Abstract: Relevance of this article is based on that artistic time continuum of Pushkin's novel "Eugene Onegin" is a topical matter. Incertitude in time coincidence of a row of narrative pictures is read out loud. Resolving of this problem is possible when considering it in correlation with the aesthetics of the poet. Methods of cultural and historical, biographical, and comprehensive analysis let to demonstrate that Pushkin's fiction is always supported by the facts of life, and generalizations retain the concrete content and possess life affirming sounding. It is proved in the article that the facts of life of the Russian nobility at the end of 1829 – beginning of 1830 described in Chapter 8 are not anachronisms and allow us to assume that the author parts with the novel protagonist in the spring of 1830. Like Pushkin himself, Onegin was not involved in the events of December 1825. The lyricism of the novel reveals the correlation between the images of the author and Onegin. The formation of both of them, shown against the background of the Russian history, clarifies the image of the main character as a fully-developed person. The sadness of the final lines of the verse novel is also caused by understanding the impossibility of the social realization of Onegin in the new historical conditions. Pushkin's novel is "timed by the calendar": the fiction time of the narrative is presented in the context of the period of the novel creation, the poet's biography, the history of his times and – time of eternity. In the research, fairness of poet's declaration regarding narrative events is confirmed. Onegin's image appeared to be a generalization which cannot be narrowed down to the unique definition. Historically, the character arose as a prosperous person, loyal to his ideals but doomed for dramatic existence, which, as well as poet's biography, reveals Onegin's prominent potential, correspondent to the code of national life. These conclusions insert important details into interpreting of ideas and images of the novel. Keywords: lyrical component, personality, poetic time, politics.

1. INTRODUCTION

Analysing chapter 8, the final chapter, of ‘Eugene Onegin’ by A.S. Pushkin, the scholars, considering a possible Decembrist path of the novel protagonist, found some anachronisms in the text, which contradicted the author's words about the exact narrative’s time by the calendar. Among them: the rout and the Spanish ambassador, the framboise beret and boa of the heroine, verses about the badge granted to two girls and the references of Tatiana's guests to the Russo-Turkish War of 1828–1829 and falsehood in magazine reviews (Lotman 1980, p.355–358; Koshelev 2009, p. 182). Scholars addressed to this problem time and again trying to explain contradictions, and in works of R.V. Ivanov-Razumnik, S.M. Bondi, A.E. Tarkhov, I.M. Toybin, V.S. Bayevskiy, V.A. Kozhevnikov there were also demonstrated various readings in poet's marking of the historical period or date related to life circumstances and protagonists' behavior [Ivanov-Razumnik, 1916, Bondi, 1957, Tarkhov, 1974, Toybin, 1979, Bayevskiy, 1983, Kozhevnikov, 1993]. At first thought, the poet actually contradicted to himself. Diverging of narrative actions from timing of plot events offered by Ivanov-Razumnik and confirmed by Bondi (when argumentation both referred to the later omitted by the author foreword to the fist chapter and rough papers) and supported by a row of scholars, was revealed by many authors. Such, for instance, are early winter in 1821 instead of long waiting of it in the second chapter, according to the plot; and Tatiana's birthday in 1822 was on Wednesday, not on Saturday. Disorder of time rhythm can be seen in indications of Onegin's age, who is eighteen years old in 1819 (the year is mentioned in later omitted foreword to the separate issue of the first chapter), and in 1824 (according to the dating of Ivanov-Razumnik and Bondi) is already twenty-six (stanza XII chapter eight). They were discovered, and image of Lenskiy, who owned an estate (they received right for it at twenty-one), about him was that he was a
former student, already a fiancé [Tarkhov A.E., 1974, p. 30-33, Ivanov-Razumnik R.V. 1916, p. 55, Toybin I.M. 1979, p. 91-95, Nabokov V.V. 1999, p. 572-573, Kozhevnikov V.A. 1993, p. 70]. It was Kozhevnikov who considered poet's digression from chronology to be deliberate, accepted by followers of the hypothesis about Onegin's Decembrist way. Nevertheless, he related finishing of narrative events to the Spring 1831 [Kozhevnikov 1993, p. 103], which is, as at other scholars, distances the protagonist from the author, who appeared in the novel as a participant of plot actions and biographical person.

Once again outspoken doubts in fairness of Pushkin's self-estimation regarding his loyalty to the calendar [Koshelev, 2009, p. 167-168] in the novel "Eugene Onegin", having become Alpha and Omega of the Russian culture, as well as necessity to make clear the idea of Pushkin's historism, as of romantic aesthetics principle, make addressing to the declared topic relevant.

2. METHODS

To understand thoroughly the problem related to highly essential attribute, which is historism of Pushkin's artistic mind, it is necessary to involve facts of social life and understand them, applying cultural and historical research method. Inasmuch the author arises in the novel "Eugene Onegin" as a member of plot, a creator of the novel and a certain person, biographical method is also a necessary tool when studying a matter of time frame of the plot events in the work. Applied in the article comprehensive analysis allows to percept Pushkin's work as a whole, with its narrative and compositional, idea and image characteristics and to show peculiar for esthetics of romantic Pushkin stable correlation between real and perfect.

3. RESULTS AND DISCUSSION

Analyzing the eighth chapter of the novel "Eugene Onegin" in aspect of pattern explanation of the social life facts in the border-line of 1829-1930 engaged by author, essential in lyrico-epic work cohesion between image of the author and the protagonist can be revealed. Restored by Pushkin in the last chapter correlation between these characters, who live again in the same historical and narrative time, slightly open peculiar features of character of Onegin's personality. They are not lexically nominated due to the fast ending of the plot but belong to it as to the character, whose image is endowed with a wide generalizing sense that is also completed with lyrically personal author's embodiment in the work.

Noting esthetic value of Pushkin's historism, we refer to remark of W.F.J. Schelling who wrote: "Epic poet of his time would be the one who could subordinate and digest all the poetic material of his time, at that the time as present would involve in its turn the past as well" [Schelling 1966, p. 146].

It is important that poet's contemporaries, among them V.G. Belinskiy, did not see anachronisms in the novel "Eugene Onegin" [Belinskiy, 1948]. Underlining autobiographical nature and historism of the work, P.V. Annenkov wrote in his "Materials for Pushkin's biography": "Threefold value of the novel as of artistic work, as a picture of our morals, and as point of view of the author himself, makes it to be a truly precious literature achievement" [Annenkov 1984, p. 295].

Actualization of chronology problems makes it important to note that only four chapters of the novel contain references to specific periods of time. These features are the above-mentioned details - in the final chapter; Onegin's fashionable clothes and accessories, prohibited from being imported in 1819 and sold in the customs, - in the first chapter; and Tatiana's name day on Saturday and late winter, both possible only in 1824, – at the end of the fourth and beginning of the fifth chapters. It should be noted that these are the beginning, middle and end of the novel.
Objecting to the suggestion to take into account the calendar of nature and the cultural and historical time, permitting anachronisms, V.A. Koshelev (2009, p. 163, 173) defined a specific character of the time perception by the poet as follows: it is cyclical, discrete, oscillating and correlated with the church calendar. The historical aspect is of much less importance for the scholar, but the novel characters are Russian people of their time. Could Pushkin, who wrote about the calendar accuracy of his narrative timing and ‘absurdities of romantic anachronisms’ (Pushkin 1949, p. 92), make errors in chronology? Are the author's narrative references to a specific historical time significant for the novel?

These references, first of all, do not allow placing the story and the images of the novel characters into the abstract ‘post-history’, where a new social status of the heroine, her husband and her high-life salon could be considered as described ‘in passing’ (Koshelev 2009, p.182).

‘Eugene Onegin’ is a lyrical epic poem and also includes the story of life, destiny and emotions of the author. It is somewhat surprising, therefore, that the lyrical component has not been taken into account when considering the novel final and discussing the novel's fiction time. However, the overlaying of the time frames of the author and the novel characters and ‘simultaneity’ of these times, first noticed by S. Bocharov, happens due to this component of the novel (Bocharov 1967, p.135). The lyricism always brings out the present moment and actualizes the historical realities in a lyrical-epic work about fictional circumstances. The lyrical component of the novel implies the author's presence in the narrative, both emotionally-semantic (as a creator) and objective (as a character of the novel and a man of his epoch).

Another significant feature of ‘Eugene Onegin’ as a novel set in the contemporary environment is the following: while it was written, the lifetimes of Onegin and the author, participating in his own biography, were diverging more and more. The gap could have been narrowed by the chapter about Onegin's journey, which could disclose his character. However, even in the beginning of the final chapter, Pushkin keeps the personal traits of his protagonist somewhat unclear, just briefly referring to his journey in the preface to the publication of the chapter in 1832. At the same time, the author and the protagonist become closer in the final chapter – here we also mean their ‘vicinity’ in the novelistic time.

At the beginning of the eighth chapter the poet performs the Muse and the protagonist on a high-society soiree, which is a very special occasion: routs are now all the fashion in Petersburg. Like V.A. Kozhevnikov (Kozhevnikov 1993, p. 61–103), we do not consider the use of the word ‘rout’ an anachronism.

After attendance at military operations in the summer of 1829, Pushkin developed a strong interest in politics. It is visible in his letters written in the spring, summer and autumn of 1830 to P.A. Vyazemsky, M.P. Pogodin, E.M. Khitrovo, P.A. Pletnev, and to his fiancée. Pushkin was planning to write prose about political topics and contribute to a political newspaper; he asked others' opinions about P.Ya. Chaadaev's letter and was interested in the world news, and most of all – the summer events in France. He referred to those summer months as ‘the most exciting time of our century’ (Pushkin 1978b, p. 222, 231, 236–237, 241, 242). The same political interest can be seen in Pushkin's diaries of 1833-1835. However, the poet could not be uninterested, having been stayed in the epicenter of the political life due to the indefatigable attention of the emperor and the chief of the third division. Monish for departure to the Caucasus made a status of a person under surveillance to be clear for him (Pushkin 2007, p. 905), and in the days of a new marriage proposal he had to address to the government to prove his (Pushkin 1978 b, c. 219–220, 635–636).

Showing a meeting of the novel main characters at the rout, the poet reveals a particular aspect of high-society soiree where people discuss news and politics. On his first evening in the high-life society, Onegin notices (but at first does not recognize) Tatiana – she is talking to the
Spanish ambassador, another novel character, and neither his image, nor the related plot situation can be considered anachronistic.

In the context of the increased poet's interest in current events, this conversation of the novel heroine and the identity of the person with whom she is talking are not accidental. For the author it is an opportunity to express his opinion on a political subject and his sympathy with Spain, which experienced disgrace of France's invasion in 1823 – that was a direct consequence of the resolution passed by the Holy Alliance, a coalition of the monarchist great powers, including Russia. The invasion resulted in the suppression of the revolt led by Riego and the restoration of King Ferdinand VII of Spain to power. The situation described in Pushkin's novel proved to be even more meaningful after the events of summer 1830. Chapter 8 ends in autumn, and in the late summer there was a change in the political system in France. Seven years after subduing their neighbours, the Bourbons themselves nearly lost the throne: on 2 August 1830, Charles X abdicated, and on 7 August his cousin Louis Philippe, supported by bankers, was proclaimed King of the French, despite protests from the Republicans. France became a constitutional monarchy. The closest friends of the poet clearly understood the topicality of the described situation: Pletnev got to know about the new chapter in December 1830, and at that time Pushkin also read it to Vyazemsky.

Tatiana, now a frequent visitor of fashionable routs, was brought up to the grand monde through the marriage: the family of her husband – an honoured high-rank officer – enjoys the favour of the court. The conversation with the Spanish Ambassador led by the heroine belonging to the Russian nobility is a socially significant gesture with political content. It reveals her personal worth and emotional closeness to the author, reinforced with the development of the novel plot. Tatiana's appearance, behaviour and this particular gesture greatly impress Onegin, and here Pushkin introduces the motif of Onegin's growing interest to the heroine.

For many commentators, appearance at the ball in Saint-Petersburg of the Spanish ambassador in August 1824 (according to the dating of Ivanov-Razumnik accepted also by Nabokov either in December 1824, or in January 1825 (according to Koshelev's counting [Nabokov 1999, p. 736; Koshelev 2009, p. 177] is anachronism. The scholars explain their opinion as follows: due to the events related to rehabilitation of Ferdinand VII on the Spanish throne, the ambassador was appointed no earlier than in 1825. J. F. Sanchez mentioned the date of his appointment, which was 25 June, 1824 [Sanchez 1991, p. 128]. And if the ball (not rout) had taken place in December 1824 – January 1825, and the ambassador had not retard to appear at the service, than there would not be any diverging in facts, however, it was essential that in 1824-1825 Pushkin was not acquainted with Paez de la Cadena, since he was far from Saint-Petersburg. Spanish ambassador became a prototype of the character and a personage of the poet's novel, and neither his image, nor related to him narrative event were anachronisms. In the late 1820s – early 1930s Pushkin regularly met with Juan Miguel Páez de la Cadena, Spanish Ambassador in Russia (Alekseev 1964, p. 151–152). The name of Juan Miguel Páez de la Cadena was on the list of the people whom Pushkin planned to send New Year's greeting cards at the end of 1829 (Rukoju Pushkina 1935, p. 322).

Tatiana stands out both due to the conversation with the Ambassador and a striking fashionable accessory, part of her ‘well-weighed’ attire. Her headdress is another alleged anachronism, as well as a ‘fluffy boa’, a novelty in the fashion of 1829-1830 (Kozhevnikov 1993, p. 92). Our study of the fashion magazines made us reconsider the well-established belief that the poet's impressions of the ballroom headdresses could refer to 1823-1824 (Chistova 1989, p. 12). It is important to note that V. Nabokov also wrote about ‘fashions of 29-30’, referring to a picture of a red beret in the January 1829 issue of the Journal des dames et des modes, which was imported to Russia from Frankfurt-on-Main (Nabokov 1999, p. 734).
However, let us address to the issues of a St Petersburg fashion magazine. Several issues of Damskij zhurnal published at the end of 1829, as well as in 1830 and 1831, — 11 issues in total — contain pictures of ladies in berets, including framboise ones (Damskij zhurnal 1829, 1830, 1831).

At the rout Tatiana talks to a statesman; she is interested in events in Russia and around the world. When describing her parties, the poet states:

Here was an envoy speaking
Of state affairs...


Mentioning the words of the guests invited to the Princess Tatiana's elegant salon, Yu.M. Lotman wrote, ‘Perhaps, the author wanted to add some political actuality to the conversations in Tatiana's salon,’ and this is even more obvious in the drafts where Poland is mentioned (Lotman 1980, p. 357). The author's intent is still obvious in the final text. The expressive details of Princess' attire, her general appearance and behaviour tell us about her high social status. Tatiana is well aware of this, and her thinking is imbued with nationally significant ideas voiced in her rebuff to the protagonist, much more meaningful in comparison with Eugene's refusal to Tatiana (Balashova 2015, p.12).

Using vivid details, Pushkin actualizes his narrative, focusing the reader's attention on the contemporary realities and at the same time encouraging them to reflect on the historical meaning of the epoch. The author conveys the sense of intensity situation in Russia and around the world, and against this background the story takes a new turn: Onegin is in love with Tatyana, and the feelings of both of are again on the upswing. This is resolved in a heart-to-heart talk that reveals their true personalities.

Nabokov, commenting on Onegin's reading, comes to a justified conclusion that the books and magazines he was reading were the same Pushkin and his contemporaries read in the late 1820s (Nabokov 1999, p. 749, 751, 752, 758–761). Already in the first drafts of Chapter 8 it is evident that the action is set in the time frame of 1829-30. Listed among the visitors of Tatiana's parties are Annette Olenine and her father, both described rather satirically (Pushkin 1937, p. 512, 514). A. Akhmatova wrote as well that picture of the world in the last chapter was "Saint-Petersburg impressions of the 29-30" [Akhmatova 1986, p. 141–142].

Thus, we should admit that the author's intent to return Onegin from his journey to the Russian capital in the late 1820s, or 1829 to be more precise, was deliberate. Like Pushkin himself, Onegin was not in Petersburg during the Decembrist revolt, and after his journey he also returned to the capital of 'different' Russian Empire. We can see overbearing influence of the new circumstances of the poet's life and changes in the society. In three final stanzas of the eighth chapter again, as in the beginning, biographical and artistic time arise, and the latter here is not primary retrospective, as in the beginning of the song, but momentary state. That time of novel's creation was also noted and voiced by the conclusive stanzas, which was counted by Pushkin in notes made in Boldino: "1823, 9 May, Kishinev – 1830, 25 September, Boldino"; 7 ye<ars> 4 mo<onths> 17 d<ays>" [Pushkin 1937, p. 532].

Pushkin started writing the eighth chapter on 24 December 1829, and he shows Onegin in the real situation of the second half of the same year. Consequently, when Pushkin started his work, he had already supposed that the description of Onegin's political views and the story of his journey, as well as references to the political developments in Russia in 1825, could not be published. Our conclusions are in line with the memoirs of Mikhail Yuzefovich whom Pushkin informed in the summer of 1829 that he had reconsidered his original intent to make Onegin a Decembrist (Pushkin v vospominanijah... 1998, p. 113).
However, certain themes that were to be disclosed in the chronicles of ‘Onegin's Journey’ and Canto X are still reflected in the narrative of Chapter 8. The realities of the daily life in the Russian capital of 1829-1830 described in its text are full of politically meaningful references. Actualized in Chapter 8, they were very important for the poet, who was a participant and witness of the historical events of his time, and they constitute a very important component of his artistic generalization.

Though the original intent had changed by the moment Pushkin started writing the final canto, Onegin, the main character of the novel, is still described as a person with an instructive experience gained by enduring trials of life. Peculiar for romantics belief in creative power of soul, which was described by E. Kircher [Kircher, 1906], is completely inherent to Pushkin. The novel protagonist is a person of the epoch that gave rise to strong personalities who never lost their dignity, even experiencing tragedies in their life. That was the path of the poet himself.

After the Decembrist revolt's suppression, Onegin – a member of the Russian nobility who is not a poet, a military officer or a statesman – has no opportunity for self-realisation. He belongs to the generation of 1812-14 and 1825, but the epoch of heroes is gone, and he lost his opportunities both in the relations with the woman he loves and in respect to his own social destiny. However, the protagonist of the published version of the novel, having passed through the life's trials, has established himself as a distinct personality. The most difficult years of his life are correlated with the historical events of the 1810s and the first half of the 1820s described in the verses of ‘Onegin's Journey’ published together with the final version of the novel and in the heavily censored and encoded Canto X, the content of which became known only to Pushkin's close friends. The emotions experienced by Onegin echo the feelings of the best people of his generation, who deserved happiness and were ready for bold action but were finally sent by the Emperor to the gallows, to prison, exile or to the theatre of military actions without the prospect of awards and promotion, doomed to a life of solitude, condemned to the agonizing ‘torture of rest’ and to silence.

4. CONCLUSIONS

Thus, in Chapter 8 the original author's intent was to present the protagonist in the conditions of Russia after the Decembrist revolt, therefore the described realities and images are correlated with the events in the life of Pushkin and his contemporaries in 1829-1830. The new canto was intended by the poet to be perceived by the readers in the context of the ‘Onegin's Journey’ and ‘Canto X’ that were written at the same time. It happened later due to the author's decision. The chapter acquired far greater magnitude and significance, which is manifested, among other things, in the proximity of the novelistic time to the biographic time of the author. The author parts with his novel and its main character with a sad feeling. It is intensified with a doleful intonation of a Russia's citizen and contemporary of his friends, whom the poet would never forget, and the protagonist of his novel, communication with whom is now also in the past and whom he presents as an extraordinary personality with a fatal destiny. All these features make Onegin closer to the Decembrists as well.

Result of the research is acknowledgement that there are no anachronisms both in Chapter 8 of ‘Eugene Onegin’ and the entire novel, and event occurs in Winter 1829 – Spring 1830. Unlike the preceding chapters, Chapter 8 does not refer to the closeness between Onegin and the author. However, their closeness is intensified by the common time frame of the author's biography and the narrative, as well as the simultaneity of personal experiences, which compensates the omission of any references to the meeting between the narrator and Onegin in Odessa in the published fragments of ‘Onegin's Journey’. Winter 1829-1930 and Spring 1830 for Pushkin was the time of utmost tension of feelings in relationships with Elizaveta Khitrovo, in crush with Karolina Sobanska, in new marriage proposal to Natalia Goncharova. Within a
year, since Autumn 1829, the poet created more than ten verses, acknowledged to be masterpieces of love lyrics. It was not accidental that Nabokov admired the stanza of Onegin's focus on the object of his love, in a state of lethargy of "of feelings and of thoughts", submerging into his dreaming and memories, when time and space were multidimensional, illusionary, and the state of love and art were extremely close. The protagonist "he with spiritual eyes / read other lines…", among them he imagined "young girl's letter":

And by degrees into a lethargy
Of feelings and of thoughts he falls,
While before him Imagination
Deals out her motley faro deck.


Nabokov wrote in his comments: «…the stanza contains images relating to one of the most original in the novel» [Nabokov 1999, p. 763].

The lyrical component of the final chapter is characterized by the ring composition of its resolution: the poet twice refers to the period of the novel creation, which was within the time frame of both the poet's biography and the turmoil of his epoch. The final chapter of the novel was created with bold stroke of the master: the poet could not say all he wanted and had to cut his narrative short, but he managed to combine the open narrative structure with the lyrically personal and epically significant resolution. Pushkin's verse novel ‘is timed by the calendar’: the multidimensional poetic time of the narrative, open for the continuation, is presented in the context of the period of the novel creation, the poet's biography, the history of his times and – time of eternity. Pushkin's protagonist is reaching manhood in challenges; he becomes spiritually mature, which helps him to overcome bitter losses. Author's completion of the character is significant for the novel in verses, which shows Onegin not as repelled, lost, failed, but different one. Image of Pushkin's protagonist is not accordant to bourgeois amputation of personality, which is not rare in modern Russian theatre productions and filmization of classical works. Being the author of the lyrico-epic work, the poet created an image of a Russian man, in which challenges of 1830s, when the life was distancing from morality and heroics, form an outstanding person oriented to spiritual and moral ideals and loyal to them. This detailing is important while studying the novel at school or in higher educational institution and while perception of it by up-to-date reader.

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