



National Library
of Canada

Bibliothèque nationale
du Canada

Canadian Theses Service

Service des thèses canadiennes

Ottawa, Canada
K1A 0N4

NOTICE

The quality of this microform is heavily dependent upon the quality of the original thesis submitted for microfilming. Every effort has been made to ensure the highest quality of reproduction possible.

If pages are missing, contact the university which granted the degree.

Some pages may have indistinct print especially if the original pages were typed with a poor typewriter ribbon or if the university sent us an inferior photocopy.

Reproduction in full or in part of this microform is governed by the Canadian Copyright Act, R.S.C. 1970, c. C-30, and subsequent amendments.

AVIS

La qualité de cette microforme dépend grandement de la qualité de la thèse soumise au microfilmage. Nous avons tout fait pour assurer une qualité supérieure de reproduction.

S'il manque des pages, veuillez communiquer avec l'université qui a conféré le grade.

La qualité d'impression de certaines pages peut laisser à désirer, surtout si les pages originales ont été dactylographiées à l'aide d'un ruban usé ou si l'université nous a fait parvenir une photocopie de qualité inférieure.

La reproduction, même partielle, de cette microforme est soumise à la Loi canadienne sur le droit d'auteur, SRC 1970, c. C-30, et ses amendements subséquents.



National Library
of Canada

Bibliothèque nationale
du Canada

Canadian Theses Service • Service des thèses canadiennes

Ottawa, Canada
K1A 0N4

The author has granted an irrevocable non-exclusive licence allowing the National Library of Canada to reproduce, loan, distribute or sell copies of his/her thesis by any means and in any form or format, making this thesis available to interested persons.

The author retains ownership of the copyright in his/her thesis. Neither the thesis nor substantial extracts from it may be printed or otherwise reproduced without his/her permission.

L'auteur a accordé une licence irrévocable et non exclusive permettant à la Bibliothèque nationale du Canada de reproduire, prêter, distribuer ou vendre des copies de sa thèse de quelque manière et sous quelque forme que ce soit pour mettre des exemplaires de cette thèse à la disposition des personnes intéressées.

L'auteur conserve la propriété du droit d'auteur qui protège sa thèse. Ni la thèse ni des extraits substantiels de celle-ci ne doivent être imprimés ou autrement reproduits sans son autorisation.

ISBN 0-315-53216-5

Canada

An analysis of Baratynskii's Bal with
Special Reference to Deictic Markers

By

Luc Béaudoin

Thesis submitted to
the School Of Graduate Studies and Research in partial
fulfilment of the requirements for the M.A.
degree in Slavic Studies

Université d'Ottawa/University of Ottawa



Luc Béaudoin, Ottawa, Canada, 1989.



UNIVERSITÉ D'OTTAWA
UNIVERSITY OF OTTAWA

TABLE OF CONTENTS

<u>CHAPTER 1.</u>	Introduction and literary background of Baratynskii's poetry.	1
<u>CHAPTER 2.</u>	Theoretical perspectives.	19
<u>CHAPTER 3.</u>	Stanza-by-stanza analysis of <u>Bal</u> , with special reference to deictic markers.	41
<u>CHAPTER 4.</u>	Statistical analysis and conclusion.	72
<u>ENDNOTES</u>		82
<u>BIBLIOGRAPHY</u>		94
<u>APPENDIX.</u>	Complete text and variants of <u>Bal</u> , with highlighted deictic markers.	102

CHAPTER 1. Introduction and literary background of Baratynskii's poetry.

Unity of plot does not, as some persons think, consist in the unity of the hero. For infinitely various are the incidents in one man's life which cannot be reduced to unity; and so, too, there are many actions of one man out of which we cannot make one action.¹

The cornerstone of Boratynsky's aesthetics was the identification of beauty with objective truth, with the authentic depiction of reality as the necessary prerequisite both for true aesthetic effect and for that penetration into the inner essence of phenomena and illumination of life from new angles of vision which, he believed, should constitute the poet's main concern. And in harmony with the scrupulously truthful reflection of reality that Boratynsky demanded of poetry was the classical form of expression that he prescribed for it in the face of widespread criticism.²

E.A. Baratynskii's long poem Bal (1828) is an example of exactly such a struggle for unity and aesthetics. Bal is one of three long poems written by the poet, the others being Eda (1824) and Tsvetanka or Nalozhnitsa (1829-31, 1842). Of these poems, Bal is perhaps the most neglected. The critics of the time were polarized as to whether it was a masterpiece or merely an imitation of A.S. Pushkin's epic poem, Evgenii Onegin. Although there was effectively no consensus, the poem has been practically shelved in academic studies. Undoubtedly, there are elements of Pushkin's influence visible in the work; one can also quite legitimately state that it is not as lyrical as Pushkin's masterpiece. Yet to dismiss it in this manner, as virtually all readers seem to do, is to render both the poem and the poet a great injustice. Whereas it is universally recognized that only Pushkin was a greater poet of the Russian Golden Age, Baratynskii's Bal, about which the latter thought so highly, is virtually ignored, sometimes even condemned. In fact, the turn-of-the-century scholar E. Bobrov writes that there was even a concerted effort on the part of the Moscow writers after Baratynskii to relegate all of the latter's works to

insignificance, an action motivated mainly through jealousy.³ Is Bai really so worthless? Is it really only a feeble reflection of Pushkiniana?

Baratynskii wrote poems during the period of literature which is commonly named Romanticism. Certain literary theorists have delineated typical traits of the Romantic poem, a category into which Bai should normally fall. Certainly, it could be classified as a fairly typical Romantic poem. It possesses a definitive Byronic character. There is the conflict of Passion and Reason. There is the contrast of night and day, and of Dream and Reality. There is the poet questioning his role in the final stanza. Yet for all this, the development, or stereotyping, of the characters and their conflict is psychologically realistic in nature.

As concerns the characters of a typical Romantic poem, Iu. M. Lotman feels that the hero of the work is by far the most important, so much so, that the poem is practically subservient to him.

V sviazi so skazannym delaetsia ochevidnym, chto poetika siuzheta v romane -- eto v znachitel'noi mere poetika geroia, poskol'ku opredelennyi tip geroia sviazan s opredelennymi zhe siuzhetami.⁴

However, all considerations of poetics at this time in the history of Russian literature must also be viewed in the context of the literary conflict between the Arkhaisty and the Novatory. V.M. Zhirmunskii seems to place the Romantic poets more in the circle of the Novatory.

Pushkin i poety ego kruga -- vospitanniki frantsuzskoi kul'tury XVIII v., ratsionalisticheskoi i materialisticheskoi ideologii frantsuzskoi literatury etoi epokhi, oslozhnennoi s nachala XIX v. novymi angliiskimi vliianiami [Byron].⁵

Byronic influences implied a certain Byronic pessimism. Scholarship has only begun to uncover the complex biographical basis for Byron's ingrained pessimism and melancholy, investigating in particular the facets of the poet's bisexuality.⁶ However, the element of pessimism is greater in Baratynskii's work than in Byron's. Whereas in Byron's poetry the strength of the person (chelovek) usually overcomes the contradictory elements of fate, Baratynskii has the chelovek physically die before these same elements.⁷ This is very important to remember when discussing Bal, as Nina is destroyed by her own emotions, both physically and spiritually. It also provides an interesting comparison to Pushkin's Evegenii Onegin, where Tat'iana renounces Onegin's love to keep her marriage vows, which makes her a symbol of purity.⁸ Nina decides to quest for her love. That she is the one embarking upon this search is felt to be more common in the poetry of the beginning of the Romantic movement.

Répétons-le encore: la fonction de la flamme qui attire et brûle est remplie par l'homme fatal (le héros byronien) dans la première partie du siècle, par la femme fatale dans la seconde moitié: dans le premier cas le papillon destiné au sacrifice est la femme, dans le second cas l'homme.⁹

In fact, Nina's characterization is a Baratynskiiian variant of the Byronic theme, in that although also tired of the world, as is Arsenii, the latter succeeds in awakening a "nastoiashchee, glubokoe, edinoe chuvstvo" within her.¹⁰ M. Zdziechowski has also noted Baratynskii's modifications of Byronic pessimism.

Baratynski zaś, jako myśliciel, zaspokojony tą pesymistyczną filozofią, którą sam sobie wyrobił, nie mógł, czuć szczególnego pociągu do Byrona, ale tem bardziej, zapożyczwszy coś z jego pomysłów, mógł, jak Vigny, wycisnąć na tem piętno własnego ducha.¹¹

Lidia Ginzburg relates this scepticism to those who survived the purge after the Decembrist uprising.

I pafos grazhdanstvennosti, i vol'terianskii skeptitsizm kharakteren dlia liudei etogo sklada, kak kharakterna dlia nikh zakrytaia vnutrenniaia zhizn'.¹²

As well, it has been noted that Baratynskii does in fact belong, at least stylistically, to the exact same tradition as Pushkin.

Esli by my postavili vopros o priamykh zaimstvovaniakh Baratynskogo u Pushkina, to nam prishlos' by vziat' na sebia nelegkii trud dokazat' v kazhdom otdel'nom sluchae, chto tekst Pushkina s dannym slovoispol'zovaniem iavilsia ran'she, chem tekst Baratynskogo.¹³

It is perhaps too simplistic to reduce the literary struggle between the Arkhaisty and the Novatory to merely a thematic level of a sceptical outlook on life. Iurii Tynianov feels that the literary conflict of the 1820's is usually presented as a conflict between Classicism and Romanticism.

[Arkhaisty] v zametke Kiukhel'bekera razbity na dva lageria, kotorym sootvetstvuiut raznye fazy arkhaishticheskogo techeniia. "Klassikami slaviani" on nazyvaet krainee i pritom starshee techenie, "romantikami" - bolee slozhnoe, kombinirovannoie i pritom mladshee techenie...¹⁴

The literary style of the Arkhaisty was irrevocably bound to the atmosphere of the Nicholas I's reactionary attitude after the Uprising, Tynianov maintains.¹⁵ Pushkin represented both politically and literarily the other side, the Karamziniaty, or Novatory, throughout the 20's.¹⁶

By inference, Baratynskii should be considered amongst the Novatory. However, his position is not quite that clear.

Odnako, pri vsei blizosti k poetam XVIII veka po svoei konservativnoi

tekhnike, Baratynskii v drugikh otnosheniakh vystupaet novatorom.¹⁷

E. Kuprianova has also noted that Baratynskii carved for himself a singular path between the two trends.

Ot poetov-dekabristov i blizkikh k dekabrizmu, v tom chisle i ot Pushkina, on [Baratynskii] otlichaetsia chisto "individual'nym", "egoisticheskim" kharakterom svoei poezii, chuzhdaishchimsia vsiakikh obshchestvennykh, "grazhdanskikh", motivov. No otlichaetsia on i ot poetov konservativnogo lageria...¹⁸

Kuprianova likewise feels that Baratynskii's long poems were a result of "shopping around" for popularity.

On iskal romanticheskoi populiarnosti... [...] Obraz kniagini Niny byl imenno takoi obraz, kotorogo trebovala epokha, obraz baironicheskoi, strastnoi, samozakonnoi lichnosti.¹⁹

James B. Woodward states the opposite, that Baratynskii was attempting to develop an ideal form of simple poetry, which inevitably resulted in essentially rhymed prose.²⁰ Whatever the basis for the poems, the intelligentsia did not respond well to *Bal*, as it was felt that it did not contain the requisite depth.²¹

Despite his critics, it still appears that in the end, Baratynskii did not compromise. Kuprianova writes in another article that Baratynskii started a poetic trend which lasted to the Symbolists.

Svoeobrazie poeticheskogo puti Baratynskogo zakliuchaetsia v tom, chto cherez ego tvorchestvo prokhodit vodorazdel mezhdu poeziei tak nazyvaemoi "pushkinskoi epokhi" i toi liniei russkoi poezii, kotorai, idia ot Baratynskogo i Tiutcheva, a dal'she cherez Feta, poluchila svoe okonchatel'noe raskrytie i zavershenie tol'ko u simvolistov.²²

This point of view, she implies, is the conclusion reached after an analysis of Baratynskii's actual works, since he himself did not really express his theoretical or literary views.²³

In order to more fully understand the implications of an analysis of any of Baratynskii's works, it is therefore necessary to summarize the main stylistic and thematic tendencies of Romantic literature occurring during the 1820's, particularly in connection with Baratynskii himself.

In discussing Baratynskii's poem Muza, L.A. Gladysheva summed up her interpretation of the poet's style very simply.

...prostota, strogot', nepriiatie lozhnoi krasivosti, a glavnoe -- svoeobrazie tvorcheskoi manery...²⁴

Johannes Holthausen also sums up Baratynskii's style, although in a somewhat more thematic manner.

Zusammenfassend dürfen wir sagen, dass Baratynskijs expressive und zugleich erschwerte Syntax dem Ausdruck der Gedanken etwas geradezu "Befremdliches" gibt, eine durch und durch poetische Intonation, die im Endeffekt die semantischen Bezüge in einen Spannungszustand versetzt, der dicht vor dem Zerreißen liegt. Darin besteht Baratynskijs poetische Magie, und erst dadurch werden Baratynskijs Gedanken ästhetisch relevant.²⁵

In the case of Bal, this Spannungszustand is the development of a love relationship between Nina and Arsenii. Most often in Baratynskii's elegies, love is represented as a type of dream (son, mehta, obman).²⁶ This idea is also relevant to Bal, according to Peter Brang, who feels that Nina's love is her Traum.²⁷

...vor allem jene sprachliche Form, die Baratynskij zur Darstellung der mächtigen Phantasie seiner Heldin fand, welche gleich der Shakespeareschen Titania, die bekanntlich auch einen Esel zu Herzen wueste, in jedem neuen Liebhaber nur ihr Traumbild kost...²⁸

7

The concept of dream, of night, is typical of the Romantics, night being linked irrevocably to the concept of the dream. Iurii Mann details other typically Romantic elements in Bal. The Romantic concept of the return (vozvrashcheniia) is prevalent throughout Baratynskii's work. In Bal Arsenii returns from abroad. This return implies, according to Mann, that the character still has the strength to live and can still dream and experience love.²⁹ Of course, this return is a result of an escape, usually, as in Arsenii's case, from a sense of alienation. Arsenii's alienation is the result of the distraught love of Ol'ga; he flees to foreign lands to seek recovery.

Nina is also alienated in this way from society, but for the reason of her "immorality."³⁰ The time when she was not alienated is presented in the distant past with the exclamation:

Uvy! te dni uzh daleko,
Kogda kniaginia tak legko
Vosplamenialas', ostyvala! (XI, 142).

Nina does experience a type of renaissance of this state with Arsenii -- relating to the unique variant of the Romantic hero present in Baratynskii, that is, a hero capable of returning to a basic optimism of character.³¹ Of course, she cannot keep this state and is inexorably crushed by fate. Arsenii, on the other hand, is able to experience a similar renaissance with Ol'ga, a renaissance which is presumed to be permanent.

All of these events can be positioned onto the grid of the ball, which Mann feels is more than just by chance.

Bal -- olitsetvorenniy obraz sopernichestva, bor'by tonkoi i podchas

neiavnoi. Liudi predaiutsia obshchemu deistvu i vesel'iu, mezhdue tem odni vyigryvaiut, drugie terpiat porazhenie. Nina pokonchila samoubiistvom, vernuvshis' s bala. Dvizhenie vverkh-vniz fiksirovatsia i mel'chaishei podrobnost'iu bala: "Shutia, neschastnykh i schastlivykh, vertushki milye tvoriat."³²

Thus the concept of the ball itself would seem to portray a more universal plane than the isolated events and changes of position which occur within it.

That there is a narrator present in Bal can lead the reader to question whether there is a biographical basis in Baratynskii's life for this poem, particularly if one were to consider it multiplaned, lyrical, and elegiac. Efim Etkind feels that there are two types of narrator.

Ulovno govoria, sushchestvuet dva tipa liricheskoi poezii; pervyi -- v kotorom sub"ekt sovpadaet s avtorskim, sobstvenno liricheskim "ia", vtoroi -- v kotorom sub"ekt ob"ektirovan drugoe "ia".³³

In A.S. Pushkin's Evgenii Onegin the narrator is also present. G.

Vinokur describes his role in the following manner.

Nariadu s avtorom-rassekazchikom i avtorom-uchastnikom opisyvaemykh sobytii, intimno posviaashchennym v ikh podrobnosti, v Evgenii Onegine avtor predstavliaet dlia chitatelia i samostoiatel'nyi tematicheskii interes kak lichnost', obladaushchaa sobstvennoi biografiei, kotoraa raskryvaetsia v teelom riade strof romana, predstavliaiushchikh soboiu otstuplenie ot osnovnoi siuzhetnoi linii.³⁴

Elegies are a genre which favour poetic involvement greatly. Moreover, there are comments written by Baratynskii which reveal a great deal of emotional involvement with the character of Nina from Bal.

V samoi poeme ty uznaesh' Gel'singforskie vpechatleniia. Ona moia geroinia. Priezzhai, posmotrish', i mne ne naiti luchshego i zakonneishego kritika. [From a letter to N.V. Putiata in February 1825, in which was included an excerpt of the newly begun Bal.]³⁵

V.M. Zhirmunskii makes an allusion in his Gete v russkoi literature to a statement by A.V. Deriushna that the character of Nina may have developed as a result of Baratynskii's apparent lack of satisfaction in his marriage of June 1828 to Anastasiia L'vovna Engel'gardt.³⁶

There is as well some stylistic literary basis for the production of such a poem as Bal. The trend of the times was the Byronic epic, although the great poets of Russia, such as Pushkin and Baratynskii, were brought up in the French poetic style.

Pushkin i poety ego kruga -- vospitanniki frantsuzskoi kul'tury XVIII v., ratsionalisticheskoi i materialisticheskoi ideologii frantsuzskogo Prosveshcheniia i v to zhe vremia frantsuzskoi literatury etoi epokhi, oslozhnennoi s nachala XIX v. novymi angliiskimi vliianiiami (referring here to the influence of Byron).³⁷

Baratynskii's Bal was placed against such literary currents, as was Baratynskii's own reputation as a poet of thought.

Boratynskogo nazyvali poetom myeli, poetom pessimistom, poetom otchajaniia uma i serdtsa; no mozno ego nazvat' takzhe i poetom-simvolistom. Glubokii simbolizm otlichaet i miroponimanie Boratynskogo, i priemy ego tvorchestva.³⁸

Krome sovpadeniia psikhologicheskogo privedennyi otryvok priamo vyzyvaet v uma nadgrobnuiu nadpis' Boratynskogo: 'V smiren'i serdtsa nado verit' i terpelivo zhdai' kontsa.'³⁹

Although the above statements indicate a general trend in Baratynskii's works, the latter may also be subdivided into three distinct phases or periods. The first period (1819-27) is characterized by an attempt by the poet to free himself "ot kholoda i sueverii frantsuzskoi shkoly" and develop his own individuality.⁴⁰ It is during this period that Baratynskii begins

work on Bal. It is a period in which appear the themes of determinism and quietism.⁴¹ The second period (1827-35) is the period during which Bal was completed and published. It is a period which reveals the "inner poetry of thought" for which Baratynskii was known above all else, where determinism takes on a darker dimension, becoming a force which prevents one from finding Happiness. One discovers only Truth (sometimes in the form of Beauty) which appears as a negative force.⁴² The third and final period (1835-44) is characterized by a striving for something beyond thinking, but which only reveals the disharmony in life.⁴³

During Baratynskii's most creative periods, one of his staunchest supporters was the poet considered to be Russia's greatest -- A.S. Pushkin. In fact, it was Pushkin who gave Baratynskii his title of poet-thinker, which has clung to this day.

...On u nas originalen, ibo myelit. On byl by originalen i vezde, ibo myelit po-svoemu, pravil'no i nezavisimo.⁴⁴

Pushkin seemed to have perceived a link between Baratynskii's elegies and his long poems, and wrote about the elegicheskaia tema of Bal, and the new character type represented by Nina.⁴⁵ Indeed, Pushkin praised Bal specifically, feeling that Baratynskii was not being served justice by the critics.

...kritiki iz"iavliali v otnoshenii k nemu [Baratynskii] ili nedobrosovestnoe ravnodushie ili dazhe nepriiaznennoe raspolozhenie.⁴⁶

Arsenii est' tot samyi, kogo dolzhna byla polubit' bednaya Nina. On sil'no ovladel ee vobrazheniem i, nikogda vpolne ne udovletvorila ni ee strasti, ni liubopytstva, dolzhen byl do kontsa sokhranit' nad neiu rokovoe svoe vliianie.⁴⁷

It was Pushkin's positive assessment of Baratynskii which caused him to survive artistically, since poetry continued its decline after his death in 1844. As was stated earlier, the Symbolists were instrumental in reviving his works. V.Ia. Briusov quoted Bal'mont as writing the following about Baratynskii's works:

Podobno geroiu Baratynskogo, on ostalsia "krylatym vzdokhom," chto nositsia "mez' zemlei i nebesami."⁴⁰

However, not all important critics and artists were quite so generous to Baratynskii. Of the most important critics, V.G. Belinskii was perhaps the harshest judge, at least of the poet's long poems. He considered the elegies to be very good, but the poemy as bad, which of course reveals that he does not share in Pushkin's opinion that the poemy are essentially elegiac.⁴¹

O poemakh g. Baratynskogo ia nichego ne khochu govorit': ikh davno nikto ne chitaet. Napadat' na nikh bylo by greshno, zashchishchat' stranno.⁴²

I.V. Kireevskii, who has in general a favourable impression of Baratynskii's works, does not feel so positive about Bal. Thus he feels that

...chtoby doslyshat' vse ottenki liry Baratynskogo, nadobno imet' i ton'she slukh, i bol'she vnimaniia, nezhe li dlia drugikh poetov. Chem bolee chitaem ego, tem bolee otkryvaem v nem novogo, nezamechennogo s pervogo vzgliada, -- vernyi priznak poezii, somknutoi v sobstvennom bytii, no dostupnoi ne dlia vsiakogo.⁴³

Yet he also feels that Bal is somewhat inferior:

No v ego Bal'nom vechere, napechatannom v proshedshem godu, est' nedostatok, kotorogo net v ego Ede, ni v Pereselenii dush, v etom milom, ostroumno-mechtatel'nom kaprize poeticheskogo voobrazheniia: v Bal'nom vechere Baratynskogo net sredotochiia dlia chuvstva i (esli možno, o poezii govorit' iazykom mekhaniki) v nem net odnoi sostavnoi sily, v kotoroi by soedinilis' i uravnovesilis' vse dushevnie dvizheniia.⁴⁴

...v Bal'nom vechere my khoteli by videt' bolee liricheskogo edinstva i uvlekatel'nosti.⁵³

Generally, however, critics and artists seem to agree that it is the substance of Baratynskii's works which is the most impressive.

Sochineniia Baratynskogo predstavliaiut obrazets tochnosti sloga. On vyrazhaet mysl' svoi tak verno, chto chitatel' mozhet zametit' i pochuvstvovat' ikh samye legkie ottenki.⁵⁴

This is the element that was perhaps most noticed when Bal was published together with Pushkin's Graf Nulin in 1828. F.B. Bulgarin felt that Bal was a mirror image of high society in Moscow, thereby incorporating a certain naturalism.

Mnogie cherty mestnye i sovremennye: opisanie bala, tualet Kniagini, pokhorony sia i pr., opisany verno iu, masterskoiu kist'iu poeta-nabliudatel'ia. Stikho slozhenie svobodnoe i zvuchnoe; mnezhestvo prekraenykh, zapada iushchikh v pamiat' stikhov, dvizhenie i zhivost' rasskaza, i ehaetlivaia sposobnost' Poeta risovat' vobrazheniiu chitatel'ia, chasto odnim slovom, predmet v nastoiashchem i polnom ego vide.⁵⁵

An anonymous critic quoted the above article in his review for Slavianin, ending with the simple phrase "govoriu prosto: Eto [Graf Nulin and Bal] stikhotvoreniia A.S. Pushkina i Baratynskogo."⁵⁶

N.A. Polevoi, who also wrote positively about the poem, sums up the personalities of Nina and Arsenii in a fairly stereotypical manner. Nina, he feels, is a "koketka, sgorevshiaia v ogne strasti, edinstvennoi, sostavliaiushchei vseiu istoriiu zhenshchiny...", whereas Arsenii is "molodoi, avetskii chelovek, zavlechennyi v strast' Niny, i ne ponimaiushchii ee...
...[On] v pervyi raz [uznaet] silu istinnoi strasti."⁵⁷

Other reviews also viewed the poem positively. In an article of 1829, O.M. Somov felt that the poem "zakliuchaet v sebe [...] mnogie lovezhie krasoty poezii, kak v novosti polozhenii, tak i v sposobe vyrazheniia."⁸⁰ He also makes the very important observation that the husband is really quite a realistic figure -- the husband who does not care for his wife is to be considered quite common in high society.⁸¹

It is these elements of "realism" which seemed to most frequently cause some critics to react negatively towards the poem. P.I. Shalikov questioned the role of the mamushka, the association between Arsenii and Nina, the jumps between the description of the ball and the actual story, as well as the intention of Nina's suicide.⁸² As will be noted later, it is precisely these elements which lend to Bal its narrative-lyrical dualism.

S.E. Raich divides the poem into sections he enjoyed, leaving out sections such as the letter Arsenii wrote to Nina and the appearance of the kniaz'.⁸³ He also suggests that some of the expressions used in the poem could be improved, such as the use of the word sud'bina.⁸⁴ This reveals that without some sort of structural analysis, elements such as the importance of the linkage through rhyme of Nina and sud'bina remain unnoticed.

Inevitably, some comparisons were made with Pushkin's masterpiece, Evgenii Onegin, although, to be fair, Baratynskii chose to emulate the former's work to some degree, for example, in the similar rhyme scheme. N.I. Nadezhdin compares Arsenii with Onegin and finds similarities even to the point of physiognomy.⁸⁵ However, the critic disapproves of certain structural devices, such as the "overuse" of pyrrhic feet in conjunction with words such as khladno-szhatym and tomno-kudriavoi.⁸⁶ He also feels that the kniaz' is too light-hearted and unsuspecting of his wife.⁸⁷

Here, one must make note of the fact that Baratynskii himself did not feel that Arsenii was all that similar to Onegin. Iu. Mann states that Baratynskii's Antikritika refutes this notion.

Vtoroi dokument "Antikritika," soderzhashchaia sopostavlenie Onegina s Eletskim [hero of the long poem Nalozhnitsa] v pol'zu poslednego, prichem to, chto govornitsia ob Eletskom, vpolne primenimo i k Arseniiu: "Onegin chelovek razocharovannyi, presyashchennyi, Eletskii strastnyi, romanticheskii; Onegin otzhil, Eletskii tol'ko nachinaet zhit'. Onegin skuchaet ot pustoty serdtsa: on dumset, chto nikto uzhe ne mozhet zaniat' ego, Eletskii skuchaet ot nedostatka serdechnoi zhizni, a ne ot nevozmozhnosti chuvstvovat': on eshche ispolnen nadezhd, on eshche verit v schast'e i ego domogaetsia."⁶⁶

As well, Glynn Barrat reports that Baratynskii insisted that his long poems did not copy Pushkin, but were original in their own way.⁶⁷

One émigré critic feels that Baratynskii did not accomplish anything new with his long poems.

Net, velichie Boratynskogo ne zdes'... Vse kharaktery v ego poemakh skhematichny, bledny...⁶⁸

The review published in Galateia in 1829 merely states that readers are polarized in opinion towards the poem.⁶⁹ Other reviews simply ridicule the entire premise of the poem.

Neudacha v stroenii tselogo neobkhodimo otozvalas' i v podrobnostiakh.⁷⁰

However, the critic's conservative point of view is revealed by his preference for the ending of the poem, where Nina is accused of having forgotten God.⁷¹

Other critics merely feel that Eda could not compare with one of the other two long poems, Eda and Nalozhnitsa. Such a critic is M.N. Longinov, who feels that Eda is Baratynskii's Child Harold, Phaedra, or Demon, but that

Bal is not comparable.⁷²

Later editors and critics, such as M.L. Gofman, felt that Baratynskii's poems are of great relevance to the author's work overall. Gofman feels that Baratynskii progresses towards Realism with his long poems:

Put' Baratynskogo v ego poemakh ili povestiakh put' ot idealizma k realizmu, i svoim putem Baratynskii chasto sovpadal s obshchim khodom russkoi literatury...⁷³

The justification for this "realism", Gofman feels, is that the author rarely expresses his relation to the hero.

Bal ne obladaet takim liricheskim kharakterom, poet redko vyskazyvaet svoje otnoshenie k geroiam, predetavliaia im svobodno govorit' za sebia, i v etom otnoshenii Bal bolee priblizhaetsia k realisticheskoi povesti. V to zhe vremia, Bal gorazdo bogache raznoobraziem tonov i kraechnost'iu ot del'nykh chastei i kartin, podchinennykh obshchei garmonii.⁷⁴

Thus the point of view and the depiction of the world is not solely exhibited with the narrator in mind, as it would be in a traditional elegy or Romantic poem. The fragmentation of reality is seen by Damien Grant to be an intrinsic element of Realism:

Objective reality has become fragmented, dispersed among a limitless number of conflicted subjectivities; it is no longer a solid substance, but the sum of our illusions -- and it is the more plausible illusion that earns the description of reality.⁷⁵

It is this fragmentation of reality which leads to the psychological development of a work's characters. Gofman feels that there is stunning psychological development in Bal, a development which is based on the pragmatic (not Romantic) hero Arsenii and on the thoroughly new personality-type of Nina.⁷⁶ It would seem that Gofman's statements somewhat contradict

his equally important view, as will be discussed later, that Ral is a fundamentally elegiac work. Yet it is vital to remember when analyzing the poem that at least one critic has perceived a dichotomy between its position as a lyrical poem and as a realistic narrative. An analysis of the poem's deictic markers and their interconnections should reveal to what extent the work is a lyrical, perhaps elegiac, text. As well, the relationships between the markers are a key method to understanding the interplay of points of view within the work, thereby leading to a perception of the extent to which the element of realistic narrative is present.

However insightful he may have been, Gofman's statements can nonetheless be subject to question. For example, N. Lerner feels that in the 1914 edition of Baratynskii's works, on which Gofman worked as editor, Gofman was in error by reproducing the poet's works not in their final form, but in the first, unrevised form, since Gofman himself, Lerner maintains, stated that, "byt' mozhet, nikto iz russkikh poetov ne rabotal tak nad svoimi proizvedeniami, kak Baratynskii."⁷⁷

As well, Soviet critic I.M. Semenko notes the careful attention paid by Baratynskii to structural questions:

Bredi svoikh sovremennikov Baratynskii uzhe v molodosti vydeliaetsia bol'shim vnimaniem k voprosam, konstruktsii, struktury, obraza, chem k voprosam poeticheskoi leksiki.⁷⁸

Other scholars chose to emphasize the realism of Baratynskii's characterizations:

Dlia Baratynskogo zhe lichnost' chelovecheskaia iavliaetsia po sushchestvu edinstvennoi emotsional'noi real'nostiu i eta tvorcheskaiia ogranichennost' v dannom sluchae okazyvaetsia istochnikom ideinoi sily poeta: chuvstvo Baratynskogo, nesmotria na vse teorii, vseгда gotovo opravdat' chelovecheskii ropot.⁷⁹

Whereas Gofman and Al'mi feel that the characters of Bal are realistic, at least one Soviet critic feels that they are Romantic, but placed on a Realistic background.

Romanticheskie obrazy geroev Bala -- Niny i Areeniia -- vystupaiut na fone realisticheski-satiricheskogo izobrazheniia sovremennoi poetu dvorianskoi Moskvy.⁸⁰

In some ways, Gofman himself agrees with this view, as he also expressed that in Bal, the poet brings the tragic to everyday life.⁸¹ This point of view concurs with that of Iurii Mann, who also writes that this is a "post-Romantic" element in Baratynskii's poem.⁸²

The trend to emphasize an artist's realism has continued, with critics such as I.M. Toibin, who has also chosen to emphasize Realism instead of Romanticism, this time with respect to Pushkin.⁸³ As well:

Geneticheski realizm sviazyvaetsia s romanticheskim: poskol'ku Pushkin nachinal kak romantik, to delaetsia printsipial'nyi vyvod -- realizm vyros iz neдр romantizma.⁸⁴

By far, most of the critics seem to have done exactly what Baratynskii did not wish them to do: to view the poem one-dimensionally. L.G. Frizman quotes Baratynskii:

6

[To, chto glavnoe v Bale], ne to, chto pervym brosaietsia v glaza. Mne by ochen' bylo dosadno ezheli v Bale videli odnu shutku (t.e. razvlekatel'nuu istoriiu iz zhizni moskovskogo sveta -- L.F.), no takovo dolzhno byt' nepremenno pervoe vpechatlenie. Sochineniia takogo roda imeiut svoistvo kalamburov: raznitsa tol'ko v tom, chto v nikh igraiut chuvstvami, a ne slovami. Kto otgadal nastoiashchee namerenie avtora, tomu i knigu v ruki.⁸⁵

Thus even Baratynskii felt that perhaps there could be more than one level of

interpretation to his work.

CHAPTER 2. Theoretical perspectives.

In order to reassess the value of Eal, thereby demonstrating whether Baratynskii was correct in his belief that his work was multi-dimensional, one could proceed in any of many differing fashions. Baratynskii himself apparently advocated a scientific approach to poetry, although one can add that there are many approaches which are "scientific" in their thoroughness.⁶⁶ A thematic analysis would be certainly appropriate, although this is generally the basis upon which the poem was eventually rejected. It is quite probable, therefore, that one would find oneself stuck in the quandary of rejecting the opinions of scholars since the last century, or perhaps even agreeing with them. Would this be generous enough to the work? A biographical analysis would also be appropriate, yet would lead one only to an understanding of what prompted the creation of the poem. A historical analysis would likewise yield the same result as the biographical analysis, but on a more universal plane. . A purely structural analysis would allow the inner machinery comprising the poem to be revealed, yet Eal is considered by most critics to not be outstanding in a structural way, which is perhaps why most have focused on its thematics. It would seem, therefore, that one would require analysis which would enable the revelation of other, previously undetected elements at play in the work, since every literary work is necessarily comprised of a variety of different textual levels:

The capacity of a textual element to enter into several contextual structures and to take on a different meaning in each context is one of the most profound properties of the artistic text.⁶⁷

A psychologically-based analysis of textual elements would certainly reveal a new and more profound level of conflict within the work, since the

semiotics of psychology are based upon the interplay of mind and experience, as conveyed by the human nervous system, as Claude Lévi-Strauss asserts.²² If this interdependence of psychology is to be used in the analysis of a literary text, what is the most preferable method? If it is linked to the thematics of the story, one will certainly find that one is following the information that would have been provided by a biographical analysis, although doubtlessly in a more detailed and interesting manner. What is needed is a method which remains wholly within the elements of the text, that is, within the textual space, and operating primarily with elements of that very same textual space. There is certainly ample justification for this.

Stilisticheskii analiz stikha imeet svoei tsel'iu postizhenie osobennostei masterstva pisatel'ia, obuslovlennogo v pervuiu ochered' kharakterom ego darovaniia.²³

One of the most promising types of analysis is the psychological account of directional and deictic markers based on case marginality. Pronouns are considered to be wholly independent grammatical units, which therefore permit particles of analysis free from the consequential historical and thematic concerns. An overall view can be provided by a cointerpretation at the level of textual symmetry.

Such an analysis, when coupled with thematic, stylistic, grammatical, or even biographical information where necessary for additional explanation and understanding, reveals that Baratynskii's *Bal* is not quite so worthless as was thought previously. Rather, the poem operates on three differing spatio-thematic levels, where the conflict between Nina and the omnipresent narrator is extended to the reader himself and is juxtaposed to the conflict between Nina and Arsenii, her lover. This results in a cosmic striving which is

perhaps a poetic release for the seemingly very real biographical basis of the poem, or a harsh social admonition of immoral behaviour, or, more likely, a continued pessimistic crying out at life's uselessness which Baratynskii has perpetually expressed in his elegiac verse. Equally strong is the element of realistic narrative demonstrated by a fragmented reality viewed through a subject locus and point of view which shifts between the narrator and the character of Nina. However, the validity of such an analysis must first be demonstrated by the comparison with the literary currents which both preceded and accompanied its formulation.

In generalized terms, the development of literary criticism throughout the greater part of the XIXth century was primarily preoccupied with the stylistics of any given work. However, from the late XIXth century through to the XXth century, linguistics has played an ever greater role in literary studies. As linguistics in itself became a more and more accepted science, it was realized that this could in turn be applied to the literary work of art. The resulting literary movements, such as the formalist movement in the Russian republic and the ensuing Czech, French and American linguistic and structuralist movements are greatly indebted to the science of linguistics.

Poskol'ku materialom poezii iavliatsia slova, v osnovu sistematicheskogo postroeniia poetiki dolzhna byt' položena klassifikatsiia faktov iazyka, kotoruiu daet nam lingvistika.⁹⁰

Poetika rassmatrivaet literaturnoe proizvedenie kak esteticheskuiu sistemu, obuslovlennuiu edinstvom khudozhestvennogo zadaniia, t.e. kak sistemu priemov. S etoi tochki zreniia i metricheskoe postroenie, i slovesnyi stil', i siuzhetnaia kompozitsiia, i samyi vybor toi ili inoi temy iavliaiutsia nam v protsesse izucheniia khudozhestvennogo proizvedeniia kak priemy, t.e. kak esteticheski znachimye fakty, opredeliaemye svoei khudozhestvennoi teleologiei.⁹¹

Tol'ko sintez literaturovedcheskogo i lingvisticheskogo podkhoda pozvoliaet raskryt' soderzhatel'nuu glubinu proizvedeniia, kotorai

"skazyvaetsia i otrazhaetsia v sposobakh svyazi, upotrebleniia i dinamicheskogo vzaimodeistviia slov, vyrazhenii i konstruktsii vo vnutrennem kompozitsionno-smyslovom edinstve slovesno-khudozhestvennogo proizvedeniia."⁹²

There has been a natural backlash against some of the more rigorous applications of linguistic theory to the study of literature.

Voobshche nado skazat', chto v XX v. iazyk, glavnyi i osnovnoi predmet lingvistiki, vydvinulsia na odno iz pervykh mest v naukakh, zanimaiushchiksia problemami chelovecheskogo poznaniia, myshleniia, pobedeniia i khudozhestvennogo tvorchestva [...] liubaia nauchnaia problema dolzhna byt' prezhe vsego sformulirovana v iazyke."⁹³

Although Stepanov admits the value of linguistic analysis, he stops short of endorsing structuralist analysis, preferring rather Marxist dialectics.⁹⁴ However, scholars such as Roman Jakobson have based much of their research in literature upon basic linguistic methodology. Jonathan Culler quoted Jakobson in order to provide sound justification for the linguistic basis of literary research:

Speakers employ a complex system of grammatical relations inherent in their language without being able to isolate and define them, and this task is left to linguistic analysis. Like those who listen to music, the reader of the sonnet takes delight in its stanzas, and even if he experiences and feels the agreement of the two quatrains or of the two tercets, no reader without special training will be capable of determining the latent agents of this agreement."⁹⁵

This perhaps somewhat chauvinistic attitude towards the ultimate insularity of the literary work is reflected in many of the utterances by writers themselves. André Gide described the poet's art in the following manner:

Le vrai poète est un magicien. Il ne s'agit point tant pour lui d'être ému, mais d'amener son lecteur à l'être: à l'aide d'une combinaison de sons, qui sont des mots. Et que la signification de ces mots importe,

il va sans dire; mais non point indépendamment de leur sonorité."⁹⁹

Gide's comment notably emphasizes the importance of sound to the poetic work. The difference between sound and word is crucial to linguistics, which has extrapolated this even further to the difference between langue and parole. These are crucial words, the former indicating a "system, an institution, a set of interpersonal rules and norms, while the latter comprises the actual manifestations of the system in speech and writing."⁹⁷ These linguistic dialectics stemmed from Ferdinand de Saussure, who concluded that signs consist of a signifiant and a signifié.⁹⁸ Jonathan Culler feels that poetry offers the best example of the dualism of signifiers and signified -- the series of signifiers which comprise a poem have signifieds which compose an "empty but circumscribed space that can be filled in various ways."⁹⁹ This concept of dialectics was emphasized even on the most basic linguistic level by Saussure, for whom "the identity of two instances of a linguistic unit (two utterances of the same phoneme or morpheme) was not an identity of substance but of form only."¹⁰⁰ Since all of the particles comprising a literary work are inherently relational, the application of an organized study of its structure cannot help but reveal some of its new and perhaps less visible aspects. This reinterpretation of linguistic methods to the study of literature is, as was stated earlier, one of the major links tying together the Russian formalists, the Prague aestheticians and the following structuralists.¹⁰¹ The specific literary theory developed by the structuralists divides the narrative into two parts: histoire (fabula, or story) or content or chain of events (actions, happenings), as well as the existents (characters, setting); and the discours (siuzhet, or discourse)

which comprises the means by which the content is communicated.¹⁰² This continued development of the dualism of the literary text has prompted the following comment by Tzvetan Todorov:

We have seen develop in our own time more and more perfected techniques for describing the literary work. All the constitutive and proper elements of a poem, for example, will be identified: then their relative disposition, and finally a new presentation of the same poem, a presentation that allows us to penetrate more deeply into its meaning. But description of a work can never lead us to modify our premises; it can only illustrate them.¹⁰³

This somewhat optimistic view of the then relatively new analytical methods has naturally encouraged their expansion by Jakobson and Daniel Laferrière, among others, into a certain level of psychological analysis as well. Its justification would seem to be delineated by Northrop Frye's comment that when "babble [melos] cannot rise into consciousness, it remains on the level of uncontrolled association."¹⁰⁴ Although it is uncontrolled, the psychological element is nonetheless still active. For example, Jakobson felt that grammatical devices reflect psychology, so it follows logically that syntactic parallelism reflects a certain parallelism of thought.¹⁰⁵ However, Culler himself feels that this is imprecise, as he believes that position within a work, therefore symmetry as well, is subordinate to thematics.¹⁰⁶ A.J. Greimas incorporated thematics by proposing instead a more culturally-oriented system of semantic oppositions which in turn produce thematic interdependence.¹⁰⁷ However, parallelism does relate two elements in some manner.

...parallelizm predstavliaet soboi dvuchlen, v kotorom odna ego chast' poznaetsia cherez vtoruiu, kotoraiia vystupaet v otnoshenii k pervoi kak model': ona ne tozhdestvenna ei, no i ne otdelena ot nee. Ona nakhoditsia v sostavanii analogii -- imeet obshchie cherty, imenno te, kotorye vydeliiautsia dlia poznaniia v pervom chlene.¹⁰⁸

Such parallelism relates in full to Laferrière's concept of the Jungian mandala, which he extrapolated in his article "Automorphic Structures in the Poem's Grammatical Space" (1974).¹⁰⁹ This mandala, which represents the serenity produced by the poem's series of equivalences, is the psychological manifestation of what Jakobson sees as the major aspect in which poetry differs from other forms of communication.

As Jakobson has stressed, in poetic discourse equivalence becomes the constitutive device of the sequence, and phonetic or rhythmic coherence is one of the major devices which distances poetry from the communication functions of ordinary speech. The poem is a structure of signifiers which absorbs and reconstitutes the signified. The primacy of formal patterning enables poetry to assimilate the meanings which words have in other instances of discourse and subject them to new organization.¹¹⁰

Or, as expressed by René Wellek and Austin Warren:

Poetic language organizes, tightens the resources of everyday language, and sometimes does even violence to them, in an effort to force us into awareness and attention.¹¹¹

Some of this patterning and new meaning taken on by the signified lies in the directionality of the signifiers. The deictics of a poem are keys which reveal the associations created within its spatial, temporal and personal dimensions.¹¹²

Deictics are the 'orientational' features of language which relate to the situation of utterance, and for our purposes the most interesting are first and second person pronouns (whose meaning in ordinary discourse is 'the speaker' and the 'person addressed'), anaphoric articles and demonstratives which refer to an external context rather than to other elements in the discourse, adverbials of place and time whose reference depends on the situation of utterance (here, there, now, yesterday) and verb tenses, especially the non-timeless present.¹¹³

All of these directional elements render more difficult the task of isolating one specific literary meaning, goal or level of reality. The issue is so complex, that Roman Ingarden outlined the following stratification of meaning in order to clarify this issue somewhat. Meaning is organized into the following strata: sound stratum, unite of meaning, the world as represented in the work, the representation of this world as achieved through a character within the world and the resulting metaphysical implications.¹¹⁴ A deictic analysis of a literary work should ideally provide the tools necessary to proceed with a review on equal footing of all meaning levels with the sole exception of the sound stratum. Of course, the repetition of certain sounds or the lack of certain sounds can emphasize or deemphasize the importance of any element of a poem, including directional elements.

...Kakim my dolzhny myslit' otnoshenie stikhotvortsa k bukvennomu materialu? Konechno, to zavisi ot obshchego otnosheniia poeta k svoemu iskusstvu.¹¹⁵

These sound, directional and grammatical elements are all placed against the backdrop of what is commonly associated with poetry, that is, rhythm and rhyme. Rhythm is the element which is the greatest contributor to that which one could perhaps name the "musicality" of poetry.

Chuvstvennym materialom v etikh iskusstvakh iavliaiutsia v pervuiu ochered' dvizheniia chelovecheskogo tela, raspologayemye v nekotorykh prostranstvennykh sootnosheniakh i vremennoi posledovatel'nosti. Kompozitsionnoi formoi khudozhestvennogo uporiadocheniia iavliaiutsia v iskusstvakh sinkreticheskikh simmetriia i ritm odnovremenno.¹¹⁶

The basis of this musicality is the stress caused by the conflict between the metrical rhythm and the actual phonetic properties of the speech material.¹¹⁷

Ces mesures rythmiques sont définies par l'accent. [...] Le vers

n'est que l'exploitation optimale du rythme linguistique.¹¹⁹

Thus the importance of all the various levels of linguistic analysis is once again asserted. Zhirmunskii in fact included in his Teoriia stikha some of Andrei Belyi's formulations on the musical results of certain stress patterns in Russian iambic verse. Belyi had theorized that the absence of second syllable stress causes an allegro, whereas the dropping of fourth syllable stress causes an andante. The dropping of both second and sixth syllable stress increased from the XVIIIth century to the XIXth; likewise the dropping of both fourth and sixth syllable stress increased from the XIXth to the XXth centuries.¹²⁰ Logically, then, the musicality of poetry was successively modified throughout this period. It is important to remember that Belyi ascribed to the Symbolist point of view. The Symbolist movement was highly instrumental in resurrecting Baratynskii's work, as the intensive theoretical research of the time brought about renewed and heightened admiration for the poet. Belyi's modification of musicality based upon stress stems from the concept of Satzakzent, where a sentence can be broken into fragments based upon the primary stress of each.¹²⁰ Zhirmunskii maintains that pronouncing a stressed syllable requires one-and-a-half more time than does pronouncing an unstressed syllable. In his example, Zhirmunskii considers pronouns unstressed, that is, as a part of the verb which follows them.¹²¹ For deictic analysis, this would result in pronouns never having the added emphasis which comes from being in the stressed position. However, these situations do of course occur, as a pronoun does not obligatorily precede a verb. In fact, when the pronoun does fall in a stressed position, it is all the more dramatic.

Other elements can modify the rhythm of a poem, particularly the presence or absence of enjambement, which usually results in an accompanying caesura. The latter can either be syntactic, or merely a slowing down of the tempo. The former can be a very important tool in intensifying a poem's message. Any elements that are present in an enjambement are invariably highlighted, as well as being juxtaposed both against the element of the phrase that preceded it, and the portions of line immediately above and below it. In his Teoriia stikha, Zhirmunskii refers to the syntactic parallelism which occasionally accompanies the caesura.¹²² It is logical to infer that a caesura always produces at least a feeble state of horizontal equivalence, whereas the enjambement always produces at least a feeble state of vertical equivalence. This concept is crucial to the understanding of a poem's density and of its internal directionality. Jakobson, in his article "The Metaphoric and Metonymic Poles," feels that poems possess greater aspects of verticality (metaphor) whereas prose possesses greater horizontality (metonymy).¹²³ The predominance of metaphor is further underscored in poetry by the presence, in most cases, of rhyme.

Muzykal'noe zvuchanie poeticheskoi rechi -- tozhe sposob peredachi informatsii, to est' soderzhaniia, i, v etom smysle, on ne mozhet byt' protivopostavlenn vsem drugim sposobam peredachi informatsii, svoistvennym iazyku kak semioticheskoi sisteme.¹²⁴

Jakobson himself quotes G.M. Hopkins in order to show the manner in which rhyme operates on the mind.

There are two elements in the beauty rhyme has to the mind, the likeness or sameness of sound and the unlikeness or difference of meaning.¹²⁵

Not all accept Jakobson's theory of metaphor and metonymy. For example,

the Polish scholar Henryk Pustowski feels that it is not complete.

Kariera terminologii Jakobsonowskiej -- szczególnie zaś opozycyjnej pary metafora-metonymia -- nie może dziwić na tle ogólnych tendencji uchwytanych w ostatnich czasach zarówno w badaniach naukowych, jak i w działalności krytyczno-literackiej.¹²⁶

Zhirmunskii defines rhyme in a much broader sense than what is usually accepted.

Edinstvenno pravil'noe [opredeleni]e, dolzhno otнести k poniatiiu rifmy vsiakii zvukovoi povtor, nesushchii organizuiushchuiu funktsiiu, v metricheskoi kompozitsii stikhotvoreniia.¹²⁷

This formulation obviously includes alliteration and assonance in addition to rhyme itself. Zhirmunskii also goes on to explain the different levels of meaning inherent in rhyme: the semantic meaning level, and the lexical meaning level (as well as its morphological categories of root, suffix and inflection).¹²⁸ Scholars such as Jean Molino and Joëlle Tamine are quick to emphasize the semantic and organizational power of rhyme as well.¹²⁹ Although he discusses many of the more exotic forms of rhyme, such as internal rhyme and consonantal rhyme, Zhirmunskii also states that these are mainly experiments, not entirely applicable to the early XIXth century.

Poety klassicheskogo stilia, naprimer Pushkin i Baratynskii, iavno prenebregali etim priemom (kak i voobshche ne stremilis' k povyshennoi zvukovoi vyrazitel'nosti).¹³⁰

However, despite the fact that perhaps Baratynskii and Pushkin were not particularly daring in their rhyme schemes, the vertical power of association produced by the presence of rhyme is nonetheless present.

8 tochki zreniia smyslovoi sleduet priniat' vo vnimanie dva obstoiatel'stva: vo-pervykh -- morfologicheskoe stroenie rifmy,

prinadlezhnost' rifmuliushchei chasti slova k tem ili inym grammaticheskim kategoriim, t.e. znachenie morfologicheskikh elementov rifmy; vo-vtorykh -- leksicheskii (slovarnyi sostav rifmuliushchikh slov, kak vziatykh nezavisimo drug ot druga, tak i v opredelennom vzaimootnoshenii.¹³¹

Zhirmunskii was one of the key figures developing this theory for the Formalists in Russia at the time. One of Zhirmunskii's contemporaries, B. Eikhenbaum, wrote one of the first formalist/"structuralist" analyses of the time, in his Lermontov. Opyt istoriko-literaturnoi otsenki (1924). Eikhenbaum concentrated on performing a comparative analysis of Lermontov's work, attempting to uncover various trends which might lead to a fuller understanding of the poet's writings. Comparison was also made with Shakespeare and Schiller, particularly with reference to the development of characters as reflected in their mode of speech.¹³² Eikhenbaum's rationale is the following:

Izuchat' tvorchestvo poeta ne znachit prosto otsenivat' i istolkovyvat' ego, potomu chto v pervom sluchae ono rassmatrivaetsia istoricheski, na osnove spetsial'nykh teoreticheskikh printsipov, a vo vtorom -- impressionisticheski, na osnove predposylok vkusa i mirosozertsaniia.¹³³

It is precisely the literary work's appeal to the senses and to taste that has lead to certain amount of investigation into the psychological basis of a poem. This in turn has brought about new implications for the structural elements of a literary work. The concept of the Jungian mandala, which was mentioned earlier, is the underlying assumption behind Daniel Laferrière's article "Automorphic Structures in the Poem's Grammatical Space," where it is stated that the pleasure derived from a poem stems from its mandala-like symmetry.¹³⁴ Laferrière lists different types of symmetry: parallelism (+ - > + -), mirror symmetry (+ - > - +), proper anti-congruence

[+- > (-+) (+-)], and reflexive anti-congruence [+- > (+-) (-+)].¹³⁵ If the symmetry is broken, then whatever element that has broken it will be automatically more intense.¹³⁶ These symmetries, in which one may also include directionality, are placed against the concept of the space of a literary work. Laferrière maintains that there are two types of space in a poem, grammatical space, and "actual space" as created by thoughts and images.¹³⁷

In literary works written in Russian, grammatical space becomes even more dynamic as a result of the case and gender system, which is reflected in almost all speech particles, even verbs (gender being revealed in past tense forms and in past and present active and past passive participles), although it is perhaps true that gender becomes more grammatical in nature in as much as it can make the interplay of grammatical forms somewhat complex. Gender has a particularly important role in Freudian analysis, such as Laferrière's analysis of Pushkin's grammatical homoeroticism in his K. Rodzianke (1825).¹³⁸ However, case in Russian is also of great interest for a study of directionality because each case has certain ramifications with regard to the strength of the directional markers. The linguistic basis for the study of case in literary works is justified by the consensus that case actually implies something, that it has a greater purpose than simply its own existence.

A case, like linguistic units in general, does not mean several different things, it means one single thing -- it carries a single abstract concept, from which concrete applications can be derived... (from L. Hjelmslev, La catégorie des cas, 1935, p.85).¹³⁹

It is precisely this single abstract concept which permits an investigation into the impact of case on directionality and thereby on the nature of the poetic space. Roman Jakobson developed a concise set of implications for each of the Russian grammatical cases. Occasionally, the fact that the case interactions are located in a poetic text implies that some of their roles are somewhat obscured and/or not as precise. For example, that the some of the traditional functions of the nominative are indeed obscured in poetic language, namely, functions of opposition and predication.¹⁴⁰

Therefore, Jakobson feels, the nominative is simply an unmarked case, indicating nothing but number and gender. It is a pure naming case.¹⁴¹ The accusative, on the other hand, can be either strongly governed (direct object of an action) or weakly governed (wavering between being an actual result and merely an adverb).¹⁴² The genitive, in contrast to the nominative and the accusative, indicates the "limit of the referent's involvement in the content of the utterance."¹⁴³ It can be partitive, signifying a definite or indefinite degree of involvement or a negative (establishing the referent outside the context -- the genitive of limit, the genitive of goal, the genitive of separation, the genitive of negation).¹⁴⁴ The instrumental and dative cases do not indicate scope relationships. They stand more in correlation with the nominative and the accusative. The dative, like the accusative, also indicates that a referent is involved in an action, whereas the instrumental does not precisely indicate a referent. As well, the dative is directional (like the accusative, unlike both the nominative and the instrumental). The fundamental difference between the instrumental and the dative could be summed up in the following manner (according to Shakhmatov and Jakobson):

The former designates a concept which is independent of the verb and not subject to the effects of the marked feature of the verb, but to the contrary, designates a concept which aids in the unfolding of the marked feature and changes or determines its expression.¹⁴⁵

The instrumental and the dative are both peripheral cases -- they label themselves as such and presuppose the existence of the central ones, that is, the nominative and the accusative.¹⁴⁶ In fact, the dative suggests a peripheral status and denotes the existence of the referent as independent of the action.¹⁴⁷ The locative has no directedness (like the genitive). The locative usually denotes an object affected by an action. It is a scope case, and it is peripheral in that it implicitly indicates that something else is central.¹⁴⁸ Both the genitive and locative have variant forms, genitive II (*chashka chayu*) and locative II (*y lesu*), which are cases of shaping, as their referents are things that are shaping or being shaped.¹⁴⁹ In summary, the nominative is a pure naming case; the accusative and the dative are directional cases (the non-independence of the referent is shown); the genitive and the locative are cases of scope (the referent's extension is limited); the instrumental and the dative are peripheral cases (a peripheral status is indicated); the genitive II and the locative II are cases of shaping (the function of the referent is limited: there is a certain containment or process of being contained).¹⁵⁰

There has been some debate about the relevance of Jakobson's theories about case.

Parfois les distinctions établies par M. Jakobson (R. Jakobson, "Beitrag zur allgemeinen Kasuslehre," Travaux du Cercle Linguistique de Prague VI, 1936, pp 258, 264) relèvent du domaine du style, étant par conséquent des distinctions secondaires, subordonnées aux faits grammaticaux.¹⁵¹

However, even Kurylowycz admits, in strictly grammatical sense, that there are some differences in the meaning of the cases and their effects on content and context.

C'est justement parce que la forme de l'accusatif est un signe de syntaxique liant le régime au verbe, que le lien entre les deux est plus étroit que celui entre le verbe et le locatif, dont la forme a une valeur concrète autonome, sans fonction syntaxique directe.¹⁸²

The structural and grammatical elements of the poetic text provide the backdrop against which the directional, or deictic, markers are placed. Pronouns are the most important of deictic markers mainly because their reason for existence is grammatical and relational, thereby providing a sound basis for investigations into the grammatical, semantic, syntactic and psychological inferences and connections present in the literary work. For, as Jonathan Culler states, "A whole poetic tradition uses spatial, temporal and personal deictics in order to force the reader to construct a mediative persona."¹⁸³

The pivotal role, performed in the grammatical texture of poetry by diverse kinds of pronouns, is due to the fact that pronouns, in contradistinction to all other autonomous words, are purely grammatical, relational units, and besides subantival and adjectival pronouns we must include in this class also adverbial pronouns and the so-called substantive (rather pronominal) verbs such as to be and to have.¹⁸⁴

Poeticheskaja rech' -- rech'-postroenie.¹⁸⁵

The deictic features of pronouns and of directional markers have a psychological inference, if only because of the nature of language and of communication.

The ADDRESSER sends a MESSAGE to the ADDRESSEE. To be operative the message requires a CONTEXT referred to (the 'referent' in another,

somewhat ambiguous, nomenclature), graspable by the addressee, and either verbal or capable of being verbalized; a CODE fully, or at least partially common to the addresser and addressee (or in other words, to the encoder and decoder of the message); and, finally, a CONTACT, a physical channel and psychological connection between the addresser and addressee, enabling both of them to enter and stay in communication.¹⁵⁶

Not all scholars agree with Jakobson's geometric analysis of pronouns within a text. The Soviet scholar T.I. Sil'man feels that they should be analyzed with respect to the text's thematics instead of spatiality.¹⁵⁷ In his placing of pronouns against textual thematics, Sil'man has come with the following correlations to each major pronoun: the lyrical *ia* implies the hero, the "substitute" for the author; the *ty* also implies the *ia*; the *on* and the other pronouns are simply a more distant substitute for the *ia*.¹⁵⁸ Of course, the lyrical *ia* only implies the hero as an extension of the author/narrator, an important aspect which Sil'man does not note. In fact, it is possible to state that the *ia* really does not imply the hero at all, but rather that all pronominal deictic markers in a literary work are really factors which orientate themselves around the author/narrator, all implying in some way the presence, whether visible or not, of this same narrator. Even a monologue in a dramatic work could be construed deictically as representing orientationally the presence of the author/narrator. As Shelley implied, the words "I, you, they" are not signs of any actual difference subsisting between the assemblage of thoughts thus indicated but are merely marks employed to denote the different modifications of the one mind.¹⁵⁹ The French scholar Benveniste elaborates on this interdependence of pronominal markers.

<Je> désigne celui qui parle et implique en même temps un énoncé sur le compte de <je>: en disant <je>, je ne puis ne pas parler de moi. A la 2^e personne, <tu> est nécessairement désigné par <je> et ne peut être pensé hors d'une situation posée à partir de <je>; et, en même temps, <je> énonce quelque chose comme prédicat de <tu>.¹⁶⁰

He continues to imply that the third person markers can enter into this relation or be free from it.¹⁸¹ Here the concepts relate to Richard D. Brecht's work on deixis, where he states that all pronouns are capable of being endophoric (point of orientation not being the speaker) or exophoric (point of orientation including the speaker), unlike what Benveniste has concluded.¹⁸² John Lyons likewise feels that the speaker is always at the centre of any marker.¹⁸³ It is important to recall that, in Slavic languages, the actual pronominal marker is not always expressed, being semantically understood to be part of the verb, as was noted by Lyons.¹⁸⁴ Benveniste has likewise concluded that the category of person is always an integral part of the verb in some form, whether actually stated or not stated.¹⁸⁵ All this in fact connects with the concept of point of view. The directional markers in a literary work indicate the work's point of view, as well as the concurrent directional and orientational (therefore also spatial) associations between its characters and elements. Point of view, as Boris Uspenskii indicates, can be divided into planes similar to that of the artistic text as a whole: the ideological level, the spatial and temporal level, as well as the psychological and the linguistic levels.¹⁸⁶ As such, it is irrevocably bound to the structural elements within the textual space.

In poetry in particular, other elements can intensify the role that the directional markers play in indicating these relationships. Since deixis indicates the directionality, the orientation, the spatiality of a literary work, it is logical to assume that apostrophe, with its inclusive element of directionality, would be one of these elements. The role of apostrophe can be summed up as something which draws away from the intended target in order to

intensify, in order to make the work stronger.¹⁶⁷ Apostrophe does not function on the meaning of the word itself, but on the "circuit or situation of communication."¹⁶⁸ Jonathan Culler goes on to state how apostrophe implies directionality when he writes that apostrophe poses a relationship between two subjects and serves to identify an image of self (of the apostrophizer).¹⁶⁹ Moreover, the role of apostrophe became more and more evident during the Romantic period when Baratynskii was writing. Baratynskii's most popular genre was the elegy, which during its later incarnations was heavily laden with apostrophe, elements which Baratynskii made good use of in order to alter fundamentally the concept of the elegy from poetically self-centred to basically humanistic.¹⁷⁰

If, as we tend to assume, post-enlightenment poetry seeks to overcome the alienation of subject from object, then apostrophe takes the crucial step of constituting the object as another subject with whom the poetic subject might hope to strike up a harmonious relationship. Apostrophe would figure this reconciliation of subject and object. But one must note that it figures this reconciliation as an act of will, as something to be accomplished poetically in the act of apostrophizing; and the apostrophic poems display in various ways awareness of the difficulties of what they purport to seek. Poems which contain apostrophes often end in withdrawals and questions.¹⁷¹

As with deictic markers, much of the analytical value of apostrophe is that the act of apostrophizing works independently of other elements in the poetic work, namely, the elements of sequentiality, causality, time, and teleological meaning.¹⁷² Apostrophe both "parcels out the self to fill the world," and "internalizes that which is external."¹⁷³ Culler states that when a poem consists of multiple apostrophes, its role as indicator of the directionality of a single mind becomes all the clearer.¹⁷⁴

All of these directional linguistic and grammatical elements are also a basis for the trend of psychological investigations into literary works.

Hjemslev has been quoted with the following justification:

Comme la linguistique, la grammaire fait en elle-même partie de la psychologie. Elle en fait une branche particulière. Les faits grammaticaux sont des faits psychologiques.¹⁷⁵

Jonathan Culler quotes Jacques Lacan as well:

...It is the world of words that creates the world of things.... Man speaks, then, but it is because the symbol has made man.¹⁷⁶

Daniel Laferrière has analyzed not only Pushkin, but also Tiutchev, Fet, Blok and Mandelshtam psychologically, among others, and has done much to justify the psychological application of grammatical elements to the study of literature.

The intimate relationship of unconscious grammatical and psychological structures should be clear from the very relationship which linguistics holds to psychology.¹⁷⁷

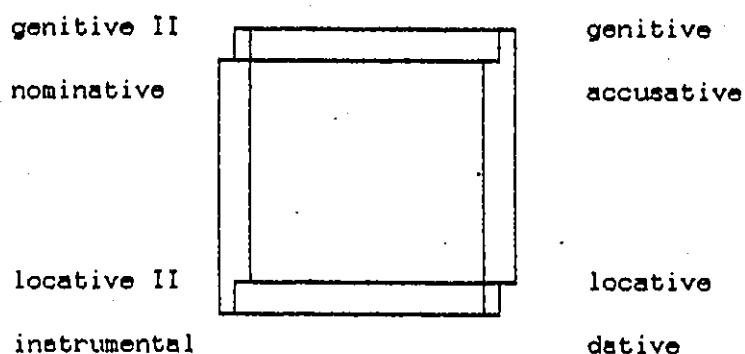
Linguistic psychology not only reveals the mind and the associations of the author/narrator, as was the case with Laferrière's analysis of Pushkin, but of all the characters in a work as well. Of course, this characterization is based upon a certain degree of cultural convention.

The production of characters is governed by cultural models that enable us, for example, to infer motives from action or the qualities of a person from manner and appearance. And so if we say that in the course of a given novel or story a character changes, what we are saying is that, in terms of our literary models of a character, two actions or attributes which are attached to a single character are in opposition, are incompatible: according to our notions of character, if someone first does X and later does Y we can only make sense of this by saying that the character has changed.¹⁷⁸

This would seem to be relevant to Baratynskii, as he is noted for his progressive psychological development of characters within his works.

Dushevnaia zhizn' cheloveka v izobrazhenii Baratynskogo vseгда dinamichna. Ego geroi postoianno nakhoditsia v protseesse razocharovaniia.¹⁷⁹

One of the most important instruments in this psychoanalysis of literary elements is based on Jakobson's marginality of case theory, an outgrowth of his theoretical studies discussed earlier.



According to this chart, the locative, the instrumental and the dative are marginal cases, whereas the accusative, the genitive and the nominative are non-marginal. The vertical axis of the box is the level of marginality from negative to positive from top to bottom; the horizontal axis is the level of directionality (negative to positive from left to right); the depth axis is the level of quantification (negative to positive from front to back).¹⁸⁰ These direct geometrical associations between the cases are what allowed

Laferrière to analyze Pushkin's directional markers with such startling results.

The same type of linguistic, grammatical, syntactic and semantic analysis, with a concentration on the directionality and thereby the spatiality and orientation of Baratynskii's Bal should be therefore justified. Such an analysis should reveal new tensions and new directions in this work. A careful study of the markers and of apostrophe is particularly relevant as the poet has placed a narrator in the poem, although the reader is not particularly conscious of his role as an active participant, despite his introducing and concluding the poem. The presence of the narrator lends credence to M.L. Gofman's statement that Baratynskii's longer poems (poemy) are in fact elegies, although Gofman states as well that Bal is the least elegiac of the three long poems written by Baratynskii.¹⁵¹ When this opinion is compared with Gofman's opinion that the work is likewise a realistic narrative, as was discussed earlier, it is clear that Bal is likely comprised of a complex series of deictic and narrative interactions.

CHAPTER 3. Stanza-by-stanza analysis of Bal, with special reference to deictic markers.

Generically, the long poems of Baratynskii are particularly affected by the influence of the Byronesque poem, according to Gofman.¹⁰² Thus, concurrent with this influence, Baratynskii's Bal was published at the end of 1828, in a book which included Pushkin's Graf Nulin.¹⁰³

In any type of linguistic analysis, much importance is of course placed upon the actual physical printing of the text, since the organization of the various elements can result in a modification of the results. For the following analysis of Bal, the most commonly available edition has been consulted. There are no specific physical differences between this edition of Bal and any of the previous Soviet editions. Therefore, for simplicity, all quotations from Bal are taken from E.A. Baratynskii, Polnoe sobranie stikhotvoreniĭ (Leningrad, 1957), edited by E.N. Kupreianova. The quotations are given according to the transliteration appearing in the appendix, that is any stanza numbers will appear in Roman numerals, any line number in Arabic numerals, both being within brackets.

Certain items have been emphasized more than others in the analysis. One is the backdrop of spatial and temporal markers, which help to define the poem's limitations.

Every verse series isolates and intensifies its own boundaries. More weakly isolated, but nevertheless isolated, are the internal divisions of the series -- the boundaries of periods, etc.¹⁰⁴

These boundaries which Tynianov mentions are important in isolating words semantically, a result of poetic means such as rhyme.¹⁰⁵ Rhyme results in semantic coupling, a result which is also achieved by parallel constructions,

as Samuel-R. Levin pointed out.¹⁰⁰

...coupling, which is held to be desirable in poetry, as leading to a poem's unity, has as its necessary and sufficient condition the occurrence of phonically or semantically equivalent forms in equivalent positions, either syntagmatically or conventionally defined.¹⁰⁷

Certain elements have not been analyzed. For example, rather than analyze the effects of caesura, syntactic pauses have been noted instead. For B.O. Unbegaun has stated that caesura at any rate cannot appear in iambic and trochaic metres where the lines are of four feet or less.¹⁰⁸ As well, the stanzaic form has been taken for granted, attention being paid rather to the rhyme scheme employed by Baratynskii. Unbegaun also notes that the Russian stanza is not that original when compared to other languages.¹⁰⁹

The rhyme scheme used by Baratynskii in Bal is a deliberate modification of that used by Pushkin in his similar tale Evgenii Onegin. Pushkin uses fourteen four-foot iambic lines per stanza, with a rhyme scheme of aBaBccDDeFFeGG.¹¹⁰ Baratynskii uses fourteen four-foot iambic lines per stanza as well, but with a rhyme scheme of aBBaCdCdEEFGfG, which Kjetzka feels is not as effective as Pushkin's variant, due to the lack of rhyming couplet at the end of the stanza.¹¹¹ Ernst Häublein feels that the couplet contains a more definitive feeling of closure.¹¹²

Occasionally, certain flexibility has been incorporated in the stress analysis of the poem as well, in order to emphasize a particular aspect.

The accentual interpretation of a poem is a matter of personal taste. But it is important to notice that the intensification and, above all, the addition to the number of semantic stressess does not fit in with the actual structure of Russian verse, which is founded on a rather delicate stress pattern.¹¹³

Slova ikh, ty, mne mogut i nosit', i ne nosit' udarenie. V razmerakh, gde stopa imeet tri eloga, sleduet osobenno izbegat' takikh slov.¹¹⁴

Efim Etkind, in his pronominal analyses, gives pronouns a full stress when they are in first position in a line of verse.¹⁹⁵

Kjetsaa has divided Bal, like a novel, into six major episodes. He has defined these in the following manner. The first three stanzas comprise the prologue, complementing the last three stanzas, which comprise the epilogue. The middle section is divided into part I (stanzas IV to XIII), when the major characters are introduced; part II (stanzas XIV to XXIII), when the relationship between Nina and Arsenii takes place; part III (stanzas XXIV to XXXIII), when the separation of Nina and Arsenii occurs; finally, part IV (stanzas XXXIV to XLIII), when the actual ball is held.¹⁹⁶ Thus there is a thematico-structural basis for considering that the poem is juxtaposed against the presence of other factors present mainly in the prologue and epilogue, which frame the work, and reside somewhat outside the temporal plot. This structural format has been documented by Häublein as one of the common types of stanzaic layouts.¹⁹⁷ It is these sections in particular which serve to introduce the deictic, spatial and narrative threads to the structure of the story.

The first stanza of Bal serves as an excellent introduction to the basic poetic elements used by Baratynskii. The stanza begins with a syntactic pause, offsetting the importance of the moon and of night, a recurrent element in the poem. This type of syntactic pause or exclamation is common in Romantic poetry, where the "stanzaic contours" are not necessarily precise.¹⁹⁸ In typical Romantic works, night represents the past, whereas day represents the future.¹⁹⁹ Dmitrii Chizhevskii states that "Night" is "construed as depth of Being and frequently forms the essential background of the action."²⁰⁰ The

dualism adds an extra dimension to the interplay between night and day in the poem, as well as between the verb tenses, as will be noted later.

Glukhaia polnoch'. Stroem dlinnym,
Oserebrennye lunoi,
Stoiaet karety na Tverskoi
Pred domom pyshnym i starinnym (1-4).

The syntactic pauses in lines 5 to 7 also offset the various elements present at the ball -- the sounds, the visual effects and the movement. Baratynskii builds on contrasts in order to emphasize description.²⁰¹ All of the verbs are in the present tense, suggesting a sense of immediacy and of permanence -- this is the sort of situation which always occurs; this could be any ball at the time. This is also emphasized by the inevitable play on aspects, which Bulakhovskii feels is one of the riches of the Russian language.

Russkii iazyk, kak i drugie slavianskie, ochen' bogat sredstvami
peredachi vidovykh znachenii, kharakteristiki togo, kak deistvie
protekaet v otnoshenii ko vremeni.²⁰²

This is particularly important since the verb tenses later in the poem play upon this dualism of particularity as opposed to universality. There are no deictic markers in the stanza, reflecting the fact that it is descriptive. The rhyme scheme is the standard used throughout the poem and described earlier: aBBaCdCdEEFGfG. Baratynskii uses here, as he does consistently later, alliteration and assonance to a great extent, in order to highlight his rhymes or concepts in particular.²⁰³ Note the frequency of similar consonants and vowels in line 4:

Pred domom pyshnym i starinnym (4)

or in line 6:

Obshirnyi zal; s vysokikh khorov (8).

The point of view in the first stanza is unclear. It could really be from any character, although it is more likely to be from a narrator, perhaps a suprapersonal narrator, on account of the amount and style of description. However, it is unknown whether the narrator is actually present in the tale or not. As well, the format used in description, from the conditions outside to the listing of the setting inside implicates the narratee to a great extent. Of course, it is the implied narrator and implied narratee to which these references are made, and not Baratynskii and the reader of the poem.

The 1957 edition of Baratynskii's works does not include variants. However, the 1938 edition does list variants, and amongst those are variants for Bal. The first version of the poem (avtograf I) has a stanza preceding the stanza which is now commonly accepted as the first. This extra stanza destroys the perfect stanzaic symmetry of prologue and epilogue, yet does give the literary critic valuable information as to the structure of the poem. Presented in the appendix as ALTERNATE OPENING, this variant has the standard rhyme scheme, the standard metre (four-footed iambic) and the elements of alliteration and assonance which are used throughout. The syntactic pauses emphasize descriptive elements here as well, although these are descriptions of the style of life in Moscow at the time. What is particularly stunning, however, is the open presence of a narrator which is revealed here. The deictics of the stanza reveal this. There are five markers of the ja form, with ja referring to the narrator. Of these four are active (that is, in the nominative, accusative or genitive case, what Jakobson labelled as non-

marginal); one is passive, or marginal (12), although emphasized by being in first position, and one is implied (11). The first of these markers, sebia (2) implies everyone in a general sense, including the narratee, as well as referring to the narrator. The following marker refers only to the "others", and thus introduces the opposition between the narrator and the "other" elements of society.

Zimoi u nikh za pirom pir (9).

The markers referring to the narrator emphasize his role in the social fabric; by implication, they also emphasize the narratee's role in this same social fabric. The joining together of the narrator and narratee is stated by Laferrière to be a given during the artistic process.²⁰⁴ The opposition of the narrator to the rest of society is also underscored by the spatial marker drugikh of line 2.

Another important facet is revealed in this stanza which would otherwise go unnoticed. Line 8 contains a reference to God, which is highlighted by a spondee as well as two syntactic pauses. This reference is crucial to a full appreciation of the role of God/conscience in Nina's demise. It is also interesting to note that this reference to God is uttered from the narrator's point of view and is in the middle of references to banquets and soirées.

Odno zaniatie -- bankety.
Kak raby zhiteli zime!
Teper' -- bog vest', a v preznyi lety
Zimoi u nikh za pirom pir (6-9).

This brings out the importance as well of point of view. Not only is the narrator clearly implied, but there is a logical progression from generalized

statements and observations of life in Moscow to the specific event which is so accurately introduced in what is currently the first stanza by the phrase Glukhaia polnoch' (1).

The current first stanza has a variant as well, the variant presented as avtograf II in the 1936 edition of Baratynskii's works. In the appendix it is presented as stanza ALTERNATE 1. The differences between the two versions are of minor consequence, with the exception that some of the word choices in the definitive version are stronger in content. For example, in line 5 one finds Pylaet tysiach'iu ognei rather than Silaet tysiach'iu ognei, as is found in the variant. Pylaet is stronger because it harks back to pyshnym of line 4, and begins with a plosive consonant, like tysiach'iu. Likewise the variant inverts lines 9 and 10, which does not provide as logical a sequence for the point of view (from smile to feathers rather than from feathers to smile, as in the definitive version). As can be seen, the variant differs from the definitive version mainly in questions of poetic aesthetics.

In the following stanza, certain trends continue to evolve. For example, the rhyme pattern is standard, the sentence pauses emphasize the social interaction occurring, the verbs continue to be all in the present tense, as in the first part of the stanza. The spatial markers complement the syntactic pauses in suggesting a whirlwind of movement and activity: kruzhatsia, vokrug (15, 23). These markers place the dany of the ball as the structural anchors of the stanza. This is reflected in the deictic markers, all of which refer to the women. The markers are all active with the exception of the marker of line 19:

Po ikh plecham polunagim (19),

which resembles the genitive in form and is intensified by its location as the first stressed position of the line, and its association with the non-marginal marker of line 22:

Ikh legkii stan oboznachaiut (22),

which is also emphasized by being in first position.

The first line of stanza III is also divided into two parts by a syntactic pause:

V dvizhen'i vee. Goria dobit'sia (29).

This pause serves to heighten the sensation of movement and business described in the preceding stanzas. The word dvizhen'i is also a spatial marker, continuing the backdrop of movement. The remaining part of the stanza continues to describe the ball. The different opinions and actions are offset by more syntactic pauses (33, 37). This manner of reporting what would seem to be snippets of conversation further develops the notion of the suprapersonal narrator, who parallels but does not supersede the main characters. The verbs are still all in the present. The deictics in this stanza are not particularly strong: avoi (31) has for referent gusar, whereas oba (33) has for referents both gusar and pisatel'. Both markers are active. There is a spatial marker which also implies the narrator and narratee -- the vee of line 29. What is perhaps more interesting is that many elements, oba poroiu, parv (33, 38, 41) refer to pairs, which highlights the basic social unit present at a ball.

Stanza IV is one of the key stanzas of the poem. It is here that the reader is first introduced to the basic action of the plot -- the

disappearance of Nina. It is common in Romantic poems that the reader is presented the main concept of the plot so rapidly.²⁰⁵ Therefore, the structure of the stanza is suitably complex. The rhyme elements are standard. The syntactic pauses serve to separate the individual questions regarding Nina's flight, and most stunningly, the attitude of her husband as expressed through his answer (51-52). That his statement should be so separate from the actual event is a structural reflection of his isolation from his wife in the actual plot.

Skazhite, chto s kniaginei Ninoi,
Zhenoiu vasheiu? -- <Bog vest',
Migren', konechno!.. V siurakh shest'> (50-52)...

In the husband's answer one also finds another spondee (Bog vest') which, like in the variant stanza ALTERNATE OPENING, emphasizes the role of God, as does as well the apostrophic Akh, bozhe moi! of line 49. The other stress irregularity of the stanza is the spondee of line 46 and the trochee of line 48, both emphasizing the first word ydrug. The swiftness of the stanza is further intensified by the barrage of questions, and the sudden switch to past tense verb forms -- relating a specific occurrence. This is the first progression from universality to the specificity of the story of Nina. The comments being made at the ball are of course related in the present tense.

There are nine deictic markers present: six are active, three are passive. All of the passives refer to Nina. Half of the actives refer to her as well. One of the passives (vasheiu of line 51) actually has the husband as a referent, but nonetheless obviously has as main referent Nina. Thus it is clear that the princess is the centre of attention. It is important to note that the reader is not certain of who the ona represents until line 50.

This element of uncertainty helps to implicate both the narrator and the narratee, and helps to confirm the presence of the suprapersonal narrator. As well, in all of these cases, the markers are expressed by unknown elements, by representational elements, present at the ball. In the earlier stanzas, both the narrator, and by implication the narratee, were included in these markers.

It is logical to infer that this trend continues here. However, it is interesting to note that the frequent use of parallelism in this stanza (46-48, 47-55, 48-50-52, 49-50) serve to unite in some ways, the husband with the other elements of society, thereby increasing the isolation of Nina. In this regard, it is of note that the narrator is not so clearly implied, which suggests his sympathy for Nina.

In stanza V, one finds that the verb tenses switch back to the present as the universal tendency of the Nina character type is discussed. The deictic markers are in the ratio of five active as opposed to one passive. Of the non-marginal markers, four refer to Nina. The exception refers to an unidentified "victim". The latter is intensified by its position at the beginning of line 65. It is important to note that one of the active markers referring to Nina is also intensified by being in rhymed position (rhymed with polna, thereby illustrating the strength of the contempt of Nina felt by the crowd), and that the one passive marker which also refers to her is intensified by first position placement (59). The choice of these markers -- the unidentified victim, the uncertainty of the marker svoi in the same line -- clearly reflects the narrator's point of view, as does the sarcastic comparison of Nina with Penelope (60), the mother of Pan. The parallelisms of the stanza and the uncertainties of the markers both tend to show the narrator's control as well as the notion that these events occur frequently.

Stanza VI sees the verb tense switching back to the past tense, as it is here that the specifics of the plot begin. The deictic markers are three active, two passive. All markers, with the exception of the one active marker ch'i, refer to Nina. However, sobo in line 71 is impersonal in nature, once again suggesting that these events are common. This of course implies both the narrator and the narratee as well, particularly with relation to the open marker ch'i. The markers referring to Nina strengthen the comparison made between her and Liudmila. This is also underscored by the frequent use of parallelism to highlight the various body parts: the cheeks, the eyes, the overall beauty.

Stanza VII continues the comparisons. Here Nina is compared to the classical treacherous temptress Medea. The various syntactic pauses of lines 89, 91 and 95 offset the danger which Nina is said to represent, as they create a type of listing of the element of her power. Since this is the final, definitive comparison, the verb tenses are again in the past tense. The markers number eight in total. Three active markers and the two passive ones refer to Nina, whereas two of the active ones refer to the narrator (by implication the narratee) since they are generalized in form.

Kto b ne oter ikh u pechali,
Kto b ne ostavil krasote? (97-98).

The ikh refers to alezy (98) which in turn refers to Nina. Both of the passive markers are strengthened by their positions, either at the end of the line, as in the marker soboi (91), or at the first stressed position, as in U nei (89). The parallel structure of lines 97-98 in turn give added weight to the presence of the narrator. Nina shares many of the markers with Medea.

This deictic link merely serves to strengthen the comparison.

Stanza VIII is filled with syntactic pauses which serve to offset the warnings and commands which litter the sentences. This is particularly strong in line 107, where the order is in first position and is apostrophic.

Begi ee: net serdtes v nei! (107).

These pauses serve to strengthen the narrator's point of view and involvement in the tale, although mainly in its universal sense. For the commands and warnings, being imperatives and present tense verbs respectively, are timeless in nature. It is precisely this type of cosmic level which is the common thread through the involvement of the narrator with Nina and with the plot, as well as with all the structural levels.

There are eight deictic markers in this stanza, of which five refer to Nina. Both of the passive markers refer to her, and are strengthened by either first position (111) or end-rhymed position (107). Thus the role of Nina, in contrast to the generalized markers implying both the narrator and narratee (103, 104) is emphasized. The three generalized markers are in sequence, making them particularly strong.

*Ispolnen vozdukh! Zhalok tot,
Kto v sladkii chad ego vetupaet, -- (103-104).*

The spatial delineations are set by the frequent commands, in particular that of line 107, where there is a direct opposition between Nina (*ee*) and the generalized referent of *begi*, implying both narrator and narratee.

In the following stanza, the verb tenses go back to the past tense, as the generalized warnings have ceased and the plot resumes. Here markers

referring to Arsenii are introduced for the first time (117, 126), in fact the stanza concludes with a marker referring to him (on). There are eleven markers in total. All three passives and six out of the eight active markers refer to Nina. Virtually all of these are in strong structural positions at the beginning or end of lines. It is obvious, therefore, that the narrator has given much greater strength deictically to Nina than to Arsenii, whose referent is the schastlivets molodoi of line 116. This would seem to support the notion of the importance of the narrator-Nina conflict in a universal sense as opposed to the Nina-Arsenii conflict in the specific sense, since the markers referring to Arsenii are generalized. The fact that the lover-to-be is unnamed merely highlights the importance of the narrator. With this in mind it is useful as well to notice that the one generalized marker referring to Nina in line 121 is strengthened by an end-rhyme with the marker ee of line 122.

Oдно videnie evae.

I gasla vdrug mehta ee: (121-122).

This results in the distancing of Nina by increasing the stereotypicality of her type, in that the specific action (the appearance of the woman linked with the appearance of the man) is of tantamount importance in general to the social type, and only by association is it important to Nina. Thus, the use of generalized markers serves to both intensify the narrator's role as well as conventionalizing that of the heroes.

The tenth stanza begins with another temporal marker referring to night.

V chasy tomitel'nye nochi (127).

Throughout the entire poem, the action is framed by the contrast of night with day. While the affair with Arsenii occurs at night (symbolizing the Dream), only Nina's burial occurs during the day.

V urochnyi den', na vynos tela, (XLV, 817).

The deictic markers of this tenth stanza number six in total. They all refer to Nina, although the markers of lines 130 and 131 properly refer to charodeika (129). This, however, is Nina by implication. The stanza ends on the more generalized marker svoiu (140), which is strengthened by a rhyme with line 138:

Smetsia serdtsa zabyt'iu (138).

The ratio of marginal to non-marginal markers is even here: three to three.

Stanza XI brings the reader farther into the past with the combined apostrophe, sentence pause and temporal marker of line 142.

Uvy! te dni uzh daleko, (142).

This temporal distance is further emphasized by the lack of strength in the deictic markers. The stanza begins with the generalized chei (141), which is strengthened by its first position and by the stress irregularity of a spondee. The following markers, both passive and feminine, one of which is in first position (148), refer to kniaginia (143). However, the princess, who should logically be Nina, is unstated, again causing a certain amount of speculation as to the stereotypicality of the Nina type. The avoidance of name in Bal to cause the effect of distance and stereotypicality is even more emphasized when a person's title is used. The title serves to bring the poem

specifically to a level of social context. The parallel constructions of lines 143 and 145, and the parallel symmetry of line 154 clearly emphasize the distance of events.

V glukhuiu serdtsa glubinu. (154).

Stanza XII introduces Arsenii clearly for the first time, and at the end of the first line at that. Again, the stanza mainly deals with a certain amount of description: his forehead and eyes are mentioned, as is his eternal pain, a result of a past emotional disappointment, as is emphasized by the parallel structure of lines 157 and 158.

Bledy muchitel'nykh strastei,
Bledy pechal'nykh razmyshlenii (157-158).

Arsenii's introduction is interesting in that it is accomplished while the narrator is dealing with Nina's distant past. The narrator thereby increases his thematic strength. He also introduces his structural strength in the succeeding stanzas, although, since the narrator is, by virtue of his role, outside the specific time context, he functions on the universal plane. The syntactic pauses of lines 159, 164 and 167 offset the Byronic nature of the newly-presented hero, Arsenii, by isolating the distinctive features he bears and his conflict with life. The narrator thus singles out the thoughtful forehead, the gloomy eyes, the flight to distant lands and the inevitable result of continued sorrow. However, this renders the hero rather neutral and stereotypical -- a perfect Byronic prototype. Since there are few deictic markers in the stanza [two active on markers in (159) and (163) and one passive soba in (158)], the emphasis remains on the little description

offered by the narrator, thereby failing to provide a personalized presence for the character of Arsenii.

In the succeeding stanza, the narrator immediately reaffirms his presence by the striking juxtaposition of an active marker referring to Arsenii and a possessive active marker referring to the narrator, as well as a judgemental reference to Nina as the famous Greek courtesan Lais.

Predetal on v dom moei Laisy, (169).

All of the remaining markers refer to Arsenii, who is likewise compared to Adonis (172). Note as well that Adonis is rhymed with Lais. There are five active markers referring to Arsenii, as well as one passive. This strength of deictic presence is underscored by the last word of the stanza, avoei (182), which again ends the stanza on the reference to an open stereotype, although this time to the male. The syntactic pauses of (176) and (178) also emphasize his thematic strength.

The presence of the narrator is once again visible in the following stanza, with line 184.

Ne znaiu, chto, v igre litsa (184).

He is present as well in the two ty-form references to Nina in lines 186 and 187, as well as the apostrophic calling out of Nina in line 186. The deictic markers are evenly spread between Nina and Arsenii, although the two ty markers referring to Nina are, as stated above, really referring to the narrator.

K nemu vleklo tebia, o Nina!
B nego ty ne svodila glaz... (186-187).

Thus the basic subject association between Nina and the narrator (always by implication including the narratee) is intensified, whereas the association between the princess and her lover is deemphasized, since only Nina is mentioned by name and only Nina is apostrophically addressed, with markers that imply a link with the narrator. The relationship between the lovers is highlighted, however, by the dramatic rhyme of nei and svoei (188, 190), both passive, suggesting a lack of control over their fates. It is very interesting to note the use of the word sud'bina in the poem. The Soviet critic L.G. Frizman has also noticed this continued rhyming.²⁰⁶ In this stanza one notices its rhyming position with the apostrophic O Nina! of line 186. This coupling of Nina and fate occurs throughout the poem. Here it is introduced as a judgement of the narrator, since it occurs in his portion of the stanza. Throughout the poem, there are six references to sud'ba or sud'bina.²⁰⁷ There are twenty-five references to Nina.²⁰⁸ Seven of the references to Nina are in rhyming positions.²⁰⁹ Four of the references to fate are in rhyming positions as well.²¹⁰ In all cases where the mention of fate is in final position, it rhymes with Nina.²¹¹ One line even juxtaposes the two:

Sud'bina Niny sovershilas', (XLIII, 599).

This rhyme association is present again in the next stanza, in lines 207-209. It is particularly striking here as there a mirror symmetry to the parallel structure which closes the stanza.

I prizhimsia k serdtsu Ninu,
Ot Niny serdtsu on tail (209-210).

The deictice of the stanza again reflect the role of the narrator in that the first marker, which opens the stanza, reveals his presence (197). It is further supported by the marker oni (199) which has as referent the moi liubovniki just mentioned. The remaining markers all refer to Arsenii, revealing the strength of his presence, with the exception of one active marker referring to Nina (ona (203)), and one passive indefinite marker (chem-to (208)), which does nonetheless refer to Arsenii's thoughts. The strength of Arsenii in this stanza is overshadowed by the fact that he (or Nina for that matter) is not mentioned once by name. The only reference is the narrator's moi liubovniki, thereby confirming the power of the narrator, as well cementing the importance of the concept of the stereotype in the tale. The sharing of markers occurs more frequently between the narrator and Nina than between any other characters or elements of the poem.

Stanza XVI once again is introduced by the apostrophic judgement of the narrator, offset by a syntactic pause (211). However, the narrator moves the story firmly to the specific level with the parallel structure of lines 213 and 214, revealing Nina's preoccupation with Arsenii. Likewise, the psychological point of view has shifted to Nina, as the phrasing would more likely be thought by her and not by the narrator.

Ego liubimye tevery,
Ego liubimye kartiny (213-214).

This is particularly supported by the repetition of the active deictic markers ego referring to Arsenii beginning both of these lines. In fact, most of the markers in this stanza are once again referring to Arsenii, although he is

still not mentioned by name.

Stanza XVII continues the pattern of the apostrophic opening by the narrator (225). The syntactic pause which follows offsets the active marker on referring to Arsenii. Thus a symmetry is provided with the closing line, pronounced by Nina, which also refers to her lover:

Liubov' bezumnaia moia! (238).

The verb tenses here naturally switch to present to allow for direct quotation. Other than the on of the first line, all the markers are contained within Nina's monologue, and reveal an interaction between ty and ia forms. Although the ty forms evidently refer to Arsenii, they, by their very nature, also imply Nina. Since this is a monologue, it is their secondary nature which assumes greater importance. It is revealed by the sheer volume of markers -- six active and four passive. Note as well the use of the negative bezumnaia. Andrei Belyi has commented on the frequent use of negative epithets in Baratynskii, something which is revealing in that a negative is not equivalent to an opposite, but merely the refusal of whatever notion is being negated, thereby implying the relevance of the concept being negated by the very act of negation.²¹² Or, as Leonard Babby has implied, the concept of the positive must be present for there to be a negation.²¹³ The act of negation also serves to develop an opposition between the positive and the negative, a conflict which operates on thematic, directional and spatial levels.²¹⁴ A complete analysis of Bal reveals that by far most of the negative adjectives referring to the characters within the poem are pronounced by Nina with reference to Arsenii. Thus one finds neblaгодarnyi (XVI, 211), bezumnaia (XVII, 238), nedoverchiy (XVIII, 241), bezotveten (XX, 267) and

bestsennyi (XXII, 302). One negation is used by the narrator with reference to Arsenii: neprimeten (IX, 128). Arsenii himself uses one negation with respect to Nina: bestsennyi (XXIX, 403). Finally, there are a series of negations used mainly by the narrator to refer to Nina during her emotional decline and after her death: nezrimsa (XXXII, 436), nezdorova (XXXII, 438), nedvizhnaisa (XXXII, 442), nedvizhima (XXXIX, 545), nedvizhnoi (XXXIX, 548), neumno (XLI, 572). Interestingly, the negations referring to Arsenii imply the lack of certain qualities which Nina would find precious, or the calling out of such qualities. The one adjective used by Arsenii is a mere repetition of one used by Nina previously. The adjectival negations used by the narrator with respect to Nina describe a lack of physical state. This interplay serves to place Arsenii even more in a level of almost apostrophic sublimation with regards to Nina. The latter, on the other hand, is rendered concrete and physical with respect to the narrator, which further emphasizes their level of conflict.

Stanza XVIII opens with two implied ty markers in the apostrophic parallelism of lines 239 and 240.

Skazhi, za chto tvoe prezren'e?
Skazhi, v serdechnoi glubine (239-240).

This trend is continued in the next line, as the first word is ty. There is one third person marker, ego (248), which refers to kumir (247), and thus to either Arsenii, to Nina, or to both. The remaining markers are four active for the ty forms (implying the ia of Nina) and three active, three passive for the ia forms. The stanza dramatically ends with the opposing of two active markers, one ty form, and one ia form (252).

That opposition sets the stage for the opening line of the following stanza:

Begi so mnoi --- zemlia velika! (253).

This apostrophic exclamation uttered by Nina reflects her urge to escape from the constraints of life. The act of Romantic fleeing has been discussed by Iu. Mann as typical of the Romantic long poems of Baratynskii.²¹⁵ Here, the urge is further emphasized by the tuda, tuda! of line 265.²¹⁶ As well, the spatial positioning of the ty and ia markers reveal the conflict between the lovers.

Ty budesh' polnyi moi vladika.
Ty mne Italiiu poroi (256-257).

The ia forms are more prevalent in this stanza, and are also joined by the one active my marker of line 254.

Stanza XX copies the opening of the previous one with the exclamation:

Begi so mnoi! Ty bezotveten! (267).

In the concluding section of Nina's monologue, the ia markers continue to dominate, although both active ty markers (267, 269) immediately follow a syntactic pause. The importance of the ia markers is underscored by the rhyming of ia and moia in lines 271 and 273. Arsenii's answer reveals an emphasis on the ty markers, as the first complete line begins with tebia (277), implying both himself and Nina.

Stanza XXI sees Arsenii depersonalizing his answer with the marker ego, referring to mrak (XX, 278), and not directly to himself. This is especially

dramatic as the following line begins with an active ty marker. In fact, in the conclusion of Arsenii's answer, there is but one ia marker, although it is in first position (285). The temporal marker of line 286 (den' poale) reveals that there is clearly a personal conflict occurring on the specific level, where the ty and ia markers should interact. Thus the presence of the narrator should be effaced, but he is once more revealed with the marker nash. (292). This marker highlights the bond of narrator-narratee-Nina, which is so crucial on the universal plane of the poem, and intensifies the shifting subject locus and portrayal of a fragmented reality through these elements. It also effectively distances Arsenii, since he is the object being possessed.

Stanza XXII begins with another temporal marker, this time emphasizing night, as is more common in the poem (295). It is further emphasized by the syntactic pause, and harks back to the opening of the poem. The syntactic pause device also offsets the word pokhozh in line 303, which is the first veiled reference to Ol'ga, Arsenii's first love. The markers are of little interest here, but the metaphoric positioning of apostrophes by Arsenii and by Nina are revealing of their conflict:

On vosklitsaet: <Kak pokhozh!>
 Proenulas' Nina: <Drug besteennyi,
 Pokhozh! Uzheli? moi portret! (301-303).

In fact, the opposition of characters, often by chance, as has happened here with Arsenii's drawing of Ol'ga in Nina's presence, is a common device as well in Baratynskii's works -- used to create conflict on a thematic level.²¹⁷

The separating influence of the syntactic pause opens the succeeding stanza as well. There are three active markers referring to Nina here, with one implied marker in line 309 (skazhu). The preoccupation remains with Nina.

Stanza XXIV witnesses a frequent use of the apostrophic Arsenii (323, 324, 331), as well as the juxtaposition of the ty and ia forms, which reduce the independence of the ty markers. The markers referring to Nina are stronger in this stanza: six active, three passive. The ones referring to Arsenii are in the ratio of two to one, with two implied ty forms. There are four passive markers, and one active marker referring to objects and emotions (326, 327, 330, 334, 336) which serve to externalize the relationship between Nina and Arsenii somewhat, intensified by the syntactic pauses of lines 330 and 336.

Stanza XXV contrasts Nina and Ol'ga by the motif of the rhyme of Nina and aud'bina and the symmetry of lines (349-350), which highlight Ol'ga. Most of this stanza deals with the relationship between Ol'ga and Arsenii, as a result, there is only one implied ty marker for Nina (341). Most of the markers refer to Arsenii, with one passive referring to Ol'ga (347), and one active to Ol'ga and Arsenii (345). Thus Ol'ga is present mainly in connection with Arsenii's reminiscences.

The following stanza reveals Nina's fate in a structural manner with the parallelism of lines 362 and 363, which here are uttered by Arsenii in connection with Nina.

<Skazhi, -- sheptai ia inogda, --
Skazhi, liubim li ia toboiu?> (362-363).

The deictic markers reveal a more even interaction between Arsenii and Ol'ga than any other interaction between Arsenii and Nina in any previous conversation from the hero.

Stanza XXVII introduces a new deictic element, the unidentified *on* (367). This deictic surprise, or lack of identification, allows the events to be transferred on a more cosmic level. This *on* is emphasized by the syntactic pause of line 366. The parallel structures of lines 369 and 370 reveal the lack of space leading to Arsenii's Romantic flight, and the importance of this new relationship with Arsenii's friend to Ol'ga.

Vsegda vstrechalis' vzory ikh,
Vsegda velsia mezh nimi shepot. (369-370):

The stanza ends emphatically on an active *ia* marker (378).

The succeeding stanza deals with Arsenii's Romantic flight in the light of his emotional disappointment. The preoccupation Arsenii feels for himself is revealed by the fact that almost all the markers deal with him, that is, six of the active markers and one of the passives. The situation between Nina and him is reintroduced by the opposition of *ia* and *ty* markers in line 391. This is parallel to the device of lexical opposition used by Baratynskii to increase the structural strength of conflict, as noted by Geir Kjetsaa.²¹⁰ Kjetsaa has noted that Baratynskii maintains a continuous polarized interplay between the description of the emotional state of Nina and of Arsenii in order to heighten this conflict.²¹⁰

Stanza XXIX reveals the beginnings of a decline in Nina's deictic strength, as two of the markers are expressed by Arsenii (403, 406), in combination with the apostrophic use of *drug* and thematically, the description fixes on her facial expression (399-400).

Roland Barthes summarizes in a different manner the actual fading which occurs at a lover's impending sense of loss.

Nothing more lacerating than a voice at once beloved and exhausted: a broken, rarefied, bloodless voice, one might say, a voice from the end of the world, which will be swallowed up far away by cold depths: such a voice is about to vanish, as the exhausted being is about to die: fatigue is infinity: what never manages to end. That brief, momentary voice, almost ungracious in its rarity, that almost nothing of the loved and distant voice, becomes in me a sort of monstrous cork, as if a surgeon were thrusting a huge plug of wadding into my head.²²⁰

Stanza XXX begins the constant switching from past to present tenses in order to contrast the generalized plane of condition and immediacy (the universal) with isolated actions (the specific). As the relationship between Arsenii and Nina ends, there are two temporal markers (408, 413) denoting the passage of specific time. Deictically, the strength of Arsenii's position is dramatically reaffirmed by the presence of four active on markers, two of which are strengthened by first position in metaphoric position.

On pozabyt' o NINE strastnoi;
On ne voshel, voshel sluga, (417-418).

However, the actual distance of Arsenii is cruelly reinforced by Nina's false belief that he would appear in an hour (416). At the same time, the point of view has once again shifted from the narrator to Nina.

Arsenii's letter to Nina reveals a deictic preoccupation with the hero - Nina is referred to in ty forms and in apostrophe, thus distancing Arsenii and rendering Nina a part of his past. In fact one of the passive markers (y nem of line 433) refers to vospominani'e and therefore to Nina. The importance of Ol'ga is shown by her position under an apostrophic calling to Nina and juxtaposition immediately next to it:

O Nina! Ol'gu vstretil' ia;
Ona ponyne dyshit mnoiu, (425-426).

The following stanza reveals the narrator's continued presence and resumed viewpoint, in that all deictic markers referring to Nina are in the third person. There are three active and one passive marker referring to Nina, as well as two passive markers with no specific referent, but nonetheless in thematic relation to Nina (439). The main drama occurs with the final word kniaz' (448). For this is the referent of the pronoun on of the following stanza (451). This carrying-over causes a certain degree of tension to be created. This tension is increased by the syntactic pause of (449):

I vot saditsia. V razmyshlen'e (449).

The marker on of line 451 is the only one which refers to the husband, but his importance is felt by the extensive, accusatory use of ty markers in his monologue, referring to Nina, but at the same time affirming the inherent ia. These accusatory ty markers closely resemble the markers used during the mamushka's speech at the end of the work. In a way, both the muzh and the mamushka are elements of Nina's conscience, as well as the narrator/narratee's, a notion which is intensified by the marker nashi (461) used by the husband in connection with Arsenii and Ol'ga, thereby isolating Nina and creating a bond between the husband, the narrator, and the narratee. The time element is now approaching its starting point with the temporal marker segodnia bal of line 458. As well, the stanza ends with an order from the kniaz', further reducing Nina's structural position, particularly since it follows the mention of Arsenii and Ol'ga (462).

The following stanza begins with an implied ty referring to Nina and an implied ia in the answer, also referring to Nina (463). The final deictic

strength of the husband appears with the active ja marker of line 486, where he too partakes in a form of Romantic escape: to a gentleman's club. The narrator again partakes directly in the tale with two ty markers referring to Nina, but amplifying his role (487, 489). There is also the apostrophic exclamation of line 487.

Ohto, Nina bednaia, s toboi? (487).

The stanza ends with an active marker referring to Nina (478).

The final marker of stanza XXXIV leads well into stanza XXXV, which deals mainly with Nina's dressing for the fatal ball. The syntactic pauses isolate each step of her dressing: the gauze, the earrings, the pearls, the feathers. The effect is heightened by the parallelism and repetition of lines 486, 489 and 490. The deictic markers (of which there are four active, two passive) refer either to Nina or to her dress, which by the structural emphasis, has become part of her as well. The narrator is implied by line 486:

To inamil vidim, to inamil nevidim on (486).

These markers again emphasize the role of the narrator/narratee in the universal context (also highlighted by the use of the present tense.)

The following stanza again shows concrete evidence of the narrator's presence with the deictic marker moia used in conjunction with kniaginia bednaia in line 499. The deictic markers of the stanza reveal a conflict between Nina and Arsenii, although the latter is referred to with the less-specific on markers, which in turn increase both Arsenii's distance and stereotyping.

Stanza XXXVII reveals a resurgence of the strength of the ia markers referring to Nina. There are four active and three passive markers referring to her. There are no markers for Arsenii, whereas there are two more generalized ona markers referring to Ol'ga, but again transcending more towards the universal plane.

The first line of the following stanza is both spatial and temporal, bringing the plot back to square one.

Ona iavilas'ia na bale. (519).

As well, the stanza begins with a marker in non-marginal form referring to Nina. This symmetrically relates to the closing line which also begins with ona:

Ona uekhala domoi. (532).

The syntactic pauses of this stanza fulfil much the same function as in the first stanzas of the poem, that is, to relate the whirlwind of activity taking place at the ball (522, 523, 525). The only deictic interaction occurs between markers referring to Nina and indeterminate markers referring to no specific entity (kto-nibud' of line 528). The reasons why Nina may have taken her ultimate Romantic flight are emphasized by parallel construction:

Ili dvuemylenno vzglianut'
Poemel na Ninu kto-nibud'?
Il' lišnim schastiem blistalo (527-529).

The succeeding stanza begins with the temporal marker glukhaja noč', indicating that the specific plot is now continuing to new ground, and that the narrator's time-frame is now progressing forwards. Here there are no

deictic markers referring to Nina, only the active on (537) referring to svet (538), and two markers relating the presence of the narrator. The first of the latter occurs in line 543 in apostrophic juxtaposition to the word "Nina".

Ty l'eto, Nina, mnoiu zrima? (543).

The second is a ty marker, also reaffirming the narrator's position (545). This would seem to provide a structural clue as to the fact that Nina is now dead, something which is somewhat revealed by the epithet glubokii, mertvyi son of line 539.

The variant of avtograf II (presented in the appendix as stanza ALTERNATE XXXIX) only differs from the definitive in that there is absolutely no direct reference to the narrator, only one open marker and one implied marker for Nina (544, 542).

Stanza XL introduces the mamushka, who, as has been stated earlier, could be interpreted as Nina's conscience. In fact, Baratynskii, in a letter to A.A. Del'vig (November, 1828), wrote that both Pushkin and Del'vig objected to the speech given by the mamushka, but that he felt it to be necessary in order to explain why Nina is suffering.²²¹ This helps to confirm the mother's role as conscience as well. She is introduced by the indeterminate marker kto-to of line 550. Again, a character is first introduced namelessly. The parallelism of lines 553 and 554 link up with the notion of svet of the previous stanza, adding to the contrast between light and darkness which is present throughout the poem. A direct deictic marker referring to the mother appears in the final line of the stanza (560).

The presence of the mamushka and the obvious fact that she has no knowledge of Nina's death, serve to restore the deictic interaction of the

poem. However, this interaction is accusatory, as it was when the husband appeared earlier in the work, and is comprised mainly of ty markers, referring to Nina but implying the mother, in opposition to the ia forms of the mother, as in the open line of the mother's monologue, emphasized even further by the apostrophe.

<Ty li eto, ditiatko moe, (587).

Stanza XLII introduces once again the element of God, who is referred to with two active markers (587, 588) amplified by parallel construction.

A on-to dukhom nashim pravit,
On okhraniaet nashu plot'! (587-588).

The two my markers here also emphasize the role of the narrator/narratee in conjunction with the mother and God, for she has been transformed here from mother-conscience to God-conscience.

This new role of God-conscience is emphasized by the first line of stanza XLIII, which contains an implied ty marker referring to Nina, and is humble in tone.

Ne oserdish', moia rodnaia; (589).

When the mother discovers that Nina is dead, the deictic markers referring to the princess refer to her face only (596, 597). As well, there is once again the relation of sud'bina and Nina.

Sud'bina Niny sovershilas',
Net Niny! nu tak chto zhe? net! (599-600).

The avtograf II variant of stanza XLIII (presented in the appendix as

ALTERNATE XLIII) does not modify the analysis in any way.

Stanza XLIV has no markers and is principally descriptive.

The penultimate stanza begins with the spatial/temporal marker of line 617. Again, there are no markers here, with the exception of the active marker one (625), referring to zhuzhzhane (624). The narrator is not directly perceived here.

The final stanza begins with the rhyme association of Nina and sud'bina (631, 634). However, the deictic markers referring to Nina appear as the narrator makes conclusions as to her fate. There are also the open markers referring to the husband, the poet [an implied marker with the verb skropal (640)], poetry, and the public (stolitsa). All those markers, with the exception of avoi (636) referring to kniaz' (635), are non-marginal. These markers draw together the various elements of the universal fon into the specificity of the actual story.

CHAPTER 4. Statistical analysis and conclusion.

There is also a certain structural background to the story as well.

Both the opening stanza I, which opens the prologue, and the opening stanza of the epilogue, stanza XLIV, have no deictic markers. The properly congruent symmetry adds to the fusing together of the universal and the specific planes as perceived by the narrator. It is this interplay throughout which is clearly revealed throughout the analysis, which reveals the true conflict of the work to be between the narrator, and by implication the narratee, and Nina, and not between Nina and Arsenii or the kniaz'. In fact, there is a strongly presented pronominal deictic symmetry underlying the entire poem, one which reflects as well the shifting subject locus and point of view.

In order to clearly present this symmetry, one must ascribe to each stanza the deictic markers which are present in it. It is most simple to consider those markers which are directly present in each. Let "N" represent the narrator, "NN" represent Nina, "A" represent Arsenii, "O" represent Ol'ga, "K" represent the kniaz', "M" represent the mamushka and "0" represent the cases where there are no direct markers present.

I	II	III	IV	V	VI	VII	VIII	IX	X
0	0	0	NN	N/NN	NN	N/NN	NN	NN/A	NN
XI	XII	XIII	XIV	XV	XVI	XVII	XVIII	XIX	XX
NN	A	N/NN/A	N/NN/A	NN/A	NN/A	NN/A	NN/A	NN/A	NN/A
XXI	XXII	XXIII	XXIV	XXV	XXVI	XXVII	XXVIII	XXIX	XXX
N/NN/A	NN/A	NN	NN/A	A/O	A	A/O	NN/A	NN/A	NN/A
XXXI	XXXII	XXXIII	XXXIV	XXXV	XXXVI	XXXVII	XXXVIII	XXXIX	XL
NN/A/O	NN	NN/K	N/NN/K	N/NN	N/NN/A	NN/O	NN	N/NN	M
	XLI	XLII	XLIII	XLIV	XLV	XLVI			
	M/NN	M/NN	M/NN	0	0	N/NN			

It is clear from the above list that there is some symmetrical ordering to the presence of the markers in the poem. If one were to ascribe easily recognizable symbols for each of these cases, perhaps their symmetrical order would become more easily visible. For the sake of expediency, let "+" symbolize the case where the narrator is directly deictically evident in the stanza; "-" symbolize the case where Nina is so visible; bolding where she is not; "*" symbolize the case where Arsenii is so visible; "0", like in the chart, symbolize where there are no markers; "!" symbolize the case where there is a third element, be it Ol'ga, the kniaz', or the manushka. The upper line indicates which phase of the plot is represented (as corresponds to Kjetasa's divisions), the middle line indicates the stanzas where Nina is marked, and the bottom line indicates the stanzas where the narrator is marked.

of this rhyme-connection.

This highlights an important element of the poem, which has been consistently viewed by critics as being a realistic Romantic tale in verse. It lends strength to Gofman's view that the poem is essentially elegiac. Baratynskii's elegies had always tended towards the cosmic and the universal, whereby he gave new life to the genre. The point of view gives the poem the aspect of a dialogic dualism between two discourse levels, thereby adding to its complexity. This concept is in concordance with the theories of Soviet scholar M.M. Bakhtin.

Dva momenta, opredeliaiushchie tekst kak vykazyvanie: ego zamysel (intentsiia) i osushchestvlenie etogo zamysla. Dinamicheskie vzaimootnosheniia etikh momentov, ikh bor'ba, opredeliaiushchaia kharakter teksta.²²²

It also serves to give the tale a greater relevance than being biographical only, as Kjetsaa seems to say. Kjetsaa feels that the character of Arsenii is modeled on Graf Aleksandr Armfel't, a Finnish adjutant at Helsingfors, who was the lover of Agrafena Fedorovna Zakrevskaia, the wife of the Governor-General Zakrevskii.²²³ The former would be the model for Nina, the latter the model for the kniaz'.²²⁴ The biographical impetus for this theory is that the events do bear a striking resemblance to the events in the poem, particularly when the adjutant Armfel't left Zakrevskaia for the longing of his wife Sigrid.²²⁵ It is also important that Baratynskii himself fell in love with Zakrevskaia, thus lending weight both to Arsenii's tale about Ol'ga and to the notion that there is a definite conflict between the narrator and Nina, the narrator representing the poet himself.²²⁶

Yet the poem cannot be viewed only as a lyrical elegy. It does incorporate many details of a realistic narrative. Boris Uspenskii writes that Realist writers such as Dostoevskii wrote polyphonic narratives which included multiple points of view.²²⁷ If one examines *Bal*, one discovers that the narrative is not polyphonic, as the points of view in the work are not equal and self-sufficient. The narrator's point of view is definitely dominant. However, the subject locus of the work does alternate to some degree between the narrator and the character of Nina. This comprises the ideological point of view of the work. It is clearly demonstrated by the deictic markers of the work, which reveal that the narrator's point of view dominates either end of the actual specific plot of Nina's relationship with Arsenii, as visible in the above diagram. The narrator's markers do reappear near the middle of the poem (stanza XXI), just after the beginning of crisis between Nina and Arsenii. It is precisely during the relationship that the narrator begins to alternate between the use of the present tense and the use of the past tense. When the present tense is used in description, the narrator reinforces his synchronic presence. He becomes a suprapersonal narrator, one who does not have the ability to see any more than any character can see, but does have the advantage of knowing how the events will turn.

The author's temporal viewpoint differs substantially from that of the characters because he knows what they cannot know: he knows how this particular story will end.²²⁸

With this in mind, the framework of the Nina - *sud'bina* rhyme acquires new importance.

Spatially, the narrator again plays a suprapersonal role, in that he is always present with Nina, yet never merges with her viewpoint. Rather, the

point of view switches entirely to her.

The shifting of the point of view is particularly dramatic in stanzas XXX to XXXIV. Stanza XXX is mainly from the narrator's point of view, yet begins to change to Nina's in line 416. By the final line (420), the point of view is Nina's. It is logical to infer that the point of view is wholly Nina's, as only she would express such a reaction as is quoted below, not the narrator.

I mnit: on budet cherez chas.
On pozabyt' o Nino strastnoi;
On ne voeshel, voeshel sluga,
Pis'mo ei podal... mig uzhasnyi!
Somonen'ia net: ego ruka! (416-420).

The following stanza has the narratee reading the letter as would Nina (therefore it is her point of view). Stanza XXXII returns to the narrator's point of view, and then goes back to Nina, when the kniaz' enters (448). Stanza XXXIII is again from Nina's point of view, whereas line 467 of stanza XXXIV returns the reader dramatically to the narrator's point of view with the apostrophe "Chto, Nina bednaia, s toboi?"

It is interesting to note that the point of view returns to Nina in stanza XXXII through the immediate identification of the kniaz'. In general, whenever a new character is introduced, it is done at first namelessly. Nina, Arsenii and the manushka are introduced in this manner. A nameless introduction followed by a concrete identification enforces the narrator's point of view, as he is not capable, in his role as a distinct suprapersonal narrator, of recognising the new person immediately. The kniaz' is the only exception. It is true that the kniaz' was first introduced in stanza IV. However, the narrator should logically have introduced Arsenii immediately as

well, as he knew full well who Arsenii was from the ball. If, however, the temporal time-frame of the narrator prevents him from revealing his knowledge, then he would introduce the character namelessly, unless the point of view has changed to a character's. In fact, the time-frame in which the narrator finds himself is also of special significance. The narrator's time begins with the ball. Thus the narrator only moves forward in time as of stanza XXXVIII.

On the psychological plane, the subject locus also alternates between Nina and the narrator. The frequent use of negative adjectives by Nina to describe Arsenii reveals that the point of view is hers (stanzas XVI to XXII), as only she would describe Arsenii in such a manner. Likewise, the use of such adjectives to describe Nina in stanzas XXXII, XXXIX and XLI reaffirm the narrator's viewpoint.

Thus, Nina's point of view exists only on the phraseological and psychological planes. Yet the narrator's point of view, which dominates on the ideological plane, does coincide with Nina's on the spatial and temporal planes. It is precisely this dualism and the resulting shifting subject locus between the narrator and Nina which lends Ral the quality of a realistic narrative. For the switching of subject locus allows for the necessary fragmentation of reality and psychological development of the characters.

At the same time, the poem is definitely elegiac in its multiple meaning levels and in the presence of an active, judgemental narrator. Thus, the analysis of Baratynskii's Ral provides both complementary and contradictory information about its qualities of realistic narrative and lyrical elegy. Certainly, not only the fragmented narrative, but also the multiple meaning levels of the work are revealed.

The deictic analysis of the poem illustrates that the conflict is

certainly between Nina and Arsenii on the specific level, but is also and more importantly between Nina and the narrator on the universal level. The narrator naturally implies the narratee, since both are on the same structural side of the fence. This universal conflict is presented on a universal plane, which is in turn dualistically presented against the framework of the ball. This element of the ball can also be taken as a Bakhtinian chronotope of the literature of the period to some extent, an observation which increases the importance of the other levels of the poem. The transitions between the level of specificity and the level of universality occur through the use of grammatical devices, through the continued presence of the atemporal narrator, and through the presence of the kniaz' and manushka, who can be seen as elements of Nina's conscience.

The stereotypicality of the kniaz', Arsenii, and to some extent Nina also serve to raise the poem to the level of a social critique. It is perhaps this which one could interpret as the universal plane, particularly when the biographical influences on the poet are taken into account. The opposition of negative and positive elements in the poem likewise heighten this aspect of the universal plane. This would also fit in well with Baratynskii's humanistic tendencies, which are visible throughout his elegies.

Yet there is also a level beyond this. It is only visible in the final stanza, and is hinted at in the opening stanza, not of the definitive version, but of avtograf I. This one could perhaps call the cosmic level. It is alluded to by the presence of the narrator as poet who "scribbles" the verses describing Nina's plight for the women's journals of the time. It is emphasized in the alternate opening stanza by the narrator's gleeful acceptance of Moscow social life. It is ultimately a questioning of the

poet's social role and of his power. Like the portraitist who makes rich citizens feel good about themselves in order to survive, the poet has blasphemed against his art by giving life to the tale of a woman whom he obviously loved. In this manner, the conflict rises above the level of referential exchange between Nina and the narrator, and evolves to the level of conflict between poetry and the poet. The chronotope of the ball provides a poetic, literary cliché as a basis for this conflict. It is within this space that the confrontation takes place.

The social, or universal, conflict, on the other hand, is circumscribed by the dual spaces of the ball and Nina's home. The specific conflict of the lovers is circumscribed by Nina's home as well. Stunningly, Nina's transgression to the cosmic level occurs at her death, which is entirely circumscribed by her bedroom. Her death in some fashion resolves all of the conflicts. The specific conflict is easily solved (even her husband has no special problems overcoming his wife's death), the universal/social conflict is likewise remedied by the stern warning of ruin, the cosmic conflict is solved by a pessimistic acceptance of the need for poetic prostitution.

"This is what death is, most of all: everything that has been seen, will have been seen for nothing. Mourning over what we have perceived." In those brief moments when I speak for nothing, it is as if I were dying. For the loved one becomes a leader figure, a dream creature who does not speak, and silence, in dreams, is death. Or again, the gratifying Mother shows me the Mirror, the Image, and says to me: "That's you." But the silent Mother does not tell me what I am: I am no longer established, I drift painfully, without existence.²²⁰

With these formulations, it is clear that the analysis of *Bal* has revealed a stratification of interpretative levels intertwined in the poem comparable to Roman Ingarden's theories on meaning within the literary work of

art.

It is precisely these multiple levels of meaning and conflict, which critics have noticed in the poet's elegies, but have as of yet failed to notice in his long-poems, that caused his works to be appreciated by the Symbolists and the other poets of early this century. For in the work of these poets, the dualistic presentation of the world was common.²³⁰ This opposition could be presented as "tsentr - periferiia, vnutrenne - vneshne, zadnii plan - perednii plan."²³¹

This opposition harks back to the shifting subject locus and its inherent interrelation of point of view as well. It would seem, when one performs a thorough analysis of *Bal* and compares its results with the judgements made by critics both past and present, that perhaps the poem was dealt with too harshly. *Bal* incorporates elements of both a lyrical elegy and elements of a realistic narrative. The inherent oppositions and psychological development within the work lead to multiple meanings and multiple realities. In the case of E.A. Baratynskii and his poem *Bal*, these meanings and realities embody a profound opposition between ideals and judgement, occurring on the psychological planes of the narrator and Nina and on the spatial plane of internal - external, coupled with the temporal opposition of night - day, that is, of life and death.

ENDNOTES

- ¹Aristotle, Poetics, Trans. by S.H. Butcher (New York, 1961), p. 67
- ²James B. Woodward, "The Enigmatic Development of Boratynsky's Art," Oxford Slavonic Papers. New Series III(1970), p. 35
- ³E. Bobrov, "Iz zhizni E.A. Baratynskogo," Izvestiia otdeleniia russkogo iazyka i slovestnosti Imperatorskoi Akademii Nauk III (1907), p. 232
- ⁴Iu.M. Lotman, V shkole poeticheskogo slova: Pushkin, Lermontov, Gogol' (Moscow, 1988), p. 328
- ⁵V.M. Zhirmunskii, Gete v russkoi literature (Leningrad, 1982), p. 105
- ⁶Louis Crompton, Byron and Greek Love. Homophobia in 19th-Century England (London, 1985), p. 8
- ⁷V.I. Maslov, Nachal'nyi period baironizma v Rossii (Kiev, 1915), p. 30
- ⁸Michael R. Katz, "Love and Marriage in Pushkin's Evgenii Onegin," Oxford Slavonic Papers. New Series XVII (1984), p. 80
- ⁹Mario Praz, La chair, la mort et le diable dans la littérature du 19^e siècle. Le romantisme noir, trans. by Constance Thompson Pasquali (Paris, 1977), p. 180
- ¹⁰Iu.V. Mann, Poetika russkogo romantizma (Moscow, 1976), p. 188
- ¹¹M. Zdziechowski, Byron i jego wiek, vol. II (Kraków, 1897), p. 226
- ¹²Lidiia Ginzburg, O psikhologicheskimi proze (Leningrad, 1977), p. 44
- ¹³V.I. Chernyshev, "Iazyk i stil' stikhotvorenii E.A. Baratynskogo," Russkaia rech', No. 4 (1969), p. 35
- ¹⁴Iurii Tynianov, Arkhaisty i Novatory (Leningrad, 1929), p. 90
- ¹⁵Tynianov, p. 105
- ¹⁶Tynianov, p. 147
- ¹⁷Geir Kjetsaa, "Antiteza v stilisticheskoi strukture E.A. Boratynskogo," Scando-Slavica, XIV (1968), p. 8
- ¹⁸E. Kuprianova, in E.A. Baratynskii, Polnoe sobranie stikhotvorenii, vol. I, (Leningrad, 1936), p. VIII
- ¹⁹Kuprianova, p. XVII
- ²⁰James B. Woodward, "The Enigmatic Development of Boratynsky's Art," Oxford Slavonic Papers. New Series III(1970), p. 37

²¹Kuprianova, p. XVII

²²E.N. Kuprianova, "Esteticheskie vzgliady Baratynskogo," Literaturnaja ucheba, No. 11 (1936), p. 114

²³Kuprianova, p. 114

²⁴L.A. Gladysheva, "Litea, neobshchee vyrazhen'e," Russkaia rech' ii (1975), p. 51

²⁵Johannes Holthausen, "Zum Problem der poetischen Syntax bei Boratynskij," Die Welt der Slaven, vol. 3-4 (1960), p. 321

²⁶I.M. Semenko, "Baratynskii," in Poety pushkinskoi pory (Moscow, 1970), p. 234

²⁷Peter Brang, "Zur sprachöpferischen Leistung von E.A. Baratynskij," Festschrift für Margarete Woltner zum 70. Geburtstag (Heidelberg, 1967), p. 34

²⁸Brang, p. 27

²⁹Iu.V. Mann, "Konflikt v romanticheskoi poeme Baratynskogo," Izvestiia Akademii Nauk SSSR. Seriya literatury i iazyka, vol. 32, section 3 (Moscow, 1973), p. 230

³⁰Mann, p. 232

³¹Mann, p. 232

³²Mann, p. 235

³³Efim Etkind, "O liricheskom sub"ekte poezii romantizma," in Forma kak soderzhanie. Izbrannye stat'i (Würzburg, 1977), p. 38

³⁴G. Vinokur, "Slovo i stikh v Evgenii Onegine," in A. Egolin, ed., Pushkin: Sbornik statei (Moscow, 1941), p. 171

³⁵Baratynskii, E.A., Polnoe sobranie sochinenii (Petrograd, 1915), p. LX

³⁶Zhirmunskii, Geta, p. 14

³⁷Zhirmunskii, p. 105

³⁸M.L. Gofman, Poeziia Baratynskogo. Istoriko-literaturnyi etiud (Petrograd, 1915), p. 3

³⁹Evgenii Arkhipov, "Graal' pechali. (Lirika E.A. Baratynskogo), in Mirtovyi venok (Moscow, 1945), p. 43

⁴⁰Gofman, p. 9

⁴¹Gofman, pp 10-11

⁴²Gofman, p. 12

⁴³Gofman, p. 13

⁴⁴N.P. Mazepa, E.A. Baratynskii. Esteticheskie i literaturno-kriticheskie vzgliady (Kiev, 1960), p. 5

⁴⁵E.A. Baratynskii, Stikhotvoreniia, N. Medvedeva, ed., (Moscow, 1945), p. 7

⁴⁶A.S. Pushkin, Polnoe sobranie sochinenii, vol. VII (Moscow, 1964), p. 82

⁴⁷Pushkin, p. 86

⁴⁸V.Ia. Briusov, Dalekie i blizkie. Stat'i i zametki o russkikh poetakh ot Tiutcheva do nashikh dnei, (Moscow, 1912), p. 88

⁴⁹V.G. Belinskii, Vzgliad na russkuiu literaturu (Moscow, 1968), p. 82

⁵⁰Belinskii, p. 171

⁵¹I.V. Kireevskii, Polnoe sobranie sochinenii, vol. II (Moscow, 1911), p. 29

⁵²Kireevskii, p. 30

⁵³Kireevskii, p. 48

⁵⁴P.A. Pletnev, "O stikhotvoreniiaakh Baratynskogo," Severnye Tavety na 1828 god (Saint Petersburg, 1828), p. 304

⁵⁵F.V. Bulgarin, [F.B.], (review of Bal), Severnaia pochta No. 150 (15 December, 1828).

⁵⁶Anonymous, (review of Bal), Slavianin, VII(1828)52, p. 503

⁵⁷N.A. Polevoi, (review of Bal), Moskovskii Telegraf, XXIV (1828) 24, p. 478

⁵⁸O.M. Somov, [s.], (review of Bal), Syn otechestva i Severnyi arkhiv, I(1829)5, p. 277

⁵⁹Somov, p. 283

⁶⁰P.I. Shalikov, [K.Sh.], (review of Bal), Damskii Zhurnal, XXV (1829), No. 4-5, pp 60-64, 78-80

⁶¹B.E. Raich, [".."], (review of Bal), Baboshka, No. 2-3 (5 January, 9 January, 1829), p. 7

⁶²Raich, p. 10

⁶³N.I. Nadezhdin, (review of Bal), Vestnik Evropy, No. 2 (1829), p. 158

⁶⁴Nadezhdin, p. 170

⁶⁶Nadezhdin, p. 170

⁶⁷Iu.V. Mann, Poetika, p. 185

⁶⁸Glynn Barratt, "Eighteenth -Century Neoclassical French Influences on E.A. Baratynsky and Pushkin," Comparative Literature Studies VI (1969) 435-61, p. 454

⁶⁹Iu. Ivask, "Baratynskii," Novyi Zhurnal, L (September, 1957), p. 145

⁷⁰Anonymous, (review of Bal), Galateia, I (1829) 4, p. 211

⁷¹M.A. Dmitriev, (V.I.), (review of Bal), Atenei, I (January, 1829), p. 81

⁷²Dmitriev, p. 85

⁷³M.N. Longinov, "Baratynskii i ego sochineniia," Russkii Arkhiv, No. 2 (1867), p. 256

⁷⁴M.L. Gofman, Poemy Baratynskogo, (Petrograd, 1915), p. 13

⁷⁵Gofman, p. 17

⁷⁶Danien Grant, Realism (London, 1970), p. 52

⁷⁷Gofman, Poemy, pp 21-24

⁷⁸N. Lerner, "Retseziia na Polnoe sobranie sochinenii E.A. Baratynskogo, Saint Petersburg, 1914," Ezhemesiachnye literaturnye i populiarno-nauchnye prilozheniia k zhurnalam "Niva", II (June, 1914), p. 293

⁷⁹I.M. Semenko, "Baratynskii," in Poety pushkinskoi porv (Moscow, 1970), p. 275

⁸⁰I.L. Al'mi, "Ideino-tvorcheskii iskaniia E.A. Baratynskogo kontsa dvadtsiatykh -- pervoi poloviny tridtsiatykh godov XIX veka," in Leningradskii gosudarstvennyi pedagogicheskii institut imeni A.I. Gertsena, Istoriko-literaturnyi sbornik (Leningrad, 1966), p. 26

⁸¹K.V. Pigarev, in E.A. Baratynskii, Stikhotvoreniia i poemy (Moscow, 1971), p. 15

⁸²Gofman, Poeziia Baratynskogo, p. 19

⁸³Mann, "Konflikt v romanticheskoi poeme Baratynskogo," p. 236

⁸⁴I.M. Toibin, Tvorchestvo Pushkina 1830-kh godov i voprosy istorizma, (avtoreferat), (Leningrad, 1969), p. 11

⁸⁵G.P. Makogonenko, "Pushkin i Derzhavin," in Akademiia Nauk SSSR, Institut russkoi literatury, Derzhavin i Karamzin, vol. VIII of XVIII vek (Leningrad, 1969), p. 116

⁶⁶L.G. Frizman, Tvorcheskii put' Baratynskogo (Moscow, 1966), p. 60

⁶⁸Woodward, p. 34

⁶⁷Jurij Lotman, The Structure of the Artistic Text, trans. by Ronald Vroon (Ann Arbor, 1977), pp 59-60

⁶⁸Claude Lévi-Strauss, Myth and Meaning. Five Talks for Radio by Claude Lévi-Strauss (Toronto, 1978), p. 8

⁶⁹P.A. Rudnev, "Iz istorii metriceskogo repertuara russkikh poetov XIX - nachala XX v.," in Akademiia Nauk SSSR, Institut russkoi literatury, Teoriia stikha (Leningrad, 1968), p. 112

⁷⁰V.M. Zhirmunskii, Teoriia literatury, poetika, stilistika (Leningrad, 1977), p. 28.

⁷¹Zhirmunskii, p. 96

⁷²V.V. Vinogradov, O iazyke khudozhestvennoi literatury (Moscow, 1959), p. 91

⁷³G.V. Stepanov, Iazyk, literatura, poetika (Moscow, 1966), p. 126

⁷⁴Stepanov, pp 106-49

⁷⁵Jonathan Culler, Structuralist Poetics. Structuralism, Linguistics and the Study of Literature (London, 1975), p. 68

⁷⁶André Gide, Poétique (Paris, 1948), p. 12

⁷⁷Culler, p. 8

⁷⁸Culler, p. 16

⁷⁹Culler, p. 19

¹⁰⁰Culler, p. 11

¹⁰¹Culler, p. 55

¹⁰²Seymour Chatman, Story and Discourse. Narrative Structure in Fiction and Film (Ithaca, 1978), p. 19.

¹⁰³Chatman, p. 17

¹⁰⁴Northrop Frye, Anatomy of Criticism. Four Essays (Princeton, 1957), p. 278

¹⁰⁵Culler, pp 68-69

¹⁰⁶Culler, p. 73

¹⁰⁷Culler, p. 93

¹⁰⁸Iu.M. Lotman, Lektsii po struktural'noi poetike. Vvedenie. teoriia stikha (Providence, 1968), p. 66

¹⁰⁹Daniel Laferrière, Sign and Subject. Semiotic and Psychoanalytic Investigations into Poetry (Lisse, 1978), p. 26

¹¹⁰Culler, p. 163

¹¹¹René Wellek, and Austin Warren, Theory of Literature (New York, 1942), p. 22

¹¹²Culler, p. 167

¹¹³Culler, p. 165

¹¹⁴Roman Ingarden, The Literary Work of Art, trans. by George G. Grabowicz (Evanston, 1973), p. 30

¹¹⁵Sergei Bobrov, "Soglasie v stikhe" in Zapiski stikhotvorstva (Moscow, 1916), p. 85

¹¹⁶V.M. Zhirmunskii, Teoriia stikha (Leningrad, 1975), p. 12

¹¹⁷Zhirmunskii, p. 16

¹¹⁸Jean Molinó and Joëlle Tamine, Introduction à l'analyse linguistique de la poésie (Paris, 1982), p. 34

¹¹⁹Zhirmunskii, Teoriia stikha, pp 30-31

¹²⁰Zhirmunskii, p. 84

¹²¹Zhirmunskii, p. 84

¹²²Zhirmunskii, p. 152

¹²³Roman Jakobson, "The Metaphoric and Metonymic Poles," in Selected Writings, vol. III (The Hague, 1961), p. 96

¹²⁴Lotman, Lektsii po struktural'noi poetike, p. 66

¹²⁵Roman Jakobson, "Linguistics and Poetics," in Selected Writings, vol. III (The Hague, 1961), p. 39

¹²⁶Henryk Pustowski, "Gramatyka poezji"? (Warsaw, 1974), p. 10

¹²⁷Zhirmunskii, Teoriia stikha, p. 246

¹²⁸Zhirmunskii, p. 254

¹²⁹Molino and Tamine, p. 72

¹³⁰Zhirmunskii, Teoriia stikha, p. 280

¹³¹Zhirmunskii, p. 291

¹³²B. Eikhenbaum, Lermontov. Opyt istoriko-literaturnoi otsenki (Leningrad, 1924), p. 79

¹³³Eikhenbaum, p. 8

¹³⁴Daniel Laferrière, "Automorphic Structures in the Poem's Grammatical Space", in Sign and Subject. Semiotic and Psychoanalytic Investigations Into Poetry (Lisse, 1978), p. 26

¹³⁵Laferrière, p. 19

¹³⁶Laferrière, p. 23

¹³⁷Laferrière, p. 17

¹³⁸Daniel Laferrière, Five Russian Poems. Exercises in Theory (Englewood, 1977), p. 61

¹³⁹Quoted in Roman Jakobson, Russian and Slavic Grammar (Berlin, 1984), p. 62

¹⁴⁰Jakobson, Russian and Slavic Grammar (Berlin, 1984), p. 69

¹⁴¹Jakobson, p. 67

¹⁴²Jakobson, p. 66

¹⁴³Jakobson, p. 72

¹⁴⁴Jakobson, p. 73

¹⁴⁵Jakobson, p. 77

¹⁴⁶Jakobson, p. 78

¹⁴⁷Jakobson, p. 78

¹⁴⁸Jakobson, p. 89

¹⁴⁹Jakobson, p. 92

¹⁵⁰Jakobson, p. 95

¹⁵¹Jerzy Kurylowycz, "Le problème du classement des cas" (1949), Esquisses linguistiques I (Munich, 1973), p. 149

¹⁵²Kurylowycz, p. 139

- ¹⁵³Jonathan Culler, The Pursuit of Signs, Semiotics, Literature, Deconstruction (Ithaca, 1981), p. 55
- ¹⁵⁴Roman Jakobson, "Poetry of Grammar and Grammar of Poetry," Lingua, 21 (1968), p. 606
- ¹⁵⁵Pavel Nikolaevich Medvedev, Formalizm i formalisty (Moscow, rpt. Hildesheim, 1973), p. 89
- ¹⁵⁶Jakobson, "Linguistics and Poetics," p. 21
- ¹⁵⁷T.I. Bil'man, "Sintaktiko-stilisticheskie osobennosti mestoimeniia," Voprosy iazykoznanii, No. 4 (1970), p. 84
- ¹⁵⁸Bil'man, p. 83
- ¹⁵⁹Culler, The Pursuit of Signs, p. 148
- ¹⁶⁰Emile Benveniste, Problèmes de linguistique générale, vol. I (Paris, 1966), p. 228
- ¹⁶¹Benveniste, p. 230
- ¹⁶²Richard D. Brecht, "Deixis in Embedded Structures," Foundations of Language II (July, 1974), No. 4, p. 513
- ¹⁶³John Lyons, Introduction to Theoretical Linguistics (Cambridge, 1968), p. 275
- ¹⁶⁴Lyons, p. 281
- ¹⁶⁵Benveniste, p. 227
- ¹⁶⁶Boris Uspensky, A Poetics of Composition. The Structure of the Artistic Text and Typology of a Compositional Form, trans. by Valentina Zavarin and Susan Wittig (Berkeley, 1973), p. 8
- ¹⁶⁷Culler, The Pursuit of Signs, p. 138
- ¹⁶⁸Culler, p. 135
- ¹⁶⁹Culler, pp 141-42
- ¹⁷⁰Luc Beaudoin, "Baratynskij's Development of the Elegy," Ottawa, p. 1
- ¹⁷¹Culler, The Pursuit of Signs, p. 143
- ¹⁷²Culler, p. 148
- ¹⁷³Culler, p. 146
- ¹⁷⁴Culler, p. 148

- ¹⁷⁵Laferrière, Five Russian Poems, p. 7
- ¹⁷⁶Jonathan Culler, Ferdinand de Saussure (Ithaca, 1986), p. 137
- ¹⁷⁷Laferrière, Five Russian Poems, p. 7
- ¹⁷⁸Culler, Saussure, p. 122
- ¹⁷⁹I.I. Al'mi, "Lirika E.A. Baratynskogo (avtoreferat), (Leningrad, 1970), p. 6
- ¹⁸⁰Laferrière, Five Russian Poems, p. 84
- ¹⁸¹Gofman, Poeziia Baratynskogo, p. 19
- ¹⁸²Gofman, p. 16
- ¹⁸³Baratynskii, p. LXVII
- ¹⁸⁴Yuri Tynianov, The Problem of Verse Language, trans. by Michael Bosa and Brent Harvey (Ann Arbor, 1981), p. 74
- ¹⁸⁵Tynianov, p. 75
- ¹⁸⁶Samuel R. Levin, Linguistic Structures in Poetry (The Hague, 1982), p. 33
- ¹⁸⁷Levin, p. 50
- ¹⁸⁸B.O. Unbegaun, Russian Versification (Oxford, 1956), p. 60
- ¹⁸⁹Unbegaun, P. 74
- ¹⁹⁰Unbegaun, p. 77
- ¹⁹¹Geir Kjetsaa, E.A. Baratynskii, zhizn' i tvorchestvo (Oslo, 1973), p. 373
- ¹⁹²Ernst Häublein, The Stanza (London, 1978), p. 56
- ¹⁹³Unbegaun, p. 116
- ¹⁹⁴Andrei Belyi, Simbolizm (Moscow, 1910), p. 245
- ¹⁹⁵E.G. Etkind, "Opyt o mestoimenii v sisteme poeticheskoi rechi," in Akademiia Nauk SSSR, Institut russkoi literatury, Poetika i stilistika russkoi literatury: Pamiat'i akademika Viktora Vladimirovicha Vinogradova (Leningrad, 1971), p. 403
- ¹⁹⁶Kjetsaa, E.A. Baratynskii, p. 374
- ¹⁹⁷Häublein, p. 96
- ¹⁹⁸Häublein, p. 47

¹⁹⁹Mann, Poetika, p. 27

²⁰⁰Dmitrij Čiževskij, Comparative History of Slavic Literatures, trans. by Richard Noel Porter and Martin P. Rice, (Baltimore, 1971), p. 125

²⁰¹Kjetsaa, E.A. Baratynskii, p. 374

²⁰²L.A. Bulakhovskii, Russkii literaturnyi iazyk pervoi poloviny XIX veka (Moscow, 1954), p. 305.

²⁰³Kjetsaa, E.A. Baratynskii, p. 388

²⁰⁴Laferrière, Five Russian Poems, p. 17

²⁰⁵V.M. Zhirmunskii, Bairon i Pushkin (Leningrad, 1978), p. 309

²⁰⁶Frizman, p. 62

²⁰⁷J. Thomas Shaw, Baratynskii... A Dictionary of the Rhymes & A Concordance to the Poetry (Madison, 1975), p. 380

²⁰⁸Shaw, p. 292.

²⁰⁹Shaw, p. 292.

²¹⁰Shaw, p. 380

²¹¹Shaw, pp 292, 380

²¹²Belyi, p. 595

²¹³Leonard H. Babby, Existential Sentences and Negation in Russian (Ann Arbor, 1980), p. 103

²¹⁴J.J. van Baak, "Obraz mira/Konflikt," in manuscript copy to be published in Russian Literature (Amsterdam), p. 4

²¹⁵Mann, Poetika, p. 180

²¹⁶Baratynskii seems to be referring purposefully to Johann Wolfgang von Goethe's Wilhelm Meisters Lehrjahre, published (1821-1829). Herbert A. and Elisabeth Frenzel write in volume I of their Daten deutscher Dichtung... Chronologischer Abriss der deutschen Literaturgeschichte (Munich, 1982), that the work is considered "mit zum Teil klassischen Gedanken formal romantisch" (p. 292). The actual verse written by Goethe refers to Italy, and is expressed in the work by the character named Mignon. V.M. Zhirmunskii, in his Geta y russkoi literature (Leningrad, 1982) describes the influence that this verse has had on Pushkin (p. 112). The actual poem also refers to Beeschützer, which relates to the reference to vladyka of line 256 in Baj. The complete poem is as follows:

Kennst du das Land, wo die Zitronen blühen,

Im dunkeln Laub die Goldorangen glühn,
Ein sanfter Wind vom blauen Himmel weht,
Die Myrte still und hoch der Lorbeer steht,
Kennst du es wohl?

Dahin! Dahin
Möcht' ich mit dir, o mein Geliebter, ziehn!

Kennst du das Haus? auf Säulen ruht sein Dach,
Es glänzt der Saal, es schimmert das Gemach,
Und Marmorbilder stehn und sehn mich an:
Was hat man dir, du armes Kind, getan?
Kennst du es wohl?

Dahin! Dahin
Möcht' ich mit dir, o mein Beschützer, ziehn!

Kennst du den Berg und seinen Wolkensteg?
Das Maultier sucht im Nebel seinen Weg,
In Höhlen wohnt der Drachen alte Brut,
Es stürzt der Fels und über ihn die Flut:
Kennst du ihn wohl?

Dahin! Dahin
Geht unser Weg; o Vater, lass uns ziehn!

From: Johann Wolfgang von Goethe, Goethes Werke, vol. VII (Hamburg, 1950), p. 145.

²¹⁷Mann, Poetika, p. 192

²¹⁸Kjetsaa, "Antiteza," p. 14

²¹⁹Kjetsaa, p. 14

²²⁰Roland Barthes, A Lover's Discourse. Fragments, trans. by Richard Howard (New York, 1978), p. 114

²²¹Zhirmunskii, Qeta, p. 179

²²²M.M. Bakhtin, Estetika slovesnogo tvorchestva (Moscow, 1979), p. 282

²²³Kjetsaa, E.A. Baratsynskii, p. 94, 99

²²⁴Kjetsaa, p. 370

²²⁵Kjetsaa, p. 371

²²⁶Kjetsaa, p. 99

²²⁷Uspensky, p. 10

²²⁸Uspensky, p. 67

²²⁹Barthes, p. 168

230 van Baak, p. 3

231 van Baak, p. 3

BIBLIOGRAPHY

A.N. 888R. Institut mirovoi literatury. Russkaia literatura v istoriko-funktsional'nom oveshchenii. Moscow, 1979.

Akademiia Nauk SSSR. Institut russkoi literatury: Danzhavin i Karamzin v literaturnom dvizhenii XVIII -- nachala XIX veka. vol. VIII of XVIII vek. Leningrad, 1969.

----- Russkaia literatura XVIII -- nachala XIX veka v obshchestvenno-kul'turnom kontekste. vol. XIV of XVIII vek. Leningrad, 1983.

Al'mi, I.L. Lirika E.A. Baratynskogo. (avtoreferat). Leningrad, 1970.

----- "Ideino-tvorcheskoe iskanie E.A. Baratynskogo kontsa dvadtsatykh -- pervoi poloviny tridtsatykh godov XIX veka," in Leningradskii gosudarstvennyi pedagogicheskii institut im. A.I. Gertsena. Istoriko-literaturnyi sbornik. Leningrad, 1988.

Allan, W.B. "Old Order and New," Lingua, 1980, No. 50, pp. 61-100.

Anderson, John M. The Grammar of Case. Towards a Localistic Theory. Cambridge, 1971.

Anonim. (critique of Bal). Syn. otechestva i Severnyi arkhiv. I (1829), No. V, pp. 270-84.

Anonim. (critique of Bal). Slavianin, VIII 91828, No. LII, p. 503.

Anonim. (critique of Bal). Galateia, I (1829), No. 4, p. 211.

Aristotle. Poetics. Trans. by S.H. Butcher. New York, 1961.

Arkhipov, Evgenii. "Graal' pechali. Lirika E.A. Boratynskogo," in Mirtovyi venok. Moscow, 1915.

van Baak, J.J. "Obraz mira/Konflikt," manuscript copy to appear in Russian Literature, Amsterdam.

----- "On Space in Russian Literature. A Diachronic Problem," in Studies in Slavic Literature and Poetics. Vol. II. Amsterdam, 1983.

Babby, Leonard H. Existential Sentences and Negation In Russian. Ann Arbor, 1980.

Bakhtin, M.M. Estetika slovesnogo tvorchestva. Moscow, 1979.

----- Voprosy literatury i estetiki. Moscow, 1975.

Baratynskii, E.A. Stikhotvoreniia. pis'ma, vospominaniia sovremennikov. Moscow, 1987.

- . Stikhotvoreniia. Moscow, 1945.
- . Polnoe sobranie stikhotvoreniia. Moscow-Leningrad, 1938.
- . Stikhotvoreniia. Moscow, 1986.
- . Stikhotvoreniia i poemy. Moscow, 1971.
- Barratt, Glynn Richard. "Eighteenth Century Neoclassical French Influences on E.A. Baratynsky and Pushkin," Comparative Literature Studies, VI (December, 1988), 435-61.
- Barthes, Roland. A Lover's Discourse. Fragments. Trans. by Richard Howard. New York, 1978.
- Belinskii, V.G. Vzgliad na russkuiu literaturu. Moscow, 1988.
- Belyi, Andrei. Ritm kak dialektika i "Mednyi vsadnik". Moscow, 1929.
- . Simvolizm. Moscow, 1910.
- Benveniste, Emile. Problèmes de linguistique générale. Vol. I. Paris, 1966.
- Bobrov, Evgenii. "Iz zhizni E.A. Boratynskogo," Izvestiia otdeleniia russkogo iazyka i slovesnosti Imperatorskoi Akademii Nauk, XII (1907), No. 3, pp 226-256.
- Bobrov, Sergei. "Boglasie v etikhe," in Zapiski stikhotvorstva. Moscow, 1916.
- Bojtr, E. Slavic Structuralism. Philadelphia, 1985.
- Boratynskii, E.A. Stikhotvoreniia, poemy, proza, pis'ma. Moscow, 1951.
- . Polnoe sobranie sochinenii. In 2 vols. Petrograd, 1914-15.
- Brang, Peter. "Zur sprachöpferischen Leistung von E.A. Baratynskij," In Festschrift für Margarete Woltner zum 70. Geburtstag. Heidelberg, 1967.
- Brecht, Richard. "Deixis in Embedded Structures," Foundations of Language, vol. XI (1974), pp. 489-518.
- Briusov, Valerii. Dalekie i blizkie. Stat'i i zametki o russkikh poetakh ot Tiutcheva do nashikh dnei. Moscow, 1912.
- Bulakhovskii, L.A. Russkii literaturnyi iazyk pervoi poloviny XIX veka. Moscow, 1954.
- Bulgarin, F.V. (F.B.). (critique of Bal), Bosernaiia Pchela, No. 150, (December 15, 1828).

- Burnakin, A. "Literaturnye zametki. Baratynskii," *Novoe vremia*, No. 13719, (May 23, 1914).
- Burton, Dora. Baratynskii: The Evolution of his Style And Poetic Themes. Diss. University of Washington 1975. Ann Arbor, 1975.
- Chatman, Seymour. Story and discourse. Narrative Structure in Fiction and Film. Ithaca, 1978.
- Chernyshev, V.I. "Iazyk i stil' stikhotvorenii E.A. Baratynskogo," Russkaia rech', IV (1969), 34-41.
- Čiževskij, Dmitrij. Comparative History of Slavic Literatures. Trans. by Richard Noel Porter and Martin P. Rice. Baltimore, 1971.
- Crompton, Louis. Byron and Greek Love. Homophobia in 19th-Century England. London, 1985.
- Culler, Jonathan. Ferdinand de Saussure. Ithaca, 1986.
- Structuralist Poetics. Structuralism, Linguistics and the Study of Literature. London, 1975.
- The Pursuit of signs. Semiotics, Literature, Deconstruction. Ithaca, 1981.
- Dmitriev, M.A. [B.]. (critique of Bal), Atenei, part one, (January, 1829), pp. 79-85.
- Dobin, E. Skizhet i deistvitel'nost'. Leningrad, 1976.
- Etkind, E.T. "Opyt o mestoimenii v sisteme poeticheskoi rechi," in Akademiia Nauk SSSR, Institut russkoi literatury. Poetika i stilistika russkoi literatury: Pamiat' akademika Viktora Vladimirovicha Vinogradova. Leningrad, 1971.
- "O liricheskom sub'ekte poezii romantizma," in Forma kak sodержanie. Izbrannye stat'i. Würzburg, 1977.
- Frenzel, Herbert A. and Elisabeth. Daten deutscher Dichtung. Chronologischer Abriss der deutschen Literaturgeschichte. Vol. I. Munich, 1962.
- Frizman, L.G. Tvorcheskii put' Baratynskogo. Moscow, 1966.
- Frye, Northrop. Anatomy of Criticism. Four Essays. Princeton, 1957.
- Ginzburg, Lidiia. O psikhologicheskoi proze. Leningrad, 1977.
- Goethe, Johann Wolfgang von. Goethes Werke. Vol. VII. Hamburg, 1950.
- Gofman, M.L. Poemy Baratynskogo. Petrograd, 1915.

- , Poeziia Boratynskogo. Istoriko-literaturnyi etjud. Petrograd, 1915.
- Grant, Damian. Realism. London, 1970.
- Greimas, A.J. Sémantique structurale. Paris, 1966.
- Häublein, Ernst. The Stanza. London, 1978.
- Holthusen, Johannes. "Zum Problem der poetischen Syntax bei Boratynskij," Die Welt der Slaven, No. 3-4 (1960), pp. 310-21.
- Ivask, Iu. "Baratynskii," Novyi Zhurnal, L (1957), pp. 135-56.
- Jakobson, Roman. "Shifters, Verbal Categories and the Russian Verb," in Selected Writings. Vol. II. The Hague, 1971.
- , "Linguistics and Poetics," in Selected Writings. Vol. III. The Hague, 1961.
- , "Poetry of Grammar and Grammar of Poetry," Lingua, XXI (1968) 597-609.
- , Russian and Slavic Grammar. Berlin, 1984.
- , Questions de poétique. Paris, 1973.
- Katz, Michael R. "Love and Marriage in Pushkin's Evgeny Onegin," Oxford Slavonic Papers. New Series, XVII (1984)
- , The Literary Ballad in Early Nineteenth-Century Russian Literature. Oxford, 1976.
- Kireevskii, I.V. Polnoe sobranie sochinenii. Vol. II. Moscow, 1911.
- Kjetsaa, Geir. "Antiteza v stilisticheskoj strukture E.A. Boratynskogo," Scando-Slavica, XIV (1968) 7-19.
- , Evgenii Baratynskii. zhizn' i tvorchestvo. Oslo, 1973.
- Kominov, V.V. "Legendy i fakty: Zametki o Griboedove, Boratynskom, Esenine," Russkaja literatura, vol. XVIII, No. 2 (1975), pp. 145-58.
- Kupreianova, E.N. "Esteticheskie vzgliady Baratynskogo," Literaturnoe uchenie, No. 11 (1936), pp. 114-23.
- , "Baratynskii tridtsatykh godov," in E.A. Baratynskii, Polnoe sobranie stikhotvorehii. Moscow-Leningrad, 1936.
- Kurylowicz, Jerzy. "Le problème du classement des cas," in Esquisses linguistiques I. Munich, 1973.

- Laferrière, Daniel. "Automorphic Structures in the Poem's Grammatical Space," in Sign and Subject. Semiotic and Psychoanalytic Investigations Into Poetry. Liège, 1978.
- . Five Russian Poems. Exercises in a Theory of Poetry. Englewood, 1977.
- . "The Subject and Discrepant Use of the Category of Person," Versus, XIV, part C (1976), pp. 93-104.
- Lerchner, Gotthard. Literarische Text und poetische Kommunikation. Oberlungwitz, 1981.
- Lerner, N. Ezhemesiachnye literaturnye i popularno-nauchnye prilozheniia k zhurnalu "Niva", II (June, 1914), No. 6, pp. 297-300. Leningrad, 1966.
- Lévi-Strauss, Claude. Myth and Meaning. Five Talks for Radio by Claude Lévi-Strauss. Toronto, 1978.
- Levin, Samuel R. Linguistic Structures in Poetry. The Hague, 1962.
- Liapunov, Vadim. Poet in the Middest. Studies in the Poetry of E.A. Baratynskii. Diss. Yale University 1969. Ann Arbor, 1972.
- Longinov, M.N. "Baratynskii i ego sochineniia," Russkii arkhiv, No.2 (1867), pp. 248-64.
- Lotman, Iu.M. Lektsii po struktural'noi poetike. Vvedenie, teoriia etikha. Providence, 1968.
- . V shkole poeticheskogo slova. Pushkin, Lermontov, Gogol'. Moscow, 1968.
- . Analiz poeticheskogo teksta. Struktura etikha. Leningrad, 1972.
- . The Structure of the Artistic Text. Trans. by Ronald Vroon. Ann Arbor, 1977.
- Lyons, John. Introduction to Theoretical Linguistics. Cambridge, 1968.
- Mann, Iu. V. "Konflikt v romanticheskoi poeme Baratynskogo," Izvestiia A.N. SSSR. Seriiia literatury i iazyka, XXXII (1973), No. 3, pp. 223-36.
- . Poetika russkogo romantizma. Moscow, 1976.
- Maslov, V.I. Nachal'nyi period baionizma v Rossii. Kiev, 1915.
- Mazepa, N.R. E.A. Baratynskii. Esteticheskie i literaturno-kriticheskie vzgliady. Kiev, 1960, k

- Medvedev, Pavel Nikolaevich. Formalizm i formalisty. Moscow, reprint Hildesheim, 1973.
- The Formal Method in Literary Scholarship. trans. by Albert J. Wehrle. Baltimore, 1978.
- Meier, Georgii. "Baratynskii." In Sbornik literaturnykh statei (Posmertnoe izdanie). Frankfurt a.M., 1968.
- Mishchenchuk, N.I. "Ranniaia lirika E.A. Baratynskogo," in Filologicheskii sbornik. Minsk, 1966.
- Nadezhdin, N.I. (critique of Bal). Vestnik Evropy, No. 2 (1829), pp. 151-71.
- Pertsov, P., ed. Filologicheskie tekhnika russkoi poezii. 1886, rpt. New York, 1978.
- Pletnev, P.A. "O stikhotvoreniiakh Baratynskogo," Severnye tsvety na 1828 god, (1828), pp. 301-11.
- Polevoi, N.A. (critique of Bal), Moskovskii telegraf, XXIV (1828), No. 24, pp. 475-80.
- Praz, Mario. La chair, la mort et le diable dans la littérature du 19^e siècle. Le romantisme noir. Trans. by Constance Thompson Pasquali. Paris, 1977.
- Pushkin, A.S. Polnoe sobranie sochinenii. Vol. VII. Moscow, 1964.
- Pustowski, Henryk. "Gramatyka poezii"?. Warsaw, 1974.
- Raich, S.E. [?]. (critique of Bal), Babochka, No. 2 (January 5, 1829), No. 3 (January, 8).
- Rudnev, P.A. "Iz istorii metricheskogo repetuara russkikh poetov XIX - nachala XX v.," in Akademiia Nauk SSSR, Institut russkoi literatury. Teoriia stikha. Leningrad, 1968.
- Semenko, I.M. "Baratynskii." In Poety pushkinskoi pory. Moscow, 1970.
- Shalikov, P.I. [K.Sh.] (critique of Bal), Damskii zhurnal, XXV (1829), No. 4, pp. 60-64, and No. 5, pp. 78-80.
- Shaw, J. Thomas. Baratynskii. A Dictionary of the Rhymes & A Concordance to the Poetry. Madison, 1975.
- Sil'man, T.I. "Sintakto-stilisticheskie osobennosti mestoimeniia," Voprosy iazykoznanii, No. 4 (1970), pp. 84-85.
- Stacy, R.H. Russian Literary Criticism. A Short History. Syracuse, 1974.

- Stelliferovskii, P.A. Evgenii Abramovich Baratynskii. Moscow, 1968.
- Stepanov, G.V. Iazyk, literatura, poetika. Moscow, 1968.
- Sterpin, G. Iu. Khudozhestvennaya zhizn' Rossii na rubezhe XIX-XX vekov. Moscow, 1970.
- Tallis, Raymond. Not Saussure. A Critique of Post-Saussurian Literary Theory. London, 1988.
- Timofeev, L.I., ed. Russkoe stikhslozhenie. Moscow, 1965.
- Toibin, I.M. Tvorchestvo Pushkina 1830-kh godov i voprosy istorizma. (avto-referat). Leningrad, 1969.
- Tomashevskii, B. O stikhe. 1929, rpt. Munich, 1970.
- Stikh i iazyk (filologicheskie ocherki). Moscow - Leningrad, 1959.
- Tynianov, Iu.M. Poetika, istoriya literatury, kino. Moscow, 1977.
- The Problem of Verbal Language. Trans. by Michael Sosa and Brent Harvey. Ann Arbor, 1981.
- Unbegaun, B.O. Russian Versification. Oxford, 1956.
- Uspensky, Boris. A Poetics of Composition. The Structure of the Artistic Text and Typology of a Compositional Form. Trans. by Valentina Zavarin and Susan Wittig. Berkeley, 1973.
- Verkhovskii, Iu.N. "O simbolizme Baratynskogo," Trudy i dni, No. 3 (May-June, 1912), pp. 1-9.
- Vinokur, G. "Slovo i stikh v Evgenii Onegine," in A. Egolin, ed., Pushkin: Sbornik statei. Moscow, 1941.
- Vinokurov, E. "Poeziya mysli," Oktiabr', II (1975), 204-08.
- Wellek, René, and Warren, Austin. Theory of Literature. New York, 1942.
- Woodward, James, B. "The Enigmatic Development of Boratynsky's Art," Oxford Slavonic Papers. New series, vol. III (1970), pp. 32-44.
- Zdziechowski, M. Byron i jego wiek. Vol. II. Kraków, 1897.
- Zhirmunskii, V.M. Bairon i Pushkin. Pushkin i zapadnye literatury. Leningrad, 1978.
- Teoriya stikha. Leningrad, 1975.
- Gete v russkoi literature. Leningrad, 1982.

----- Teoriia literatury, poetika, stilistika. Leningrad, 1977.

----- Introduction to Metrics. Trans. by C.F. Brown. The Hague, 1966.

APPENDIX. Complete text and variants of Bal,
with highlighted deictic markers.

BAL (1825-28)

E.A. Baratynskii, Polnoe sobranie stikhotvorenii. Leningrad, 1957. p. 248-84
Autograf I variant beginning of Bal

[from E.A. Baratynskii, Polnoe sobranie stikhotvorenii, vol. II (Leningrad, 1936)].

1 Vmeiut' zhit' v Moskve bogatoi

ALTERNATE OPENING

2 I dlia sebia i dlia drugikh

U znatnykh bar, synov priamykh

Stolitsy prazdnoi, tarovatoi

Oдно vesel'e na ume,

Oдно zaniatie -- bankety.

Kak raby zhiteli zime!

8 Teper' -- bog vest', a v prezhni lety

9 Zimo! u nikh za pirom pir.

10 Noshu li frak ia, il' mundir,

11 Zhenat li ia, khochu l' zhenit'sia, --

12 Mne vsiakii rad. Kogda ne, den',

13 Val'sirovat' i volochit'sia

14 V Moskve mogu ia kazhdyi den'.

Marginal (passive: dative, instrumental, prepositional) markers have been underlined.

Non-marginal (active: nominative, accusative, genitive) markers have been boxed.

Verbs and adjectives implying a marker have been underlined.

(lines 1 -- 14)

Глухая полночь. Строем длинным,
Осеребренные луной,
Стоят кареты на Тверской
Пред домом пышным и старинным.
Пылает тысячью огней
Обширный зал; с высоких хоров
Ревут смычки; толпа гостей;
Гул танца с гулом разговоров.
В роскошных перьях и цветах,
С улыбкой мертвой на устах,
Обыкновенной рамой бала,
Старушки светские сидят
И на блестящий вихорь зала
С тупым вниманием глядят.

Avtograf II variant of lines 5 - 13

[from E.A. Baratynskii, Polnoe sobranie stikhotvorenii, vol II (Leningrad, 1936)].

1 Glukhaia polnoch'. Stroem dlinnym,

2 Oserebrennye lunoi,

ALTERNATE I

3 Stoiat karety na Tverskoi

4 Pred domom pyshnym i starinnym.

5 Biiat tysiach'iu ognei

6 Obshirnyi zal; s vysokikh khorov

7 Revut smychki; tolpa gostei;

8 I pestrota i blesk udarov.

9 S ulybkoi sonnoi na ustakh

10 V roskoshnykh per'iakh i tsvetakh

11 Obyknovennoi ramoi bala

12 Starushki svetskie sidiat

13 I na bezumnyi vikhor' zala

14 S tupym vnimaniem gliadiat...

(lines 15 -- 28)

Кружатся дамы молодые,
Не чувствуют себя самих;
Драгими камнями у них
Горят уборы головные;
По их плечам полунагим
Златые локоны летают;
Одежды легкие, как дым,
Их легкий стан обозначают.
Вокруг пленительных харит
И суетится и кипит
Толпа поклонников ревнивых;
Толкует, ловит каждый взгляд:
Шутя несчастных и счастливых
Вертушки милые творят.

(lines 29 -- 42)

В движеньи всё. Глядя добиться
Вниманья лестного красы,
Гусар крутит свои усы,
Писатель чопорно острится,
И оба правы: говорят,
Что в то же время можно дамам,
Меняя слева взгляд на взгляд,
Смеяться справа эпиграммам.
Меж тем и в лентах и в звездах,
Порою с картами в руках,
Выходят важные бояры,
Встав из-за ломберных столов,
Взглянуть на мчащиеся пары
Под гул порывистый смычков.

(lines 44 -- 56)

Но гости глухо зашумели,
Вся зала шепотом полна:
«Домой уехала она!
Вдруг стало дурно ей». — «Ужели?» —
«В кадрили весело вертяться,
Вдруг помертвела!» — «Что причиной?
Ах, боже мой! Скажите, князь,
Скажите, что с княгиней Ниной,
Женою вашею?» — «Бог весть,
Мигрень, конечно!.. В сюрсах шесть». —
«Что с ней, кузина? танцевали
Вы в ближней паре, видела я?
В кругу пристойном не всегда ли
Она как будто не своя?»

v

(lines 57 -- 70)

Злословье правду говорило.
В Москве меж умниц и меж дур
Моей княгине чересчур
Слыть Пенелопой трудно было.
Презренье к мнению полна,
Над добродетелью женской
Не насмехается ль она,
Как над ужимкой деревенской?
Кого в свой дом она манит,
Не записных ли волокит,
Не новичков ли миловидных?
Не утомлен ли слух людей

Молвой побед ее бесстыдных
И соблазнительных связей?

(lines 71 -- 84)

Но как влекла к себе всеильно
Ее живая красота!
Чьи непорочные уста
Так улыбались умильно!
Какая бы Людмила ей.
Сморясь, лучей благочестивых
Своих лазоревых очей
И свежести ланит стыдливых
Не отдала бы сей же час
За яркий глянец черных глаз,
Облитых влагой сладострастной,
За пламя жаркое ланит?
Какая фее самовластной
Не уступила б из харит?

(lines 85 -- 98)

Как в близких сердцу разговорах
Была пленительна она!
Как уютительно-нежна!
Какая ласковость во взорах
У ней сияла! Но порой,
Ревнивым гневом пламенея,
Как зла в словах, страшна собой,
Являлась новзя Медея!
Какие слезы из очей
Потом катились у ней!
Терзая душу, проливали
В нее томленья слезы те;
Кто б не отер их у печали,
Кто б не оставил красоте?

VIII

(lines 99 -- 112)

Страшися прелестницы опасной,
Не подходи: обведена
Волшебным очерком она;
Крутом ее заразы страстной
Исполнен воздух! Жалок тот,
Кто в сладкий чад его вступает, —
Ладью пловца водоворот
Так на погибель увлекает!
Беги ее: нет сердца в ней!
Страшися вкрадчивых речей
Одуревающей приманки;
Влюбленных взглядов не лови:
В ней жар упившейся вакханки,
Горячки жар — не жар любви.

(lines 113 -- 126)

Так, не сочувствия прямого
Могуществом увлечена —
На грудь роскошную **она**
Звала счастливого молодого;
Он пересоздан был на миг
Ее живым воображеньем;
Ей своевольный зрелся лик,
Она ласкала с упоеньем
Одно видение **свое**.
И гасла вдруг мечта **ее**:
Она вдалась в обман досадный,
Ее прельститель **ей** смешон,
И средь толпы Лазаря холодной
Уж неприметен будет **он**.

X

(lines 127 -- 140)

В часы томительные ночи,
Утех естественных чужда,
Так чародейка иногда
Себе волшебством тешит очи:
Над ней слились из облаков
Великолепные чертоги;
Она на троне из цветов,
Ей утождают полубоги.
На миг один восхищена
Живым видением она:
Но в ум приходит с изумленьем,
Смеется сердца забывтью
И с тьмой сливает мановеньем
Мечту блестящую свою.

XI

(lines 141 -- 154)

Чей образ кисть нарисовала?
Увы! те дни уж далеко,
Когда княгиня так легко
Воспламенялась, остывала!
Когда, питомице прямой
И Эпикура и Ниццоны,
Летучей прихоти одной
Ей были ведомы законы!
Посланник рока ей предстал;
Смущенный взор очаровал,
Поработил воображенье,
Слил все мысли в мысль одну
И пролил страстное мученье
В глухую сердца глубину.

(lines 155 -- 168)

Красой изнеженной Арсений
Не привлекал к себе очей:
Следы мучительных страстей,
Следы печальных размышлений
Носил **он** на челе; в очах
Беспечность мрачная дышала,
И не улыбка на устах —
Усмешка праздная блуждала.
Он незадолго посещал
Края чужие; там искал,
Как слышно было, развлечения
И снова родину узрел;
Но, видно, сердцу исцеленья
Дать не возмог чужой предел.

(lines 169 -- 182)

Предстал Он в дом моей Лансы,
И остряков задорный полк
Не знаю как пред ним умолк —
Главой поникли Адонисы.
Он в разговоре поражал
Людей и света знаньем редким,
Глубоко в сердце проникал
Лукавой шуткой, словом едким,
Судил разборчиво певца,
Знал цену кисти и резца,
И, сколько ни был хладно-сжатым
Привычный склад его речей,
Казался чувствами богатым
Он в глубине души своей

(lines 183 -- 196)

Неодолимо, как судьбина,
Не знаю, что, в игре лица,
В движеньи каждом пришлеца
К нему висло тебя, о Нина!

С него ты не сводила глаз...
Он был учтив, но хладен с нею.
Ес смущал он много раз
Улыбкой опытной своею;
Но жрица давняя любви,
Она ль не знала, как в крови
Родить мятежное волнение,
Как в чувства дикий жар
вдохнуть...
И всемогущее мгновенье
Его повергло к ней на грудь.

(lines 197 -- 210)

Мон любовники дышали
Согласным счастьем два-три дни;
Чрез день, другой потом он
Несходство в чувствах показали.
Забвенья страстного полна,
Полна блаженства жизни новой,
Свободно, радостно она
К нему ласкалась; но суровый,
Унылый часто зрелся он.
Пред ним летал мятежный сон;
Всегда рассеянный, судьбину,
Казалось, в чем-то он винил,
И, прижимая к сердцу Нину,
От Нины сердце он таил.

(lines 211 - 224)

Неблагодарный! Им у Нины
Все мысли были заняты:
Его любимые цветы,
Его любимые картины
У ней являлися. Не раз
Блестали новые уборы
В ее покоях, чтоб на час
Ему прельстить, потешить взоры.
Был втайне убран кабинет,
Где сладострастный полусвет,
Богинь роскошных изваянья,
Курений сладких легкий пар —
Животворило все желанья,
Вливало в сердце томный жар.

(lines 225 -- 238)

Вотще! Он предан был печали.
Однажды (до того дошло)
У Нины вспыхнуло чело
И очи ярко заблестали.
Страстей противных беглый спор
Лицо явило. «Что с тобою, —
Она сказала, — что твой взор
Всё полон мрачною тоскою?
Досаду давнюю мою!
Я боле в сердце не таю:
Печаль с тобою неразлучна;
Стыжусь, но ясно вижу Я
Тебе тяжка, тебе докучна
Любовь безумная моя!

(lines 239 -- 252)

Скажи, за что твое презрение?
Скажи, в сердечной глубине
Ты нечувствителен ко мне
Иль недоверчив? Подозренье
Я заслужила. Старины
Мне тяжело воспоминанье:
Тогда всечасной новизны
Алкало у меня мечтанье;
Один кумир на долгий срок
Поработить его не мог;
Любовь сегодняшняя трудно
Жила до завтрашнего дня, —
Мне вверить сердце безрассудно,
Ты прав, но выслушай меня.

(lines 253 -- 266)

Беги со мной — земля велика!
Чужбина скроет нас легко,
И там безвестно, далеко,
Ты будешь полный мой владыка.
Ты мне Италию порой
Хвалил с блестящим увлеченьем;
Страну, любимую тобой,
Узнала я воображеньем;
Там солнце пышно, там луна
Восходит, сладости полна;
Там вьются лозы винограда,
Шумят лавровые леса, —
Туда, туда! с тобой я рада
Забывать родные небеса.

(lines 267 -- 280)

Беги со мной! Ты безответен!
Ответствуй, жребий мой реши.
Иль нет! зачем? Твоей души
Упорный холод мне приметен;
Молчи же! не нуждаюсь я
В словах обманчивых, — довольно!
Любовь несчастная моя
Мне свыше казнь... но больно, больно!..
И зарыдала. Возмущен
Ее тоской: «Безумный сон
Тебя увлек, — сказал Арсений, —
Невольный мрак души твоей —
След прежних жалких заблуждений
И прежних губительных страстей.

(lines 281 -- 294)

Его со временем рассеет
Твоя волшебная любовь;
Нет, не тревожься, если вновь
Тобой сомнение овладеет!
Моей печали не вини».
День после, мирною четою,
Сидели на софе они.
Княгиня томною рукою
Обняла друга своего
И прилегла к плечу его.
На ближний столик, в думе скрытной
Облокотясь, Арсений наш
Меж тем по карточке визитной
Водил небрежный карандаш.

XXII

(lines 295 -- 308)

Давно был вечер. С легким треском
Горели свечи на столе,
Кумиров мрамор в дальней мгле
Кой-где блистал неверным блеском.
Молчал Арсений, Нина тож.
Вдоух, тайным чувством увлеченный,
Он восклицает: «Как похож!»
Проскулась Нина: «Друг бесценный,
Похож! Ужели? мой портрет!
Взглянуть позволь... Что ж это? Нет!
Не мой — жеманная девчонка
Со сладкой глупостью в глазах,
В кудрях мохнатых, как болонка,
С улыбкой сонной на устах!

(lines 309 -- 322)

Скажу, красавица такая
[Меня] затмила бы совсем...»
Лицо княгини между тем
Покрыла бледность гробовая.
[Ее] дыханье отошло,
Уста застыли, посинели;
Увлажни хладный пот чело,
Непомертвевшие блестели
Глаза одни. Вещать хотел
Язык мятежный, но коснел,
Слова сливались в лепетанье.
Мгновенье долгое прошло,
И наконец [ее] страданье
Свободный голос обрело:

(lines 323 -- 336)

«Арсений, видишь, я мертвею;
Арсений, дай ли мне ответ!
Знаком ты с ревностью?.. Нет!
Так веди, я знакома с нею,
Я к ней способна! В старину,
Меж многих редкостей Востока,
Себе я выбрала одну...
Вот перстень... с ним я выше рока!
Арсений! мне в защиту дан
Могучий этот талисман;
Знай, никакое злоключенье
Меня при нем не устршит.
В глазах твоих недоуменье,
Дивишься ты Он яд таит».

(lines 337 -- 350)

У Нины руку взял Арсений:
«Спокойна совесть у меня» —
Сказал, — но дожид я до дня
Тяжелых сердцу откровений.
Внимай же мне. С чего начну?

Не предавайся гневу, Нина!
Другой дышал я в старину,
Хотела то сама судьбина.
Росли мы вместе. Как мила
Малютка Олянька была!
Ее мгновеньями иными
Еще я вижу пред собой
С-чами темно-голубыми,
С темно-кудрявой головой.

(lines 351 -- 364)

Я называл ее сестрою,
С ней игры детства я делил;
Но год за годом уходил
Обыкновенной чередою.
Исчезло детство. Притекли
Дни неспятного волненья,
И друг на друга возвели
Мы взоры, полные томленья.
Обманчив разговор очей.
И, руку Оленьки моей
Сжимая робкою рукою,
«Скажи, — шептал я иногда, —
Скажи, любим ли я тобою?»
И слышал сладостное да.

(lines 365 -- 378)

В счастливый дом, себе на горе,
Тогда Я друга ввел. Лицом
Он был приятен, жив умом;
Обворожил он Ольгу вскоре.
Всегда встречались взоры их,
Всегда велся меж ними шепот.
Я мук язвительных моих
Не снес — излил ревнивый ропот.
Какой же ждал меня успех?
Мне был ответом детский смех!
Ее покинул я с презреньем,
Всю боль души в душе тая.
Сказал прости всему; но мщеньем
Сопернику поклялся я.

XXVIII

(lines 379 -- 392)

Всечасно колкими словами
Скучал я, досаждал ему,

И по желанию моему
Вскипела ссора между нами:
Стрелялись мы. В крови упав,
Навек я думал мир оставить;
С одра восстал я телом здоров,
Но сердцем болен. Что прибавить?
Бежал я в дальние края;
Увы! под чуждым небом я
Томился тою же тоскою.
Родимый край узрев опять,
Я только с милою тобою
Душою начал оживать».

(lines 393 -- 406)

Умолк. Бессмысленно глядела
Она на друга своего,
Как будто повести его
Еще вполне не разумела;
Но от руки его потом
Освободив тихонько руку,
Вдруг содрогнулася лицом,
И всё в нем выразило муку.
И, обессилена, томна,
Главой поникнула она.
«Что, что с тобою, друг бесценный?» —
Вскричал Арсений. Слух его
Внял только вздох полустесненный.
— «Друг милый, что ты?» — «Ничего».

xxx

(lines 407 -- 420)

Еще на крыльях торопливых
Промчалось несколько недель
В разговорах бурных, как досель,
И в примиреньях несчастливых.
Но что же, что же напослед?
Сегодня друга нет у Нины,
И завтра, послезавтра нет!
Напрасно, полная кручины,
Она с дверей не сводит глаз
И мнит: он будет через час.
Он позабыл о Нине страстной;
Он не вошел, вошел слуга,
Письмо ей подал... миг ужасный!
Сомненья нет: его рука!

(lines 421 -- 434)

«Что медлить, — к ней писал Арсений, —
Открыться должно... Небо! в чем?
Едва владею я пером,
Ищу напрасно выражений.
О Нина! Ольгу встретил я;
Она поныне дышит мною,
И ревность прежняя моя
Была неправой и смешною.
Удел решен. По старине
Я верен Ольге, верной мне.
Прости! твое воспоминанье
Я сохраню до поздних дней;
В нем понесу я наказание
Ошибок юности моих».

XXXI

(lines 435 -- 448)

Для своего и для чужого
Незрима Нина; всем одно
Твердит швейцар еще давно:
«Не принимает, нездоров!»
Ей нужды нет ни в ком, ни в чем;
Питье и пищу забывая,
В покое дальнем и глухом
Она недвижная, немая,
Сидит и с места одного
Не сводит взора своего.
Глубокой муки сон печальный!
Но двери пашут, растворясь:
Муж не весьма сентиментальный,
Сморкаясь громко, входит князь.

(lines 449 -- 462)

И вот садится. В размышленья
Сначала молча погружен,
Ногой потряхивает он;
И наконец: «С тобой мученье!
Без всякой грусти ты грустишь;
Как погляжу, совсем больна ты;
Ей-ей! с трудом вообразишь,
Как вы причудами богаты!
Опомнись тебе пора.
Сегодня бал у князь-Петра;
Забудь фантазии пустые
И от людей не отставай;
Там будут наши молодые,
Арсений с Ольгой. Поезжай.

(lines 483 -- 476)

Ну что, поедешь ли?» — «Поеду», —
Сказала, странно оживясь,
Княгиня. «Дело, — молвил князь, —
Прощай, спешу [я] в клуб к обеду». —
Что, Нина бедная, с тобой?
Какое чувство овладело
Твоей болезненной душой?
Что оживить [ее] умело,
Ужель надежда? Торопясь
Часы летят; уехал князь;
Пора готовиться княгине.
Нарядами окружена,
Давно не бывшими в помине,
Перед трюмо стоит [она].

(lines 477 -- 490)

Уж гав на ней, струясь, блистает;
Роскошно, сладостно очам
Рисует грудь, потом к ногам
С гирляндой яркой упадет.
Алмаз мелькающих серег
Горит за черными кудрями;
Жемчуг чело ее облёт
И, меж обильными косами
Рукой искусной пропущён,
То видим, то невидим она
Над головою перья веют;
По томной прихоти своей,
То ей лицо они лелеют,
То дремлют в локонах у ней.

(lines 491 -- 504)

Меж тем (к какому разрушению
Ведет сердечная гроза!)
[Ее] потухшие глаза
Окружены широкой тенью
И на щеках румянца нет!
Чуть виден в образе прекрасном
Красы бывалой слабый след!
В стекле живом и беспристрастном
Княгиня бедная [моя]

Глядяся, мыслит: «И это [я]!
Но пусть на страшное виденье
[Он] взор смущенный возведет,
Пускай узрит [свое] творенье
И всю вину [свою] поймет».

(lines 505 -- 518)

Другое тяжкое мечтанье
Потом волнует душу ей:
«Ужель сопернице моей,
Отдамся я на поруганье!
Ужель спокойно я снесу,
Как, торжествуя надо мною,
Свою цветущую красу
С моей увядшею красою
Сравнит насмешливо она!
Надежда есть еще одна:
Следы печали я сокрою
Хоть вполовину, хоть на час...»
И Нина трепетной рукою
Лицо румянит в первый раз.

(lines 519 -- 532)

Она явилась на бале.
Что ж возмутило душу ей?
Тоалпы ли ветреных гостей
В яркоблестящей, пышной зале,
Беспечный лепет, мирный смех?
Порывы ль музыки беселой,
И, словом, этот вихрь утех,
Больным душою столь тяжелый?
Или двусмысленно взглянуть
Посмел на Нину кто-нибудь?
Иль лишним счастьем блистало
Лицо у Ольги молодой?
Что б ни было, ей дурно стало,
Она уехала домой.

(lines 533 -- 546)

Глухая ночь. У Нины в спальней,
Лениво споря с темнотою,
Перед иконой золотой
Лампада точит свет печальный,
То пропадет во мраке он,
То заиграет на окладе;

Крутом глубокий, мертвый сон!
Меж тем в блистательном наряде,
В богатых перьях, жемчугах,
С румянцем странным на щеках,
Ты ль это, Нина, мною зрима?
В переливающейся игле
Зачем сидишь ты недвижима,
С недвижной думой на челе?

Autograf II variant of lines 536 - 46

[from E.A. Baratynskii, Polnoe sobranie stikhotvoreniĭ, vol II (Leningrad,
1936)].

533 Glukhaia noch'. U Niny v spalnoi,

534 Lenivo sporia s temnotoi,

ALTERNATE XXXIX

535 Pered ikonoi zolotoi

536 Lampada tochiť svet pechal'nyi,

537 To propadaet vo mrake on,

538 To na oklade zaigraet;

539 Krugom glubokii mertvyi son!

540 Na chas za chasom utekaet.

541 Pered rassvetom nochi mгла

542 Na gorod pushche nalegla.

543 Iabes teplitseia lampada,

544 I vovse svet on zasnul.

545 Iz lona dremlushchego grada

546 8tal voznikat' zautren' gul.

(lines 547 -- 560)

Дверь заскрипела, слышит ухо
Походку чью-то на полу;
Перед иконою, в углу,
Стал и закашлял. кто-то глухо.
Сухая, дряхлая рука
Из тьмы к лампаде потянулась;
Светильню тронула слегка,
Светильня сонная очнулась,
И свет неожиданный и живой
Вдруг озаряет весь покой:
Княгини мамушка седая
Перед иконою стоит,
И вот уж, набожно вздыхая,
Земной поклон она творит.

XLI

(lines 561 -- 574)

Вот поднялась, перекрестилась;
Вот поплелась было домой;
Вдруг видит Нину пред собой,
На полпути остановилась.
Глядит печально на нее,
Качает старой головою:
«Ты ль это, дитятко мое,
Такою поздней порою?..
И не смыкаешь очи сном,
Горюя бог знает о чем!
Вот так-то ты свой век проводишь,
Хоть от ума, да неумно;
Ну, право, ты себя уходишь,
А ведь грешно, куда грешно!

XLII

(lines 575 -- 588)

И что в судьбе твоей худого?
Как погляжу я, полон дом
Но перечесть каким добром;

Ты роду-звания большого;
Твой князь приятного лица,
Душа в нем кроткая такая, —
Всечасно вышнего творца
Благословляла бы другая!
Ты позабыла бога... да,
Не ходишь в церковь никогда;
Поверь, кто господу оставит,
Того оставит и господь;
А он-то духом нашим правит,
Он охраняет нашу плоть!

XLIII

(lines 589 -- 602)

Не осердись, моя родная;
Ты знаешь, мало ли о чем
Мелю я старым языком,
Прости, дай ручку мне. Выдыхая,
К руке княгининой она
Устами ветхими прильнула —
Рука ледяно-холодна.
В лицо ей с трепетом взглянула —
На нем поспешный смерти ход;
Глаза стоят и в пене рот...
Судьбина Нины совершилась,
Нет Нины! ну так что же? нет!
Как видно, ядом отравилась,
Сдержала страшный свой обет!

Avtograf II variant of line 598

[from E.A. Baratynskii, Polnoe sobranie stikhotvorenii, vol II (Leningrad,
1936)1.

589Ne oserdish', moia rodnaia;

590ty znaesh', malo li o chem

ALTERNATE XLIII

591Meliu ia starym iazykom,

592Prosti, dai ruchku me.> Vzdykhaia,

593K ruke kniagininoi ona

594Ustami vetkhimi pril'nula --

595Ruka lediano-kholodna.

596V litso on s trepetom vzglianula --

597Na nem pospeshnyi smerti khod;

598laza nedvizhny, v pene rot,

599Bud'bina Niny sovershilas',

600Net Niny! nu tak chto zhe? net!

601Kak vidno, iadom otravilas'

6028derzhala strashnyi svoi obet!

XLIV

(lines 603 -- 616)

Уже билеты роковые,
Билеты с черною каймой,
На коих брэнности людской
Трофеи, модой принятые,
Печально поражают взгляд;
Где сухощавые Сатурны
С косами грозными сидят,
Склонясь на траурные урны;
Где кости мертвые крестом
Лежат разительным гербом
Под гробовыми головами, —
О смерти Нины должну весть
Узаконенными словами
Спешат по городу разнести.

(lines 617 -- 630)

В урочный день, на вынос тела,
Со всех концов Москвы большой
Одна карета за другой
К хорсмам князя полетела.
Обсев гостиную кругом,
Сначала важное молчанье
Толпа хранила; но потом
Возникло томное жужжанье;
Оно росло, росло, росло
И в шумный говор перешло.
Объятый счастливым забвеньем,
Сам князь за дело принялся
И жарким богословским преньем
С ханжой каким-то занялся.

XLVI

(lines 631 -- 644)

Богатый гроб несчастной Нины,
Священством пышным окружен,
Был в землю мирно опущен;
Свет не узнал ее судьбины.
Князь, без особого труда,
Свой жребий вышней воле предал.
Поэт, который завсегда
По четвергам у них обедал,
Никак с желудочной тоски
Скропал на смерть ее стишки.
Обильна слухами столица;
Молва какая-то была,
Что их законная страница
В журнале дамском приняла.

An Analysis of Baratynskii's Bal with
Special Reference to Deictic Markers -- Abstract.

Evgenii Abramovich Baratynskii's Bal (1828), is one of three long poems by the same author, the other two being Eda (1824) and Tsvetanka or Nalozhnitsa (1829-31, 1842). Both XIXth and XXth century scholarship has been polarized as to the worth of Bal, where its poet attempted to develop a new type of realistic poetry. This was not, however, an answer to the literary struggle between the Arkhaisty and the Novatory, as the poet displays affinities towards both groups and never revealed any specific opinions on the matter. In Bal, there are certain traits typical of the Romantic Byronic epic, as revealed by Iu.V. Mann's research. Nevertheless, critics have tended to dismiss it as a weak overall, with the notable exceptions of A.S. Pushkin and M.L. Gofman. Baratynskii himself commented on the multidimensionality of his poem. A renewed attempt at an analysis of the work would therefore seem to be in order.

Most of the critics who have written about Bal have analyzed it in a purely thematic manner. Yet a thematic, historical, or biographical analysis is not capable of providing an adequate notion of the relationships between the narrator and the main characters of Nina and Arsenii. A structuralist analysis of the deictic markers not only reveals the specific associations between these elements on both the grammatical and psychological planes, it also allows for an analysis of any shifting of narrative perspective or point of view, all within the prescribed confines of the textual space. The theoretical basis for such an analysis has developed as a result of the linguistic, poetic and psychological theories of in particular V.M. Zhirmunskii, Ferdinand de Saussure, Roman Ingarden, Roman Jakobson, Boris

Uspenskii, Jonathan Culler, Seymour Chatman, Daniel Laferrière and Iurii Tynianov. Laferrière's theories of the psychological ramifications of the case marginality theory as developed by Jakobson are especially useful for a deictic analysis of a Russian-language text.

The analysis of Bal shows that there is indeed a highly complex deictic association between the personality of the narrator and that of Nina. In fact, the text can be viewed from at least three lyrical levels of meaning. There is the specific level of conflict between Nina, her husband, and Arsenii, leading eventually to Nina's death. There is the universal level where the various characters are representatives of social types. On this level, the poem takes on the aspect of a humanistic social critique. Finally, there is the cosmic level of artistic struggle within the character of the narrator himself, where the story of Nina becomes symbolic of the artist's existential Angst. Likewise, the markers reveal that Bal also possesses a shifting subject locus, that is, a perspective alternating between the narrator and the character of Nina. The two points of view share a dualism on the phraseological, psychological, spatial and temporal planes; whereas the narrator's perspective dominates on the ideological plane, which most closely parallels the thematics of the work.

These elegiac and narrative elements are framed within the boundary of textual symmetry created by the integrated prologue and epilogue of the work, the repetition of certain rhyme elements, as that between the words Nina and sud'bina, as well as by the time element, which effectively joins the first stanzas and the final stanzas, the middle being transposed to the narrator's past.

The interplay of these elements would seem to illustrate that Bal can be read as both a lyrical and narrative work, contradicting the judgements made by the critics negative towards it, synthesizing various opinions voiced by such scholars as M.L. Gofman and I.L. Al'mi, and placing it more clearly into the general scheme of Russian Romantic epic poems.

7