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CATHERINE II IN G. DERZHAVIN'S ARTISTIC CONSCIOUSNESS: VERBALIZATION AND VISUALIZATION

The article is devoted to the emblematic part of Russian culture of the end of the XVIII century, namely the deliberate intention of G. Derzhavin to include his works in a rhetorical epoch context, providing them with emblematic vignette. The article deals with poems dedicated to Catherine II. Traditionalist artistic consciousness of the epoch often depicts the empress as Minerva, with the attributes of justice, legality and power. The article also analyzes the relation of poetic texts and emblematic figures, examines the role and function of the emblems and the specificity of their artistic realization in the poetry.

The combination of the verbal and the visual in a poetic work of G. Derzhavin describes him as a unique poet of the turn of XVIII – XIX centuries and shows a synthetical character of his artistic consciousness, which manifests itself at the genre, stylistic and semiotic levels. Intermedial nature of Derzhavin's poetry is seems to be caused by several factors: firstly, by the innate tendency of the poet to painting; secondly, by the European interests of the XVIII century in the visual, provoked by the discoveries in the natural sciences and, in particular, optics; thirdly, by the attempts of European thinkers to understand the nature of various kinds of artistic creativity and realize their essence.

At the turn of XVIII – XIX centuries, emblematical elements, rooted in the artistic consciousness, are realized in the work as an expression of cultural memory, expressing in poetic texts by allusions to emblems and some their elements. G. Derzhavin demonstrates a peculiar appeal to the emblems while seeking to visualize the poetic text. The purpose of this article is to reveal specifics of verbal and visual image of Catherine II in Derzhavin's artistic consciousness, trace the relationship between textual and graphic components.

Carrying out this study, it is possible to draw the following conclusion. Verbal and visual components of the image of Catherine II in the artistic consciousness of Derzhavin are closely related, but not identical. The poet depicts the empress allegorically as Minerva by emblematic images and attributes. The attention is paid to its divine nature, but the autobiographical elements and individual details of drawings and texts allow the poet to see a human nature in the empress.