the influence of Christian Fyurkhtegott Gellert's creative works became the material for the analysis. In the course of studying of the scientific problem cultural and historical, comparative and historical, comparative and historical and typological approaches and also complex analysis were used. In methodological plan the research relied on fundamental works in the field of historical poetics, comparativistics, history of the Russian translated fiction, the theory and history of poetic translation (Alexander N. Veselovsky, Alexey N. Veselovsky, V.M. Zhirmunsky, M.P. Alekseev, Yu.D. Levin, A.V. Fedorov, etc.).

Results

I.I. Hemnitscher interpreted subject motives more than twenty Ch.F. Gellert's fables: "Der Maler" ("Painter") – "Writer"; "Das Pferd und der Esel" – "Horse and Donkey"; "Der sterbende Vater" – "Dying father"; "Der Kuckuck" – "A starling and a cuckoo"; "Wucherer" ("Usurer") – "Kashchey"; "Das Land der Hinkenden" ("The country of lame") – "The earth of lame and having a burr"; "Der Jüngling und der Greis" ("The young man and the old man") – "Council of old men"; "Elpin" – "The Athenian boyar"; "Der baronisierte Bürger" ("The petty bourgeois granted in barons") – "Baron"; "Der Tanzbir" – "Bear dancer"; "Der ungeratene Sohn" – "A pacifying way"; "Der gütiger Besuch" ("The kind visitor") – "Clucker"; "Der Kunschpferd" ("A carriage horse") – "A riding horse"; "Der glücklich gewordene Ehemann" – "The happy husband"; "Hanz Nord" – "Sly fellow"; "Das Gespenst" ("Ghost") – "Brownie"; "Der grüne Esel" – "A green donkey"; "Der Zeisig" ("Siskin") – "A nightingale and a siskin"; "Die glückliche Ehe" – "Happy matrimony"; "Cleant" – "The solicitor and thieves"; "Die Guttat" is "Blessing"; "Emil" – "Soldier"; "Der Fuchs und die Elster" – "A fox and a magpie". For example, the fable "Blessing" the plot of which is borrowed from Gellert's works ("Die Guttat"), narrates about hypocrisy of



suddenly having become rich widow Smirena. She urges about need to help the poor, however reacting to the emergence of begging: "God judges, – she says, – who abandons the poor!" / And brings the big rotten cracker to the beggar" [8, p. 109]. After Gellert ("Der grüne Esel") Hemnitscher retells the history of "a fool" with vivacity in the fable "Green Donkey". He painted a donkey in green color and led it along the streets of the town, showing to all curious people: "To watch a green donkey in faces/ It boils to a lot of people; / And windows are being opened in houses, / People get out on roofs, / They also take wood and stages: / All want to see a donkey when it is going" [8, p. 97-98]. In Hemnitscher's work the story-teller appears as the living witness of the taking place improbable events who is ingenuously telling about them to the reader. In Gellert's work the description is dry, based only on ascertaining of the facts: "Die Gassen wimmelten von Millionen Seelen? / Man hebt die Fenster als, man deckt die Dächer ab; / Denn alles will den grünen Esel sehn, / Und alle konnten doch nicht mit dem Esel gehn" [7, s. 39]. Unlike Gellert Hemnitscher stated a plot about the green donkey with the extreme naturalness making an impression of some ease, ease of the narration – "it seems that he wrote without any work and involuntarily amused the reader with the simplicity" [9, p. 126]. The strong point of Hemnitscher's fable works is their critical stream – when the poet sought for creation of positive images, they turned out uncertain, abstract [2, p. 473-486, 479].

"Novelization", literal sense of an instructive and didactic plot are characteristic features of Hemnitscher's fables which are originated from Gellert's "Erzählungen". In some cases the plot line appears the deprived internal core, epigrammatic acuteness and dynamism (for example, in Hemnitscher's fable "The happy husband" interpreting motives of Gellert's fable "Der glücklich gewordene Ehemann"). As Gellert Hemnitscher in the many works shows not traditional animal characters (foxes, bears, etc.), but people, thereby turning some fables into small plot short stories. At the same time Hemnitscher repeatedly manages to overcome reasonableness and abstractness, to include national color in fables, to give them unique sounding. For example, interpreting Gellert's fable "Der Kutschpferd" in the fable "Riding horse", Hemnitscher completely rejects moral principles. In Gellert's work it takes 14 of 23 lines of the text then due to a conversation of a riding horse and a country horse he recovers and expands the plot sketch. And there are a lot of such examples demonstrating that Hemnitscher not only followed Gellert, but also overcame the obvious shortcomings peculiar to his creativity [13, 14].

Hemnitscher also wrote one fable in German -

"Erzählung" ("Ein Spötter des Apollo Leier...", narrating about the mocker considering poetry as unworthy occupation, who told about it with irony to the real poet and who received cruel repulse: "Ein Dichter von Verdienst war bei der Spott zugegen. / Zu diesem sagte er: "Nicht war, mein Herr, Sie mögen/Doch auch wohl gerne poesieren?" / – "O ja, mein Herr, ich schrieb auf Narren gern Satieren" [8, s. 239]. The same plot is stated by Hemnitscher in Russian in the fable "Vituperator of poetry" where the "hater of all sciences and all verses" who wished to sneer at the writer heard in reply: "...I like to write verses, / However not vulgar, / But only I write such ones, / Where I can mock at fools by means of satire" [8, p. 143].

I.I. Hemnitscher's notebook entitled by "Sammlung verschiedener Gedichte" ("A collection of different poems") is stored in Institute of Russian literature of Russian Academy of Sciences among the materials of Ya.K. Grot's personal fund. In I.I. Hemnitscher's "Complete collection of poems" published in 1964, the most considerable of texts were for the first time published and briefly commented by L.E. Bobrova and V.E. Vatsuro [4, p. 352]. The majority of Hemnitscher's works in German represent "inscriptions" of epigrammatic character, in general close to epigrams by the poet in Russian [6, p. 3–30].

Hemnitscher preferred not general reasonings in epigrams, but well-aimed characteristics allowing in several strokes – convexly, topically and venomously – to characterize this or that phenomenon of public life and also the absurdity of the world around caused by activity of specific people. In the epigram "Auf den K<önig> v<on> P<reußen>" ("For the king of Prussia") the activity of the Prussian king Frederick II is condemned. It combined advance of the ideas of "the educated monarchy" with conducting aggressive wars: "Er war der größte Geist, das Muster größter Dichter, / Der Tonkust größte Ehr, der größte Sittenrichter, / Der größte König seiner Zeit/Und auch der größte Freund der Menschenfei<n> dlichkeit" [8, s. 262].

Frederick II's identity seriously occupied Hemnitscher seeking "to create the type of a modern master and to point to specific enemies of the educational idea of "general welfare" [5, p. 23]. Frederick II became also a hero of two Hemnitscher's "Gravestone", written in Russian: "He was great spirit, huge master – / And put general welfare the diligent destroyer"; "Under this stone not a clever philosopher, / Not a hypocrite, not a theologian, / Not a soldier, not a hero, not the owner of a throne, / Not the most useful laws the prewriter lies, / Not a doctor famous by his healing – / Here the executioner of national happinesses lies" [8, p. 230]. It is easy to see style and metric proximity of the first of two given "Gravestone" and the German-language



epigram quoted above. In the first verse this proximity reaches tracing. Existence of similarity of "Gravestone" with Hemnitzer's "Grabschrift" (Epitography) written in German is obvious: "Der hier in dieser Gruft liegt unter Leichtenstein, / Der schien ein großer Geist, allein kein Mensch zu sein" [8, s. 258]. In "Epitography" Hemnitzer characterizes the dying hero as the great genius, the powerful spirit deprived of humanity advantages.

Addressing Frederick II's identity, Hemnitzer at the same time went on the way of generalization and even allegorical meanings. The judgments of the educated absolutism combining high culture and immense cruelty, could be referred to the Russian present in which Hemnitzer lived and created, and also to Catherine's era. A certain generalization gives to all "cycle" of works also that essential circumstance that Frederick II was Hemnitzer's contemporary and even endured the author of "Gravestone" (Hemnitzer died in 1784, and Frederick II – in 1786). Thus, in the epigrams Hemnitzer sharply criticized not only Frederick II, but also the general trends of the aggressive policy combining scale of fulfillments and inattention to national interests.

The subject of power and peoples appears one of the most essential to Hemnitzer as the author of epigrammatic texts. Peter the Great acts as a sample of a great statesman. His monument was constructed in Saint-Petersburg in 1770-1782 later glorified by A.S. Pushkin in his "Bronze Horseman". It drew general attention with eccentricity and scale of a plan of the sculptor E.-M. Falcone who multilaterally discovered an image of a converter of a country. "Instead of all praises to sign only: Peter" [8, p. 231].

Many Hemnitzer's epigrams raised topical issues of literary process, steadily deriding graphomania, lack of creative endowments, flattery in relation to high-ranking officials. Two thematically similar Hemnitzer's epigrams "Auf eine Wochenschrift "Mischmasch" (An der Verfasser)" ("In the diary (To an author)" and "Auf eben Dieselbe" ("Also in it") remained. Now it is not possible to establish precisely a subject of epigrams as the German lexeme of "Mischmasch" can mean "mix", "stuff", and therefore rightfully it is possible to say that Hemnitzer meant one of three diaries appearing in 1769 – F.A. Emin or L.I. Sichkarev's "Mix", Catherine II's "Stuff", M.D. Chulkov's "And this and that". In our opinion, Hemnitzer meant the first of the called editions which received ambiguous estimates in society: "Mein Herr, Ihr Mischmasch ist von vielen hier gelesen, / Und ich bin der Zahl der Leser auch gewesen. / Man sieht es Ihrer Schrift mit leichter Mühe an, / Der Kopf hat Ihnen wohl dabei nicht weh getan" [8, s. 240]. Satirical orientation of "Mix" attracted Hemnitzer's attention seeking to contain the thoughts concerning him and feelings in a flexible

form of the ironical poem, however among "easy" poems in the magazine superficial rhymings prevailed: "Ein Mischmasch im Gehirn, ein Mischmasch auf Papier: / Ihr Herren, wem beliebt?. Behüte Gott dafür!" [8, s. 241].

Works of the Swiss poet, representative of early sentimentalism A. Galler who wrote the well-known poem "Alps" and "Imperfect Poem about Eternity" drew attention of the Russian literature of XVIII – the first third of the 19th century. In particular, certain interest was attracted by use of an epithet "gold" in A. Galler's Alps in relation to an abstract concept of time, expressing the desire to give the importance and the height to the described events and destinies [11, p. 56; 9, p 9–13]. I.I. Hemnitzer's poetic epigrams in German are devoted to A. Galler's "Imperfect Poem about Eternity": "Wie Haller hätte das Gedicht / "Die Ewigkeit" geschrieben? / Nein, dieses glaub ich nicht: / Die Ewigkeit hat selbst gedicht/Und Haller nur geschrieben"; "Es schneit, die Ewigkeit spricht selbst in dem Gedicht, / Von der ein Haller spricht" [8, s. 242]. As we see, Hemnitzer concerned the problem of "person and eternity", considered in aspect of ability of the perishable creator to create immortal creations of mind. According to Hemnitzer's opinion, familiarizing of the creator with eternity happens short minutes of creative inspiration when he is independent of a terrestrial cover, of all that became indisputable value for this world, for people around.

Voltaire's death in 1778 caused strengthening of public interest in his ideas and views. Hemnitzer perceived historical works of Voltaire (in particular, written in 1757–1763 "History of the Russian Empire at Peter the Great") as the official compositions created under the influence of communication with monarchs, representatives of the Supreme power: "All scold and revile Volter, / And fix the blame on him / That he was telling lie in his "Story". / Whether he is guilty / When he was asked, / Instead of the truth he sometimes wrote lie?" [8, p. 220]. Putting above all promotion of educational ideals, creating an image of the educated sovereign Peter I, Voltaire sought to carry out the idea of the historical progress connected with achievements of human mind [1, p. 20-25].

Condemning Voltaire's proximity to the authorities, Hemnitzer at the same time recognized eccentricity of the French writer who "divinely ruled by a feather" [8, p. 220]. Certain parallels can be drawn between Hemnitzer's epigram "For Volter" written in Russian ("All say: "Volter divinely wrote" ...) and relating to the same period (1778–1779) the German-language Hemnitzer's epigram "Mich reizt ein dichterischer Trieb...", which main idea is concluded in the last verse: "Er sprach zur Feder: "Schreib!", und seine Feder schrieb" [8, s. 240]. It is interesting to note that self-irony of the first verse and aphoristic



nature of the last in the German-language text "stuffing" in the form of three verses parodying a solemn syllable of the classical ode supports it: "Voltairens großen Geist im Dichten zu besingen. / O möchte mir doch dieses Lied gelingen!" / Wohlan! So will ich ihn besingen" [8, s. 240]. The aphoristic nature of the last verse is as if opposed to verbosity of classical praises, and therefore gives to the text obvious critical orientation.

Critical attitude towards the poets eulogizing grantees was shown in many German-language Hemnitzer's epigrams. In particular, in the poem "Sinngedicht" ("Jüngst webt Herr Reimreich ein Gedicht...") it is told about the rhymist who wrote as a gift to the grantee the message. Its advantage was a colourful verbose name. Even more rigidly the epigram "Ich lese Stumpfsinn sein Gedicht..." condemning confused poetry writing to please to certain rich people sounds: "Ich lese Stumpfsinn sein Gedicht / Auf einen reichen klugen Mann. / Das, was ich vom Gedicht zum Ruhme sagen kann, / Ist, daß kein Mensch von dem Gedichte spricht / Als nur der reiche kluge Mann" [8, s. 243].

Due to the German education promoted Hemnitzer's acquaintance with the best modern to it the West German epigrammatic poetry of G.-E. Lessing and F.-G. Klopshtok. However the Russian poet, in a certain measure following predecessors in subject and figurativeness, skillfully showed public identity, refused instructive tone and the general reasonings, preferring reality and laconicism. The epigrams striking human defects considerably strengthened the impact on the reader thanks to vigor of the verse, simplicity of statements and tendency of the poet to unexpected endings. R.Yu. Danilevsky carried out comparison of one of F.-G. Klopshtok's epigrams ("Ist dein Gedank erhaben, dann macht er edler dein edles/Wort, und zugleich erhöht dieses den rhythmischen Ton. / Aber, ist dein Wort ein gemeines, so sinkt der erhabne / Sinn, und solcherlei Wort schwächt auch die metrische Kraft" [10, s. 150]) with the Russian Hemnitzer's epigrams. In particular with an aphoristic couplet "The thought is often written for a rhyme / And often low receives high" [8, p. 232], Hemnitzer follows Klopshtok's thought of ability of a noble word to ennoble rhythmic tone, and a low word, on the contrary, to weaken the metric force of the verse [5, p. 19]. At the same time it is necessary to recognize that Hemnitzer is aimed not to argue in the epigram, to philosophize as the German predecessor, and to claim, without doubting own correctness. The thought which became a basis of an aphoristic couplet was not accidental for Hemnitzer, on the contrary – it was caused by deep, serious thoughts. In particular, it is possible to see certain approaches in "Epigram" ("That M <aykov> never, having written, fell ..."): "What M <aykov> never, having written,

fell, / You exactly told the truth. / I always had an opinion about him: / Although he wrote a lot, he was not risen anywhere" [8, p. 220]. It is known that V.I. Maykov, the author of the poem "Eliseus, or Angry Bacchus" who died in 1778 had reputation of the poet focused on tastes of "a special, not highest readership" from 1780s [6, p. 28].

Hemnitzer's epigrams in German contain a review on skill of a composer, Johann Gottfried Palshau, who arrived to St. Petersburg in 1770. However, he found his popularity only in 1770–1780s. Hemnitzer compared Palshau to Orpheus, spoke about ability of the master to captivate listeners by his playing: "Ein Gott der Tonkunst Palschau spielt / Und alles hört und alles fühlt" ("Sinngedicht auf Palschau") [8, s. 241]. The same thought in more developed look is repeated in the epigram "Auf eben denselben" by means of the example of Palshau's creativity approving a high role of art in everyday life of ordinary people: "Doch Menschen, die sonst gar nichts fühlen, / Sind ganz Gefühl, wenn Palschau spielt. / Und dies ist wahre Kunst im Spielen, / Daß jeder hört und jeder fühlt" [8, s. 241].

In his epigrams in German Hemnitzer pointed to the defects peculiar to the person, – avarice, self-interest, haughtiness, tendency to gossips and lawsuits, and in most cases the author avoided moralization, preferring to present to the reader short "sketch" which everyone comprehended in own way: "Jüngst traf mich jener gute Mann / Bei seiner Frau im Bette an, / Und machte mir so finstre Miene, / Als schien er drüber aufgebracht. / Dies hätt ich doch wohl nicht gedacht, / Ich wollte ja dem guten Manne dienen" [8, s. 254]. It is interesting to note that also the Russian version of this epigram is known, – however as it seems to us, the main idea is told by Hemnitzer without that brightness and expressiveness in it that are inherent in the German text: "A husband becomes angry that I go to his wife, / And I do not find small fault in that: / I reduce his work. / I do not understand why he becomes angry" [8, p. 224]. It is also possible to mention other cases when the same thought is carried out by Hemnitzer in epigrams extremely close to each other in the Russian and German languages. So, in epigrams "Sinngedicht" ("Madame! Wie fangs ich an..."), "Du willst das Bildnis gern von Mad. N. bekommen...", "For a bad woman who wanted that she was written off" it is told about the ugly lady who reminded to the artist to whom she appealed to create her portrait, the devil (Satan): "Ich wett, der Maler wird alsdann sie richtig fassen: / Ich will den Teufel holen lassen" [8, s. 225]; "Kannst du denn nicht geschwind den Teufel holen lassen? / Der Maler wird gewiß ihr Bildnis richtig fassen" [8, s. 225]; "From whom for similarity to me to write off it, the Billeting. – / Told, – I will send for a Satan" [8, p. 224].



Hemnitser in many respects carried on A.D. Kantemir and A.P. Sumarokov's traditions showing injustice, self-interest, ignorance, hobby for Gallomania, other defects, however at the same time refused satirical grotesque, an exaggeration, creating the household sketch extremely close to vital reality.

Discussion

Hemnitser created not only epigrams, but also some lyrics in German, in particular two versions of a drinking song "An gute Freunde über den wahren Genus der Zeit" ("To kind friends about true pleasure time"), "Wunsch" ("Desire"), "Lied" ("Song"), etc. The reflection of traditions of F. Hagedorn in these works, K.-M. Wiland, I.-P. Uts, I.-V.-L. Gleyrn and many other German poets was found in these works. Hemnitser was fluent in German in its literary and colloquial options and therefore his German-language works distinguish smoothness of statement, ease peculiar not to each of the Russian poets writing in German. The poem "Wunsch" written in free iambus was at the origins of using this metre (which was traditionally used only in fables) in lyrical poetry, and subsequently this way was chosen by other writers, in particular E.I. Kostrov in "Verses to Aneta".

The poem "Lied" is of special interest. It is not typical of Hemnitser's creativity and having author's option in Russian – "Song" ("How can we call that minute..."). Now it is difficult to judge a ratio of the Russian and German texts, however comparison of stanzas convinces that between them there are certain musters: "Vermag mein Lied dich zu bewegen, / So sprich doch einmal noch, zu mich, / Kann ich noch deine Lieb erregen, / Mein Thirsis, ja ich liebe dich!" ("Lied") [8, s. 261] – "Oh, if my plaint / can get into your breast, / So stop my suffering, / Tell: "And I love you" ("Song") [8, p. 200]. Both works can be considered both to the genre of the anacreontic ode which was expressing representations of the European Education according to which the person always aspires to pleasures and avoids sufferings and to a genre of the sentimental romance to which many Russian poets paid their attention at the end of 18th - the beginning of 19th century. Hemnitser managed to anticipate those discoveries that were subsequently made by Yu.A. Neledinsky-Meletsky, N.A. Lvov, N.M. Karamzin.

Conclusions

As we see, I.I. Hemnitser was one of those Russian poets of the 18th century in whose creativity literary interrelations of Russia and Germany received bright manifestation that was rather atypical of an era of an increased influence

on the Russian society of the French literature and the French language (Catherine II century). Further studying of features of I.I. Hemnitser's works in German has to assume the publication of those compositions which remain in the manuscript in funds of Institute of the Russian literature (Pushkin House) of the Russian Academy of Sciences. Systematization of works of the Russian writers created in a fable genre throughout 18th – the first half of the 19th century (unfortunately, even the volume of Library of the poet devoted to the Russian fable does not differ in completeness) and their subsequent comparative and comparative studying can become one more perspective direction.

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