

**PUSHKIN'S LYRIC INTRODUCTIONS: STRUCTURE,  
SEMANTICS, PROBLEM OF LIMITS IN CORRELATION TO  
STROPHIC AND ASTROPHIC ORGANIZATION OF TEXTS  
EXPRESSED IN VERSE**

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**Abstract:** *The article analyzes the syntactic structure, semantic-functional potential and verse division of Pushkin's introductions. Less than 10th part of verse Pushkin's opening lines (62 representations out of 737) coincide with frames of a whole mono- or polypredicative unit. Initial lines coinciding with the frames of simple constructions make up only 6% from the total number of first verses and whole complicated binary structures form Pushkin's first line – only in 10 cases. Asyndetic binary and multi-component structures are typical for poetic introductions and make up the one fourth of all Pushkin's introductions. As an introduction makes a syntactic composition of the following text, it is possible to expand this tendency to the polypredicative asyndetic structure of initial phrases to the whole lyric discourse at large.*

**Keywords:** Pushkin, poetic syntax, stanzaic prosody, composition, lyric discourse.

In lyric poetry unlike other literature genres the title isn't an obligatory but optional element of a text. According to researches on the history of Russian poetry<sup>1</sup>, the form of a poem without a title becomes wide-spread in Russian lyric poetry in the epoch of Romanticism: the first line has the function of naming in poetic experiments without the title nomination. So it's important to outline some preconditions for creating initial lines of poems in future, reveal the meaning of lyric introductions in “proclaiming” main topics, key motifs and images in structural-semantic and rhythmic-melodic organization of a poetic work all the more so among so-called “strong” positions of a lyric text the title repeatedly began the subject of a special analysis<sup>2</sup>, there are only some notes of researchers

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<sup>1</sup> K.N. Grigoryan, *Pushkin's elegy (national sources, predecessors, evolution)*, Nauka, Leningrad, 1990.

<sup>2</sup> E.V. Dzhandzhakova, “About the poetics of titles”, in *Linguistics and Poetics*, Nauka, Moscow, 1979, p. 207-214; E.V. Dzhandzhakova, “About the poetics of titles”, in *Linguistics and Poetics*, Nauka, Moscow, 1979, p. 207-214; E.V. Dzhandzhakova, *Types of connections between a title and a context of a lyric poem. Systematicity of linguistics means and their functionality*, Kuybyshevskoye knizhnoye izdatelstvo, Kuybyshev, 1989, p. 114-123; N.A. Kozhina, “The title of artwork: ontology, functions, parameters of typology”, in *Problems of Structural Linguistics*, Nauka, Moscow, 1988, p. 167-183; I.G. Koshevaya, “Name as an encoded idea of a text”, in *Foreign Languages at School*, 1982, no. 2, p. 8-10; Gulnaz I. Mardanova, Guzel N. Karimullina, Rezeda N. Karimullina, Tatyana E. Karpenko,

about the role of other ways of actualization and compression of the sense of a whole text (a subtitle, dedications, an epigraph, introduction and ending of a text) in scholarly literature<sup>3,4,5</sup>.

An introduction (in other terms: beginning, exposition, entry, outset, first line, first verse) is the first element of a three-part composition, typical for a lyric text, described in works of B.G. Tomashevsky<sup>6</sup> and V.Y. Holshevnokov<sup>7</sup>. It is the first verse that is a compressed model of the next text signaling about the peculiarities of its form and content. A question about the frames of an introduction is a problem without an answer in the works of philologists (a lyric composition is a badly studied field of theoretical poetry). So V.Y. Holshevnokov says that an introduction can be “the first verse, sometimes two..., sometimes the first quatrain”<sup>8</sup>, he also adds: “The function of a lyric introduction is important, not the amount of poems”<sup>9</sup>. B. S. Baevsky, for example, suggests interpreting an

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„Complex corpus of turkisms of the Russian language”, in *Astra Salvensis*, V (2017), no. 12, p. 147; A.V. Lamzina, “The title of a literature work”, in *Russian Literature*, 1997, no. 3, p.75-80.

<sup>3</sup> R.A. Yevseeva, “A three-part structure of lyric poems: a problem about methodology of analysis of a composition” in *Bulletin of Orenburg State University*, 2006, no. 11, p.45-49; E.V. Dzhandzhakova, “About the poetics of titles”, in *Linguistics and Poetics*, Nauka, Moscow, 1979, p. 207-214; E.V. Dzhandzhakova, *Types of connections between a title and a context of a lyric poem. Systematicity of linguistics means and their functionality*, Kuybyshevskoye knizhnoye izdatelstvo, Kuybyshev, 1989, p. 114-123; N.A. Kozhina, “The title of artwork: ontology, functions, parameters of typology”, in *Problems of Structural Linguistics*, Nauka, Moscow, 1988, p. 167-183; I.G. Koshevaya, “Name as an encoded idea of a text’, in *Foreign Languages at School*, 1982, no.2, p. 8-10; A.V. Lamzina, “The title of a literature work”, in *Russian Literature*, 1997, no.3, p.75-80.

<sup>4</sup> S.S. Isakova, Z.A. Kusainova, S.K. Kenzhemuratova, A.B. Zhuminova, O.Z. Utegulov, A.R. Mukhtarullina, “Worldview within the terms of concepts, sphere of concepts and conceptualization”, in *Analele Universitatii din Craiova – Seria Stiinte Filologice, Lingvistica*, 2018, vol. 40, no. 1-2, p. 298-317.

<sup>5</sup> S.S. Isakova, “Semantic descriptions of proverbs and sayings with the component numbers (on the material of the Kazakh and French languages)”, in *Voprosy Kognitivnoy Lingvistiki*, 2015, no. 2, p. 96-99. Aleftina Golovchun, Beibitkul Karimova, Maira Zhunissova, Gulaim Ospankulova, Kuralay Mukhamadi, „Content And Language Integrated Learning In Terms Of Multilingualism: Kazakhstani Experience,” in *Astra Salvensis*, V (2017), no. 12, p. 300.

<sup>6</sup> B.V. Tomashevsky, *Theory of literature. Poetics*, Nauka, Moscow, 1996.

<sup>7</sup> V.Y. Holshevnokov, *The analysis of the composition of a lyric poem*, Nauka, Leningrad, 1991.

<sup>8</sup> *Ibidem*, 1991. Alina R. Gaynutdinova, Sergey A. Zinin, Alfya F. Galimullina, Marsel I. Ibragimov, „Special features of studying modern Russian poetry at school in the context of Russian and Tatar cultures’ dialogue,” in *Astra Salvensis*, V (2017), no. 12, p. 379.

<sup>9</sup> V.Y. Holshevnokov, *The analysis of the composition of a lyric poem*.

introduction in the amount of only the first line of a text<sup>10</sup>. Even though the poem looks like “a fragment” and begins with three dots (for example, Pushkin’s “...I visited again...”), the first lines, according to V.Y. Holshevnikov, in any case poems are perceived as an introduction unconsciously by readers and perform its functions”<sup>11</sup>.

Undoubtedly, the solution of the question about the extent and the right border of an introduction needs a syntactical explanation. The procedure of extraction of introduction can be done indirectly by the analysis of stanzaic prosody and metrics of a lyric text, however more than half of Pushkin’s poems has an astrophic type and often doesn’t have gaps for emphasizing compositional elements, and texts divided into distich-, tercet- and quatrains make up only 1/7 part of the total amount (in our material – around 100 out of more than 700 poems of A.S. Pushkin, which became the subject of composition-syntactic analysis), that even tighter connects the problem of revealing and description of introduction with the syntactic structure of initial lines of a work<sup>12</sup>.

### **Analysis of lyric consisted of 1 sentence**

Initial phrases can sometimes take all the space of a poem so the first sentence of a text absorbs the whole lyric experience of a poet so it’s difficult to divide such a discourse into traditionally marked out triple composition of introduction typical for a poem, development of the topic, the ending and rhythm of a poem are set by the structure of a period gradually unfolding from the first line to the last one ending in an expressive pause which signals about the following final passage:

*If you have sensitive soul and  
Gentle beauty,  
If you feel guilty  
For being the reason to hurt somebody,  
If it’s difficult for you to remember  
The victim of a secret suffering –  
I won’t give to these leaves*

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<sup>10</sup> B.S. Baevsky, *Poem of Russian Soviet poetry*, Lotsman, Smolensk, 1972.

<sup>11</sup> V.Y. Holshevnikov, *The analysis of the composition of a lyric poem*, Nauka, Leningrad, 1991.

<sup>12</sup> T. Portnova, “Giants against Gods (regarding the plastic nature of sculpture and theater by the example of the exhibition and installation of the pergamon altar in the Pushkin State Museum of fine arts)”, in *European Research Studies Journal*, 2015, vol. 18, no. 4, p. 189-196.

*My reminiscence. (268)*

(Here and further the figure in brackets in the poetic citation shows the page edited<sup>13</sup>)

*He hears with the accustomed ear  
Whistling;  
Stains with the united spirit  
A list;  
Then tortures everywhere  
The bearing;  
Then types – and to the Lethe  
Bang! (220)*

In Pushkin's heritage of lyric experience, consisted of 1 sentence, more than 100 (as a rule, these are epigrams, dedications, inscriptions, album "trifles") of 46 are quatrains (for example, "Epigram": *In his "Story" elegance, simplicity Prove to us, without partiality, Necessity of autocracy and fascination of whip.*(192)), 17 distiches (*The fate wishing to show its gifts in it, In a happy favourite of fortune connected the wealth by mistake, noble kin with exalted mind And simple-mindedness with a acrimonious smile.* ("To the portrait of Vyazemsky", 228) and so on), 13 poems include 1 sentence that equals 8 lines (*Everything captivates us in Esther: Ravishing speech, gracious tread in Esther, Black curls shoulder-high, a soft voice, the look of live, A whitened hand, Painted eyebrows And a big foot!* (219) and others), eight five-line stanza (*Captivating sweetness of his poem Will come through centuries of envious distance, And heeding them will sigh for the young fame, A silent sorrow will be consoled And a vivacious joy will ponder.* (190) and so on) and 8 six-line stanza (*Chromid is in love with you: he is young, and we have noticed you by stealth not once; You listen to him, blushing in silence; Your eyes filled with desire are cast down, And long after, Venus's flytrap keeps your smile save.* (248) and so on), two examples of nine-line stanza (for example: *I don't sing about Pathros rose alived from den; I don't boast of Pheosk roses sprinkled with wine, I boast with poems; But a happy rose of my Elisa which died...* (497)), one representation shows miniatures in three lines (*A happy boy, you captured me with everything: With a proud soul both ardent and kind, And the first youth of womanlike beauty.* ("Sapho", 353)), 7 (*Poet-player, Oh Beverley-Horace, You lost many banknotes, And silver, heritage of fathers, And horses, and even coachmen – And I would gladly put a copybook with my poems on an evil map, When your poem cost at least a copeck* (444)), 10 (*In the bright and barren uneasiness of the big World*

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<sup>13</sup> A.S. Pushkin, *Selected works: in 3 volumes. Vol. 1*, Hud. Lit, Moscow, 1985.

*and yard I remained cold, A simple heart, free brains And noble flame of truth And was as kind as a child; Laughed at by a foolish crowd, Judged sensibly and lightly, And jokes of the blackest anger Wrote fairly.* (507)) and eleven—lines (*Take a new copy-book, You, boys, and, you, girls –Isn't it more joyful for you to read Tales of a playful muse, Than grandiloquent pages of Pindaric praise Or a drowsy magazine, Which never knew a target, Very heavy and harsh And every two weeks Wants to be angry but he is a fool.* (267)), finally, the only one, with omission in the subtext, monov-erse (a line above the drawing of hung participants of performance in Senate square of 14, December in 1825: *And I could like a fool ...* (393)).

Such construction of poems correlating to its borders with one extensive, syntactically and semantically semi-predicatives including numerous commas and homogeneous rows of expressions, not only underlines peculiar to Russian poetry grammatical and semantic super-complexity described by Y.N. Tynyabov “tightness of poem lines” and “suggestive” phrase that lets to conclude that connection of a composition with a syntactic structure of a work in a lyric genre is tighter than in other genre forms: in a poem text in the frames of just one absorbing “abyss of sense” of a sentence has some composition headings with not very clear, not so obvious (like, for example, in the structure of prosaic strophe – larger than the sentence unit), blurred borders:

*Repudiated voluntarily from many speeches,  
I don't see any advantages in the collection full of words;  
For the happiness of soul, trust me, friends,  
Or too little of everything or one is enough.* (374)

The first line, bringing in the information about the initial “circumstances” (self-characteristics of lyric “I”), due to Pushkin’s adverbial participle phrase marked with commas, here is a laconic introduction predetermining the development of a thesis in the further line finishing the first part of an asy- dentic unit, but 2 last lines in the frames of the second unit represent a witty end of a thought, with “intimizing” the expression by addressing a reader proving the wisdom of solution stated by a lyric persona at the very beginning of a text. Thus, semantic and syntactic complexity intensified by double (on the one hand – verse, on the other hand – constructive, syntagmaic) segmentation and «tightness» (in the terms of Y. N. Tynyanova) of a poem space represent two– (introduction + the development of a topic: *O, how many amazing discoveries / Prepares spirit of enlightenment And experience is a son of difficult mistakes, And genius is a friend of paradoxes, And a chance, God of inventor* (468))

or three-part (*As long as your husband didn't make you, young beauty, his sixth wife, / – Go to the source of graves and take spring water, And think, my dear: / Like an irrevocable stream shines, runs and disappears – the same way the time of live runs away, I will disappear the same way in the harem.* (334)) composition form, to join “beginnings and ends” even in the frames of a text coinciding with one sentence in structure.

Speaking about establishing peculiarities of connections among syntax, composition and rhythmic-metric organization of work, it's interesting, for example, to try to set dependence on the size of initial construction, on the one hand, and strophic or astrophic construction of a poem – on the other hand.

The length of the first sentence varies in the frames of a very wide range – from 1 to 20 lines: 269 sentences take 4 lines; on the second position making 2 lines of an introductory phrase (128 representations). Further by the degree of popularity go: equal in length to 1 line verse (in 71 poems), 8 verses (54 examples), 6 verses (36 representations), 3 verses (33), 5 lines (30), 7 verses (11), 9 lines (9), 12 verses (7), 10 verses (6), 11 lines (3), 16 verses (2 representations); initial sentences lasting 14, 15, 17, 18 and 20 lines are represented by single examples. So sizes of sentence at least initial, but «setting the pitch» to all following constructions, prevailing in Pushkin's lyric poetry, take 4 or 2 lines, and less spread are one-, octaves or a phrase of another volume.

A famous historian of a Russian literature language L.A. Bulahovsky said that “transition to “romantic” sizes and new favorite forms of rhyming by a unit of versed expression made a strophe”<sup>14</sup>. Strophically organized poems of A.S. Pushkin make up, however, less than 25% from his lyric heritage and in majority relate to, according to B.V. Tomashevsky, to the early period of creative work<sup>15</sup>. In 64 of Pushkin's poems the first sentence coincides with its length with quatrain, this most spread type of strophic construction is followed by: 14 sixtains, 9 octaves, 6 distiches, 4 five-line stanza, one representation has a seven-line stanza and nine-line stanza (seventh and ninth). Thus here also prevail quatrains as in lyric texts including only one sentence.

The symmetry of the construction of verse beginnings create initial sentences coinciding with a semi-strophe: four lines introductions are presented in 15 initial octaves, two lines – in 11 initial quatrains, three-

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<sup>14</sup> L.A. Bulahovsky, *Russian literature language of the first half of XIX century: Phonetics. Morphology. Emphasis. Syntax*, Nauka, Moscow, 1954.

<sup>15</sup> B.V. Tomashevsky, “Stanzaic prosody of Pushkin”, in *Pushkin: Works of Different Years*, Nauka, Moscow, 1990, p. 359-361.

lines introductions – in 3 works consisted in sixain, five-lines – in one initial decima (tenth).

Initial sentences can also take some strophes: octaves take the first two quatrains in 6 poems, Pushkin's lyrics texts give one example for introductions of 6 (= 2 terzetto) and 16 (= 2 octaves) occupying 2 strophes. The longest (of 20 verses equal 5 strophes-quatrains) sentence coincides in its borders with the whole poem ("V.F. Raevsky"), consisting of the main expression and additional parcelat in the last line of a message not completed by A.S. Pushkin, – here the first line structurally and partly lexically are duplicated at the beginning of further two quatrains, the fifth quatrain isn't an emotional answer-end:

*I am not proud, my singer,  
That I could attract with poem  
The attention of fiery hearts.  
Playing with laughter and tears,*

*I am not proud that sometimes  
My insidious tunes  
Subdue in the thoughts of a young maiden  
The nervousness of fear and shame,*

*And not that by the post of satire  
I executed lust and anger,  
And that a threatening voice of lira  
Terrified the truth,*

*That by inflexible inspiration  
And my tumultuous youth  
And passion of will and persecution  
I became famous among people, –*

*Another, higher reward  
Was destined by fate –  
The delight of proud thoughts!  
The dreams of bustling sleep!.. (278)*

In two poems initial sentence exceeds borders of a strophic gap and is finished after the long inter-lines pause in the first line of a group of verses:

*A motionless guard slept on a regal threshold,  
The king of the North being alone in his chamber  
Was awake silently, and the lots of earth  
Lied restrained in his crowned head,  
Fell in turns  
And gave a quiet captivity to the world, -  
And the king was surprised by his deed. (303)*

To\*\*\*

*Don't ask why, with a sad thought,  
I am gloomy among amusement,  
Why I look at everything with sadness.  
Why I am not pleased with the sweet dream of life;*

*Don't ask why with cold soul  
I fell out of joyful love  
And I don't call anyone sweet –  
The one who loved once will not love again;*

*The one who knew happiness will not know happiness.  
We are given bliss for a short time:  
Only sorrow will remain from  
Youth, contentment and ... voluptuousness (181)*

A syntactic locked strophe is a poetic norm and tradition sometimes only broken by a rule. And one more way of revealing initial phrases – underlining a transition to another composition-thematic part and similar interval among strophes in poems deprived of strict strophic division and built in a special form of a “lump” composition, “in which the whole work falls into small lumps, where everyone has a special strophic structure”<sup>16</sup>:

Poet

*As long as Apollo doesn't require  
A sacred sacrifice from a poet,  
In worries of a bustling world  
He poor-spiritedly dipped;  
His holy lira is silence;*

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<sup>16</sup> B.V. Tomashevsky, “Stanzaic prosody of Pushkin”, in *Pushkin: Works of Different Years*, Nauka, Moscow, 1990, p. 359-361.



*His soul tastes a cold sleep,  
And among despicable children of the world,  
He may be the most despicable.  
But only divine verb... (402)*

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*A king saw before him  
A table with a chess board.  
So on the chess board... (524)*

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*No, I don't value mutinous enjoyment,  
By sensual delight, foolhardiness, frenzy,  
Groan, cries of a young bacchante,  
When the serpent being in my embrace,  
By impulse of ardent caress and ulcer of kissing  
She rushes the moment of shudder!  
Oh, how nicer you are, my humble! (593)*

### **Analysis of astrophic poems**

Astrophic poems (494 – more than 70% of lyric works of A.S. Pushkin) have “inertia” of building initial constructions under the model of quatrain, two– or one-line verse: so initial sentences 4 verses long take around one third of all representations (186 from 494), two-lines – 99 examples (around the fifth part from the total amount), one-line – 57, eight-lines – 33, three-lines – 30, five-lines – 25, six-lines – 20, seven-lines – 9, nine-lines – 8, ten-lines – 6. One can see twelve-lines (in 7 astrophic poems) and eleven-lines (in 3 cases) of introductory expressions; 13-, 14-, 15-, 16-, 17– and 18-lines initial sentences are represented by single examples. Pushkin prefers initial phrases lasting odd number of lines in works with no strophic division:

*Who knows a land where sky shines  
With inexplicable blue,  
Where a sea with a warm wave  
Laps around ruins;  
Where eternal laurel and cypress  
Grew big in freedom;  
Where great Torkvato sang;*

*Where still in the haze of the night  
Of Adriatic wave  
Is repeated by its octave;  
Where Raphael painted a vivid picture;  
Where in our days a cutter of Kanova  
Revived obedient marble,  
And Byron, stern martyr,  
Suffered, loved and cursed? (418)*

First sentences, taking up hemistich or one or more lines with final hemistich, when the first phrase is finished in the middle of a poem, create an additional (to enjambement – transfer from line to line) conflict among versed and syntactic division breaking a smooth, melodious flow of the poetic speech, thereby giving a poem “talkativeness; under special content which it needs, – even simplicity”<sup>17</sup>. Pushkin uses a method of intra-poem segmentation as the end of the initial sentence in his lyrics not often – although a lot used this method of “phrase cut” in poems, according to L.A. Buhalovsky<sup>18</sup> – in 27 poems, for example:

*A sultan is in rage. Blood of Hellas... (342)  
What is friendship? Light ardour of hangover... (358)  
Bush is noisy... On the cliff... (495)  
Oh poverty! I finally learned  
Your bitter lesson! Did I deserve... (579)  
It lived among us  
Among a strange tribe; anger  
Didn't have in the chest, and we  
Loved him. Peaceful, gracious... (528)*

Coincidence of the initial sentence with the borders of hemistich created a usual caesura for iambic hexameter, for example:

*It's time, my friend, it's time! Heart asks for peace –  
Days go by, and every hour brings away  
A part of existence, and you and I together  
Suppose to live... And I guess – really – die. (528)  
I will get quiet soon! But if on a sad day... (249)*

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<sup>17</sup> L.A. Buhalovsky, *Russian literature language of the first half of XIX century: Phonetics. Morphology. Emphasis. Syntax*, Nauka, Moscow, 1954.

<sup>18</sup>*Ibidem*, 1954.

*The crown of wishes! So I see you... (186)*  
*Cover fed by mordant blood,*  
*Revenging gift of centaur, by jealous love*  
*Is given to Alkid. Alkid accepted him. (566)*  
*A fisherman put a seine along the shore of a cold sea;*  
*A boy helped his father. A boy, leave a fisherman! (478)*  
*Being sad and joyful I enter, sculptor, your workshop:*  
*You give thoughts to gypsum, marble obeys you:*  
*How many gods and goddesses and heroes! Here is Zeus thunderer... (582)*

A pause inside a poem also occurs where there is a dialogue, a direct speech of characters in a lyric work which in the end gets dramatics or epic features:

*Are you ill, dear uncle? Can't imagine,*  
*How worry I am!... (175)*  
– *What's new? "Really, nothing". (175)*  
*Young Dafnis pursuing Dorida,*  
*"Wait, – sbouted, – beauty! Wait!",*  
*Tell: "I love", – And I will stop*  
*Chasing you – I swear on Cyprida! (27)*  
*A deaf called a deaf to the court of a deaf judge,*  
*A deaf cried: "I have given them my cow"... (479)*

### **Mono-predicative initial phrases**

As far as an introduction as “organizing center” sets the standard to build further sentences in a text (this structure-forming function of introduction is one of the most important for the first composition part<sup>19</sup>, subordinating to the principle of semblance and parallelism, most Pushkin’s and verse introductions in whole are built under the model of a semi-predicative sentence because poetic syntax is very difficult and bears this pure difficulty without leading to communicative “failures” when readers interpret a text, due to support of ramified syntactic framework of strictly rhythmic-metrical scheme as some “superorganization”. Initial lines coinciding with borders of simple constructions make up only 6% from the total number of first lines of verses (It needs to be said that Pushkin is lapidary in prose, “his syntax is simple, clear and transparent.

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<sup>19</sup> G.Y. Solganik, *Syntactic stylistics: (Complex syntactic whole)*, Vysshaya shkola, Moscow, 1991.

What prevails is simple short sentences, less frequent are complex simple structures. Periods are absent”<sup>20</sup>. Pushkin was sure that “accuracy and brevity are the first advantages of prose... Poems are another thing...”<sup>21</sup>, both in the early and late period of creative evolution of Pushkin that is for sure caused by urge of author to avoid monotonous smoothness of intonational movement created by absence of intra-verse transfer (enjambement), i.e. coincidence of metric and syntactic division. The majority part (25 representations) built by the model of monopredicative sentence of initial lines are narrative expressions:

Two-part constructions with steady, stating intonation:

*A boy gave hymn to Pheb. (454)*

*You issued my uncle. (333)*

*Dropping the urn with water, a maiden broke it on the cliff. (478)*

*Echo, a sleepless nymph, wandered along the shore of Peneya. (478)*

*Learned about the captivity of Warsaw from you. (504)*

*Budrus has three sons, like he is, three Litvins. (516)*

*A money-loving Jew is squeezed in the crowd. (270)*

Sometimes the absence of the exclamation point doesn't match the content of the initial phrase, which, visa versa, gives estimation and underlines the mood of a lyric persona:

*Russian literature is ill. (373)*

Emotional (exclamations or with apophasis) introductions built under the model of two-part sentence:

*My enemies, so far I haven't said a word... (339)*

*To you, a singer, to you, a hero! (582)*

*How willful our heart is! (302)*

*Arist! And you are in the crowd of servants of Parnassus! (17)*

*«Everything has gone! (73)*

*You faded, a young rich man! (575)*

*Why are you so cold and dry! (591)*

*I am yours again, oh young friends! (151)*

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<sup>20</sup> G.Y. Solganik, *Syntactic stylistics: (Complex syntactic whole)*, Vysshaya shkola, Moscow, 1991.

<sup>21</sup> A.S. Pushkin, A.A. Vishnevskiy, *A.S. Pushkin about art in 2 volumes. Vol. 1*, Iskusstvo, Moscow, 1990.

*Apophysis is created by incompleteness of initial phrase:*

*Read him only poems,  
And her cheeks blushed... (497)*

Such introductions like a method of building a text without nomination of hidden lyric “I” of the subject will spread in Russian poetry much later (See in details about usage of one-member and incomplete constructions in poetry of “silver age” in: Sketches of history of the language of Russian poetry in XX century:<sup>22</sup>) (let’s remember, for example, Blok’s “Turned everything into a joke...”). Definite-personal one-member structures containing predicates of state and imperative forms dialogizing a text:

*I sit in silence in front of you. (128)*  
*I am sitting behind grating in a damp dungeon. (288)*  
*I am standing sad in the cemetery. (530)*  
*Try to watch different subjects. (257)*

Impersonal constructions containing predicates of internal state:

*Liza fears to fall in love. (336)*  
*I am bored, demon. (359)*  
*Scary and boring. (467)*

One can easily spot the repetition of the words of the category of state *scary*, *boring*, that underlines, on the one hand formulaicity of the first lines, on the other hand – it creates initial “correlation” of texts (compare: *langweilig* in “Faust” Goethe), auto-citation and it also causes “devoted” readers to have allusion associations.

Interrogative mono-predicative expressions in Pushkin’s introductions can be found rarely (16 representations) and the works are usually started with stylistically substandard – epigrams (– *What! A smoker-journalist is still alive?* (341); *What do you worry about, a prose writer?* (365); *Didn’t you get tired of swearing?* (229)), poems containing Bacchic, anacreontic, epicurean motifs (*Why is the bottom of the cup dry?* (563); *Where do strange noise, furious cries come from?* (186); *Why did you made a joyful laugh stop?* (352); *Where are you, my lazy-bones?* (90)), album “trifle” or poems “for any occasion” (*What can we tell her fast by poems?* (220), elegies (loving, philosophical: *Why have cold doubts?* (327); *Did I see you, dear friend?* (189)) or poems filled with

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<sup>22</sup> V.P. Grigoriev, *Essays on the history of the language of Russian poetry of the XX century: Grammatical categories. Syntax of the text*, Nauka, Moscow, 1993.

patriotic emotions (*What to talk about, folk orators?* (499)). A poem is always a “changed” (“fictitious”, out of real speech situation) poet dialogue with the world and himself, potentially relevant for any distant in time and space so the questions in lyric poetry often turn out to be “without answer” (The term of I.I. Kovtunova – see.:<sup>23</sup>) – meditative (for example, *What is it for you in my name?* (468)), imperative (for example, *So? Will we have wine?* (337)) or landscape (for example, *Who grew in snow Feoktit tender roses?* (445) or *What shows up white on a green mountain?* (562)) in its function.

Imperative constructions, in the intention of an expression and rhetorical in its functional meaning in lyric poetry, turn out to be initial complexes only in three Pushkin’s poems. Two out of three imperative constructions are generally-negative: negation intensifies appellants of the first imperative sentence of a text more, it is a sign of inner dispute of a lyric persona with some external or internal (potential reader of a work) addressee or itself (in case of auto-dialogue):

*Don’t threat young lazy-bones. (186)*  
*Poet! Don’t value the love of people. (474)*

Only in three poems of A. S. Pushkin introductions take two simple sentences but limited space of the first line predetermines the incompleteness, weakened syntactic division or incompleteness (abruption of a phrase which creates emotionally and semantically rich apophasis) of initial constructions:

– *What’s new? “Really, nothing”. (175)*  
*Montenegrins? What’s wrong? –*  
*Bonaparte asked... (545)*  
*Good bye, the letter of love, good bye! She ordered...*  
*How much I delayed, how long she didn’t want*  
*A hand tells to set on fire all joys!.. (338)*

Whole complex binary structures form Pushkin’s line only in 10 cases. Initial asyndentic compound sentence:

*Here is my mirror – take it, Cyprida! (38)*  
*I believe: I am loved; a heart needs to believe. (218)*  
*Leshchbinsky got cold – a misfortune to the motherland! (441)*

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<sup>23</sup> I.I. Kovtunova, “Syntax of a poetic text”, in *Poetic Grammar*, Nauka, Moscow, 2005.

*A faithful Greek woman! Don't cry, – he died like a hero! (254)*

*Everything is over: there is no connection between us. (307)*

*Frost and sun; a wonderful day! (453)*

*A desired moment has come: my work of so many years is over. (479)*

Initial complex sentence (with coordinate clauses):

*you are eight, and I was seventeen. (100)*

*Why were you sent and who sent you? (307)*

Initial compound sentence (with subordinate clauses):

*What's the matter with you, tell me, brother. (366)*

Such constructions are laconic, sometimes have ellipsis of predicative components without creating semantics incompleteness of the initial phrase. However, in whole a lyric discourse requires a more difficult organization of a textual construction due to general poetic pragmatic setting: to fit into the verse miniature the whole essence of author's mediation – individual image of existence (a fragment of the symbolic picture of the worldview), tell about the feelings and worries of a lyric persona so that the reader could very vividly and thoroughly imagine the story of life and interrelations of inner subject and addressee. So less than 10th part of verse Pushkin's initial lines (62 representations out of 737) coincide with the frames of the whole mono– or semi-predicative unit.

### **Polypredicative binary and multi-component structures of the introductions**

Typical for poetic introductions are asyndentic binary and multi-component structures making up the fourth part of the all Pushkin's introductions:

*I am sure: I am loved; a heart needs to believe. (218)*

*Here Pushkin is buried; he is with a young muse,  
Spent his cheerful life with love and laziness ... (93)*

*I was born, a poor prematurely born child,  
I have been wandering as an orphan since stupid years;  
I was married being a young ignoramus;  
A new family didn't like me;*

*A madam-wife didn't caress. (440)*

Structural analysis of Pushkin's introductions obviously proves previous suppositions about the increased activity of asyndentic sentences in poetry<sup>24</sup>, which let to create extensive mentioned rows with saving metric space due to usage of asyndenton by a poet, to support parallelism and symmetry of a text which demands measured rhythmic repetition, to draw readers attention to "non-transparent", semantically not enough differentiated because of absence of conjunctions, relations inside an asyndentic unit. As the introduction sets a syntactic composition of a further text it's possible to increase his tendency to the semi-predicative asyndentic construction of the initial phrases for the whole lyric discourse in general.

Among initial complex sentences prevail structures with coordinating relations: a part of binary complex construction being in the first line precedes conjunctions AND (in 10 poems) BUT (3 examples), WHILE (3 initial sentences), OR (1 representation), opening the second poem:

*I look at the black shawl like crazy,  
And sorrow tortures a cold soul. (228)*  
*Evening came to an end,  
But it's quiet and dark in monastic cells. (301)*  
*strict light*  
*Softened its prejudices,  
Or forgave my delusions  
Of past dark years. (498)*  
*He cleaned his horse with a horsecomb,  
And he was grumping too much... (512)*

If the first part of the complex construction doesn't fit the frames of the first verse, or, visa versa, takes only hemistich, an expressive transfer is formed – an intra-verse pause which is often very dramatic breaking the space of one of the parts of a complex unit and destroying monotonous smoothness of speech, "turning into prose" intonational movement of the initial lines:

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<sup>24</sup> Y.K. Stehin, "Complex sentence in poetic language (on the material of Russian Soviet poetry)", in *Questions of syntax of complex sentence and methodologies of its teaching in schools and universities*, Publishing House of the Krasnodar State Pedagogical Institute, Krasnodar, 1966, p. 99-101.



*I don't dare to decently translate  
The poems of Barkova to you,  
And even the name  
I don't dare to pronounce! (439)  
At the deep night in the fields  
For a long time bedspreads lied,  
And a dessert star shone weakly  
In pale clouds. (134)  
Boy! Feast modestly, and a noisy humidity of Vakbov  
With sober stream of water, with wise talk mix. (511)*

Coordinating and contrastive-adversative monosyllabic underived conjunctions, taking the first, usually unstressed half of strophe, come as typical markers of the second verse, developing a message about an event which was a trigger for a lyric anxiety. The first verse is opened with a coordinating conjunction, which very seldom creates the impressions of continuation but not the beginning of poetic discourse:

*And here by the canon of gloomy rocks  
Stands in front of us... (467)  
And then we went – and fear embraced me. (505)*

On the contrary, subordinating conjunctions are more active in the initial expressions specially the initial tie WHEN (a method came from French classicism ode with the initial Quand mastered by “light poetry” later, compare Pushkin’s: *Quand un poëte en son extase... – When a poet is in rapture... (173)*):

*When the last hour of happiness stroke,  
When I woke up in tears over abyss... (132)  
When in the past  
Appeared a spirit or a ghost,  
Then the satan was gone  
By this simple saying ... (396)  
When among the orgy of a lively life  
Ostracism stroke me,  
I saw contemptible, humble egoism  
Of a crazy crowd. (286)  
When so tenderly, so cordially,*

*So cheerfully I met you... (594)*

A very clear regularity is revealed in relation to a syntactic meaning (relations) in the initial compound constructions: the majority (11 representations) contain a conjunction of time (WHEN, ONLY, HARDLY, AS LONG AS, AS), then in the range of frequency one sees objective (with conjunction WHAT and pronoun WHICH – 4 examples), concessive (2 first verses) and conditional (1 representation):

Like with a nameless satire  
I stained the face of Zoilus,  
I confess: I didn't expect objections  
As abusive challenge. (449)  
If a life deceives you,  
Don't be sad, don't be angry! (352)  
What I used to be I am now:  
Light-hearted, amorous. You know, friends... (437)  
Like a student-betrayer fell from the tree,  
The devil flew, pressed himself close to his face,  
Breathed life into him, soared with stinking prey  
And threw the corpse to the larynx of hungry Gehenna ... (583)

A subordinate part usually fits the border of two or more seldom one initial line, however in some poems a depending predicative unit takes a hemistich or a line and a half or follows the main part which creates an additional pause in the first line that forms a strong enjambement and sets not a melodious but a talkative type of poetic intonation:

Once the king was told that finally  
A mutinous leader, Riego, was strangled. (339)  
Barely the eloquent mouth  
Touched you, and in an instant  
An eloquent flame of his brain  
Secretly penetrated into you. (390)  
"Tell me, what invocations  
Have power over you?" (369)  
And I heard that God's light  
Is good with united friendship... (196)

In 9 introductions the border of the first verse coincides with the pause separating the main part of compound sentence from dependant and only in 3 initial lines – with the border of the prepositive subordinate:

*This is a muse, a vivacious talker,  
Who I loved so much. (268)  
Ovid, I live close by quiet shores,  
To which you brought and left your ash  
To the exiled paternal Gods. (254)*

As a rule, complicated contamination (with different types of connection) constructions which open Pushkin's poems, contain 3-4 predicative units, however, some initial sentences include from 6 to 10 parts and take many lines or even some strophes of the work:

*Lately a poor Muslim  
Lived in Urfuza with kids and a wife;  
He held sacred the holy Koran –  
And was happy with his destiny;  
All day long Mehmet (that was his name) diligently took care  
Of beehives, herd  
And domestic grapes,  
Without having any idea what laziness is;  
He loved his wife – Fatima knew it,  
And gave birth to children every year –  
So, friends, even if it sounds funny,  
But that's how Tatars live. (265)*

At the beginning of a poem Pushkin uses 66 multicomponent sentences with subordination and, 61 – with coordination and asyndeton, 28 – with combination of conjunctive and asyndetic ways of syntactic relations; complicated hybrids with coordinating and subordinating connection of the parts in Pushkin's introductions isn't revealed.

Especially expressive are multi-particle sentences built under laws of periodic speech:

*A strict judge of French rhymers,  
Oh classic Depreo, I call to you:  
Although suffered from implacable fate,  
You stopped being a prophet in his motherland,  
Although the hand of impudent know-alls has spread*

*To the laurels of your thick wig;  
Although, disbevelled by the newest free school,  
You have turned your bald back of your head to her in rage, –  
But I beg you, your faithful admirer,  
Be my guide. Dare for you... (525)*  
*When sometimes memory  
Gnaws my heart in silence  
And a distant suffering  
As a shadow runs to me again;  
When seeing people everywhere.  
I want to hide in the dessert,  
Starting to hate their voice, –  
Then, having forgotten myself, I fly  
Not to the light land, where the sky shines  
With inexplicable blue,  
Where a sea with warm wave  
Laps on yellowed marble  
Both laurel and dark cypress  
Have grown a lot in freedom,  
Where great Torquato sang,  
Where still in the haze of the night  
By a ringing rock in the distant  
Octaves of the swimmer are repeated. (496-497)*

If complex initial constructions, built on the basis of asyndeton and/or coordination, except for Pushkin's «Autumn» the first line of which has 9-part parataxic construction, include on average from 2 to 4 parts, so organization of the beginning of a work with the help of combining 5 and more parts under the principle of subordination and asyndeton, rhythmic and semantic is more diverse and interesting than a simple joining of equal units which is used by Pushkin more actively.

### **Types of component composition of Pushkin's introduction**

As for component composition of Pushkin's introduction, it is represented by some variants. The first line has:

- main parts of two-part construction (in more than one third of introductions of A.S. Pushkin), with usually a direct order of elements of a grammar basis, with dominance of verbal, more dynamic predicates over nominal, descriptive:

*As long as night didn't go away... (11)*  
*Grandson of Tredyakov Klint wrote songs in hexameter... (17)*  
*Love is the only one joy of a cold life... (138)*  
*Two feeling are close to us a long time... (496)*

• a predicate of a one-part construction with extenders (around 10% take definite personals, usually imperative constructions; not more than 20 representations take impersonal predicative units, only 4 examples for indefinite-personal predicates):

*Oh take compassion on me... (171)*  
*And you'll be left with a question... (172)*  
*So is the way I knew about it... (4)*  
*There is no use for me to glorify your name-day celebration ... (221)*  
*Know about hot horses... (563)*  
*Daybreak was hit... from my hands... (462)*

• a subject with extenders as a nomination of a subject of a lyric plot (in 9% of introductions):

*Let a gloomy rhymers... (82)*  
*Amber goglet... (143)*  
*My collection of insects... (458)*

• a predicate with extenders (less than 30 representations):

*You are given by Gods... (141)*  
*Fades in boring captivity... (142)*  
*Swiftly fly over the Neva... (576)*

• Adverbial modifiers, usually bringing in information about chronotope of a lyric situation, open around 70 of Pushkin's poems:

•  
*On deathly rocks, in the mist of midnight... (25)*  
*In the murky, shady grove... (36)*  
*For the last time in the inner porch of solitude ... (163)*  
*In the hope of glory and good... (386)*  
*Under what constellation,*  
*Under what planet... (375)*

*Both suspiciously and greedy... (434)*

*Still in childishness pointlessly cunning... (594)*

“Poem’s rhythm, – says I.I. Kovtunova, – breaks syntactic hierarchy making even semantics meaning of “main” and «minor» parts of a sentence”<sup>25</sup>.

• Objects, the most frequent of them are:

– naming the addressee of a lyric message: *To you, confidante of Venus...* (144); *Staff captain, Goethe, Grey, Thomson, Shiller hi!* (223); *To you, the singer, to you, a hero!* (582);

– direct objects which can be homonymous with the main nomination (Nominative case, Infinitive subject), so that grammatical “ambiguity” is formed in the initial line of a text (a category is very characteristic for poetry), when a reader only starts reading a work:

*A fun evening in our life*

*We’ll remember, dear friends... (214)*

*Not to wish for other’s things*

*You, God, tell me... (262)*

*I carry the memory of her*

*Deep down for a long time... (298)*

*A dried forgotten flower,*

*I see in the book... (434)*

*For the last time I dare to*

*Mentally caress your nice image... (479)*

• Clause marked with commas (in more than 60 poem works of Pushkin), bringing in additional but accentuated proposition following before it in a post-text of a main situation (About the methods of “thickening” of predicativity in poetry of “Golden” age see:<sup>26</sup>) due to placing marked with commas semi-predicative syntagma in the first line:

*With the last shining, firing behind the forest... (93)*

*Squinted eyes on the curly moustache... (119)*

*Looking at the secret leaf for some time ... (162)*

*I was seduced by a great dream... (163)*

*An inexperienced amateur of distant lands... (181)*

*A simple foster child of nature... (185)*

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<sup>25</sup> I.I. Kovtunova, “Syntax of a poetic text”, in *Poetic Grammar*, Nauka, Moscow, 2005, p. 290.

<sup>26</sup> N.V. Patroeva, *Poetic text: category of complexity*, Kareliya, Petrozavodsk, 2002, p. 31-274.

*Intoxicated by reminiscence... (213)*

- Nominative construction offering the perception of some fragment of the world (ontological in meaning, nominative topics (of introduction), estimated), which has “not-named subject-watcher and his point of view in a hidden form”<sup>27</sup>:

*War! Went up finally... (235)*  
*With a partition of a closet... (338)*  
*The garden of my sister... (363)*  
*What a night! Hard frost... (399)*  
*Winter. What should I do in the village? I meet... (452)*  
*Frost and Sun; a great day! (453)*  
*Exchange of fire behind hills... (457)*  
*Magnificent city, pale city... (431)*  
*An angry child, a young old man, a well-behaved lord... (512)*

- Introductory-modal or prantetic syntagma, tinging one or another subjective-modal color to the beginning of expression, is one of the ways of authorization and dialogization of a text:

*So I was happy, so I enjoyed... (98)*  
*Puchkova isn't funny... (149)*  
*Listen, grandpa, every time I... (197)*  
*Although, by the way, he is a great poet... (239)*  
*Sometimes in a sweet blindness ... (295)*  
*Maybe not a long time for me... (344)*  
*Believe: when gadflies and mosquitoes... (357)*  
*You are Mother of God, for sure... (389)*  
*When in the past... (396)*  
*She is nice – I can only tell you... (423)*  
*I guess, Fyodorov, didn't come to me... (438)*  
*I loved you: love maybe ... (454)*  
*Someday (I remember with tender emotions) ... (507)*

- Addresses, usually characterizing an imaginative interlocutor, are usually very extensive, emotional, open on average every 7<sup>th</sup> poem of Pushkin because poetry is always a dialogue with conventional or real

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<sup>27</sup> I.I. Kovtunova, “Syntax of a poetic text”, in *Poetic Grammar*, Nauka, Moscow, 2005, p. 291.

internal addressee, reader, society, nature and universe:

*I am sorry, faithful oak-groves!* (178)  
*Turgenev, faithful patron...* (179)  
*Oh thou, who combined...* (199)  
*Oh, you, who didn't have passionate love...* (220)  
*Protect me, my talisman...* (344)  
*Hello, birthday boy, Yura!* (216)  
*Bye, good Kalmyk lady!* (445)

• Expressive homogeneous rows are a way of “unification of characteristic features, a way of thickening a thought”<sup>28</sup>:

*Of love, of hope, of silent glory...* (194)  
*In the circle of families, in happy feasts...* (163)  
*In carefree joys, in living charm...* (270)  
*Both suspiciously and greedy...* (434)  
*Thinned, whitened...* (563)  
*Neither lustre of brain, nor slenderness of a dress...* (300)

The analysis of Pushkin’s introductions also let to reveal the lexical means typical for poetic beginnings:

• Deictic “gestures” HERE IT IS, THIS, THERE, THERE are connected with the figure of a watcher – lyric “I”:

*Here lies a sick student...* (162)  
*This is Vitya – he breathes with love...* (176)  
*This is our tot, monk...* (177)  
*Here Kokushkin crossed a bridge...* (461)  
*Take this skull, Delvig: it...* (403)  
*For a long time of these cherished leaves...* (509)  
*This Delvig, the one who always told us...* (224)  
*Such a deserted land...* (271)  
*There a star of daybreak ascended...* (366)  
*There on the bank where the holy forest sleeps...* (393)  
*There where a sea shines forever...* (409)  
*I am here, Inezilya...* (481)  
*Renowned flute, Pheon, lies here. The leader of choirs...* (511)

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<sup>28</sup> V.V. Vinogradov, *Style of Pushkin*, State publishing house art literature, Moscow, 1941.



- Pronouns I and THOU, YOU intensifying the uncertainty of the subject of existence in lyrics emphasizing the ambiguity, multiplicity, “split”<sup>29</sup> of poetic reference, substituting proper names by nominating a lyric subject and addressee (About a category of uncertainty in Pushkin’s texts see:<sup>30</sup>):

*I was so attracted by your spouse... (50)*  
*And your, dear friend, left... (50)*  
*And you could believe me... (257) and so on.*

- Pronouns and pronominal adverbs taking part in forming rhetoric or meditative questions: Where is our rose, My friends? (96); Why do you come from the cloud... (136); What is more fascinating, alive... (157); Where do strange noise and furious cries come from? (186); What is this immodest attire for... (193); Whose thought was guessed by joy... (205) and so on.

- Negative particles and impersonal-negative predicates (About poetic negacia see., for example:<sup>31</sup>):

*There is no movement, said a bearded wise man. (359)*  
*I am not that passionate lover anymore... (164)*  
*Don't ask why with a gloomy thought... (181)*  
*Don't scare us, dear friend... (185)*  
*But for the vague inclination ... (519)*  
*I will not regret about roses... (319)*  
*Don't sing, beauty, when I am near... (424)*  
*I don't want to go crazy. (523) and others.*

- Apellatives FRIEND (50; 63; 112; 118; 152; 160; 185; 200; 209; 212; 214; 217; 249; 259; 270; 280; 285; 289; 284; 386), FRIENDS (151, 409), POET, MINSTREL (48; 128; 433; 266; 444; 474; 504), often in combinations with attributes MY, DEAR, NICE.

- Verb of perception, observation (You’ll see an isolated cliff in the distance... (24); Liciniy, do you see: by fast chariot... (75); Did you hear a

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<sup>29</sup> R.O. Yakobson, *Linguistics and poetry. Structuralism: “for” and “against”*, Nauka, Moscow, 1975.

<sup>30</sup> T.M. Nikolaeva, “Uncertainty of a real situation and linguistic ways of its design in Pushkin’s texts”, in *Communicative-semantics parameters of grammar and text*, Editorial URSS, Moscow, 2002, p. 372-380.

<sup>31</sup> N. Azarova, *The language of philosophy and the language of poetry – movement in the opposite direction (grammar, vocabulary, text)*, “Logos-Gnozis”, Moscow, 2010, p. 14-57.

night voice behind a grove... (137); I heard Lilo at clavier... (138); "Listen: I will start a tale... (150); Well, listen, children: once there lived in the past... (505); And I heard that God's light... (196); So sweet!.. but, gods, so dangerous it is for you to listen, to see your nice looks!.. (196); He listens with a habitual ear... (220); I saw the barren borders of Asia... (226); I look like crazy at a black shawl... (228); Did I see you, dear friend? (189); You saw a girl on the rock... (364); I saw you, I read them... (385); In the hope of glory and kindness I look ahead without fear... (386); I hear a silent sound of divine Hellenic speech ... (478); A king saw in front of him... (524); Admire you, children... (495); – Have you seen, girl, my horse? (581)), mental predicates (So it was the way I knew... (4); I thought that love faded forever... (141); I haven't lost my mind completely... (150); I know, Lidenka is my friend... (209); In vain, my friends, I tried to hide... (217); I know a land: there on the banks... (411); Who knows the land where skies shines... (418); Losing a tongue and mind at once... (469); I recognized you, oh my oracle... (469); I knew about the captivity of Warsaw from you ... (504); God, help me not to become crazy. (523); I thought that heart had forgotten... (575); forgotten a grove and freedom... (591)), verbs of *speech* (I told you: be careful with a nice girl! (241); There is no movement, said a bearded wise man. (358); The king frowned his eyebrows, Said: Yesterday... (374); A deaf called a deaf to the court of a deaf judge, A deaf cried... (479); You spoke with Gomer for a long time... (507); I will be told with a tricky smile for that ... (581); And a tired wanderer grumbled at God... (325); Timkovsky ruled – and everybody said aloud... (332)), *modal* in meaning verbs and predicative adverbs (I believe: I am loved; It's important for a heart to believe. (218); I want to glorify how an evil spirit of hell... (7); You want, priceless friend, That I, a young poet, Talked to you... (28); I want to die tomorrow... (85); You want, dear friend, to know... (112); You could unite with a cold heart... (221); What can we tell her with poems fast? (220); I would like to be your cover, Semenova... (222); The fate wanted to reveal its gifts in it... (228); It's prohibited, my fat Aristip... (305); With you long time ago, oh omnipotent, the Almighty wanted to fight... (323); How to married, thought a king's blackamoor... (333); A child, I can't dare to bless you over you. (336); I don't dare to give poems to you decently, Barkova... (439); No, no, I mustn't, I don't dare, I can't fall in love madly... (509); I wanted to refresh my soul... (510)), *performatives* (I swear by odd and even... (321); I greet you, isolated place... (201); I bless house-warming ... (473)).

### Functional-semantic classification of inception

From functional-semantics point of view, poetic introductions could be classified in the following way:

- factual (Introductions representing a statement of some fact or occurrence for further descriptions and discussions of poet R. A. Yevseev are called “introductions-impulses”<sup>32</sup>, which are for nomination of a central event that was a starting point for unfolding a lyric plot: “a lyric work doesn’t need the consequence of events, but at least one event is needed to “get hold” of real world to worry about it”<sup>33</sup>: Hurrah! A migrant despot is coming to Russia. (192); How an internal Oleg gathers now ... (272); You issued my uncle... (333); Stenka Razin went... (382); I had a new chance to settle a score with you... (389); Procuress deals the cards at the table. (411); Children ran to the house (*izba* in Russian) ... (427); A poet absently played an inspired lira with his hand. (435); Once a shoemaker was looking for a painting... (450); Boy Phoebu gave a hymn. (454); Dropping an urn with water, a maiden broke it against the cliff. (478); A fisherman put a seine along the shore of a cold sea... (478); Echo, a sleepless nymph spread along the shore of Peneya. (478); Stambul of giaour is now proclaimed... (483); Only poems were read to him... (497); He cleaned a horse with a horsecomb... (512); A king took big steps... (533); He raised a yellow banner ... (537); How Parascoviya let me... (540); A king’s son, Yanysh, fell in love... (553) – such event-trigger introductions aren’t very characteristic for lyric poetry (Pushkin’s part of factual introductions comprise not more than 5% from the total number), the element of which isn’t narration, but description and reflection, expressions of emotions and points of view of lyric subjects about some fragment of the world.

- Existential introductions telling about the existence of some phenomena in individual-poetic picture of the world (About the structure and semantics of existential introductions in Russian poetry see:<sup>34</sup>): There is city Luga in Russia... (178); Ovid, I live near quiet shores... (254); There

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<sup>32</sup> R.A. Yevseev, “Introductions in elegies of V.A. Zhukovsky and K.N. Batuyshkov”, in *Vestnik Orenburg State University*, 2004, no.11, p. 50-56.

<sup>33</sup> M.Y. Sidorova, *Grammar of Artistic Text*, Centr-M, Moscow, 2000.

<sup>34</sup> N.V. Patroeva, “Introductions with existential verb TO BE in Russian poetry XVIII-XX centuries: experience of grammatical and functional-semantics description” in *Proceedings of Petrozavodsk State University. Series: Social and Humanities Studies*, 2012, vol. 7(128), no. 1, p. 68-72.

is a great rose: it... (396); If in celestial life There is a great spirit... (439); Once there lived a poor knight... (446); I was among Donets... (463); Budrus has 3 sons, like he is, 3 Litvins. (516); There is a chamber in the hall for a king... (564); There was time: our young feast... (586); There are 3 sad singers... (99); I am here, Inezilya... (481); Exchange of fire behind hills... (457); Caucasus under me. I am standing alone on the top over snow at the edge of rapids... (456); Today I am at home in the morning... (291); Dead Klit will not be in the paradise... (176); Are you in front of me, my Deliya? (165);

• chronotopic introduction telling the reader about the place and time of depicting further situation: Once, at midnight... (32); In a gloomy, shadow grove... (36); A sad cover of night hangs... (51); In the evening in sad autumn... (56); in a dark grove under shadow of sweet-scented lindens... (57); In the caves of Helicon... (77); In the paradise behind sad Aheron ... (103); Some time ago in the dark time... (131); At night in the fields... (134); Over the lake in deep oak-grove... (203); There near the forest behind the close valley... (208); In the land Yliy was crowned ... (237); In the land where I forgot the worries of the past years... (245); On the quiet shores of Moscow... (290); In forests in the haze of the feast night... (358); In a secret cave on a persecution day... (376); Under the blue sky of my native country... (381); In the silence of gardens in spring, in the haze of the night... (395); In the depth of Siberia's mine... (395); Among dissipated Moscow... (397); In the peaceful steppe so sad and boundless... (397); Near the places where golden Venice reigns... (402); There where sea laps forever... (409); In the miserly desert... (432); In the green steppes of Budjak... (438); High above mountains... (458); Above woody shores... (494); Above me in a clear celestial blue... (498); In front of a holy tomb... (498); Late at night from the hiking trip... (517); In a glory Murom's land... (528); In the cave, on sharp rocks... (541); In my autumn past-time... (578); In the Academy of science... (578); From Western seas to the very Eastern gates... (589) – such beginnings containing spatial-time coordinates are wide-spread in the poem texts, however, lyric chronotope avoids exact details and is maximally generalized (north / south / west / east; night / morning / evening/ day; there / here; in the forest / in the dessert / in the fields, in the grove and so on); one can notice the introductions with signs of «oceanic», mythological, folklore, biblical chronotops;

• descriptive introduction in function – expositions containing natural (About northern and southern, night, autumn and winter – loved

by Pushkin and romantics see special researches:<sup>35</sup>), more seldom mythical landscape (a) and everyday life sketches (б): a) Fades, fades beautiful summer... (62); Evening daybreak burnt down in abyss... (78); The moon crawls in the sky... (83); Burning with the last shining behind the forest... (93); A day time celestial body became dim ... (224); Among green waves which kiss Tavrida... (230); Flying banks of clouds is becoming thin. (230); Everything is in mysterious silence... (111); A friable wall of winter... (299); the waves of Flegeton lap... (306); Night zephyr streams ether. (319); Rainy day faded; foul haze of night Lies in the sky with lead clothes... (320); The Earth is still; aches of sky... (323); Forest drops its crimson attire... (353); Storm covers the sky with haze... (362); Through wavy mists... (387); Dark clouds rush, dark clouds twist... (475); October has come – groves started to shake off... (520); In the clean field snow silvers, wavy and pitted snow... (525); Vesuvius opened pharynx – there was a lot of smoke – the flame spread widely like a battle banner. (529); The night is silent, A golden Vesper shines in the sky. (594); A night haze lies in the hills of Georgia... (445); b) In the sweet cold of fountains... (431); Vespers went away long time ago, But it's dark and silent in cells. (301); With the partition of the closet... (338); There is an icon lamp in the Jewish small house The only one in the corner burns... (388); A clean floor shines; glass cups are shining; All guests are crowned; another smells with closed eyes, a sweet smoke of frankincense; another amphora opens, The scent of cheerful wine is smelled in the distant; vessels of Light cold water, golden breads, amber Honey and young cheese – everything is ready; is covered with flowers of Altar. Choirs are singing... (510);

• rhetorical – with questions, exclamations addressed to the imaginary interlocutor and organizing “fictitious”, “turned” in its character into poetic communication: Did you hear the voice of the night singer of love, singer of his sadness behind the grove? (137?); Dreams, dreams, where is your sweetness? (149); Run, hide from the eyes, a weak queen of Citera! (182); Did I see you, dear friend? (189); Alas, why does she glitter with An instant tender beauty? (225); How fast in the field, my shoed horse runs again! (440) and others. – such introductions comprise more than one third of the Pushkin's introductions!

• Estimated-characteristic, interpreting introductions, introductions– maxims and aforisms are very peculiar to the lyric poetry

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<sup>35</sup> M.N. Epstein, *Nature, world, hiding place of universe. The system of landscape images of Russian poetry*, Vysshaya shkola, Moscow, 1990; T.G. Malchukova, *A northern topic in Russian poetry XVII – first third of XIX century*, PetroPress Publishing House, Petrozavodsk, 2009; K.N. Grogoryan, *Pushkin's elegy (national sources, predecessors, evolution)*, Nauka, Leningrad, 1990.

as the most “subjective” and emotionally full literature genre: according to L. Ginzburg, “poetic word constantly estimates everything it touches”<sup>36</sup>, as a poet always offers a reader his version of imaginative, his modus of the world secretly hoping for empathy in estimation of his own “I” (as a rule, ironic or funny), addressee (both joyful and critical), of some phenomena or some third person: My friend! I am not a famous poet... (160); I am not that passionate lover... (164); I am sure in me... (173); An inexperienced lover of strange lands... (181); A simple foster child of nature... (185); Everything is ghost, fuss... (216); Oh, maiden-rose, I am in fetters (319); A lover of a magazine fight ... (335); You are not a heiress of Klerona... (87); You find delight in sad passion... (191); A young philosopher, you run... (211); You were born to inflame ... (278); Kagulsky cast iron, you are sacred... (288); A calumniator without a talent... (257); Semi-milord, semi-merchant... (308); Our friend Fita, Kuteikin in epaulets... (368); He was polite in other halls... (376); Brought up with drums, Our king was a dashing captain... (394); With a flaming soul... (425); Seriously offended by magazines. Zoil Pahom was deeply sad... (444); Embarrassed by memories... (464); No, I don't value passionate joy... (593); Oh no, I am not bored with life... (593); You are spoiled by nature... (441); My ruddy critic, pot-bellied scoffer... (481); We are crowned with fame again... (461); Kriton, luxurious citizen... (460); Your new feat is blessed... (460); You see the mistake here in vain... (460); Hoping for my despise, Grey Zoil scolded me... (462); Oh how many interesting discoveries... (468); A stern Dant didn't despise a sonnet... (470); Laughing hard at his mate... (492); Two feeling are amazingly close to us... (496); How rarely A great kind person gets money... (581); I don't estimate much big rights... (584); Your guesses – total absurd... (592); A connoisseur of mental gigantic creations... (589); Why are you cold and dry! (591); poet Gnedich was crooked, a continuer of blind Gomer... (489); Everything is harmony in it, everything is marvellous... (508); Poor Vanay was a little coward... (549); Sicker idyll and colder than she is... (177); Life to those who, dear friend, who isn't ill with stupid passion... (200); Laisa, I love your brave, free look... (213); No, no, your songs are in vain... (215); The oppressor of the whole Russia... (221); I don't regret about the years of my spring... (226); You are right, my friend, I despised the Gifts of favourable nature in vain. (280); How willful our heart is! 302); My prisoner isn't nice... (302); You are right, when so true to you... (333); I am sorry a great wife... (334); In vain Europe sighed... (339); The last flowers are nicer than Luxurious firstling of fields. (353); I love your

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<sup>36</sup> L. Ginzburg, *About lyric poetry*, Nauka, Leningrad, 1974.

unknown twilight... (364); Your neighborhood is dangerous for us... (368); Russian literature is sick. (373); Blissful the one who in the city noise... (120); Blissful the one who in the distant inner porch... (205); Blissful in the golden circle of noblemen... (408); Happy is the one who in the process of passion can confess to himself without fear... (136); Love is one – joy of cold life... (138) and others.

• As a rule the function of characterization (with vocative) also has *appellative* introductions: Olga, godchild of Kiprida, Olga, a marvel of beauty! (197); Oh, you, hope of our stage! (197); I greet you, deserted corner, Shelter of peace, labour and inspiration... (201); My dear, how unfair... (260); Foster child of fashion, a friend of the big world... (212); Gloomy guard of the muse, my old persecutor... (282) Damned city Kishinoyv! (293); I envy you, a brave foster child of the sea... (293); A pet of light-winged fashion... (401) and so on.

It's possible to create typology of introductions from the point of view of stylistic methods used by the author at the very beginning of communication. Such introductions, for example, can be built on the basis of repetition (A raven flies to the raven, A raven cries to the raven... (430); A deaf called a deaf to the court of a deaf judge... (479); Dark clouds rush, dark clouds twist... (475); A fountain of love, alive fountain! (318)) (About the role of repetition in creation of composition of lyric works and melodious intonation of a poem see:<sup>37</sup>), creating symmetry of poems and hemistiches of parallelism (Not two wolves gnaw in the ravine, A father and a son scold in the cave. (547); A dear boy, a nice boy... (); Vain gift, a sudden gift... (421)), antitheses (Rich city, poor city... (431); You are rich, I am very poor... (222)), pun (When Potemkin in the dark... (592); I knew about the captivity of Warsaw from you. (504)) or contain different allusions and reminiscences (*Pozharsky, Minin, Germogen, or Saved Russia.* (176); *When slim and light, She stands in front of me...* (439); Confused, a prophet frowned... (322); A tender angel in the doorway of Edem... (399); There were a lot of us on the dugout... (398); Take this skull, Delvig: he... (403); Like a prisoner, glorified by Byron... (338); In Elision Vasily Tredyakov... (443); And then we went – and fear embarced me. (505); Well, listen, children: once there lived in the old times... (505)), requiring a certain level of erudition from the addressee capable of feeling and decoding an intra-textual connections and cultural-historic or biographic context (About biographic allusions in the introductions of poems

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<sup>37</sup> V.M. Zhirmunsky, *Composition of lyric works*, Leningrad, Nauka, 1975; N.A. Kozhevnikova, "Symmetric constructions in poetry of A.S. Pushkin", in *Chosen works on the language of literature*, Znak, Moscow, 2009, p. 835-838.

devoted to F. N. Glinka, wrote, for example, Y. M. Lotman:<sup>38</sup>), decoded by the author (About ancient and Christian reminiscence in Russian classic poetry see:.<sup>39</sup>).

### **Analysis over a problem of correlation of an initial sentence with the title**

Finally, a special and a thorough analysis must be conducted over a problem of correlation of an initial sentence with the title – one the one hand, and with the further text of work – on the other hand. Variety of ways of the left-sided connection of Pushkin introductions are illustrated only in several examples. The most obvious connection of the title and the introduction shows the repetition of the titled lexeme in the first line of the work:

#### *A dream*

*I was seduced by a pretty dream not a long time ago... (163)*

*A reference to the title is also done through the substitution of the key nomination by a pronoun or contextual quasi-synonym so the titled lexeme isn't repeated in the post-text:*

#### *To the letter*

*There are my joys in it; when I will fade,  
Let it touch the insensitive chest... (163)*

#### *A note to Zhukovskiy*

*To staff captain, Goethe, Grey,  
Thomson, Shiller hi! (223)*

A rare case – when a decoded metaphor unfolds from the first to the last line for the reader in the text:

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<sup>38</sup> Y.M. Lotman, *About poets and poetry*, Iskusstvo, St. Petersburg, 2011.

<sup>39</sup> L.I. Savelyeva, *Antiquity in the Russian romantic poetry (poets of the Pushkin's circle)*, Kazan University Press, Kazan, 1986; S.A. Kibalnik, *Russian anthological poetry of the first third of XIX century*, Nauka, Leningrad, 1990; T.G. Malchukova, *Ancient and Christian traditions in poetry of A.S. Pushkin*, Publishing House of PSU, Petrozavodsk, 2002; T.G. Malchukova, *Ancient and Christian traditions in depicting a person and nature in the creative work of A.S. Pushkin*, Publishing House of PSU, Petrozavodsk, 2007; T.G. Malchukova, *Classicism and neoclassicism in the poetry of A.S. Pushkin*, Publishing House of PSU, Petrozavodsk, 2012; A.I. Luybzhin, *Rome literature in Russia in XVIII – beginning of XIX century*, Nauka, Moscow, 2007; M. Kažoknieks, *Studien zur Rezeption der Antike bei Russischen Dichtern zu Beginn des 19 Jahrhunderts*, Verlag Otto Sagner, München, 1968; S.A. Kibalnik, *Russian anthological poetry of the first third of XIX century*, Nauka, Leningrad, 1990.



*A cart of life*  
*Although its burden is hard,*  
*A cart is light on the go;*  
*Evil coachman, grey time,*  
*Carries, doesn't get off of the seat... (298)*  
The first line can also unfold the content of the title nomination like “text in text”:

*The tenth commandment*  
*Don't wish for other people's things*  
*You, God, tell me... (262)*  
*Good advice*  
*Let's sing and have fun,*  
*Let's play with life... (222)*

Sometimes introduction is repeated in the middle or the end of the poem by refrain (with exact or possible variants):

*Night zephyr*  
*Streams ether...*  
*Night zephyr*  
*Streams ether. (319-320)*  
*Have you heard a night voice behind a grove...*  
*Have you heard?..*  
*Have you met?..*  
*Have you breathed? (137)*

As Pushkin's works show, he paid much attention to lexical-grammatical filling of exactly the first lines of a poem (About the work of Pushkin on initial lines of a poem “There is a night haze on the hills of Georgia...”<sup>40</sup>). No wonder thoroughly written introductions of Pushkin are easily remembered by readers just like titles and create rhythmic-syntactic clichés and formulae (See in detail about rhythmic-syntactic formulae:<sup>41</sup>) of introductions being used by other poets later (compare., for example, Pushkin's “Rich city, poor city...” and “Marvellous city,

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<sup>40</sup> K.N. Grigoriyan, *Pushkin's elegy*, Nauka, Leningrad, 1990.

<sup>41</sup> M.L. Gasparov, “Rhythmic dictionary. Rhythmic-syntactic clichés”, in *Problems of Structural Linguistics*, 1984, p. 169-185; N.A. Kozhevnikova, “Constructions like “Rich city, poor city”, in *A slavonic poem. Linguistics and applied poetry*, Nauka, Moscow, 2001, p. 151-153.

ancient city...” F. Glinka, “Noisy city, dusty city...” I. Surikova, “Famous city, rich city...” A. Apuhtina, “Stupid city, dirty city!” V. Solovyova). One more Pushkin’s introduction from poems of 1821. (*Try to watch different signs*. (257)) later, in our opinion, it could be a “starting point” for the beginning of lyric meditation of Y.A. Baratynsky (1828): *We watch the light diligently...*<sup>42</sup>.

As the representative of the lyric work and the substitute of the title is the initial line so the introduction of the poem text even if not in a strictly-compositional and contest plan but from the point of view of readers’ expectations typifying poetic architectonics one should acknowledge not some strophic form (for example a widely spread in poetry quatrain), not an initial sentence rarely coinciding with the borders of the first line and sometimes growing to the full length of a text (that proves the analysis of Pushkin’s introductions), but the first line of a poem setting a textual grammatical form, size, rhythm, topic and unique intonation of an author playing an important role in the process of decoding of an artistic whole of external addressee opening a curtain over individual-poetic image of the world.

Less than 10th part of verse Pushkin’s opening lines (62 representations out of 737) coincide with frames of a whole mono – or polypredicative unit. Initial lines coinciding with the frames of simple constructions make up only 6% of the total number of first verses and whole complicated binary structures form Pushkin’s first line – only in 10 cases. Asyndetic binary and multi-component structures are typical for poetic introductions and make up one fourth of all Pushkin’s introductions. As an introduction makes a syntactic composition of the following text, it is possible to expand this tendency to the polypredicative asyndetic structure of initial phrases to the whole lyric discourse at large.

The length of the first sentence, an important compositional and stylistic factor<sup>43</sup>, varies within a fairly wide range, namely, from 1 to 20 lines: 269 sentences occupy 4 verses; at the second position there are introductive phrases which make up 2 lines (128 representations). Next, by the degree of prevalence there are sentences equal in length to 1 verse (in 71 verses), 8 (54 examples), 6 (36), 3 (33), 5 (30), 7 (11), 9 (9), 12 (7), 10 (6), 11 (3), 16 poems (2); the initial sentences lasting 14, 15, 17, 18 and 20 lines are presented as single examples.

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<sup>42</sup> Y.A. Baratynsky, *Full volume of compositions*, Augsburg, Moscow, 2000.

<sup>43</sup> K.N. Grigoryan, *Pushkin’s elegy (national sources, predecessors, evolution)*, Nauka, Leningrad, 1990.

In 64 Pushkin's verses, the first sentence coincides in its length with the quatrain, this most common type of strophic construction is followed by 14 sixains, 9 octaves, 6 distiches and 4 pentastiches, seventh and nona are presented by one representation. Initial sentences can also occupy several stanzas: the longest (consisting of 20 lines and equal to 5 quatrains) sentence coincides with the boundaries of the whole verse (*To V.F. Raievskij*). In astrophic or built by a special form of "lumpy" composition verses (494, that is, over 70% of lyric works of A.S.Pushkin) to a great extent, the "inertia" of building initial constructions by the model of quatrains and distich is preserved: thus, the initial sentences the length of which is equal to 4 verses occupy about a third of all representations (186) and the two-line sentences do about 20 % (99).