

Notes

CHAPTER ONE

- 1 Research for this chapter was carried out at the Libraries of the Universities of Cambridge, Helsinki, and Illinois (Urbana-Champaign). The Pushkinist has a rich collection of bibliographical tools at his disposal; practically all the material on Pushkin published in Russia is to be found in the series of bibliographies which was begun by Mezhev and Fomin and carried into the Soviet era under the title *Bibliografiia proizvedenii A.S. Pushkina i literatury 0 nem.* For more information on Pushkin bibliography, see the article by Levkovich in *Pushkin: Itogi i problemy izucheniia*, 631-9.
- 2 See the survey by a variety of authors in *Pushkin: Itogi i problemy izucheniia*, 11-148; also useful are the survey by Blagoi 1931, and the introduction to the collection of essays on Pushkin in English, Richards and Cockrell 1976.
- 3 Debreczeny 1969j Hoisington 1971; Forsyth 1970; Clayton 1980a.
- 4 Zelinskii, I, 12-19. Wherever possible and desirable, references to criticism contemporary to Pushkin are to the useful collection by Zelinskii (see bibliography).
- 5 D.V. Venevitinov 1825a. The polemic continued in Polevoi 1825b and Venevitinov 1825b. See also the comments of R. R-n in Zelinskii, I, 30 5, and the refutation of same by NN (ibid., 36-42).
- 6 Zelinskii, II, 81-92. The identity of the reviewer is given as M.A. Dmitriev in Lotman 1980, 251.
- 7 Zelinskii, II, 75-80. This review is the first to express the opinion that the work should be called 'Tat'iana Larina.' Other reviews of Chapters One through Six are to be found in Zelinskii, II, 42-129.
- 8 For more detail on this point see Hoisington 1971, 29-30, and Fomin 1911.

- 9 For details of the publication of *One gin*, see Nabokov, I, 74-83.
- 10 See *Pushkin v pečati*, 161.
- 11 It was the critic in *Severnaia zvezda* (Zelinskii, II, 128-9).
- 12 N.N., 'Evgenii Onegin, roman v stikhakh. Sochineniia Aleksandra Pushkina. Glava posledniaia,' *Literaturnye pribavleniia k Russkomu invalidu*, no. 22 (1832), 174-6 (176).
- 13 All are to be found in Zelinskii, IV: Farnhagen von Ense, 105-25 (*Olegin*: 113-15); *Biblioteka*, 126ff. (*Olegin*: 155-62); and Shevryev, 186ff. (*Olegin*: 204-15).
- 14 A ridiculous contrast to Belinskii's well-reasoned and influential essays is to be found in the articles published in *Maiak* (a reactionary journal) by Avksentii Martynov (*Maiak*, 1843, IX, 11-32, 127-49). Martynov's pompous and condescending remarks are aimed at pointing out Pushkin's 'mistakes,' and criticizing his use of foreign words and ideas, and are especially directed at the character of Onegin. A typical criticism by Martynov is directed at the comparison of Ol'ga to 'that stupid moon,' etc., on the grounds that such a comparison is inappropriate since the moon is inanimate! Hoisington is inclined to see in Martynov a forerunner of the critical attitude of Pisarev (and indeed, his criticism harks back to the 'archaizing' Decembrists as well) (Hoisington 1971, 63).
- 15 Grigor'ev 1859, 166. The same year, 1859, saw the publication of an article by Boris Almazov on Pushkin, in which the author stressed the poetic and noted Pushkin's eschewal of formal philosophical systems. For Almazov Tat'iana is the quintessential expression of Pushkin's muse: 'Pushkin's muse was no proclaimer of grand ideas; she struck one neither by the force of her passion, nor by a particular pounding of the heart, nor by the brilliance of her attire. ... Pushkin's muse is Tat'iana, a woman who does not strike one particularly at first glance, but who inspires endless, unreserved respect and deep sympathy. ... Neither by word nor gesture nor glance would she ever betray her quiet feminine grace; she is from head to toe a woman from a good milieu' (Almazov 1859, 183). In some ways Almazov's views were to find an echo later in the writings of Ivanov-Razumnik.
- 16 See, for example, Forsythe 1970.
- 17 See *Pushkin: [togi i problemy izucheniia]*, 96-9.
- 18 A typical title was 'S kogo Pushkin spisal Zaretskogo?' *Russkaia starina*, 1908, II, 409-27.
- 19 See *Pushkin: [togi i problemy izucheniia]*, 99-104.
- 20 *Ibid.*, 130.
- 21 See bibliography under Tynianov 1975 and 1977; also Chudakov 1975, for a brief introduction to the essay.

- 22 Quoted in *Pushkin: Itogi i problemy izucheniia*, 137.
- 23 See, for example, G.A. Gukovskii 1957, D. Blagoi 1955, and G. Makogonenko 1963.
- 24 *Pushkin v vospominaniakh sovremennikov*, II (1974), 107.
- 25 Tamarchenko 1961; Nikishov 1972; Meilakh in *Pushkin: Itogi i problemy izucheniia*, 436.
- 26 Vinokur 1941. Vinokur's article represented a valuable continuation of the work done on the stanza of *Onegin* by Grossman 1924.
- 27 Chudakov 1975, Tynianov 1975. For a more detailed account of recent Soviet treatments of *Onegin*, see my paper, Clayton 1980b. The survey given here is in part drawn from that article.
- 28 On the incorporation in this book of material from earlier studies by Lotman, see Clayton 1980b, 215.
- 29 The book was published in a run of 150,000, whereas Lotman 1976 was printed in only 500 copies.
- 30 The reader is referred for bibliographical details to Wreath 1976, and, for material in Russian published abroad, to Foster 1970.
- 31 Mirskii 1926, Wilson 1936. Mention must also be made of the Commentary to *Onegin* by Dmitrii Chizhevskii (1953), which, although criticized by Nabokov, is still of interest. Chizhevskii, carried away by his comparison of *Onegin* with Mickiewicz's and Slowacki's epics, describes Pushkin's work as an 'epic' also, which it surely is not, despite the vestiges in it of the burlesque tradition (xv). More interesting are Chizhevskii's remarks on Romantic irony and 'sense transformations' in Pushkin's poetic vocabulary (xx, xxi-xxii).
- 32 On Goethe: Peer 1969 and Riggan 1973; on Dante: Picchio 1976; on Constant: Hoisington 1977 and Riggan 1973; on Chateaubriand: Barrat 1972; and on Byron: Hoisington 1975 and Vickery 1963 and 1968.

CHAPTER TWO

- 1 See Todd 1974, 73; also Shaw's caveat about making too close an association between the style of *Onegin* and that of the letters (Shaw 1980, 42).
- 2 On the complex literary currents of the time, see Tynianov 1929a, 107ff.
- 3 Bayley in *Pushkin 1979, Eugene Onegin*, 15
- 4 Tynianov 1975 (in Tynianov 1977), 60
- 5 Siniavskii's view of *Onegin* also places great stress on the 'banter' in the tone of the work: 'The genre of Pushkin's novel in verse is conditioned by the banter; in it the verse becomes a means to wash away the novel and finds in the banter a justification for its limitlessness and unsettledness. ...

Later Pushkin's garrulity was considered high realism. ... Banter for all its general "debonairness" of tone assumed a conscious lowering of the speech into the sphere of private life, which is thus dragged out into the light with the domestic bric-a-brac and the humdrum details of existence' (1975,84-5).

- 6 See, especially, Hoisington 1976. Cf. Booth 1961: 'It is a curious fact that we have no terms either for this created "second self" or for our relationship with him. None of our terms for various aspects of the narrator is quite accurate. "Persona," "mask," and "narrator" are sometimes used, but they more commonly refer to the speaker in the work who is after all only one of the elements created by the implied author and who may be separated from him by large ironies. "Narrator" is usually taken to mean the "I" of the work, but the "I" is seldom if ever identical with the implied image of the artist' (73). Booth's observation goes a long way towards clearing up the problem of terminology. I agree with him in seeing the narrator as an entity distinct from the implied author.
- 7 See Lo Gatto 1955, 1958, and 1962, and the critique of Lo Gatto's position by Stanley Mitchell 1966.
- 8 'It is a polylogue related in an authorial monologue' (Lotman 1976, 87).
- 9 Nabokov has another explanation: 'This prolix quotation was no doubt prompted by the fact that our poet was grateful to Gnedich for supervising the publication of *Ruslan and Liudmila* in 1821' (Nabokov, II, 175).
- 10 See Grombakh 1969 and my paper, Clayton 1971. The epigraph serves as an ironic synthesis by the poet of his hero - placed in a voice which is clearly not intended to be his own, but that of a female. The most important word in the epigraph is 'peut-etre' - which sums up the ambiguity of *Onegin*.
- 11 See Nabokov, II, 462 and Lotman 1980, 250.
- 12 See Nabokov, I, 9-14; Grossman 1924; Vinokur 1941.
- 13 See the quotation from Bayley given above in chapter one.
- 14 Tynianov 1975, 52-4, and Lotman 1970 both discuss the prose/verse dichotomy in *Onegin*.
- 15 Generally, the problem has been linked to that of the encoded material that was attributed to a destroyed 'Chapter Ten' (Morozov 1910, Tomashevskii 1934, Nabokov, III, 365-75). Another hypothesis, cogently argued by D'iakonov 1963, places the encoded stanzas at the end of the original Chapter Eight (a truncated version of which appears as *Onegin's Journey*).
- 16 The primacy of the role of *Onegin's Journey* is stressed, following Tynianov, by Chumakov: 'Pushkin did not destroy the composition of *Onegin*, nor did he impoverish its conception. He fulfilled a new ideo-stylistic

- objective. The "Excerpts from Onegin's Journey" are not an appendix, but an artistically equally valid part of the novel, subjected to compositional inversion, and form *its true ending*' (Chumakov 1970, 28; Chumakov's emphasis). This view should be compared with that of Nabokov, that the Journey is 'an additional small structure unattached compositionally to the main body of the novel' (Nabokov, I, 58).
- 17 It is also at the same time a 'quotation' from the beginning of Maturin's gothic novel *Melmoth the Wanderer*.
- 18 Stilman 1958, 330. The idea is picked up by Lotman 1976, 95.
- 19 Pushkin 'foregrounds' the border between fiction and reality to the extent that he even introduces a *reader* into the novel (Six: XLI: 5-XLII: 12). The logical conclusion of such convolutions would be to have Onegin himself read the story of his own life! The 'biography' of the 'Pushkin' in *Onegin* is, of course, a stylized, fictionalized one, and the searchings of critics for 'real-life Tat'ianas' and Onegin's are simply the confusion of the literary with the real.
- 20 See Ivanov-Razumnik 1907, 210-11; Gukovskii 1957, 131-7; and Clayton 1979.
- 21 See above, note 16.
- 22 I explore some of these hints in my (quixotic!) paper on the epigraph, in which I propose, hypothetically, that it be read as a 'fragment of a letter' from Tat'iana (Princess N) to 'Pushkin' (Clayton 1971).
- 23 The problem of the digressions is one of the most complex in the work. It has been examined, most notably, by Meijer 1968; see also Shaw 1980.
- 24 In these numbers are given as it were the equivalents of lines and stanzas filled with any content; instead of a verbal mass there is a dynamic sign pointing to them; instead of a definite semantic weight there is an indefinite, mysterious semantic hieroglyph, from the angle of vision of which the following stanzas and lines appear complex, semantically burdened' (Tynianov 1975 in Tynianov 1977, 60).
- 25 Siniavskii 1975, 81. Clearly, the form-directed irony which we find in *Onegin* is related to the romantic irony of the Germans, e.g., the *Illusionsbruch* of Tieck's plays. What one lacks in Pushkin, by comparison with the Germans, is a philosophical or theoretical basis for the irony. Pushkin's appears to have its source solely in aesthetic desiderata, and not in a *Weltanschauung* which viewed the world as chaos and disunity.

CHAPTER THREE

- 1 This bears out Bayley's observation on *Onegin*: 'The novel turned out to be one of sentiment and not of picaresque episode and adventure. ... Jane

Austen's earliest critics were struck ... by her faithful imitation of daily living.

Pushkin's novel has it too, though neither he nor Jane Austen was concerned to record life in the methodological fashion of the nineteenth-century novel, the novel of realism and naturalism. The stylization of their art conveys the real as part of its *insouciance*' (Bayley 1971, 241). Bayley's discriminations, based on English literature, which had a sentimental novel, are important in the context of Russian literature, which is dominated by realism.

- 2 Nabokov, 11, 485-6. On the evolution of the characters in *Onegin* see Lotman 1960.
- 3 See Clayton 1971. These extrapolations are all based on the familiar novelistic devices which Pushkin hints at in a tantalizing way, but only to 'lay them bare' for inspection.
- 4 A fascinating discussion of this problem can be found in Tynianov 1974 (in Tynianov 1977, 58). As we have seen (above, chapter one), the question of the ending of *Onegin* was problematical from the outset.
- 5 This is the scheme given, for example, in Frye 1957, 163. 6 Compare the observation by Freeborn quoted above (chapter one, page 69).

CHAPTER FOUR

- 1 There is considerable association between Tat'iana and the dawn, especially in Chapters Two and Three, e.g., the stanza beginning 'She loved to await the rising of the dawn on her balcony' (Two: XXVIII: 1-2). This is 'picked up' in the significant comment that, after writing her fatal letter to Onegin, 'she does not notice the dawn' (Three: XXXIII: 1). Apart from the romantic literary associations, the coming of the dawn (pallor followed by fiery redness) has obvious metaphorical meaning for a young girlchastity followed by passion.
- 2 The word appears only once in *Onegin*: 'To attract the mocking glances of Moscow rakes and circes' (Seven: XXVII: 11). However, one should also note the related use of the words *volshbnitsa* (in its secondary meaning of a society enchantress, not sorceress) (One: XXXIV: 13) and *izmennitsa* ('traitress' - although one should note the element of 'change' in the root, contrasting with Tat'iana's constancy) (Eight: XXXVII: 11). Related to this semantic group is the reference (One: XXVIII: 14) to 'fashionable wives,' an allusion to the poem 'Modnaia zhena' ('The Fashionable Wife,' 1791) by I. I. Dmitriev, in which the young wife of an old man is almost caught by him on the couch with her young lover.

- 3 For detailed discussions of Tat'iana's dream, see Gregg 1970, and Matlaw 1959.
- 4 See, for example, the stimulating article by Snyder 1970.
- 5 The bear-bridegroom association is mentioned by Matlaw 1959, 487. The man whom Tat'iana will eventually marry is not as yet a reality, but simply the shadowy 'other' evoked in her letter quoted above.
- 6 For information on the links between Pushkin and the French novel, see Vol'pert 1980 and Akhmatova 1936.
- 7 See my discussion of this point in the preceding chapter, and also Lotman 1980, 274.
- 8 The phallic overtones of Onegin's 'long knife' in the dream have been pointed out by Gregg, who assumes that it is Tat'iana who is its potential victim (see Gregg 1970, 504). That Ol'ga's red face is not a chance detail is suggested by the fact that Tat'iana, too, has a red face (also as red as a poppy, an interesting Morphic-oneiric detail) when her nurse enters in the morning after her nocturnal letter-writing (Three: XXXIII: 14).
- 9 See below, chapter five, for more discussion on this point.
- 10 It is interesting to note that when Pushkin married Natal'ia Goncharova, he switched the language of their correspondence from French (the conventional language of the salon and adultery) to Russian.
- 11 Although the word *tsirtseia* meant simply 'enchantress,' Pushkin must surely have been aware of the mythical connotations evoked by its etymology. These circe motifs are examined in more detail in Clayton 1975.

CHAPTER FIVE

- 1 For more information on the chronology of *Onegin*, see Clayton 1979 and Lotman 1980, 18-23.
- 2 A.S. *Pushkin v vospominaniakh sovremennikov*, II, 107.
- 3 See, for example, *Letters*, 197.
- 4 See Clayton 1971 and Lotman 1980, 221-4.
- 5 See the discussion in Clayton 1980a, 171-5.
- 6 See, for example, the remarks in Lotman 1980, 214, which summarize the entrenched view in Soviet criticism.
- 7 See Nabokov, I, 37.
- 8 A traditional statement of the problem is given in Lotman 1980, 26-7.
- 9 One example of this is Onegin swimming the river 'beneath the hill,' an activity compared to Byron's swimming the Hellespont (Four: XXXVII: 6-10). That Pushkin considered Byron's heroes the personification of the

- poet himself is suggested by the comparison, a few lines later, of Onegin to Childe Harold (Four: XLIV: 1-2).
- 10 The resemblance of Lenskii's poetry to Pushkin's early work is a commonplace of Pushkin scholarship. The assumption is implicit, for example, in Shaw's discussion of *Onegin*.
- 11 The argument for Pushkin's breakaway from the Karamzinian poetic is given in Tynianov 1929c, 234ff.
- 12 On the bawdy in *Onegin*, see above, chapter two, and also Nabokov, II, 247, 368, 375.
- 13 It is interesting to note the use of the word *mashinal'no* ('automatically') to which Pushkin draws attention when Tat'iana has heard out Onegin's sermon and has been transformed from the live creature (with attendant animal imagery) of the previous chapter into an automaton - has been, that is to say, made (temporarily at least) to resemble Onegin himself (Four: XVII: 6).
- 14 I discuss these portraits as a series or a system in Clayton 1980a.
- 15 *Letters*, 95. That Pushkin was deeply aware of this problem of career (including marriage) is attested by Lotman 1980, 350.

CHAPTER SIX

- 1 Lotman 1976, 87. The problem of the unity of the author-narrator was first raised by Rybnikova 1924.
- 2 Hielscher 1966. See also Semenko 1957 and 1960, and Stepanov 1974. Further bibliography on the subject can be found in Shaw 1981,36-7.
- 3 For information on the digressions, the reader is referred to Meijer 1968. 4 See Chumakov 1970, 1976, and 1977.
- 5 For a more detailed discussion of the symbolism of time and space, see Clayton 1981. Part of the text of that article is included in a revised form in the present chapter.
- 6 Cf. the epigraph from Griboedov's *Woe from Wit* (*Gore ot uma*) that is placed at the head of Chapter Seven: 'Where is it better? Where we are not.'
- 7 This question is discussed more fully in Clayton 1979, 486. See also Lotman 1980, 18.
- 8 The lack of any discussion of children and childhood in Pushkin's work may be explained in part by the facts of his own biography: see Maimin 1981,4-7. An equally important reason is the lack of precedent in literature: children and childhood were simply not recognized topics. Man (and woman for that matter) existed from puberty to death as far as literature was concerned.
- 9 See Nabokov, II, 480-2 and Lotman 1980, 253-4.

- 10 I have in mind Christ's words in the Garden of Gethsemane, the wine of the Last Supper, and the wine mixed with myrrh (or wormwood) which he is offered on the cross (Mark 14:36, 15:23). The symbolism of the 'cup of suffering' recurs in Pasternak's poem 'Gamlet' ('Hamlet') in *Doktor Zhivago*, 532.
- 11 In the following argument I differ from Gustafson, who sees only two seasons - spring and winter - as being metaphorically significant in *Onegin* (1962, 8). I believe that autumn is an inherent feature in the metaphorical structure of the work. It is manifested in the metaphorical use of the root 'to wither' (*viad-*), which is continually used to connote the fading of hopes and youthful enthusiasms, and is clearly linked to the withering of the leaves in the fall (e.g., in *Seven: III: 1-8*). Although I agree with Gustafson that Pushkin offers a Russian reinterpretation of the seasons, I differ from him in many points in my analysis of the metaphorical function of the seasons. Pushkin's avowed (and famous) love of the fall leads him to make of it a metaphor for middle age, which is where he is in Chapters Seven and Eight (i.e., about thirty) (not 'old age' as Gustafson suggests!). Winter is the inevitable and speedy end of the fall, signifying death for Lenskii (and, it is implied at the end of Eight, for the author-narrator too) and marriage for Tat'iana. The fact that we see Onegin in love with Tat'iana in the spring at the end of the novel is significant because it tells us that Onegin has still to learn the lesson of life: love is only for the spring of one's days: its coming in one's autumn (i.e., middle age) is a cruel joke (cf. *Eight: XXIX: 9-11*).
- 12 For a discussion of the imagery of fall in *Onegin*, see Clayton 1981, 46-7. 13 See Bocharov 1974, 71. A discussion of Lotman's coining and use of the term 'transcoding' may be found in Shukman 1977, 79-82.
- 14 '0 narodnosti v literature' ('On *narodnost'* in literature,' *PSS*, XI, 40).
- 15 For discussions of the transformations of the muse figure, the reader is referred to Lotman 1975, 50, and to Khodasevich 1937, 9-38.
- 16 The evolution of the semantics of the word 'freedom' in Pushkin's oeuvre is described by Bocharov in the article 'Svoboda i "schast'e" v poezii Pushkina,' in Bocharov 1974, 3-25. Bocharov attempts to analyse the semantics of 'freedom' throughout a number of works, especially 'Kavkazskii plennik' and 'Tsygany.' His work begs a number of important questions, including the problem of the internal, contextual semantics of each individual work vis-a.-vis the semantic system of Pushkin's language as a whole. His lack of a rigorous definition of the semantic shadings involved (and his avoidance of the problem of the different words used) makes his discussion less useful than it might be.

- 17 In saying this I differ not only from Bocharov (ibid., 16), but also from Lotman and Mints.
- 18 Bocharov notes the importance of the rhyme 'priroda - svoboda' (ibid., 51).
- 19 See the interpretations of Tat'iana's dream in Gregg 1970 and Matlaw 1959.
- 20 There is a parallel to be drawn here between One gin's sojourn in the country and Pushkin's at Mikhailovskoe, as Nabokov explains: 'there is little doubt that ... our poet camouflaged in the present stanza his own experience - namely an affair he was having that summer at Mihailovskoe ... with a delicate-looking slave girl, Ol'ga Kalashnikov (b. about 1805). ... In late April, 1826, Pushkin dispatched her, big with child, to Moscow' (Nabokov, II, 462).
- 21 In analysing the semantics of sleep, I took the information given by the *Slovar' iazyka Pushkina* under the headings of *son*, *spat'*, *snoviden'e*, and *sonnyi*. There are seventeen uses of these words to denote physical sleep in *Onegin*. The mentions of sleep in relation to Tat'iana are in Three: XVI: 13 and XVII: I, and Four: XXXIII: 8. The restlessness of a young girl's sleep is clearly linked by Pushkin with erotic frustration.
- 22 Erotic dreams: Two: X: 4 (their absence in children), XXII: 2 (Ol'gab Three: VIII: 4 (Tat'iana), XII: 6 (the dream of an adolescent girl), XIII: 13, Tat'iana's letter: line 39, line 43; Four: XL V: 14; Six: VII: 6. Fearful dreams: Six: I: 8, XXVIII: 7 ('fearful, incomprehensible dream'b Eight: XXXVI: 11. Mysterious dreams: Five: V: 3, XI: I, XXI: 14, XXII: 14, XXIV: 11.
- 23 Creative reveries: (Pushkin) One: LV: 4, LVII: 4; Six: XLIII: 14, XLVI: 4; Eight: I: 14, L: 10; (Lenskii) Six: XXXVI: 14; (unidentified) Seven: III: 10; Eight: X: 5.
- 24 'or is it a dream?' (Eight: XX: 10).
- 25 The semantics of *mechta* (and *mechtatel'nost'*, *mechtatel'*) are fascinating. They may denote the reverie of the poet, e.g., 'dreams, dreams' (Six: XLIV: 5), which may become 'cold' with disillusion, e.g., 'empty, black dreams' (Four: XIX: 2). An extension of this is the dreams of memory that Onegin and Pushkin share (One: XLVII: 13). In a young girl the word denotes her dreaming of a lover (e.g., Tat'iana in Three: XV: 10 and XXVI: 41. The juxtaposition of the poet's activity with that of the girl is made comic in the image of Lenskii (Two: VI: 11).
- 26 I discuss in more detail the motifs of death in *Onegin* in Clayton 1981, 49-51.
- 27 I give a more detailed analysis of the 'memory' theme in Clayton 1981, 44-5.
- 28 There is more than a slight prefiguring of Pushkin's ironical *exegi monu mentum* in Two: XXXIX-XL.

Bibliography

- Akhmatova, Anna. 1936. ' "Adol'f" Benzhamena Konstana v tvorchestve Pushkina.' In Akhmatova 1977, 50-88
- 1970. 'Boldinskaia osen' (8-ia glava "OneginaII). In Akhmatova 1977, 174-91 - 1977. 0 *Pushkine: stat'i i zametki*. Leningrad: Sovetskii pisatel' Almazov, B.N. 1859. '0 poezii Pushkina.' *Utro: Literaturnyi sbornik* (Moscow: Tipografiia Barfknekhta), 139-92
- Bakhtin, M. 1965. 'Slovo v romane.' *Voprosy literatury*, no. 8, 84-90 [reprinted in Bakhtin 1975, 410-17]
- 1975. *Voprosy literatury i estetiki: issledovaniia raznykh let*. Moscow: 'Khudozhestvennaia literatura'
- Barrat, Glynn R. 1972. 'Chateaubriand in Russia, 1800-1830.' *Comparative Literature Studies*, IX: 2, 152-72
- Bayley, John. 1971. *Pushkin: A Comparative Commentary*. Cambridge: Cambridge University Press
- Belinskii, V.G. 1843-46. 'Sochineniia Aleksandra Pushkina.' In Belinskii, *Estetika i literaturnaia kritika v dvukh tomakh* (Moscow: GIKhL, 1959), II, 130-569
- Blagoi, D.D. 1929. *Sotsiologiia tvorchestva Pushkina: Etiudy*. Moscow: 'Federatsiia'
- 1931. 'Kritika 0 Pushkine.' In *Putevoditel' po Pushkinu* (Moscow-Leningrad: GoslitizdatJ, 189-210 - 1955. *Masterstvo Pushkina*. Moscow: Sovetskii pisatel'
- Bocharov, S.G. 1967. 'Forma plana (Nekotorye voprosy poetiki Pushkinaj.' *Voprosy literatury*, no. 12, 115-36 - 1974. *Poetika Pushkina: ocherki*. Moscow: 'Nauka' - 1975. 'Poeticheskoe predanie i poetika Pushkina.' In *Pushkin i literatura narodov sovsetskogo soiuz*a (Erevan: Izdatel'stvo Erevanskogo universitetaJ, 54-73

- Booth, Wayne C. 1961. *The Rhetoric of Fiction*. Chicago: University of Chicago Press
- Boyd, Alexander F. 1972. 'The Master and the Source: Alexander Pushkin and *Eugene Onegin*.' In Boyd, *Aspects of the Russian Novel* (Totowa, N.J.: Rowman and Littlefield), 1-23
- Burger, Gottfried August. *Lenore*. In *Sturm und Drang*, II (München: Winkler Verlag, 1971), 1612-18
- Burtsev, V.L. 1934. *Kak Pushkin khotel izdat' 'Evgeniia Onegina' i kak izdal*. Paris: Zeliuk
- Chizhevskii, Dmitrii. 1953. *Evgenii; Onegin*. The Russian text, edited with an introduction and commentary by Dmitrii Chizevskij. Cambridge, Mass.: Harvard University Press
- 1968. *Comparative History of Slavic Literatures*. Vanderbilt University Press, 1971
- Chudakov, A.P. 1975. 'Stat'ia I.U.N. Tynianova "O kompozitsii 'Evgeniia Onegina' ". In *Pamiatniki kul'tury, novye otkrytiia: Pis'mennost', iskusstvo, arkhologiiia. Ezhegodnik 1974* (Moscow: 'Nauka'), 121-3
- Chumakov, I.U.N. 1969. 'O sostave i granitsakh teksta "Evgeniia Onegina".' *Russkii iazyk v kirgizskoi shkole*, no. 1, 32-3
- 1970. 'Sostav khudozhestvennogo teksta "Evgeniia Onegina".' In E.A. Maimin, ed. *Pushkin i ego sovremenniki*, IPskov: LGPI), 20-33
- 1976. ' "Otryvki iz puteshestviia Onegina" kak khudozhestvennoe edinstvo.' In *Voprosy poetiki literaturnykh zhanrov: sbornik nauchnykh statei*, vyp. 1 (Leningrad: LGPI), 3-12
- 1977. ' "Den' Onegina" i "Den' avtora".' In *Voprosy poetiki literaturnykh zhanrov: sbornik nauchnykh trudov*, vyp. 2 (Leningrad), 3-10
- Clayton, J. Douglas. 1971. 'The Epigraph of *Eugene Onegin*: A Hypothesis.' *Canadian Slavic Studies*, V: 2, 226-33
- 1975. 'Emblematic and Iconographic Patterns in Pushkin's *Eugene Onegin*: A Shakespearean Ghost?' *Germano-Slavica*, I: 6, 53-66
- 1979. 'Considerations sur la chronologie interne de *Evgenii Onegin*.' *Canadian Slavonic Papers*, XXI: 4, 479-88 - 1980a. 'Pushkin, Faust and the Demons.' *Germano-Slavica*, III: 3, 165-87 - 1980b. 'New Directions in Soviet Criticism on *Evgenii Onegin*.' *Canadian Slavonic Papers*, XXII: 2, 208-19
- 1981. '*Evgenii; Onegin*: Symbolism of Time and Space.' *Russian Language Journal*, XXXV, no. 120, 43-58
- Debreczeny, Paul. 1969. 'Reception of Pushkin's Poetic Works in the 1820's: A Study of the Critic's Role.' *Slavic Review*, XXVIII: 3, 394-415
- D'iakonov, I. 1963. 'O vos'moi, deviatoi i desiatoi glavakh "Evgeniia Onegina".' *Russkaia literatura*, no. 3, 37-61

- Dobroliubov, N.A. 1858a. 'Aleksandr Sergeevich Pushkin.' In Dobroliubov, *Sobranie sochinenii vdeviati tomakh*, I (Moscow-Leningrad: GIKhL, 1961), 287-301
- 1858b. 'O stepeni uchastiia narodnosti v razvitii russkoi literatury.' In Dobroliubov, *Sobranie sochinenii v devyati tomakh*, II (Moscow: GIKhL, 1962), 218-72
- Dostoevskii, F.M. 1880. 'Pushkin. Ocherk. Proizneseno 8 iunia v zasedanii Obshchestva liubitelei rossiiskoi slovesnosti.' In Dostoevskii, *Dnevnik pisatel'na na 1877 god* (Paris: YMCA Press In.d.I), 510-27
- Druzhinin, AV. 1855. 'AS. Pushkin i poslednee izdanie ego sochinenii.' In Druzhinin, *Sobranie sochinenii*, VII (St Petersburg, 1865), 30-82
- Eikhenbaum, B.M. 1921. 'Problema poetiki Pushkina.' In Eikhenbaum, *Skvoz' literaturu: sbornik statei* (Leningrad, 1924; reprint: 'S-Gravenhage: Mouton, 1962), 157-70
- Fomin, AG. 1911. 'Pushkin i zhurnal'nyi triumvirat 30-ykh godov.' In AS. Pushkin, [*Sochineniia*], V (St. Petersburg), 451-92
- Forsyth, J. 1970. 'Pisarev, Belinsky and Yevgeniy Onegin.' *Slavonic and East European Review*, XLVIII, 163-80
- Foster, L.A. 1970. *Bibliografiia russkoi zarubezhnoi literatury 1918-1968*. Boston, Mass.: G.K. Hall
- Freeborn, Richard. 1973. 'Eugene Onegin.' In Freeborn, *The Rise of the Russian Novel from 'Eugene Onegin' to 'War and Peace'* (Cambridge: Cambridge University Press), 13-68
- Frye, Northrop. 1957. *Anatomy of Criticism*. New York: Atheneum, 1970
- Golovin [Orlovskii], K.A. 1897. *Russkii roman i russkoe obshchestvo*. 2nd ed. St Petersburg: Marks, [1904]
- Gregg, R.A. 1970. 'Tat'yana's Two Dreams: The Unwanted Spouse and the Demonic Lover.' *Slavonic and East European Review*, XLVIII, 492-505
- Grigor'ev, AA. 1859. 'Vzgliad na russkuiu literaturu so smerti Pushkina: Stat'ia pervaiia: Pushkin. - Griboedov. - Gogol'. - Lerrnontov.' In Grigor'ev, *Literaturnaia kritika* (Moscow: 'Khudozhestvennaia literatura,' 1967), 157-203
- Grombakh, S.M. 1969. 'Ob epigrafe k IIEvgeniiu Oneginu.'" *Izvestiia Akademii Nauk SSSR: Seriiia literatury i iazyka*, XXVIII: 3, 211-19
- Grossman, Leonid. 1924. *Oneginskaia strofa*. [Reprint: Letchworth: Prideaux, 1977)
- Gukovskii, G.A. 1957. *Pushkin i problemy realisticheskogo stilia*. Moscow: Goslitizdat
- Gustafson, Richard F. 1962. 'The Metaphor of the Seasons in *Evgenii; Onegin*.' *Slavic and East European Journal*, VI: I, 6-20

- Hielscher, K.O. 1966. *A.S. Puskins Versepik: Autorenich und Erzählstruktur*. München: Sagner
- Hoisington, Sona S. 1971. *Early Critical Responses to 'Evgenii Onegin', 1825-1845*. Ph.D. Diss. Yale University
- 1975. 'Eugene Onegin: An Inverted Byronic Poem.' *Comparative Literature*, XXVII: 2, 136-52
 - 1976. 'The Hierarchy of Narratees in *Eugene Onegin*.' *Canadian-American Slavic Studies*, X, 242-9
 - 1977. 'Eugene Onegin: Product of or Challenge to *Adolphe*.' *Comparative Literature Studies*, XIV, 205-13
- Ivanov-Razumnik, R.V. 1907. 'Evgenii Onegin.' In A.S. Pushkin, [*Sochineniia*], III (St Petersburg I, 205-34)
- fakobson, Roman. 1937a. 'The Statue in Puskin's Poetic Mythology.' In fakobson 1975, 1-44
- 1937b. 'Marginalia on *Eugene Onegin*.' In fakobson 1975, 51-7
 - 1975. *Puskin and His Sculptural Myth*. The Hague: Mouton
- Katkov, M.N. 1856. 'Pushkin.' *Russkii vestnik*, vol. I (Ianvar', kn. 1 i 2), 155-72; and vol. II (Mart, kn. 21, 281-320)
- Khodasevich, VI.F. 1937. *0 Pushkine*. Berlin: Petropolis
- Kireevskii, I. 1828. 'Nechto 0 kharaktere poezii Push kina/ In Kireevskii, *Polnoe sobranie sochinenii* (Moscow, 1911; reprint: Farnborough, Hunts., 1970), II} 1-13
- Kliuchevskii, V.O. 1887. '"Onegin" i ego predki.' In Kliuchevskii, *Sochineniia*, VII (Moscow: Sotsekgiz, 1959), 403-22
- Konkin, S.S. 1972. 'Pushkin v kritike Pisareva.' *Russkaia literatura*, no. 4, 50-74
- Kotliarevskii, N.A. 1907. 'Evgenii Onegin.' In Kotliarevskii, *Literaturnye napravleniia aleksandrovskei epokhi* (St. Petersburg I, 210-36)
- Lados, Pierre Choderlos de. *Les Liaisons dangereuses*. Paris: Garnier Flammarion, 1964
- Lafayette, Madame de. *La Princesse de CJeves*. Paris: Garnier-Flammarion, 1966
- Levkovich, Ia.L. 1974. 'Nabroski poslaniia 0 prodolzhenii "Evgeniia Onegina".' In N.V. Izmailov, ed. *Stikhotvoreniia Pushkina 1820-1830-kh godov* (Leningrad: AN SSSRI, 255-77)
- Lo Gatto, Ettore. 1955. '*L'Onegin* come "diario hrco" di Puskin (Appunti per una interpretazione).' *Analecta slavica: A Slavonic Miscellany* (Amsterdam: De Bezige Bij), 91-108
- 1958. 'Su di un problema formale dell'Onegin.' *Ricerche Slavistiche*, VI, 41-83
 - 1962. 'Sull' elemento lirico-autobiografico nell' *Evgenii Onegin* di Puskin.' In Z. Folejewski, ed. *Studies in Russian and Polish literature in Honor*

- of Waclaw Lednicki ('S-Gravenhage: Mouton; Slavistic Printings and Reprintings, 27), 105-13
- Lotman, Iurii M. 1960. 'K evoliutsii postroeniia kharakterov v romane "Evgenii Onegin".' *Pushkin: Issledovaniia i materialy*, III (Moscow-Leningrad: AN SSSR), 131-73
- 1966. 'Khudozhestvennaia struktura "Evgeniia Onegina".' *Trudy po russkoi i slavianskoi filologii*, 9 (*Uchenye zapiski Tartuskogo universiteta*, vyp. 184), 5-22
- 1970. 'K strukture dialogicheskogo teksta v poemakh Pushkina (problema avtorskikh primechanii k tekstu).' In E.A Maimin, ed. *-Pushkin i ego sovremenniki*, (Pskov: LGPI), 101-10
- 1973. 'Theater and Theatricality in the Order of Early Nineteenth Century Culture.' In Henryk Baran, ed. *Semiotics and Structuralism: Readings from the Soviet Union* (White Plains, N.J.: International Arts and Sciences Press, [1976]), 33-63
- 1975. *Roman v stikhakh Pushkina 'Evgenii Onegin'*. Spetskurs, vvodnye lektsii v izuchenie teksta. Tartu: Tartuskii Gosudarstvennyi Universitet
- 1980. *Roman A.S. Pushkina 'Evgenii Onegin': Kommentarii*. Leningrad: 'Prosveshchenie' Maimin, E.A 1981. *Pushkin. Zhizn' i tvorchestvo*. Moscow: 'Nauka' Makogonenko, G.P. 1963. *Roman Pushkina 'Evgenii Onegin'*. Moscow: Goslitizdat
- Marchenko, N.V. [N. Narokov]. 1957. 'Kalendar' "Evgeniia Oneginal'." *VozIOzhdenie*, LXII, 53-62
- Matlaw, R.E. 1959. 'The Dream in *Evgeny Onegin*, with a Note on *Gore ot uma*.' *Slavonic and East European Journal*, XXXVII, 487-503
- Meijer, Jan M. 1968. 'The Digressions in *Evgenii Onegin*.' In AG.F. van Holk, ed. *Dutch Contributions to the Sixth International Congress of Slavists* (The Hague: Mouton), 122-52
- Merezhkovskii, D.S. 1897. *Vechnye sputniki: Pushkin*. 3rd edition. St. Petersburg, 1906 [Reprint: Letchworth, 1971]
- Miliukov, AP. 1847. 'Evgenii Onegin.' In Miliukov, *Ocherk istorii IUskoi poezii* 1St. Petersburg), 167-88 Mirskii, D.S. 1926. *Pushkin*. New York: Dutton, 1963 - 1934. 'Problema Pushkina.' *Literaturnoe nasledstvo*, 16-18 (Moscow: Zhurnal'no-gazetnoe ob"edinenie), 91-112
- Mitchell, Stanley. 1966. 'The Digressions of *Yevgeniy Onegin*: Apropos of Some Essays by Ettore 10 Gatto.' *Slavonic and East European Review*, XLIV, 51-65
- Morozov, P. 1910. 'Shifrovannoe stikhotvorenii Pushkina.' *Pushkin i ego sovremenniki*, IV, vyp. XIII, 1-12
- Nabokov, Vladimir. 1975. *Eugene Onegin: A Novel in Verse* by Aleksandr

- Pushkin*. Translated from the Russian, with a commentary, by Vladimir Nabokov. Revised edition. 4 volumes. Princeton University Press
- Nesaule, Valda. 1968. 'Tat'jana's Dream in Puskin's *Evgeni; Onegin*.' *Indiana Slavic Studies*, IV, 119-24
- Nezelenov, A.I. 1890. "'Evgenii Onegin.'" Roman Pushkina.' In Nezelenov, *Shest' statei o Pushkine* (St.Petersburg, 1892)
- Nikishov, I.U.M. 1972. 'Onegin i Tat'iana.' *Pilologicheskie nauki*, no. 3, 16-26
- Ovsianiko-Kulikovskii, D.N. 1906. 'Evgenii Onegin vo vtoroi polovine 20-kh godov.' In Ovsianiko-Kulikovskii, *Istoriia russkoi intelligentsii: Itogi russkoi khudozhestvennoi literatury XIX v. [Sobranie sochinenii, VII]* (St Petersburg, 1914), 70-90
- 1909. 'Evgenii Onegin.' In Ovsianiko-Kulikovskii, *Pushkin [Sobranie sochinenii, IV]* (St Petersburg, 1912), 85-113
- Pasternak, B.L. 1957. *Doktor Zhivago*. Milano: Feltrinelli
- 1958. *Doctor Zhivago*. London: Collins
- Peer, Larry H. 1969. 'Pushkin and Goethe Again: Lensky's Character.' *Papers on Language and Literature*, V, 267-72
- Picchio, Riccardo. 1976. 'Dante and J. Malfilatre as Literary Sources of Tat'jana's Erotic Dream (Notes on the Third Chapter of Puskin's *Evgeni; Onegin*.' In *Alexander Puskin: A Symposium on the 175th Anniversary of His Birth* (New York: New York University Press), 42-55
- Pisarev, D.I. 1865. 'Pushkin i Belinskii: "Evgenii Onegin".' In Pisarev, *Sochineniia*, III (Moscow: GIKhL, 1956), 306-64
- Polevoi, N.A. 1825. "'Evgenii Onegin," roman v stikhakh Aleksandra Pushkina." In Zelinskii, I, 12-19
- Pospelov, G. 1941. "'Evgenii Onegin" kak realisticheskii roman.' In *Pushkin: sbomik statei* (Moscow: Goslitizdat), 75-154
- Pushkin, A.S. *The Letters of Alexander Pushkin*. Three Volumes in One. Translated with Preface, Introduction, and Notes by J. Thomas Shaw. Madison: University of Wisconsin Press, 1967
- 1979. *Eugene Onegin*. Translated by Charles Johnston. Introduction by John Bayley. Penguin *Pushkin: Itogi i problemy izucheniia*. 1966. Leningrad: 'Nauka'
- Pushkin v pechaty: 1814-1837*. Compiled by N. Siniavskii and M. Tsiavlovskii. Moscow: L.E. Bukhgeim, 1914
- Pushkin v vospominaniakh sovremennikov*. M.: 'Khudozhestvennaia literatura,' 1974
- Reeve, Franklin D. 1966. '*Eugene Onegin*.' In Reeve, *The Russian Novel* (New York: McGraw), 14-44
- Richards, D.J. and C.R.S. Cockrell, eds. and translators. 1976. *Russian Views*

- of *Pushkin*. Oxford: Willem A. Meeuws
- iggan, William. 1973. 'Werther, Adolphe, and Eugene Onegin: The Decline of the Hero of Sensibility.' *Research Studies* (Washington State University), XLI, 252-67
- Rybnikova, M.A. 1924. 'Avtor v "Evgenii Onegine".' In Rybnikova, *Po voprosam kompozitsii* (Moscow: Izd. T-va)
- Semenko, I. 1957. 'O roli obraza "avtora" v "Evgenii Onegine".' *Trudy Leningradskogo bibliotechnogo instituta im. N.K. Krupskoi*, 2, 127-46
- Sergievskii, I. 1934. 'O nekotorykh voprosakh izucheniia Pushkina.' *Literaturnoe nasledstvo*, 16-18 (Moscow: Zhurnal'no-gazetnoe ob"edinenie), 113-34 Shakespeare, William. *Romeo and Juliet*. Penguin, 1967 Shaw, J. Thomas. 1966. 'Recent Soviet Scholarly Books on Puskin: A Review Article.' *Slavic and East European Journal*, X: 1, 64-84
- 1981. 'The Problem of Unity of Author-Narrator's Stance in Puskin's *Evgenij Onegin*.' *Russian Language Journal*, XXXV, no. 120, 25-42
- Shklovskii, V. 1923. ' "Evgenii Onegin" (Pushkin i Stern).' In *Ocherki po poetike Pushkina* (Berlin: Epokha), 197-220
- Shukman, Ann. 1977. *Literature and Semiotics: A Study of the Writings of YU.M. Lotman*. Amsterdam: North-Holland
- Siniavskii, Andrei [Abram Tertz]. 1975. *Progulki s Pushkinym*. London: Overseas Publications Interchange
- Sipovskii, V.V. 1899a. *Pushkin, BailOn i Shatobrian (iz literaturnoi zhizni Pushkina na iuge Rossii)*. St Petersburg
- 1899b. 'Onegin, Lenskii i Tat'iana (k literaturnoi istorii Pushkinskikh "tipov"J.' *Russkaia starina*, no. 5, 311-29 and no. 6, 559-80
- Skovajsa, Kornel J. 1971. *Vladimir Nabokov's 'Eugene Onegin': A Critical Study*. Ph.D. Diss. U. of Oregon
- Snyder, Susan. 1970. 'Romeo: Comedy into Tragedy.' *Essays in Criticism*, XX, 391-402
- Stepanov, L.A. 1974. 'Avtor i chitatel' v romane "Evgenii Onegin".' In *Pushkinskie chteniia na verzhnevzh'e: Sbornik vtoroi* (Kalinin: Kalininskii G.U.), 43-59
- Stilman, L.N. 1958. 'Problemy literaturnykh zhanrov i traditsii v "Evgenii Onegine" Pushkina.' *American Contributions to the Fourth International Congress of Slavists* (The Hague: Mouton, 1958), 321-67
- Strakhov, N.N. 1874. 'Zametki o Pushkine.' In Strakhov 1897, 35-66 - 1888. 'Pushkinskii prazdnik (Otkrytie pa)Tiatnika Pushkinu v MoskveJ.' In Strakhov 1897, 105-26
- 1897. *Zametki o Pushkine i drugikh poetakh*. 2nd edition. (Kiev, 1897; reprint: The Hague, 1967)
- Tamarchenko, D.E. 1961. 'Roman v stikhakh A.S. Pushkina.' In Tamarchenko,

- Iz istorii russkogo klassicheskogo romana; Pushkin, Lermontov, Gogol'* (Moscow-Leningrad: AN SSSR), 18-58
- Todd, William Mills III. 1976. *The Familiar Letter as a Literary Genre in the Age of Pushkin*. Princeton: Princeton University Press
- Tomashevskii, Boris. 1918. 'Ritmika chetyrekhstopnogo iamba po nabliudeniiam nad stikhom "Evgeniia Onegina".' *Pushkin i ego sovremenniki*, vyp. XXIX-XXX (Petrograd), 144-87
- 1934. 'Desiataia glava "Evgeniia Onegina".' *Literaturnoe nasledstvo*, 16-18 (Moscow: Zhurnal'no-gazetnoe ob"edinenie), 378-420
- 1961. 'Osnovnye etapy izucheniia Pushkina.' In Tomashevskii, *Pushkin: Kniga vtoraiia* (Moscow-Leningrad: AN SSSR), 444-76
- Tseitlin, A. 1941. ' "Evgenii Onegin" i russkaia literatura.' In *Pushkin rodonachal'nik novoi russkoi literatury: sbornik nauchno-issledovatel'skikh rabot* (Moscow-Leningrad: AN SSSR), 335-64
- Turgenev, I.S. 1880. '[Rech' po povodu otkrytiia pamiatnika A.S. Pushkinu v Moskve].' In Turgenev, *Sochineniia v piatnadsati tomakh*, XV (Moscow Leningrad: 'Nauka,' 1968), 66-76
- Tynianov, Iu.N. 1924. *Problema stikhotvornogo iazyka*. Leningrad: Academia [reprint: Letchworth, 1974]
- 1929a. 'Arkhaisty i Pushkin.' In Tynianov, *Arkhaisty i novatory* (Leningrad, 1929 [reprint: Munich, 1967]), 87-227
- 1929b. 'Dostoevskii i Gogol'.' *Ibid.*, 412-55
- 1929c. 'Pushkin.' *Ibid.*, 228-291
- 1974. 'O kompozitsii "Evgeniia Onegina".' In *Pamiatniki kul'tury, novye otkrytiia: Pis'mennost', iskusstvo, arkheologiya. Ezhegodnik 1974* (Moscow: 'Nauka,' 1975); and in Tynianov, *Poetika, istoriia literatury, kino* (Moscow: 'Nauka,' 1977), 52-77
- Venevitinov, D.V. 1825a. 'Razbor stat'i 0 "Evgenii Onegine", pomeschennoi v No.5 Moskovskogo telegrafa.' In Venevitinov 1934, 220-227
- 1825b. 'Otvét g. Polevomu.' In Venevitinov 1934, 228-38
- 1827. 'Ob "Evgenii Onegine".' In Venevitinov 1934, 238-39
- 1934. *Polnoe sobranie sochinenii*. Moscow-Leningrad: Academia
- Vickery, W.N. 1963. 'Parallelizm v literaturnom razvitii Bairaona i Pushkina.' *American Contributions to the Fifth International Congress of Slavists* (The Hague: Mouton), 371-401
- 1968. 'Byron's *Don Juan* and Puskin's *Evgenij Onegin*: The Question of Parallelism.' *Indiana Slavic Studies*, IV, 181-91
- Vinogradov, Ivan. 1934. 'Put' Pushkina k realizmu.' *Literaturnoe nasledstvo*, 16-18 (Moscow: Zhurnal'no-gazetnoe ob"edinenie), 49-90
- Vinogradov, V.V. 1934. 'O stile Pushkina.' *Literaturnoe nasledstvo*, 16-18 (Moscow: Zhurnal'no-gazetnoe ob"edinenie), 135-214

- 1935. *Iazyk Pushkina: Pushkin i istoriia russkogo literaturnogo iazyka*.
Moscow-Leningrad: Academia [Slavica-Reprint Nr. 25, Dusseldorf, 1969] - 1941. *Stil' Pushkina* - 1966. 'Stil' i kompozitsiia pervoi glavy "Evgeniia Onegina". *Russkii iazyk v shkole*, no. 4, 3-21
- Vinokur, G. 1941. 'Slovo i stikh v "Evgenii Onegine".' In A. Egolin, ed. *Pushkin: sbornik statei* (Moscow: Goslitizdat), 155-213
- Vol'pert, **1.1**. 1980. *Pushkin i psikhologicheskaia traditsiia vo frantsuzskoi literature*. Tallinn: Eesti Raamat
- Weil, Irwin. 1974. 'Onegin's Echo.' *Russian Literature Triquarterly*, X, 260-73
- Wilson, Edmund. 1936. 'Evgeni Onegin: In Honor of Pushkin 1799-1837.' *New Republic*, 89 (9 December 1936), 165-71
- Wreath, Patrick J. and April I. Wreath, compilers. 1976. 'Alexander Pushkin: A Bibliography of Criticism in English.' *Canadian-American Slavic Studies*, X: 2, 279-304
- Zelinskii, V. 1903. *Russkaia kriticheskaia literatura o proizvedeniakh Pushkina*. 3rd edition. Moscow

Index

- Academy of Sciences, 43
Addison, Joseph, 10
Adolphe, see Constant, Benjamin
'aesthetic' criticism, 33, 36, 44 Africa, 166, 189
age, 167-8
Akhnadullina, Bella, 95, 114 Akhnatova, Anna, 4} 79
Aleko, see Pushkin, Aleksandr Sergeevich} 'Tsygany'
All-Union Congress of Writers (1934), 55
All-Union Pushkin Committee, 58
Almazov, Boris, 196
'Angel' ('The Angel'), see Pushkin} Aleksandr Sergeevich, works
Anna Karenina, see Tolstoi, Lev Nikolaevich Annenkov, P.V., 29, 30, 84 Arakcheev military settlements, 60, 84
art for ares sake, 30-1
Atenei (*The Atheneum*), 14 *Atheneum*, see *Atenei*
Austen} Jane} 69, 199-200 Automne} 168
Ay} 168} 169
- Bakhtin, Mikhail Mikhailovich, 62, 63, 64, 193 banter, see *boltovnia*
Baratynskii, Evgenii Abramovich, 76, 91
'Baryshnia-krest'ianka' ('The Peasant Noblewoman'), see Pushkin}
Aleksandr Sergeevich, works
Bayley, John, S, 69-70, 75, 82, 88, 94} Ill, 187
Bazarov, see Turgenev, I.S., *Ottsy i deti*
Belinskii, Vissarion Grigor'evich, 8, 9, 22-8, 29, 30, 31, 33, 34, 35, 36, 37, 39, 42, 44, 47, 48, 50, 51, (Soviet 'neo-Belinskian' criticism) 59-60, 109, 110, Ill, 113, 116-17, 191 Belyi, Andrei, 44 *Beppo*, see Byron
Bestuzhev (Marlinskii), Aleksandr Aleksandrovich, 10, 74, 75, 76, 110, 143
'Besy' ('The Devils'), see Pushkin, Aleksandr Sergeevich, works
Biblioteka dlia chteniia (*The Library for Reading*)} 21 bibliographies, 195 Blagoi, D.O., 54-5} 58, 60

badinage} see *boltovnia*

- 'Blizzard' ('Metel'), see Pushkin, Aleksandr Sergeevich, works
- Bocharov, S.G., 64-6, 169, 173
- boltovnia* ('banter,' 'chatter/' 'badinage'), 76, 77-8, 80, 86, 89, 197-8
- Booth, Wayne, 76, 160, 187, 198
- bordeaux, 168-9
- Boris Godunov*, see Pushkin, Aleksandr Sergeevich, works
- Boyd, Alexander F., 68
- Breughel, 193
- Brief Encounter*, see Lean, David
- Briusov, Valerii Iakovlevich, 44
- 'Bronze Horseman' ('Mednyi vsadnik'!) see Pushkin, Aleksandr Sergeevich, works
- Bulgarin, Faddei Venediktovich, 15-16; *Dmitrii Samozvanets*, 15
- Burger, Gottfried August: *Lenore*, 120-4 *passim*, 126-31
- Burtsev, V.L., 84
- Byron, George Gordon, Lord: compared with Pushkin, 21, 22, 25, 45, 72, 146; influence on Pushkin, 42, 70, 72; traits in *Onegin*, 147, 201; *Beppo*, 12, 13, 147; *Childe Harold*, 32, 43, 66, 147, 202; *Don Juan*, 13, 28, 59, 69, 72, 75, 85, 147
- byt* ('everyday detail'), 15, 69
- Canaletto, 193
- Captain's Daughter* (*Kapitanskaia dochka*), see Pushkin, Aleksandr Sergeevich, works
- copyright, 72, 84, 110, 141
- champagne, 166, 168-9
- Chateaubriand, 42, 70, 92, 179; *Rene*, 43
- Chekhov, Anton Pavlovich, 67
- Chenier; Andre, 81
- Chernyshevskii, Nikolai Gavrilovich, 28, 32, 33
- Childe Harold*, see Byron
- children, childhood, 167, 202
- Chizhevskii, Dmitrii, 87, 147, 197
- Christ, 169, 203
- chudak* ('crank/' *Onegin* as), 143, 146
- Chudakov, A.P., 6~
- Chumakov, Iu.M., 66, 188
- 'circean' theme, 119, 136, 200-1
- classicism, 51, 70
- Constant, Benjamin, 22, 70; *Adolphe*, 79, 92, 147
- 'Conversation of a Bookseller with a Poet' ('Razgovor knigoprodavtsa s poetom'), see Pushkin, Aleksandr Sergeevich, works
- criticism in Russia: tendencies, 9-10; Pushkin's opinion of, 10-11
- 'Dangerous Neighbour' ('Opasnyi sosed'), see Pushkin, Vasilii L'vovich
- Dante, 40, 70, 79
- Dead Souls*, see Gogol', Nikolai Vasil'evich
- Debreczeny, Paul, 9-10
- Decembrists, 45, 46, 58-9, 60, 74-5, 91, 101, 110, 141-3, 165, 176, 191, 196
- Qelphine*, see Stael, Mme de Del'vig
- Anton Antonovich, 76
- 'Demon' ('The Demon'), see Pushkin, Aleksandr Sergeevich, works
- Derzhavin, Gavrila Romanovich, 186
- 'Devils' ('Besy'!), see Pushkin, Aleksandr Sergeevich, works

- Diana (associated with Tat'iana), 134-5, 137
 Dmitriev, Ivan Ivanovich, 144;
 'Modnaia zhena' ('The Fashionable Wife'), 200
Dmitrii Samozvanets, see Bulgarin,
 F.V. Dobroliubov, 28, 32-3, 45 *Doctor Zhivago* (*Doktor Zhivago*),
 see Pasternak, B.L.
 'Domik v Kolomne' ('The Little House in Kolomna'), see Pushkin,
 Aleksandr Sergeevich, works Don Juan
 myth, 154 *Don Juan*, see Byron
 Dostoevskii, Fedor Mikhailovich, 3,
 9,36,37-8,39,40,51,67, 192, 193 dreams,
 183-4
 Druzhinin, A.V., 9, 28, 29-30
- Eikhenbaum, Boris, 49-50, 51 Ense,
 Varnhagen von, 21 epistolary novel, 104,
 160
Eugene Onegin, see *Evgenii Onegin*
 European values, 192
Evgenii Onegin
 - bawdy in, 77, 202
 - characters: author (narrator),
 'Pushkin!', 48, 55, 64, 65, 69, 76, 77-8,
 84, 87, 88, 89-94, 99, 104,
 160-86 *passim*, 198; 'Grandison,' 158;
 Larin, 54, 78, 157-8; Larina, 136, 167;
 Lenskii, 21, 46, 65, 78, 90, 97-8, WI,
 105, 132, 144, 148, 149, 151, 167-8,
 176; Monsieur
 Finemouche, 158; Monsieur Triquet,
 183; 'muse,' 90, 163-4, 174-5, 189;
 Ol'ga, 65, 86-7, 90, 97-8, 101, 105,
 131-5; Onegin, 18-
 19,21,26,32,34,37,41,42, 44-5, 47,
 54, 56, 60, 64, 70, 87,
 95-114 *passim*, 138-59 *passim*; Pelageia
 Nikolavna, 158; Prince N
 (Tatiana's husband), 37-8, 105, 128,
 155-7, 189; 'reader,' 76, 77, 88, 89, 199;
 Tat'iana, 26-7,35,37-8,40-1,
 42,45,51,54-5,56,57,61,64,68, 69-70,
 87, 90, 95-137 *passim*, 177,
 196, 200; Tat'iana's nurse, 118,
 136, 167, 191; Zaretskii, 54, 81, 168, 179
 - chronology of, 95, 103
 - as comedy, 108-11, 123, 188
 - contents: epigraph, 80, 84, 198,
 199; 'digressions,' 50, 59,70, 78, 91-2,
 162, 199; footnotes, 14, 77, 80, 89, 92,
 148-9; forewords, 11-13, 74-5; Tat'iana's
 letter, 79, 124-6; Tat'iana's dream, 14,
 48, 70, 108, 126-7,201; Lenskii's poetry,
 48, 78-9,202; 'mottoes,' 92 (see also
 'epigraph'); Chapter One, 11-14, 17, 61,
 84, 89, 98, 139, 142; Chapter Two, 118;
 Chapter Three, 118; Chapter Four, 14-
 15, 118; Chapter Five, 14-15; Chapter
 Six, 84; Chapter Seven, 15-18, 50, 98;
 Chapter Eight, 16, 18, 57, 66, 76, 84,
 110-14, 198; 'Chapter Ten,' 43-4, 56, 59,
 68, 198; Onegin's
 Journey, 5, 53, 66, 84, 98, 198
 - cost of, 17
 - criticism: periodization, 9; to
 1840, 9-22; by Belinskii, 22-28;
 Belinskii to Pisarev, 28-36; 1880-99,36-
 43; 1899-1917, 43-8; formalist, 44, 48-
 54; 'sociological,' 54-5; orthodox Soviet,
 23, 55-60; .poetics, 61-2; structuralist,
 5, 62-6; Western, 67-71
 - genre, form, and structure, 15, 18-19,
 25, 29, 47, 48,64, 70, 72-94 *passim*,
 197

- influence on Russian literature, 25 -
- language of: defects, 15; neologisms, 14; foreign words, 79-80
- literary allusions in, 80, 127
- omitted stanzas, 84, 93-4, 107, 199
- narrative voice, 64, 69, 76, 77-9
- as novel, 95-114
- 'original conception' of, 57-8, 60, 100-1, 107-8
- plan of, 83
- plot of, 50, 52-3, 86, 87-8, 95, 102-3, 123, 127-8
- poetic form of, 54, 61-2, 68-9, 81-3 - and the realist novel, 31-2
- reported speech, 77
- rhyme, 81-3
- satire in, 12, 15, 28, 31, 75
- style of, 61, 65, 79
- time in, 99-100
- as tragedy, 108-11, 123, 188
- translations of, 67-8
- Evgenii Vel'skii*, 15

- 'Fashionable Wife' ('Modnaia zhena'), see Dmitriev, 1.1.
- Fathers and Sons (Ottsy i deti)*, see Turgenev, Ivan Sergeevich
- fall, 170, 171-2, 203
- fame, see *slava*
- fate, 26, 34, 126
- Faust*, see Goethe, Johann Wolfgang von
- Finnegans Wake*, see Joyce, James Fomin, 195
- Fonvizin, Denis Ivanovich, 176 formalism, 48, 49-54, 55, 59, 63 Forster, E.M., 193
- France, 168
- Freeborn, Richard, 68-9, 70, 116-17
- freedom, 175-9, 203
- French language, 79-80, 144, 201

- French literature, 67, 81
- Freudianism, 48
- Frye, Northrop, 108
- futurism, 49

- Galateia (Galatea)*, 15, 27
- German romanticism, 121
- Geroi nashego vremeni (A Hero of Our Time)*, see Iermontov, Mikhail Iur'evich
- Gnedich, 79, 163, 198
- Goethe, Johann Wolfgang von: compared to Pushkin, 37, 40; *Faust*, 108, (Mephisto) 147; *Werther*, 70, 181
- Gogol', Nikolai Vasil'evich, 7, 31, 40, 67; *Mertvye dushi (Dead Souls)*, 69
- Golovin (Orlovskii), K.F., 42
- Goncharov: influenced by *Onegin*, 39; *O blomov*, 21, 31, 45, 139
- Goncharova, Natal'ia, see Pushkina, Natal'ia Nikolaevna
- Gore at uma (Woe from Wit)*, see Griboedov, Aleksandr Sergeevich
- Gor'kii, Maksim, 56, 58 *Grandison*, see Richardson
- Gray, Thomas, 67
- Gregg, Richard A., 70, 108
- Griboedov, Aleksandr Sergeevich: *Gore at uma (Woe from Wit)*, 25, 33, 80, 114, 163, 202
- Grigor'ev, Apollon, 9, 28, 30, 36, 38, 39, 192
- Grimm, Frederic Melchior, 176
- Grossman, Leonid, 197
- Gukovskii, G.A., 60, 110 Gustafson, Richard F., 103, 185, 203 'Gypsies' ('Tsygany'), see Pushkin, Aleksandr Sergeevich

- Helen of Troy, 134-5

- Hellespont, 201
Herald of Europe, see *Vestnik Evropy*
Hero of Our Time (Ceroi nashego vremeni), see Lermontov, Mikhail Iur'evich Hielscher, K., 89, 160
 Hoisington, Sona, 76, 89, 108, 188, 196
 Homer: compared to Pushkin, 37; *Iliad*, 135 Horace, 81 House of Litterateurs (*Dam litera to rov*), 49

 iambic pentameter, 81
 iambic tetrameter, 54, 81, 82 . Iazykov, Nikolai Mikhailovich, 91 ice, 181-3
Iliad, see Homer
 irony, 63, 77, 82, 88
 Italian music, 188
 Italian opera, 168
 Italy, 84, 166, 189
 Iuzefovich, Mikhail Vladimirovich, 60, 101, 141
 Ivanov-Razumnik, 44-7, 187, 196

 Jakobson, Roman, 53-4, 87, Ill, 147, 150-1, 174 Johnston, Charles, S Joyce, James: *Finnegans Wake*, 69

 Kalashnikov, Ol'ga, 204
 'Kamennyi gost' ('The Stone Guest'), see Pushkin, Aleksandr Sergeevich, vvorks
Kapitanskaia dochka (The Captain's Daughter), see Pushkin, Aleksandr Sergeevich, vvorks
 . Karamzin, Nikolai Mikhailovich: *Rytsar' nashego vremeni (A Knight of Our Times)* 139
 Karamzinian poetry, 65, 144, 148, 151, 202
 Katenin, Pavel Aleksandrovich, 76, 84, 147; *Ol'ga*, 120
 Katkov, 28, 29, 31, 36, 44
 Kaverin, Petr Pavlovich, 88, 168
 'Kavkazskii plennik' ('The Prisoner of the Caucasus') see Pushkin, Aleksandr Sergeevich, vvorks
 Kireevskii, I., 20
 Kiukhel'beker, Vil'gel'm Karlovich
 (Kuchelbecker, Wilhelm) 46, 74, 76, 143, 176
 Kliuchevskii, v.a. 38-9, 44
Knight of Our Times, see Karamzin, Nikolai Mikhailovich
 Konkin, S.S., 32
 Kotliarevskii, N.A., 47, 48

 Laclos, Choderlos de: *Les Liaisons dangereuses*, 128
 Lafayette, Mme de: *La Princesse de Cleves*, IIS, 117, 128-30
 Lavretskii, see Turgenev, I.S., 193 Lean, David: *Brief Encounter*, 190
Lenora, see Zhukovskii, Vasilii Andreevich *Lenore*, see Burger, Gottfried August Lermontov, Mikhail Iur'evich: *Ceroi nashego Vremeni (A Hero of Our Time)* 31, 39, 92-3, 139; *Mas karad (The Masquerade)* 109
 Lerner, N.O., 43
 Levkovich, Ia.L., 107, 195
Liaisons dangereuses, see Laclos, Choderlos de
Library for Reading, see *Biblioteka dlia chteniia*

- Literary Gazette*, see *Literaturnaia gazeta*
- Literary Heritage*, see *Literaturnoe nasledstvo*
- literary Supplernents to the Russian Invalid*, see *Literaturnye pribavleniia k Russkomu invalidu*
- Literaturnaia gazeta (The Literary Gazette)*, 10, IS, 16
- Literaturnoe nasledstvo (Literary Heritage)*, 56, 58, 191
- Literaturnye pribavleniia k Russkomu invalidu (Literary Supplement to the Russian Invalid)*, 18
- 'Little House in Kolomna' ('Domik v Kolomne'), see Pushkin, Aleksandr Sergeevich, works
- liubomudry* ('the philosophers'), 10, 14,20
- Liudmila*, see Zhukovskii, Vasiliĭ Andreevich Lo Gatto, Ettore, 47, 70, 77, 85, 162 Lomonosov, Mikhail Vasil'evich, 163
- Lotman, Iurii M., 63-4, 66, 83, 88, 94, 127, 140, 143, ISO, 160, 169, 173
- Lovelace, see Richardson, Samuel, *Clarissa*
- Lowry, Malcolm, *Under the Volcano*, 96
- Madonna, 135, 175
- Maiak (The Lighthouse)*, 196
- Maikov, Vasiliĭ Ivanovich, 3
- Makogonenko, G., 60 Malevich, Kazimir, 50 Mandel'shtam, Osip, 4 Marchenko-Narokov, 103
- Martynov, Avksentii, 195
- Marxism, 48, 66
- Maskarad (The Masquerade)*, see Lermontov, Mikhail Iur'evich
- Masquerade (Maskarad)*, see Lermontov, Mikhail Iur'evich Matlaw, Ralph, 70 Maturin, Charles: *Melmoth the Wanderer*, 127, 148, 199
- mechta, mechtan'e* ('revery'), 183-4, 185, 204
- 'Mednyi vsadnik' ('The Bronze Horseman'), see Pushkin, Aleksandr Sergeevich, works
- Medvedeva, I., 145
- Meilakh, B.S., 44, 60
- Meijer, Jan M., 70
- Melmoth the Wanderer*, see Maturin, Charles
- memory, 165, 185-6, 188 Merezhkovskii, Dmitrii, 40-2
- 'Me tel' ' ('The Blizzard'), see Pushkin, Aleksandr Sergeevich, works
- metonymy, 87, 147-8
- Mezhov, 195
- 'Mickiewicz, Adam, 197 Mikhailovskoe, 91, 141, 147, 163, 166, 204
- Miliukov, A.P., 28-9, 32
- Mir iskusstva (World of Art)*, 42 Mirskii, Dmitrii S., 56-7, 68, 69 'Modnaia zhena' ('The Fashionable Wife'), see Dmitriev, I.I.
- 'Monument' ('Pamiatnik'), see Pushkin, Aleksandr Sergeevich, works
- Monuments of Culture*, see *Pamiatniki kul'tury*
- moon (associated with Tat'iana), 134
- Morozov, P.O., 43-4
- Moscow, 98-9, 151, 166, 192 *Moscow Herald*, see *Moskovskii vestnik*

- Moskovskii telegraf* (*The Moscow Telegraph*), 15, 17, 18
- Moskovskii vestnik* (*The Moscow Herald!*, 14, 17 *Moskvitianin* (*The Muscovite*), 21 *Muscovite*, see *Moskvitianin*
- Nabokov, Vladimir Vladimirovich, 5, 50, 67-8, 81, 83, 85, 92, 93, 99, 110, 158, 173-4, 188, 193, 197, 198
- Nadezhdin, N.L., 16, 17
- Napoleon, 141, 147, 148, 151, 168, 173, 191, 192
- narodnost'*, 13, 20, 21, 23-4, 31, 32-3, 43, 59, 173 Nesaule, Valda, 70
- Nezelenov, N.L., 39
- Nicholas I, 58, 59, 191
- Nikishov, Iu.M., 60
- Northern Bee*, see *Severnaia pchela*
- Northern Flowers*, see *Severnye tsvety*
- Notes of the Fatherland*, see *Otechestvennye zapiski*
- Oblomov, see Goncharov
- oblomovshchina*, 45
- October revolution, 43, 48, 192
- Odessa, 66, 72, 84, 89, 100, 166, 168, 188
- oneginstvo*, 45
- 'Opasnyi sosedi' ('Dangerous Neighbour'), see Pushkin, Vasilii L'vovich
- Otechestvennye zapiski* (*Notes of the Fatherland*), 22
- Ottsy i deti* (*Fathers and Sons*), see Turgenev, Ivan Sergeevich
- Ovsianiko-Kulikovskii, D.N., 47-8
- 'Pamiatnik' ('The Monument'), see Pushkin, Aleksandr Sergeevich, works
- Pamiatniki kul'tury* (*Monuments of Culture*), 51 Paris, 168, 173 parody, 12, 43, 45, 50-1, 69, 74, 78-9, 87, 88, 94, 96
- Pasternak, Boris Leonidovich, 4; *Doctor Zhivago*, 4j 'Gamlet' ('Hamlet'), 203
- 'Peasant Noblewoman' ('Baryshnia krest'ianka'), see Pushkin, Aleksandr Sergeevich, works
- Pechorin, see Lermontov, Mikhail Iur'evich
- Peter I ('the Great'), 24, 38, 40, 140
- Petersburg, see St Petersburg Picasso, 50
- Piron, Alexis, 77, 148
- Pisarev, Dmitrii Ivanovich, 5, 9, 28, 32, 33-6, 196
- Plekhanov, 27
- Pletnev, Petr Alekseevich, 76, 77 poetics, 44, 50
- poetry as a career, 144
- Polevoi, Nikolai Alekseevich, 12-14, 31
- 'Pora moi drug, pora' ('It's time, my friend, 'tis time'), see Pushkin, Aleksandr Sergeevich, works Pospelov, G., 58, 59 *prazdniki*, see Pushkin, Aleksandr Sergeevich, jubilees
- Princesse de Cleves*, see Lafayette, Mme de
- 'Prisoner of the Caucasus' ('Kavkazskii plennik'), see Pushkin, Aleksandr Sergeevich, works
- Problems of Literature*, see *Voprosy literatury*
- Pamela*, see Richardson, Samuel

- 'progenitor,' see *rodonachal'nik* prose versus poetry, 25, 30, 49, 51,
52-3, 55, 63, 65, 74, 82-3, 165, 168, 198
- Pushkin, Aleksandr Sergeevich
- aristocratism, 27-8, 31
- 'battle with critics/' 10-12, 14,
76-7, 148-9
- dictionary, 9
- exile to the South, 12, 91, 100, 163 -
jubilees: 1887, 8, 38-9; 1899, 39,
42-3; 1937, 8, 56, 58-9
- letters, 72-3
- monument (1880), 8, 36-8
- 'national type,' 30
- Proteanism, 3D, 38
- works: *Collected Works* (1838),
19-21, 22; *Collected Works*, (1855), 29;
'Angel' ('The Angel'), 151-2; 'Baryshnia-
krestianka' ('The Peasant Noblewoman'),
55; 'Besy' ('The Devils' 122; *Boris
Godunov*, 20; 'Demon' ('The Demon'),
43, 46, 145, 155; 'Domik v Kolomne'
(The Little House in Kolomna' 81;
Evgenii Onegin, see *Evgenii Onegin*;
'Kamennyi gost' ('The Stone Guest'),
151; *Kapitanskaia dochka* (*The Captain's
Daughter*), 55, 122; 'Kavkazskii plennik'
(The Prisoner of the Caucasus'), II, 40,
55, 101; 'Mednyi vsadnik' ('The Bronze
Horseman'), 55, 151; 'Metel' ('The
Blizzard'), 122, 127; 'Pamiatnik' ('The
Monument'), 4, 204; 'Pora moi drug, pora'
(It's time, my friend, 'tis time', 178;
'Razgovor knigoprodavtsa s poetom'
(Conver
sation of a Bookseller with a Poet'), 12)
155; *Ruslan i Liudmila*
(*Ruslan and Liudmila*), 108, 148, 198;
'Tsygany' ('The Gypsies'), 32, 37, 40,
101
- Pushkin, Vasilii L'vovich, 144; 'Opasnyi
sosed' ('The Dangerous Neighbour' 13
Pushkin and His Contemporaries,
see *Pushkin i ego sovremenniki*
'Pushkin House,' see *Pushkinskii
dom*
Pushkin i ego sovremenniki (*Push
kin and His Contemporaries*), 43
- Pushkina, Natal'ia Nikolaevna, 57,
189, 201
Pushkinskii dom ('Pushkin House'),
43
- 'Razgovor knigoprodavtsa s poetom'
(Conversation of a Bookseller with a
Poet'), see Pushkin, Aleksandr
Sergeevich, works
- Raevskii, Aleksandr Nikolaevich,
43, 75, 144, 147
- realism: definition of, 4, 32; Soviet
usage of term, 4; Pushkin as
practitioner of, 46, 47, 55, 58, 59, .
63, 70
- realist novel, 39, 85, 95-114 *passim*,
200
- Reeve, Franklin 0., 68
- Rene*, see Chateaubriand
- Repin, 50, 193
- revolution, see October revolution
- rezvaia* ('playful', 175
- Richardson, Samuel: *Lovelace*
(*Clarissa*), 43; *Sir Charles
Grandison*, 43, 164; *Pamela*, 42
- rodonachal'nik* ('progenitor/ i.e.
Pushkin as the progenitor of modern
Russian literature!', 39, 46, 51, 58

- romantic ballad, 118-28
romantic criticism, 10
romantic irony, 197, 199
romantic novel, 81, 85, 127
romantic poetry, 93
romanticism, 12, 45, 47, 55;
Pushkin's 'overcoming' of, 46, 55, 59, 61, 70, 155
Romeo and Juliet, see Shakespeare, William
Rudin, see Turgenev, Ivan Sergeevich
Ruslan and Liudmila (Ruslan i Liudmila), see Pushkin, Aleksandr Sergeevich, works
Ruslan i Liudmila (Ruslan and Liudmila), see Pushkin, Aleksandr Sergeevich, works
Russia, 166, 173, 189
Russian criticism, 9-11
Russian Herald, see *Russkii vestnik*
Russian values, 192
Russkii vestnik (The Russian Herald), 29
Ryleev, Kondratii Fedorovich, 74, 75, 101, 143
- St Petersburg, 60, 66, 91, 100, 163, 166, 173
Schiller, Friedrich, 67
Schlegel, August Wilhelm von, 10
Scott, Sir Walter, 80
seasons, 166, 170-4, 203
Semenko, I.M., 107
sentimental novel, 81, 85, 89, 200
Sergievskii, I., 56
Severnaia pchela (The Northern Bee), 15, 17, 18
Severnye tsvety (Northern Flowers), 17
Shakespeare, William: compared to Pushkin, 37, 40; *Hamlet*, 78; *Midsummer-Night's Dream*, 118, 119; *Romeo and Juliet*, 105-6, 108, 115, 118-26, 129
Shakhovskoi, Aleksandr Aleksandrovich, 13
Shaw, J. Thomas, 8, 103, 138, 144, 145, 146, 148, 154-5, 157, 181, 188
Shevyrev, Stepan Fedorovich, 21
Shklovskii, Viktor, 50-1, 53, 68, 69, 85, 87, 188
Siniavskii, Andrei, 94, 197-8
Sipovskii, V.V., 42-3, 45
Sismondi, 10, 92
Skovajsa, Kornell J., 67
slava ('fame'), 176, 190, 191
Slavophiles, 36
sleep, 183-4, 204
Slowacki, Juliusz, 197
snow, 171-4
Socialist Realism, 55, 58
sociologism, 48, 54-5
Solov'ev, V.L., 42
son ('sleep,' 'dream'), 126
Son of the Fatherland, see *Syn otechestva*
spring, 170, 203
Stael, Mme de: *Delphine*, 42
Stalin, Iosif Vissarionovich, 55
Stepanov, I., 160
Sterne, Lawrence: *Tristram Shandy*, 50, 51, 69, 78, 87, 96
Stilman, Leon, 70-1, 85, 88
'Stone Guest' ('Kamennyi gost' 'I, see Pushkin, Aleksandr Sergeevich, works
Strakhov, N.N., 36, 44
structural poetics, 4, 62-6
summer, 171
'superfluous man,' 45, 46, 68
Svetlana, see Zhukovskii, Vasilii Andreevich
svoboda ('freedom'), 175-9

- Syn otechestva (The Son of the Fatherland)*, 21
- Talon, 168
- Tamarchenko, D.E., 60
- Telescope*, see *Teleskop*
- Teleskop (The Telescope)*, 18
- Tieck, Ludwig van, 199
- 'Tis time, my friend, 'tis time' (Pora moi drug, pora'), see Pushkin, Aleksandr Sergeevich, works
- Tolstoi, Lev Nikolaevich, 3, 36, 39, 40, 67, 116, 193; *Anna Karenina*, 27, 98, 109, (Levin) 193; *Voina i mir (War and Peace)*, 141, 148, 193
- Tomashevskii, Boris Viktorovich, 8, 54, 56, 60
- trans coding, 173
- transformation, 173-4 'translations,' 65-6, 173
- Tristram Shandy*, see Sterne, Lawrence
- Tseitlin, A., 58
- Tsimlianskoe, 168
- tsirtseia* ('enchantress'), see 'circean' theme
- 'Tsygany' ('The Gypsies'), see Pushkin, Aleksandr Sergeevich, works
- Turgenev, Ivan Sergeevich: 1880 speech, 36-7, 38; influence of *Onegin*, 39, 116; achievement, 40, 193; *Dvorianskoe gnezdo (A Nest of Gentlefolk)*, 139; *Ottsy i deti (Fathers and Sons)*, 33, 96, 139; *Rudin*, 21, 31, 33, 139
- Tynianov, Iurii Nikolaevich, 5, 51-4, 63, 66, 76, 83, 85, 94, 107, III, 114
- 'types,' 'typicality,' 18-19, 31, 38, 39, 45, 47, 50, 70, 138-9
- Under the Volcano*, see Lowry, Malcolm
- Venevitinov, Dmitrii Vladimirovich, 12, 13-14, 31
- Vengerov, S.A., 43, 44
- 'verbal dynamic,' 53"; 76
- Very, 168
- Vestnik Evropy (The Herald of Europe)*, 17
- Veuve Clicquot, 168
- Viazemskii, Petr Andreevich, 72, 73, 76, 88, 147, 163, 165
- Vienna, 173
- Vinogradov, I., 56
- Vinogradov, V.V., 61
- Vinokur, G., 58, 61-2, 81
- Virgin, see Madonna
- Voina i mir (War and Peace)*, see Tolstoi, Lev Nikolaevich
- valia* ('liberty'), 175, 177-9 *vol'nost'* ('liberty'), 175, 177-8 *Volga Boatmen*, see Repin Vol'pert, I.I., 147
- Voprosy literatury (Problems of Literature)*, 62
- Vul'f, Evpraksiia Nikolaevna ('Zizi'), 77
- War and Peace*, see Tolstoi, Lev Nikolaevich
- Waves*, see Woolf, Virginia
- Westemizers, 36
- White Quadrilateral on White*, see Malevich
- Wilson, Edmund, 68
- wine, 167-9
- winter, 171-4, 203
- Woe from Wit (Gore ot uma)*, see Griboedov, Aleksandr Sergeevich

Woolf, Virginia: *The Waves*, 69
World of Art, see *Mjr jskusstva*

Zhukovskii, Vasilii Andreevich, 67, 118;
Lenora, 120; *Uudmjla*, 120; *Svetlana*,
97, 120, 121-4, 127