

THE DEVELOPMENT OF PERSONALITY IN
KAROLINA PAVLOVA'S INTIMATE POETRY

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A B S T R A C T

Karolina Pavlova (1807 - 1893) is one of the most interesting XIX century Russian poets, and an important figure in XIX century literature in general. Once the center of an important literary salon and admired by critics, she died in Dresden almost forgotten. Pavlova's unfortunate personal life interrupted her literary career in Russia. However it enriched the intimate poetry which she wrote during her entire life. This poetry comprises a unique chronicle of the intimate feelings and opinions of a woman poet in XIX century Russia.

Following the methods of Roman Jakobson in his "Grammar of Poetry and Poetry of Grammar", in this thesis we try to describe the development of personality in Pavlova's intimate poetry. In our analyses of her poems we examine grammatical forms used in her stanzas. The continuous themes of her poetry - time, events, people - all this information is grammatically included in verbs, so we looked especially for verbs in her poems as the most interesting source of information. Close analyses of some features of Russian verbs (tenses, aspects, numbers, persons and genders), ways of using them and frequency in Pavlova's poems help to examine her point of view on life in general and especially on women's life. This kind of analysis makes it possible to explain her life not by certain events from her biography but by her opinions about life and its rules.

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I N T R O D U C T I O N

*O Gospodi, uslyš' molitvu ètu
 Tjaželuju, iz serdca glubiny:
 Ne daj opjat' poverit' mne privetu,
 Ne daj opjat' mne te že videt' sny;
 Ne daj zabyt' bezumnomu poetu
 Mučitel'nyx urokov stariny!*

*To, s čem duša srodnilasja tak smelo
 Vo čto c mladyx ja verovala let,
 To, čem žila, pred čem blagogovela,-
 Pogiblo vsë. Mne buduščnosti net.
 Daj tixij trud, smirennoe daj delo
 Zamesto mne vsego, čem polon svet.1*

With these words Karolina Pavlova at 53 years of age, concluded one of her last poems, *Dresden*, in March 1860. In this poem she expressed how she did not expect anything in the future; likewise nothing from the past was good enough to make her nostalgic. She did not want to repeat any experience from the past; she gave up all hopes for the future. Everything that used to be connected with hopes and happiness seemed to be (according to this poem) just like a nightmare. In her 50s Pavlova seemed to be fully resigned to unhappiness in life. Her only desire was to be a poet. She was ready to sacrifice everything for poetic talent, for the ability to write poetry. Being a poet meant for her to be gifted, to be somebody chosen by God.

This kind of thinking about poetry connects Pavlova with romanticism and its ideology. Unlike previous philosophy and literature, romanticism valued poets not

because of their social status but because of their unusual ability to see more than all other people do. Also unlike previous poetry romanticism paid attention to the poet's internal life which was the most characteristic topic in poetry at that time. The poet was not supposed to describe objective reality but to see the entire world through his own soul and heart. Poetry was described by F. Schiller as immortal and everlasting. According to his writing a poet represented the most elevated feelings and beliefs of mankind and because of this was also immortal. The basic feature of the intellectual climate of romanticism was the conviction of the unusuality and mysteriousness of a poetical function and the exceptional position of a poet in a society.

As a translator Pavlova definitely knew not only the major theoretical works of romanticism but also contemporary western poetry. Although the same tone and themes are present in all Pavlova's poetry, unlike many poets at that time she hesitated to call herself a poet; however in her poems she proudly quoted this name given to her by others.² For Pavlova poetry was the very special part of her life, closely connected with her real, ordinary life. Ivan Aksakov, who visited her in Dresden in the same year that she composed the above stanzas wrote: "(...)It would seem that the catastrophe which has reached her, a true misfortune experienced by her, the separation from her son,

loss of the place in society, name and wealth, her poverty, the necessity of living by her labors - all this, it would seem, would strongly shake a person, leave profound traces on him...nothing of the sort, she is the same as always, has not changed at all except that she has grown older and everything that has happened to her has only served as material for her verses...".³ What Aksakov was referring to when he mentioned catastrophe and misfortune is quite clear from Pavlova's biography.

Karolina Pavlova was born Karolina Karlovna Jaenish in Jaroslavl' in 1807 into a well-educated German family. Her father was a professor of physics and chemistry at the School of Medicine and Surgery in Moscow. Karolina received a superb education at home: in addition to Russian and German she also knew French, Spanish, Italian and Dutch. She was tutored in Polish by Adam Mickiewicz, the great Polish poet, who became her first, romantic love. The departure of Mickiewicz ended the only really happy period of Pavlova's life. He wanted to marry her but because of her father's opposition she had to refuse. Shortly after, Mickiewicz left for Petersburg and instead of love offered her his friendship. In 1829 he escaped from Russia (where he had been sent from Poland for political reasons) and Karolina did not see him anymore. Nevertheless, this first, romantic love with a poet influenced her life and its echo is present in some of her poems. In the late 1820s Pavlova was already

attending the important literary gatherings in Moscow, translating poetry and writing her own verse. In 1833 her first book appeared - translations of Russian poets into German, titled "Das Nordlicht". In the end of 1836 she married Nikolaj Pavlov, who was well known at the time of their wedding as a short story writer. Her family life was probably not so unhappy from the beginning (they had a son, Ippolit) but in the end it turned out to be a tragedy for Karolina, one which significantly influenced the rest of her life.

The Pavlovs had their own literary salon from 1839 to 1844, which was attended by the leading writers and critics. Pavlova's translations and original poetry were valued by her friends and guests very much, and she cared about these opinions. Because of this high esteem, this time should have been happy for Karolina, but her family life made this happiness impossible. Although Pavlov was known as a writer, his talent soon ran dry and his wife turned out to be the literary leader of this couple. Also there were big differences in their education and family background. She was obviously well educated; he grew up in a peasant family. At the time of their wedding she was rich (after her uncle's death she received a big inheritance), but her husband soon began to use up her money in gambling. The chief reason for the final break between the Pavlovs was his relationship with Karolina's younger cousin, whom she had taken in and

treated as a member of the family. Finally Pavlova decided to leave her husband. Because of information given to the Governor by her father (or perhaps by Pavlova herself) Pavlov was searched at home and exiled to Perm. All Karolina's former friends accused her of treating her husband with cruelty and Pavlova became isolated. Her literary ties in Moscow were severed . It was probably one of the most difficult periods of her life. For the next half year she did not write anything. Pavlova left for Petersburg where a new tragedy overcame her. During the terrible cholera epidemic her father died. Trying to avoid contagion, Pavlova left without attending his burial, which was a source of new scandal. She was accused by her former friends of inhumane behavior toward her father. To Pavlova it seemed that the entire world was against her. Depressed and broken, she left for Dorpat where she settled with her mother and son. Her acquaintance with , and later, her love for Boris Utin, a law student -25 years her junior - whom she had met in Dorpat, helped her toward recovery. He was the greatest love of her life. Utin departed for Petersburg and soon Pavlova followed him. All her efforts to enter Petersburg literary life turned out to be futile, likewise her relationship with Utin was ended. In addition, her son, Ippolit, decided to go back to live with his father and attend University. Because of the attitude of the Petersburg writers who criticized and ridiculed her poetry, and because

of the open hostility of her former Moscow literary friends, Pavlova decided in 1856 to leave Russia. After two years of traveling, she finally decided to settle in Dresden. Her life in Germany and especially her literary activity of these years has not been researched enough. It is quite clear that her financial situation was very difficult and that after the death of A.K. Tolstoy (1875), who was the last of her Russian friends, Pavlova was completely forgotten. She died in 1893 near Dresden, completely unknown at that time to Russian readers.⁴

In the seventy years of literary career Pavlova translated poems from and into different languages including German, French, English and Polish in addition to writing original poetry and prose in Russian. Even though she was primarily a poet, some of her prose can be placed on the same level with her best verse. A very special place in her literary repertoire is occupied by her only novel - *Dvojnaja žizn'*, published in 1848 and written in a semi-prose and semi-poetical genre. During her literary career in Russia Pavlova was mainly known and admired for her larger, narrative poetry. Beginning with the mid-1840's the most important events of the epoch evoke a keen response in her poems. The most significant poems of that style of poetry are *Razgovor v Trianone* and *Razgovor v Kremle*, which critics received as her major and the most significant

works. These two poems unduly earned for their author the label of Slavophile.

Pavlova's Russian poetry is divided by critics⁵ into two principal periods. The first begins from her early poetry from the late 1830s until 1853, when she experienced the strong literary crisis which occurred because of her unfortunate family life and personal depression. The second begins from 1853 and terminates with the cycle *Fantasmagorii* in the mid-1860.⁶ From the point of view presented in this paper the division for periods based on the knowledge of Pavlova's biography is not so important. The periodical division will be made on the basis of textual analyses. Moreover; we will be rather looking for a development of Pavlova's personality then for any periodic divisions of her poetry.

Pavlova's lyrics are deeply personal. Sendich writes, "it is a confession of soul, a lyrical record of her emotional torments". In this paper we will analyze poems where her lyrical "I" predominates, where we can clearly see the personality of the author; poems in which Pavlova gives her intimate opinions about life, relations between people, feelings. These opinions are results of her own experiences and her own beliefs. Her lyric poetry is abundant in themes. The theme of the poet, his vocation and his relationship to the external world is continued throughout her poetry. Also the theme of women's life and women's

destiny is present in Pavlova's poetry during her entire life. She was a woman and she was a poet and therefore she incorporated these two factors into her poems. They dominated her lyrics.

Pavlova's personal life provides an important background to her lyric poetry. But, also her lyric poetry can be used as a key to her poetic personality. In this paper we will try to describe this personality and its development without referring to any events from her life. We will also not quote any opinions about her personality given by her friends and acquaintances, which we can find in many diaries, memoirs and letters. We will just try to show Pavlova's own way of thinking - her opinions about life in general, women's life and her own life - by analyzing the intimate poems which were written through her entire poetic career.

In the following chapters we will show at first the relations between the speaker of the poem and all other people. The development of Pavlova's relations with others is the most significant problem of her entire poetry. Then, we will analyze her opinions about the rules of life and we will also try to show whom or what she blames for her unfortunate life. In her poems Pavlova usually tries to omit any judgement, but in some of them she gives strong opinions and presents her point of view on the most important questions - who or what is guilty of the misfortune in life.

As a romantic poet she also tries to analyze herself and the reflection on her internal life is present in almost all her poems. In this paper we will analyze how she describes herself and, especially, how she analyze all divisions within her personality. It is not only the division for the soul and mind, but also the struggle of the soul for it's rights. In her poetry we will see also how Pavlova divides life for separate periods and that all what happen to her seems to be typical for all woman of this social class at that time. This division is a result of the rules of life and is closely connected with all observations made by Pavlova about people, times and events. Finally , in the last chapter of this paper, we will analyze the gender-marked poetics and we will try to show how important for her poetry was the fact that it's author was a woman and how it reflects the speaker's point of view on all previously described problems.

In this paper we will analyze and refer to poems from all periods of Pavlova's life in their chronological order. For closest analyses I have chosen only some of them, those which are the most characteristic of each stage of the development of Pavlova's personality and which bring new information about her opinions about her internal life. We will especially refer to:

Da il' net (Yes or no) (July 1839)

***(*Da, mnogo bylo nas...*) Yes, There were many of us)(1839)

*** (*K tebe teper' ja dumu obraščaju*)(To you I now turn my thought) (1842)7

Duma(*Včera listy izorvannogo toma...*)Meditation(Yesterday the pages of a torn volume)(1843)

Duma (*Ne raz sebja ja voprošaju strogo...*)Meditation (Not once do I question myself strongly) (1844)

Duma (*Sxodilas' ja i rosxodilas'...*)Meditation (I had met and parted) (1844)

Pročtja stixotvorenija molodoj žensciny(After reading a poem by a young woman) (1846)

***(*Mladyx nadežd i ubeždenij*) (The hopes and convictions of youth) (1852)8

*** (*O bylom, o pogibšem, o starom*) (Of what was, of what perished, of what is old)(1854)9

*** (*Prošlo spolna vsë čto bylo*) (All that was has fully passed away) (1855)10

*** (*Umolk šum ulic, -pozдно*) (The street noise has died - it is late) (1858)

*** (*Kogda vstrečajus' ja slučajno*) (When unexpectedly I meet)(the end of 1850s or the beginning of 1860s).

In our analyses we will follow the methods used by Roman Jakobson, who brought linguistic and grammatical categories into his analyses of poems. Especially

interesting and useful are his "Poetry of grammar and grammar of poetry" , where he writes: "I have stated repeatedly that the rhyme technique is >either grammatical or antigrammatical< but never agrammatical, and the same may be applied as well to poets' grammar in general." Jakobson points out that grammatical categories can be useful for analytical work and that grammar plays an important role in each poem. Since language is a base for each utterance, also poetry has to use it as the material. In language there is a definite discrimination between two classes of expressed concepts - material and relational - or, in other words, between the lexical and grammatical aspects of language. "The ancient and medieval theory of poetry had an inkling of poetic grammar and was prone to discriminate between lexical tropes and grammatical figures (...), but these sound rudiments were later lost." writes Jakobson. The role of grammar in poetry he compares with the role of geometry in the painter's composition, "based on a latent or patent geometrical order or on a revulsion against geometrical arrangements. For the figurative arts geometrical principles represent a "beautiful necessity"(...). It is the same necessity that in language marks out the grammatical meanings."11 The grammatical forms used in a poem have to correspond with their ordinary meanings, and because of this they can be described by grammatical categories. In our analyses of Pavlova's poems we will examine grammatical

forms used in her stanzas. The continuous themes of her poetry - time events, people - all this information is grammatically included in verbs, so we will look especially for verbs in her poems as the most interesting source of information.

I. RELATIONS BETWEEN THE SPEAKER AND OTHER PEOPLE

Beginning with the early poems, the division between the speaker of the poem and all other people is marked in Pavlova's poetry very clearly. Relations with others are one of the continuously present themes of her stanzas. Although Pavlova focuses on differences between herself and all others, in many poems we can see that she does not think about her own life as exceptional. In one of her earliest written poem *Da il'i net* the speaker of the poem shows all her hopes for a better future by fortune-telling with daisy petals.

*Za listkom listok sryvaja
S beloju zvezdocki polej,
Ej šepču, cvetku vverjaja,
Čto skryvaju ot ljudej.
Suevernoe mečtan'e
Vidit v nem sebe otvet
Na serdečnoe gadan'e –
Budet da mne, ili net?*

*Mnogo v serdce vdrug prosnětsja
Nezabvenno-davnyx grěz,
Mnogo iz grudi pol'etsja
Strastnyx pros'b i gor'kix slěz.
No na detskoe molen'e,
Na poryvy burnyx let
Serdcu často providen'e
Molvit milostivo: net!*

*Stixnut žaždy molodye;
Možet byt', zašepčut vnov'
I mečtan'ja nezemnye,
I nadežda, i ljubov'.
No na zov videnij raja,
No na sladkij ix privet*

*Serdce, žizn' vospominaja,
Sodroгнуvšis', molvit: net!*

In the beginning the speaker expresses only herself and even separates herself from others. The flower used as the fortune-teller is closer to her than friends:

*Ej šepču, cvetku vvep'jaja,
Čto skryvaju ot ljudej.* (78)

She asks the daisy petals questions she would never ask anybody and by this shows us her distance to all other people. In the first part of the first stanza verbs are used in first person singular - "I": *šepču* and *skryvaju*. She asks not about somebody else's life but about her own future. These are the only two verbs in this form in the entire poem. Even though she separates herself from all others, her life will join general rules, rules which govern everybody's lives. Therefore verbs in the first person singular are no longer used in this poem. Beginning with the second part of the first stanza the speaker uses the third person singular or plural (*pol'ětsja, prosnětsja, stixnut, zašepčut*). By using this form of verbs the speaker omits herself. Not she, but feelings are the subjects of sentences. The poem remains on a general level - as the subjects of all sentences abstract nouns are used. These feelings are attributes of her personality but also personalities of other people, so all statements are general. The speaker of the poem is just like all others, and her life will be like their lives. It is not described

how the best of feelings (love and happiness) will be hurt. The speaker does not explain anything. We know only about the results, which are enumerated in consecutive sentences in which even reflexive verbs (*prosnětcja, pol'ětcja*) are sometimes used. The sad and resigned tone is characteristic of Pavlova's intimate poetry. We will find the same tone in all the poems analyzed here. The speaker of the poem describes situations and stages, but does not fight with reality.

The speaker of "Da, mnogo bylo nas" (also 1839) is a woman who had been a part of a group of young girls (*mladenčeskix podrug*) and who is thinking about the past and the life of this group and, especially, what happened to her girlfriends as a group.

*Da, mnogo bylo nas, mladenčeskix podrug;
Na detskom prazdnike sojděmsja my, byvalo,
I našej radost'ju gremela dolgo zala,
I s zvonkim xoxotom nas rasstavalsja krug.*

*I my ne verili ni grusti, ni bedam,
Navstreču žizni šli tolpoju svetlookoj;
Blestal pred nami mir roskošnyj i širokoj,
I vse, čto bylo v něm, prinadležalo nam.*

*Da, mnogo bylo nas, - i gde tot svetlyj roj?...
O, každaža iz nas uznala žizni bremja,
I nebyliceju to nazyvaet vremja,
I pomnit o sebe, kak budto o čužoj.*

The speaker of this poem seems to be fully integrated with the group and not a single verb in the first person singular is used here. Her experiences are not different; they are typical of the girls of this social class. Beginning with *my* (we), the poem moves in its last lines to *každaža iz nas*

(each of us). Each of them has experienced as an individual what they have all undergone. In the past they are described as one body. The speaker uses collective nouns (*tolpa*, *krug*, *roj*) and verbs in the first person plural to describe this group and its activity in the past. Now they are no longer one body, so the speaker uses the third person singular form of verbs (*uznala*, *nazyvaet*, *pomnit*). She finishes the poem with the line: *I pomnit o sebe, kak budto o čužoj*. Now each of them is so alienated from what she used to be that she thinks about herself as about another. To mark this distance from the speaker Pavlova uses verbs of not the first but the third person. The speaker shares the same experiences; therefore she does not describe herself separately but uses the same third person singular form for herself to indicate how distant she feels from her past self.

The same theme of change in people is present in
K tebe teper' ja dumu obraščaju (1842).

*K tebe teper' ja dumu obraščaju,
 Bezgrešnuju, xot' grustnuju, - k tebe!
 Nesus' dušoj k dalekomu mne kraju
 I k otčужdennoj mne davno sud'be.*

*Tak mnogo let prošlo, - i dni nevzgody,
 I radosti vstrečalis' dni ne raz;
 Tak mnogo let, - i bolee, čem gody,
 Sobytiya peremenili nas.*

*Ne takovy rasstalis' my s toboju!
 Rasstalis' my, - ty pomniš li, poet? -
 A sčast'ja dar predložen byl sud'boju;
 Da, možet byt', a možet byt' - i net!*

*Kto ž vas dostig, o svetlye viden'ja!
 O gordyje, vzyskatel'nye sny?
 Kto uderžal minutu vdoxnoven'ja?
 I luč zari, i tok morskoi volny?*

*Kto ne stojal, ispuganno i nemo,
 Pred idolom razvenčannym svoim?...*

The speaker of the poem is a woman who remembers a beloved man from the past, so the division between "I" in the present situation and "we" in the past is connected here also with their present separation. In this poem Pavlova also focuses on changes and once more repeats that events played a much more important role in those changes than time. The speaker does not separate herself from all others, but even more strongly than before expresses that those changes are typical of everybody's life. In the beginning of the poem the speaker focuses on herself and uses verbs in the first person singular (*obraščaju, nesus'*) to change this focus to *my* in the second and third stanzas. The last part of this poem (last two stanzas) consists of rhetorical questions beginning with the question word "*Kto?*". The speaker leaves the poem in the middle of the fifth stanza, and the reader is left to supply his own conclusion and reflection about life. From "I" the poem moves to "we", which expresses two people closely connected by love and finally to general observations about everybody, even the readers. The rules of life work for everybody.

In *Duma (Včera listy izorvannogo toma)* (1843) the speaker refers to her own past and her own experiences, but again as in her earlier written poems, she does not think about herself as an exception.

*Včera listy izorvannogo toma
Popalis' mne, - na nix vzgljanula ja;
Zabytoe šepnulo vdrug znakomo,
I vspomilas' mne vsja vesna moja.*

*To byli vy, rodnye nebylicy,
Moim mečtam laskajuščij otvet;
To byli te zavetnyje stranicy,
Gde detskix slez ja pomnju davnyj sled.*

*I mne blesnul skvoz' let prožytyx teni
Rebjačeskij, velikolepnyj mir;
Blesnuli dni vysokix ubeždenij
I pervyj moj, nezdešnij moj kumir.*

*Tak, stalo byt,, i v žizni beztrevožnoj
Dolžny projti my tot že grustnyj put',
Brosaem vse, uvy, kak dar nictožnyj,
Čto my kak klad v svoju vložili grud'!*

*I ja svoi pokinula ximery,
Idu vperëd, gljažu v nemuju dal';
No zal' mne toj neistoščimoj very,
I mne poroj mladyx vostorgov žal'!*

*Kto oživit v duše bylye grëzy?
Kto snam moim otdast ix prelest' vnov'?
Kto voskresit v nix lik markiza Pozy?
Kto k prizraku mne vozvratit ljubov'?...*

The narration begins in the first person singular; then in the fourth stanza the speaker uses the first person plural form of verbs. She is just one of "we", and her personal life is only a variation of the general rule. The speaker regrets the lost feelings from the past. How closely connected the speaker is with other people we know also from

the interrogative last stanza of this poem. She is asking about somebody who will give back all the best feelings to her. This stanza consists of four rhetorical questions about somebody who will give the lost meaning to her life. The speaker cannot change her life by herself, but just asks for somebody who can bring back happiness into her life. She feels lonely, but she still believes that she is like all others and that somebody can change her life. The loneliness is not equal to separation and the speaker wants somebody else to be with her and bring back all hopes and dreams to her life. This belief that she needs somebody to change her life clearly present in this poem, seems to disappear in her later written poems.

In *Duma (Ne raz sebja ja voprošaju strogo)* (1844) the speaker confesses that she has to fight by herself with reality and that something inside her helps her .

*Ne raz sebja ja voprošaju strogo,
I v dušu ja gljažu samoj sebe;
Želanij v nej uže zavjalo mnogo,
I mnogoe ustupleno sud'be.*

*I pomnju ja, divjas', kak v žizni vse my,
Pro rannjuju, obil'nuju vesnu,
I den' za dnëm na detskie edemy
Tumannuju spuskaet pelenu.*

*No s každoj mgloj nevedomaja sila
Tainstvenno vstaet v grudi moej,
Kak tam blestjat nebesnye svetila
Jasnee vse, čem noc' krugom temnej.*

*Ja veruju, čto junye nadeždy
Ispolnjatsja, xot' v obraze drugom,
Čto čas pridët, gde my otkroem veždy,
Čto vse k mete neždanno my dojdëm;*

Čto ložny v nas bessil'e i smuščen'e,
 Čto dast svoj plod nam každyj padšij cvet,
 Čto vsem bor'bam v duse jest' primèren'e,
 Čto každomu voprosu jest' otvet.

In the beginning of the third stanza, not somebody else, but her own belief in general justice helps her with recovery after every sad experience and makes her strong. This is the way how we should think about *nevedomaja sila* mentioned in this stanza. And she does not think only about herself. She believes that *vse k mete neždanno my dojdëm* . Although she speaks by herself and uses the first person singular form "I", she is also one of all others and she uses the first person plural form of verbs to describe their future. The poem is divided into two parts. First consists from the first three stanzas, where the speaker is thinking about herself. The only information relates to others is a verbless phrase in the second stanza – *kak v žizni vse my*. In the second part of this poem except the first line of the fourth stanza there are no verbs in the first person singular. The introduction to the second part is *ja veruju* and then each line is just a separate belief. These enumerated expectations are for all her friends, all other people, not only for the speaker by herself. The speaker is one among others but she also separates herself by expressing that described wishes are her own even though she does not think only about herself.

Even though Pavlova believes, that she is just one among others and her life is like anybody else's, a

description of her own loneliness is present in almost all her poems. In her early poetry the loneliness is not connected with alienation and "we" in these poems means that the speaker identifies herself with others. She expresses that she used to be a member of the group which does not exist anymore, she writes about her girlfriends as about one body; likewise as about one body she writes about herself and the "poet" in the past. The first person plural form of verbs is used by her also to describe all people. *My* (we) in her poetry does not mean only the specific group but has a general meaning of people.

The clear division between "I" and "others" appears in writing in 1844 in *Duma* (*Sxodilas' ja i rasxodilas'*).

Sxodilas' ja i rasxodilas'
So mnogimi v zemnom puti;
Ne raz mečtami podelilas',
Ne raz ja molvila: >Prosti! <

No do proščan'ja rokovogo
Uže stojala ja odna;
I xladnoe to bylo slovo,
Pustoj otzyv pustogo sna.

I každa ja lišala vstreča
Menja prizraka moego,
I ne zvala ja izdaleča
Nazad dušoju nikogo.

I ne po nix mne grustno bylo,
Mne grustno bylo po sebe,
Čto serdca radostnaja sila
Ustupit žiznennoj sud'be;

Čto ne nisxodit s nebosklona
Boginja k žiteljam zemnym;
Čto vse my, s zarom Iksiona,
Obnimem obloko i dym.

Mne bylo tjagostno i grustno,

*Čto lžet ulybka i sleza,
I to, čto slyšim my izustno,
I to, čemu gljadim v glaza.*

*I ja vstrečaju, s nim ne sporja,
Spokojno nyne bytie;
I gorestniej mladogo gorja
Mne ravnodušie moe.*

Reflexive verbs in the three first lines of the first stanza refer to very close connections between the speaker and other people in the past. It was probably the very distant past, because in this poem the speaker describes also in the past tense times when she stayed alone and did not miss anybody. The speaker clearly separates herself from all other people and confesses that in the past she was sad not because of people from her distant past but because of herself. Once again in Pavlova's poetry the speaker knows that she is like all others and her life follows the same general rules as everybody's life, so she uses verbs in the first person plural to describe the reality of life. She does not blame people. She knows that external signs of feelings lied and this knowledge made her feel sorry but not angry. She used to believe that they would do unbelievable things in their lives, but reality changed her opinion. Now she is alone. In this poem she still uses "we" because in person they are together, but she also uses "I" and "they" because they are separated in spirit. And her soul does not miss anybody who used to be her close friend. There are two stages of her feeling sorry for herself in

this poem. At first she felt sorry because she had lost all feelings, and then, finally, she feels sad because even this situation is indifferent to her. We also have the impression that she feels alienated from all her previous friends and knows that they do not care about all these changes. Maybe they have not even noticed them. The speaker separates herself from the group also because she knows more than they know. She knows what will be in the future, that the happy strength of the heart will yield to destiny of life.

The feeling of being one among others returns in *Pročtja stixotvorenija molodoj žensciny* (1846). bibli

*Opjat' otzyv pečal'noj skazki,
Nam vsem znakomoj s davnyx por,
Nadežd bessmyslennye laski
I žizni strogiy prigovor.*

*Uvy! duši pustye dumy!
Mladyx vostorgov plen i prax!
Ljubili vse odnu zvezdu my
V nepostižimyx nebesax!*

*I vse, volnujacja, iskali
My snoviden'ja svojego;
I nam, utixšim, žal' edva li,
Čto užilis' my bez nego.*

In this poem the speaker expresses all feelings and opinions in the first person plural form, "we". The feeling of integrity with a group is so strong in this poem that the speaker does not use even a single verb in the first person singular. There is no clear information about this group, but from the title of the poem we can surmise that the speaker is talking about all women, especially about women-poets. They all joined the same hopes and finally they feel

sorry because they had to live without previous dreams. This integrity is because of the same experiences and the same fate, not because of any personal connections with or within any group. Even though the speaker of the poem feels lonely and knows that people around do not understand her she also knows that she is not the only person in this kind of situations. This is the kind of integrity which can make a person alienated from her friends stronger. It is the knowledge that many other people feel the same and go through the same problems in their lives.

The knowledge that reality makes many people give up their dreams and hopes and just follow the general rule is not equal to acceptance of this situation and trusting others. Pavlova knows that the rules of life have hanged her previous friends but it does not mean that she trusts people who follow these rules. In "****" (*Mladyx nadežd i ubeždenij*)(1852) the speaker describes her contemporary life as being the same as the life of other people:

*Mladyx nadežd i ubeždenij
Kak mnogo ja perežila!
Kak mnogo radostnyx videnij
Razvejal vetr, pokryla mglja!
I sila dum, i bujnost' rvenij
V grudi moej eščë cela.*

*Ty, s jasnym vzgljadam xeruvima,
Doc' neba, serdca ne trevož'!
Kak ten' nesetsja radost' mimo,*

*I lžet nadežda. Otčego ž
Tak èta ten' neobxodima?
I tak vsesil'na eta lož'?*

*Uvy! Sprjatajus' ja s soboju;
Živu s drugimi naravne;
No žiznej čudnoju, inoju
Nel'zja ne bredit' mne bo sne.
Kuda devat'sja mne s dušoju!
Kuda devat'sja s serdcem mne!...*

The second line of the last stanza brings the only information in this poem about the speaker's relations with others. She does not feel that she is one of them; she just lives like others, but inside she is different. She only behaves herself like all other people but she still can not give up her dreams and only pretends to be equal with others. She separates herself very clearly by calling other people "they". She is not a part of them, and she has to force herself to keep alive the illusion of being like others. The poem begins from the sentence (first two lines) ended with the verb in the first person singular (*perežila*). The verb put in the end of the sentence (and also in the end of the line) expresses that it's meaning is very important. It shows how much the speaker focuses on herself, how the experience is important for her. She also has to follow the rules of life (at least she tries) and asks *doč neba* not to disturb her efforts to be like all others. The speaker knows that happiness is only an illusion and that hopes lie. The only way to be trusted by others is to live like they do. She wants to be like they are but also she can not give up her daydreams about the kind of life she

used to live. In the end of the second stanza the speaker asks two rethorical questions which are separated from the rest of the stanza by the only enjambement in this poem. In both questions is used construction of a sentence with verb "to be" omitted. This kind of construction is typical for the present tense but here it only makes stronger the impression that the speaker expresses not contemporary situation but the general observation which can be true not only for her but maybe also for others.

These differences between the speaker and others are even more strongly described in *** (*O bylom, o pogibšem, o starom*)(1854).

*O bylom, o pogibšem, o starom
Mysl' nemaja duše tjažela;
Mnogo v žizni ja vstretila zla,
Mnogo čuvstv ja istratila darom,
Mnogo žertv nevpopad prinesla.*

*Šla ja vnov' posle každoj ošibki,
Zabyvaja žestokij urok,
Bezoružno v žitejskie sšibki:
Very v slezy, slova i ulybki
Vyrvat' um moj iz serdca ne mog.*

*I dušoju, sud'be nepokornoj,
Sred' nevzgod, odolevšix menja'
Ubežden'e v uspech soxranja,
Kak igrok ožidala upornyj
Den' za dnem ja sčastlivogo dnja.*

*Smelo klad ja brosala za kladom,-
I stoju, proigravšisja v pux;
I sčastlivcy, sidjaščije rjadom,
Smotrjat žadnym, jazvitel'nym vzgljadom -
Izmenjaet li tverdyj mne dux?*

The speaker focuses on herself and her own life. She does not feel any integrity with people around her. The poem

begins with the general observation that thinking about anything that belongs to the past is hard for the soul. The verb used in this sentence (first two lines of the poem) - *tjažela* (difficult) is in the present tense, third person singular and is connected with *mysl'* (thought) as the subject of this sentence. There is no information about the speaker in these two lines and we do not know whose soul she is talking about. It is just a general statement not connected with any specific time, any specific person or group of people. This general observation is the only connection in this poem between the speaker and other people. Characteristically in this sentence she omits the first person plural form and makes just a general statement about the soul. She does not think about herself as about somebody who belongs to any kind of group. There is no "we" form in the entire poem. Other people who are still around her are described as fortunate ones, "sitting together" and "looking at her". The speaker compares herself in this poem to a player who has lost and is now standing against happy, sitting people. Spiritually she is not a member of this group. The speaker calls herself the person who lost, these people are fortunate. She is standing, they are sitting. They are looking at her and want to know if she gives up. In person she is still among them, but her former friends are now very distant, they are like judges. They look at her

jazvitelnym vzgljadam ; they are like enemies, but she does not judge them, just describes.

In the poem *** (*Umolk šum ulic, - pozdno*) (1858) the speaker describes the contemporary situation of looking through the window at the landscape, which make her nostalgic about some days from the past.

*Umolk šum ulic, - pozdno;
Černeet neba svod,
I tuči idut grozno,
Kak vitjazi v poxod.*

*Na tēmnye ix rati
Smotrju ja iz okna,-
I vspomilis', nekstati,
Drugie vremena,*

*Te dni - ix bylo malo,-
Tot mimolētnyj srok,
Kogda ja ožidala-
I slyšalsja zvonok!*

*Ta povest' bez razvjazki!
Užel' i nyne mne
Vsej etoj staroj skazki
Zabyt' nel'zja vpolne?*

*Ja stixla, ja dovol'na,
Bezumie prošlo;
Ne vse to čto-to bol'no,
I čto to tjaželo.*

The speaker describes the present situation as boring and quiet by showing the town which goes to sleep. The contemporary situation is not important. It is shown in this poem mostly to relate it with another time, with the happy moments from the speaker's past. It was a very small part of her life, but she still misses those days when she would be waiting and the bell would ring. All this description refers to the people (the bell does not ring by itself), but the

speaker does not even mention anybody. She is nostalgic about the situation, but not the people. The speaker focuses on herself. In the second stanza of this poem she separates herself from the described landscape and from the present. Her better life belongs to the past. Because of reflexive form of the verb (*vspomnilis'*) it is not clearly marked who reminds this another time. Only from the context we can say that this memory came to the speaker, but came by itself. The speaker did not intend to think about her past. But continuous thinking about the past is stronger than everything else.

The speaker of our final poem *** (*Kogda vstrečajus' ja slučajno*), written in the end of the 1850s or the beginning of the 1860s, is fully integrated with her friends from the past.

*Kogda vstrečajus' ja slučajno
S druž'jami prošlyx, lučšix let,-
Mne kažetsja, mež nami tajna
Usë to, čego už bol'se net.*

*Kak svjazyvaet prestuplen'e
Ubiyc, sveršivšix noč'ju grex,
Nas vjažet prošloe volnen'e,
Bylaja grust' i prežnij smex.*

*Da: naši lučšie nadeždy
Ubili my v sebe samyx,
My razodrali ix odeždy
I sprjatali bogatstva ix.*

*I grustno nam napominan'e
O tom, čto utaili my,
Čto bez kresta i bez nazvan'ja
Ležit v mogile černoj t'my.*

*I, prezrja dolguju razluku,
My, vstretivšis', uže spešim*

*Požat' drug drugu molča ruku,
Ne vozvraščajas' k dnjam bylym.*

The narration begins with a sentence with the in the first person singular *vstrečajas'* , but because of the reflexive form of this verb, its meaning is not only "I" but also others. These others are clearly named in the second line of the first stanza. The speaker talks about her friends from the past. These meetings are described in the first and last stanzas, which frame the poem. There is nothing they want to talk about and it seems that they treat the past like a secret. At the end of the poem the speaker says that in spite of a long separation, they are in a hurry to say farewell, and they do not want to be reminded of their past. The former friendship separates them now. The first person singular occurs only in the first stanza; in all others the speaker uses first person plural verbal forms . Now they are separated in person and they feel comfortable with it. They are still connected but not by their former friendship. About this they even do not want to talk. Three stanzas in the middle of the poem describe the unspoken, the connection between them that is still alive. Using verbs in the first person plural and thus situating herself inside the group, the speaker compares them with killers connected by crime. Just as their crime unites the killers, so the friends are connected by previous feelings. They have killed by themselves their better feelings, and this crime still connects them. This description is also a judgement. The

speaker does not separate herself from this group. She is also guilty like all the others, and thus she is integrated with her former friends. The situation described in this poem seems to be a reverse of the ones described earlier when they were together in person, but the speaker did not feel to be one of them. Finally, at the end of her life Pavlova, judging after people, also judged herself.

II. THE GRAMMAR OF FATALISM

Generally speaking, Pavlova has avoided any possibility of judgement of people till the last of her poems. In her early poetry she blames time and especially events for all changes in people's lives. In *K tebe...* she writes:

(....),- i bolee, čem gody,
Sobytija peremenili nas. (104-105)

They are not subject but the direct object of this sentence. They did not do anything, it just happened to them. In some of her poems the reality of life seems to be an excuse which explains everything and which makes it possible not to judge anybody. The speaker of the poem *Da mnogo...* says: *O, každaža iz nas uznala žizni bremja* and it is the entire explanation for all changes inside the personality of each member of the group of young girlfriends. Pavlova in her poems also omits grammatical forms that can show any connection between people and events. Instead of this, she describes stages and activity of the soul, feelings, hopes and dreams. People do not create events and do not create their lives. They are changed by all that happens. Although Pavlova poetry is very personal and we expect mostly sentences with verbs in the first person (singular and plural) in all her poems some stanzas consist of sentences

with verbs in the third person. In "Da il' net" the narration in the third person begins in the second part (last four lines) of the first stanza and continues till the end. In *Da, mnogo bylo nas*, this form appears in the third line of the first stanza and in the last two lines of the second stanza. In *K tebe teper' ja dumu obraščaju* not only all sentences in the second stanza are in the third person, but the same form is continuously used beginning with the third line of the third stanza till the end of the poem. The narration in *Duma (Včera listy izorvannogo toma)* begins with sentences with verbs in the third person (the entire first stanza) and this grammatical form is used also in the last two lines of the second stanza and the whole third stanza. In every Pavlova poem there are at least some sentences in the third person plural. In addition, we should realize that each consecutive sentence written in the third person usually has a different subject, but they are all connected with people as a direct object of a sentence or because the subject is an attribute of mankind (like feelings or dreams). The third person is used in Pavlova's poetry when the speaker describes only part of herself but also when she wants to describe what happens to her or to the other people. We can even say that it is typical of Pavlova not to use verbs in the passive voice but - instead - to change the subject of sentences. In spite of the frequently changed subject of sentences, the subject of the poem is still the

same (usually I or we) and is present in many sentences as a direct object. This grammatical form gives the possibility of not directly showing the activity and stages of people and gives the possibility of building more general (in meaning) sentences. The speaker of the poem just describes the situation but does not give any judgment and evaluation. It gives the impression that the poet's description is objective and not given through her own opinions and beliefs. We should also note that in parts written in the third person, Pavlova's poems remain on a general level with abstract nouns and metaphorical language. It helps to describe general observations and rules and also to omit details and clarify explanations.

In addition we should realize that a number of reflexive verbs used in her poems have the same role. By using the reflexive form of verbs in *Da il' net* the speaker should just describe that in the future in a heart thunders *prosnet'sja*, from a chest tears *poletc'ja*. Everything will happen by itself. In *K tebe teper' ja dumu obraščaju* the reflexive verb *nesus'* shows us that the speaker is the subject and also an object of this action. The reflexive form of the verb *rasstalis'* makes it possible not to give any information about their departure. By using the verb *vstrečalis'* to describe typical days after their departure, the speaker shows how indifferent these days are. All events happen by themselves and it is indifferent if the speaker

did something to create happiness or misfortune in her life. In *Duma* (*Včera listy izorvannogo toma*) the speaker confesses, that her past *vspomnilac'* by itself and the purpose were pages of the torn volume (*listy izorvannogo toma*) which just came across her (*popalis'*), also by itself. Also in *Duma* (*Ne raz sebja ja voprošaju strogo*) the speaker uses the reflexive form *ispolnjatcja* (fulfil) to describe her beliefs in general justice. We do not know how their hopes will be realized in the future. This belief, not the means of its realization, is important in this poem.

"A sigh escape lips" (*Vsdox sorvëtsja s ust*) confesses the speaker of *Duma* (*Kogda v razdor s samim soboju*)¹² (1843) and it seems to be a description of Pavlova's intimate poetry. All her descriptions of life and its rules are general, and the poet also tries to omit any specific information by using these grammatical forms that can help her with it.

The answer to the questions of who is blamed by Pavlova for all the unhappiness and sadness in her life and what caused her separation and internal struggle is not easy. We have already learned that in her poetry people are explained by time and events. But after analyzing some of her poems we should note how important role fate plays in all the explanations given by the poet in her stanzas. The future described in *Da il' net* is known to the speaker of the poem. The fortune-telling with daisy petals is only an

excuse to show what will happen and what the speaker knows from the beginning. We should remark that according to this poem Pavlova did not expect happiness in love, nor did she expect the realization of her dreams and hopes. In *K tebe teper' ja dumu obraščaju* the speaker writes:

*A sčast' ja dar predložen byl sud'boju;
Da, možet byt', a možet byt' - i net'!* 13 (104-105)

People's lives are determined by fate, but maybe they can change this fate. The speaker is not sure and seems not to care. A tone of indifference in this sentence is quite clear. Pavlova in her poem does not battle reality, she just describes it. In later written poems Pavlova does not refer directly to fate. Instead, she describes how typical all those changes in personality are and how useless is any struggle against the rules of life. Even she, after a long struggle, has to give up and live like all others; this finally gives her peace of mind. But reading *Kogda vstrečajus' ja slučajno* we have an impression that she and her friends gave up too easily, and because of this. they lost. They believed in fate and the general rules. They did not try to change anything, and because of this people by themselves are guilty of killing their hopes, dreams, feelings - the best aspects of their personalities. They became indifferent to everything.

The problem of judgement seems to be one of the most interesting challenges in the entire corpus of Pavlova's poetry. Analyzing her intimate poetry we can see how she has

changed her opinions and how, finally, she came to the conclusion that not fate, time or events but people by themselves are responsible for their own lives. But, for the poet, the personality of any individual is divided into several parts and it is difficult to say which part of the personality is responsible for all the mistakes that finally makes a life one determined by grief and sorrow. Actually we should say that she does not write about the personality of others but in her poetry she focuses on herself and her own personality.

III. DIVISIONS WITHIN THE SPEAKER

The division within the speaker appears in the earliest written poems and is continuously present in all of Pavlova's poetry. In *Da il' net* (1839) the speaker knows that after experiences of grief and sadness *providen'e* will say no to the heart. Then, after some more years (and experiences of misfortune) the heart by itself will say no to any expectations of a better future (and dreams about love and happiness). In *K tebe teper' ja dumu obraščaju* the speaker sees clearly the division between her own body and soul. Although she and the man from the past are separated now, her soul can travel to meet him. This division between soul and body becomes even more clear in Pavlova's later written poems. In *Duma (Ne raz sebja ja voprošaju strogo)* (1844) the speaker looks inside her soul and describes what happens inside this part of her personality. Especially interesting here is the fact that the speaker does not only describes the contemporary situation of his soul, but also relates it to the past. Both verbs - *zavjalo* and *ustupleno* are in the past tense and both show us that the speaker knows more than he can see now. He knows what used to be inside his soul and what is lost. Analyzing these verbs we can see that the first (*zavjalo*) is in the active voice of the third person singular form; the second

(ustupleno) is a passive past participle. By using different verbal forms, the speaker shows us that the processes and events which caused these changes were different and that the soul of the speaker also changed by itself. In the entire poem there is no information about the other part of her personality, she focuses only on her internal and spiritual life. It seems that she values only this part of her existence; only her feelings and beliefs are important to her. In *Duma (Sxodilas' ja i rasxodilas')* (1844) the speaker notices that her soul does not treat anybody as a close friend. The division between life "in spirit" and "in person" is shown in this poem pretty clearly. The speaker confesses that when she had a hard time her soul did not call anybody to be with her. She does not care about any other kind of relations between people likewise she does not care about her life "in person". In *Mladyx nadežd i ubeždenij* written in 1852, this division is shown even more strongly. The speaker confesses that all her dreams and hopes from the past are still alive in her soul and they disturb her contemporary life. She has two lives now: the external, which is similar to other people's lives, and the internal, full of dreams and expectations. The latter is connected with her soul and she can not control it. She even asks somebody whom she calls "daughter of Paradise" not to disturb her heart. The life of her soul is so strong that

somebody unreal has to make it alive, not just the speaker by herself. This life is stronger than her willingness to give up. Outwardly she has behaved like everybody else, and only in dreams can she live her secret, intimate life. Finally she asks:

Kuda devat'sja mne s dušoj!
Kuda devat'sja s serdcom mne!... (152)

Soul and heart are metonymies of her spiritual life, and she does not see any possibility of realizing her spiritual life, her dreams and hopes in ordinary, real life. It is interesting that the speaker does not divide herself into a body and soul, but the division is unclear. There is the speaker as a whole and her spirit which is located in her chest, heart or soul. Her spirit is part of her personality, but her real life can not change anything in her spiritual life.

The division between mind and heart appears in *O bylom, o pogibšem, o starom* (1854). In this poem the speaker confesses that even after many sad experiences her mind could not change her heart. The speaker "in person" is still among other people, but she focuses on her spiritual life and on her soul. Her spiritual life was so strong and her hopes were so alive inside her soul that her mind, knowing the rules of life and having a lot of sad experience, could not make them give up or even change. Now the speaker knows that she has lost. What is characteristic, the soul of the speaker is like a mirror of her life. In this poem what

exactly happens to the speaker as a person is not described. We know only how her soul reacted to all the events in her life and what has taken place inside it. Heart and mind are here metonymys of feelings and judiciousness and their fight took place inside the soul of the speaker.

The spiritual life of the poet can be distanced from her real life as a person as long as her dreams and hopes are alive in her soul and poetry. The speaker of the poem *Prošlo spolna vsě to, čto bylo*, (1855) seems to be fully resigned to life without feelings.

*Prošlo spolna vsě to, čto bylo,
Rassudok čuvstvo pokoril,
I odolela voli sila
Poslednij vzryv serdečnyx sil.*

*I kak segodnja vsě dalěko,
Čto soveršalosja včera:
Stremlen'e dum, bor'by bez proka,
Duši bedovaja igra!*

*Kak dolgo grud' portala vzdorno,
Kičlivyx prixotej polna;
I kak vsě tixo, i prostorno,
I bezotvetno v nej do dna.*

*Ja vspominaju liš' poroju
Pro lučšij son moj, kak pro zlo,
I myslju s tjažkoju toskoju
O tom, čto bylo, čto prošlo.*

She is still alive as a person, but she writes that everything that used to be now is over. The only explanation she gives is the information that good sense has won over feelings and, in addition, that desires are not so strong now. She accepts this situation. The speaker by herself appears in the last stanza of this poem. The description of

the struggle from the past and its result are given without any feelings. It is just the reality, not an opinion of the speaker. Now her soul is quiet and does not disturb her anymore.

*Ja stixla, ja dovolna,
Bezumie prošlo; (184)*

writes the speaker of the poem *Umolk šum ulic, - pozdno* (1858). Her spiritual life and life "in person" are united, but still something makes her life difficult and hard, she is glad but not happy. She still misses feelings from the past. On the other hand, she does not want to go through these struggles anymore because she knows how painful and useless they were, which she confesses in *Dresden*.

IV. LIFE DIVISIONS

The division of personality is present in Pavlova's poetry not only by direct description, but also in her division of life into separate periods. Looking closely into her poems we realize that happy time means for her the time when she was united with her soul and with other people. Her intimate poems are a chronicle of her life, feelings and expectations. According to her poetry, the past was divided into certain periods. Happy childhood was followed by sad experiences and the reality of life. In *Da, mnogo bylo nas...* the speaker remembers the time when her girlfriends were a single group and when they did not believe in unhappiness and misfortune. The memory of those days is so alive that the speaker uses not only the past but also the future tense in her description. The speaker feels as if she were back in the past when she writes: *Na detskom prazdnike sojdemsja my, byvalo,*. For Pavlova the happy times are over; they belong only to the past. The speaker of *K tebe teper' ja dumu obraščaju* describes the happiness by the passive past participle *otčuzždennaja* . In *Duma (Včera listy izorvannogo toma)* the speaker of the poem describes what "pages" means for her , which reminded her of her past. The second stanza of this poem begins with an apostrophe: *To byli*

vy (...) and then in the third line a part of the same phrase is repeated: *o byli te*(...) . In the past tense the verb to be in Russian has only one form in the plural (*byli*) for all persons, so the speaker could repeat the same form (and by this also the same phrase) and by using different pronouns (*vy* and *Oni*) change addressees. In the beginning, the addressees are these pages, starting from the third line the addressees are we, the readers. By those changes the speaker also shows the relations between those pages (here also metonymy of the happy period of her past) and herself. They are very close (by using *vy*) and distant (*te*) at the same time. The memory of happy days is still alive for her, and in the last line the speaker uses the present tense of the verb *pomnit'* to make its meaning even stronger. In the third stanza what happened to the speaker after she found these pages is described. The poet twice uses the same verb *blesnut'* , both times in metaphorical meaning, in this stanza. In the beginning she writes *blesnul* and then in the second part (last two lines) *blesnuli*. The only difference between both forms is in number: at first singular and then plural. By this she shows us that it was a process - at first just a small piece of memory and than a lot, everything that was good and happy in her childhood. We should also note that the verb *blesnut'* is connected in its meaning with light which come through the darkness, and her childhood is for the speaker like a light in her life. In

later written poems Pavlova describes her happy past as a time of the best of feelings and as a time of expectations. The same tone of nostalgia is present in "*Pročtja stixotvorenija molodoj ženščiny, Mladyx nadežd i ubeždenij* and *Duma* (*Ne raz sebja ja voprošaju strogo*). Childhood is described there as a time of hopes, hopes that are gone because of the reality of life. However, something from the past is still alive in the soul of the speaker of each of these poems. Some kinds of feelings from the past have not completely vanished: they form a link between the past and present, but they also make the poet nostalgic for her past. In *Umolk šum ulic, - pozdno* as a happy time the speaker describes times when somebody responded to her expectations:

*Kogda ja ožidala -
I slyšalsja zvonok!.* (216-217)

The past for Pavlova is divided into two parts, and only one of them is connected with happiness. Her happy time is gone. The speaker of *Mladyx nadežd i ubeždenij* writes that the wind has taken away and the fog has covered her happy dreams. The next stage of her past was the time of grief, sadness and the reality of life. In *Da, mnogo bylo nas* the speaker divides events from the past into two groups described by verbs in the singular and those in plural form. The unhappy period of the past is described as a time of experiencing the hardness of life. Unlike the happy childhood, this part of her life is usually described by very general statements about the rules of life. To show

these rules, the speaker of a poem usually uses the present tense. In *Duma (Včera listy izorvannogo toma)* the speaker describes these rules as in an order of life: *Dolžnyj projti my tot že grustnyj put'*. The present tense in Pavlova's poetry is used not only to describe general observations that are true at any time, but also to describe contemporary events. Although the present situation in one poem joins the unhappy past in the next, we can divide her entire poetry into poems where the present situation is described as a struggle with the soul and where the contemporary situation is situated after the speaker of a poem has given up his struggle and lives like all others. The borderline is described in the poems *Mladyx nadežd i ubeždenij* and *O bylom, o pogibšem, o starom*. In the first of these poems the speaker confesses that now she is living like all others and that she manages herself. Both information is given in the present tense (*spravljajus', živu*). In the second the speaker knows that she has lost, and people are looking at her, wondering if the hard experiences have changed her. In this poem all that is happening now is described in the last stanza. However, the first line of this stanza is in the past tense and refers to the past. The contemporary situation is the result of the past, so the speaker does not separate past and present situations by describing them in separate stanzas. Between the past and the present the drama of the speaker's life takes place. Knowing the rules of life, she

tried to live against them and preserve the best of feelings longer than all her friends. As a result, she became separated and lonely.

The future almost does not exist in Pavlova's poetry and the future tense is seldom used in her poems. The speaker of *Da il' net* knows her future very well, and she describes two stages of misfortune in her future life. According to this poem, the future is determined by fate. However, we should realize that in talking about the future, the poet means the happy future, not just events that are before her. By giving up their dreams and hopes people have killed their future, and the only thing the speaker of *Dresden* asks God for is poetic talent for herself. The only future Pavlova wants at the end of her life is the future of her poetry.

V. GENDER-MARKED POETICS

In his works about Russian grammar Roman Jakobson describes the roles of gender in Russian.¹⁴ In his article about the sign zero as a category in grammar and stylistics he points out that in language a very important role is played by the opposition marked vs. unmarked. Because of this opposition, unmarked (sign zero) has its own meaning which always depends on its opposite (marked). Consequently in our analyses we should note the fact that when in some of Pavlova's poems the gender of the speaker is not marked, this fact has special meaning because in her other poems the gender is marked very clearly. However, as Jakobson writes in his article, the problem of gender in Russian is quite complicated. The feminine gender in Russian - according to his words - is always used to describe the female part of mankind. *Supruga* always means a woman, he points out. Some feminine nouns can be used to describe a man but usually in pejorative meaning like *on - svoloč', sterva, ètakaja drjan' i razmaznja*. The masculine gender - in opposition to feminine - is not necessarily connected with a male human being. *Suprug* can mean "husband" but can not give any information about gender in phrases like *odin iz suprugov, oba supruga* or *ljuboj iz suprugov*. Some masculine nouns do not carry any specification of the sex; masculines like *vrac*

or *tovarišč* apply to both males and females (*tovarišč Ivanova - staršij vrač*). The noun *poet* also belongs in the same category. In opposition to the noun *poetess* reserved for females, the noun *poet* does not provide any information about sex. All Jakobson's observations about gender in Russian bring us to the conclusion that the female sex of the speaker does not have to be necessarily expressed by feminine gender.

Pavlova transformed her own perceived experience of life into poetry, using the feminine gender for the speaker in many of her poems. After checking the gender of the speaker in her short lyrics published in the volume of *Biblioteka poeta* we know that the feminine gender is marked in almost 50% of her short lyrics most of which is marked grammatically by the form of the verb. Generally we can say that in poems where the speaker uses verbs in the first person singular and the past tense, the feminine gender is showed by the form of verbs. Pavlova used this way of showing the feminine gender in *Duma* (*Učera listy izorvannogo toma*), *Duma* (*Sxodilas ja i rasxodilas'*), (*Mladyx nadežd i ubeždenij*), (*Umolk šum ulic, - pozdno*) if we look only into the poems especially chosen for closer analyses in this paper. In *Duma* (*Ne raz sebja ja voprošaju strogo*) the feminine gender of the speaker is shown by the pronoun *samoj* in the sentence: *I v dušu ja gljažu samoj sebe*. However, the feminine gender of the speaker is also shown in a non-

grammatical way. In *Da, mnogo bylo nas* the speaker gives us direct information, referring to girls by describing the subject of the poem as a group of young girlfriends (*mladenčeskiye podругi*) and situating herself as a member of this group. In *Da il' net* the speaker is shown in a situation typical for a woman: the situation of fortune telling with daisy petals. Also in *K tebe teper' ja dumu obraščaju* we know about the feminine gender of the speaker from the situation. The poem is an intimate speech to beloved man, so the speaker is presumably (in that era of Russian poetry) a woman.

For a total of the 87 poems which comprise her entire lyric output only in four is the masculine gender of the speaker marked. The poems where the masculine gender of the speaker is shown belong to her early poetry and are less than 5% of all analyzed poems. In 39 analyzed poems the gender of the speaker is not shown. There are mostly poems written in the first person singular or plural form in the present tense. Because of this we should realized that in the entire Pavlova's intimate poetry the gender of the speaker is either feminine or not marked.

Pavlova as a woman feels strong unity with the life of other women. In some poems, by showing this unity, she indicates the gender of the speaker. In the poem *Pročtja stixotvoreniya molodoj ženščiny* the title provides us with a lot of information. In the entire poem the speaker uses

the first person plural form, but since she refers to poems written by a young woman, we now that she is describing a women's life. Similar poetics of marking the feminine gender of the speaker are used by Pavlova in *Lublja ja vas, mladýje devy;*. In the first line of this poem the speaker refers to girls (*mladyje devy*) and then by using the first person plural form shows that she also used to be a member of the same group, that all girls have the same dreams in the beginning of life and that they have to give up their hopes during their lives.

However we should also note that in some of Pavlova's poems the gender of the speaker is not indicated. In *Prošlo spolna vsě to, čto bylo* and *Kogda vstrečajus' ja slučajno* the gender of the speaker is unknown. It is indifferent to the meaning of these poems what the gender of the speaker is. All observations and opinions described by the speaker are general and connected with all people, not only with the feminine part of mankind.

In *Dresden* where the feminine gender of the speaker is shown clearly by the form of verbs (*žila ,verovala, blogogovela*) and adjectives (*cužda,daleka*) the speaker in his praise to God calls herself by a noun and adjective in the masculine gender (*bezumnomu poetu*). In spite of the masculine gender the noun *poet* does not necessary means a male human being. As we have already mentioned it belongs to the category of masculine nouns not connected with either

sex. However we should note that it is the only noun from this kind used by Pavlova in her intimate poetry . In the poem where the feminine gender of the speaker is shown very clearly the masculine gender of this noun sounds different than in any other environment. Because of this the speaker of this poem shows even more strongly that for her title "poet" (about that she cares so much) is not reserved for men but should be used for everybody who really is a poet, without any distinction due to gender.

VI. C O N C L U S I O N

In all of Pavlova's intimate poetry only a few events from her life are recalled directly. Mostly we know what events from her life the poet refers to by comparing the poem with facts from Pavlova's biography. However, even without any specific knowledge about her life, reading Pavlova's poems gives us a sort of poetic biography. We especially learn what the response of the personality of the poet was to her biography. Pavlova's intimate poetry is a unique diary of a woman-poet's entire life, especially her internal, spiritual life. Neither her biography, nor other people's opinions can give so much information about the personality of the poet as her own intimate poetry. We can see not her behavior but rather her style of thinking, and we can see how sensitive her feelings were and how strong and independent was her personality. We can also see the development inside the poet and all the changes in her opinions and judgements. After analyzing these poems, we know that for Pavlova, life was from the beginning determined by fate. This belief came probably from the common knowledge about all stages of their life characteristic of women from this social class. However, this belief can be for us also the source of information about how difficult it was for a young woman to be spiritually independent and

believe that she could be strong enough to create her own life. As a young woman, after the sad experience with her love for Mickiewicz, Pavlova did not expect happiness in love, and it seemed that she was ready for all kinds of misfortune in her future life. However, in later written poems the memory of a happy childhood is continuously present. Throughout her entire life as a poet, she compared every part of her life with youthful, clear feelings from her childhood. In her poetry there is not any evidence that she wanted to struggle for happiness in her personal life. A tone of resignation is present in all her poems. Even though in those written in 1843-44 the poet does not completely give up the hope for happiness in life, she believes in external help, as she is not strong enough to manage her happiness and future by herself. Because of her strong belief that life cannot be happy and cannot follow her dreams, Pavlova gave up her hopes at the beginning of her life. However, we should realize that she was ready for misfortune but not for changes inside people, especially her friends. According to her later written poems, the biggest tragedy of her life was the struggle against changes in the relations between people. When others had already changed, she still in her spirit was like a child who believed in the words and external signs of feelings. At the end of her life Pavlova blamed people themselves for all changes in their own personalities and their way of life. Not general rules

and fate, but the fact that people are determined by beliefs in misfortune makes their lives useless. Because of these beliefs they themselves "kill" these hopes and dreams. Nobody, who from the beginning knows that he will not be successful, can win. It was too late for changes when Pavlova learned this rule. Except for the last poems Pavlova did not judge anybody in her poetry. Throughout her entire opus, she omitted any possibility of showing people's actions against or toward changes in their personalities. At the end of her life she judged people and blamed them because they did not do anything against these changes.

The language of Pavlova's intimate poetry is simple and clear. Mostly she uses dead metaphors and does not try to build any new poetical structures. We should notice that her poetical language is sometimes very close to ordinary speech. In many cases only a regular meter and rhymes show that it is a poem. But the poetical language of this poetry is exceptionally precise, especially when we are looking at verbs. Just a simple analysis of verbal forms used in her poems can explain the meaning of the poem. She does not use a lot of adjectives, sentences in her poems are mostly short and simple. But every time, the speaker of a poem chooses the perfect verb and its form to describe exactly what she should say. Sometimes because of the form used in a sentence we know more than what is just in words. Her verbal statements are very clear even in those stanzas which remain

on a very general level. Because this poetry is mostly about the spiritual problems of a woman who is also a poet, Pavlova uses a lot of abstractions. She writes a lot about her soul and refers to the struggle inside her personality. In these parts of her poems she uses mostly abstract nouns but her style is always the same: simple and clear so we can see also how precisely she analyzes all stages of her soul and her own thinking. Even when she seems to be depressed and lost she knows about it, perfectly analyzes herself and can transform her own experiences into clear sentences and - finally - into a poem. Her poetical language is exceptionally beautiful and full of meaning in spite of the fact that the major poetical material of her poetry is Russian grammar, not complicated poetical structures. Maybe also because of this the poetical chronicle of her life seems so unusual and so tangible.

A D D E N D U M : The Role of Verbs

The main role of verbs in any language is to describe action and to connect this action with a specific time. There are three tenses in Russian: past, present and future. From the form of the verb we know when the event happened. One tense may occasionally be used with the meaning of another. The present tense may be used to mean the future or the past. It is used with the meaning of the past when the speaker wants to portray events vividly, as if they were taking place now, at the moment of speaking. The future tense is generally used when the speaker wishes to express his certainty that the action will take place. The simple future tense may occasionally be used to mean the present or the past. In Pavlova's poetry we see the future tense in the meaning of the past in *Da, mnogo bylo nas,...* where the speaker writes *Na detskom prazdnike sojdëmsja my, byvalo*. The particle *byvalo* usually denotes actions which took place a long time ago and generally recurred. Perfective verbs in the past tense are rarely used to mean the future. We should also note that only a limited number of verbs can be used in the past tense with this meaning. The most common are the verbs *pošel* and *poexal*. The most common peculiarity in the use of tenses is the use of the

present tense with the meaning of the past, all others are used only occasionally and not with all verbs.

One of the features of Russian, which distinguishes it from non-Slavic languages, is the fact that the Russian verb has aspect. There are two aspects: perfective (denotes a completed action) and imperfective (denotes an action in progress, but does not specify whether it is completed). Verbs which describe a completed action do not have present forms - they describe only the past and the future. Pavlova in her poems perfectly uses the difference in meaning between both forms. For instance, if from the point of view of aspects we analyze the verbs in the second stanza of *Da, mnogo bylo nas,...* we see that all of them are imperfective verbs in the past tense. In this way the speaker makes clear that all her childhood expectations and those of her friends childhood failed to become reality, were never completed.

In addition to the active and the passive voice, which indicate whether the verb denotes the subject or object of the sentence, Russian has reflexive verbs, which indicate that the subject may also be the object of the sentence. Then there are verbs with the meaning of reciprocity, which indicate that the action of two or more persons pass from one to the other. Such verbs are usually marked by the plural form of the verb with the participle *-sja*, or the singular form with *-sja* and the preposition *s*. This

characteristic of the Russian verb is also very important for Pavlova's poems. In her poems she rarely uses the passive voice. The subject of each sentence is marked very clearly. In many cases she uses verbs with the meaning of reciprocity like *sojžděmsja*, *sxodilas'*, *vstrečajas'* etc.

In some forms of verbs gender is marked clearly, but in some there is no information about gender. Generally information about gender is the most specific in the singular form of verbs in the past tense. In many cases gender is marked only by a personal pronoun or by a noun, which always has a gender. Because of this in some of Pavlova's poems the gender of the speaker is not grammatically marked and the author uses other ways to show the feminine gender of the speaker.

The Russian grammar also employs infinitives, which may be used with verbs, adjectives or predicative adverbs. They are especially interesting for us because of their ability to fulfill the function of main verbs, in special types of sentences named "infinitive sentences". This kind of sentences is used to express that something should be done. Two consecutive imperative sentences end the poem *Mladyx nadežd i ubeždenij*. Because of their form we know that although the speaker does not know what to do with her soul and heart, she cannot leave them as they are. She must do something.

There is also the imperative, which has only the second person (singular and plural) in Russian. In her intimate poems Pavlova generally does not use this form of verb. It is very important to realize that she mostly describes situations, and because of this does not need this form of verb. She does not ask anybody to do anything.

We should mention, also, that there are several verb prefixes, which change or modify the meaning of the verb, making it sometimes very specific and sometimes very general. The verb as a predicate plays the major role in every sentence, and has to be present in every sentence. There is only one exception - in sentences in the present tense the verb "to be" is omitted. Only the short form of adjective is used. Pavlova in her poems quite often uses this kind of sentences.

Because from our point of view the information given by the verb (especially about person) sometimes did not fulfill our interest, we referred also to the entire sentence, especially to the information which referred to the person as a grammatical category.

NOTES

1. Karolina Pavlova, *Polnoje sobraniye stixotvorenij* (Moskva 1964), 218. Further citations in the text are given to this edition by page number.
2. see Pavlova's poems *N.M.Jazykovu E.A.Baratynskomu* and *.K.Tolstomu*
3. A letter of 23 January 1860 in *I.S.Aksakov v ego pis'makh*, III (M., 1892), p.353. Quoted in the introduction by B.Heldt to K.Pavlova, *A double life* (Barbary Coast Books, 1986), p.viii.
- 4 My sources for this brief biography of Pavlova are the following: Munir Sendich, "The Life and Works of Karolina Pavlova" (New York Univ., 1868) and the introduction by Barbara Heldt to K.Pavlova, *A double life*, op. cit.
5. *ibid.*
6. In his book about Pavlova M.Sendich writes that her poems from the second period "appear" monotonous because of constant references to her sad destiny. Her poems from the first period he described as "distinguished by a predominance of elements of the fairytale and fantastic nature."
7. This poem is connected with Pavlova's love to Mickiewicz. See notes to K.Pavlova, op.cit. 552
8. This poem is connected with sad experiences connected with the conflict with N.Pavlov. See notes to K.Pavlova, op.cit. 564
9. In this poem Pavlova refers to her love to B.Utin and her relationships with the son. See notes to K.Pavlova, op.cit. 568
10. One of poems connected with B.Utin. See notes to K.Pavlova, op.cit. 570.
11. R.Jakobson, *Poetry of Grammar and Grammar of Poetry, Selected Writings*, volume III (The Hague - Paris 1981)
12. *Kogda v razdor s samim soboju*

Moj um bessil'no pogružen,
Kogda ležit na něm poroju
Unylo-prazdnyj poluson,-

Togda zašepčet vdrug ukradkoj,
Togda zvučit v grudi moej
Kakoj-to otzyv grustno-sladkoj
Dalekix čuvstv, dalekix dnej.

Žal' nebyvalogo mne snova,
Prostor gljaduščego mne pust:
Mel'knèt prizrak, uronit slovo,
I tščetnyj vzdoh sorvëtsja s ust.

No vdrug v čas dum, v čas grusti lživov,
Vzjav pravo groznoe svoe'
Duši ustalov i lenivov
Perstom kosnëtsja bytie.

I v tajnoj sile večno junyj
Otvetit dux moj na prizyv;
Drugie v něm prosnutsja struny,
Drugoj voskresnet v něm poryv.

Gljažu v lico ja žizni strogoj
I poznaju, čto nas ona
Nedarom večnoju trevogoj
Na boj tjaželyj zvat' vol'na;

I čto ne tščetno serdce ljubit
Sred' gorestnyx eë zabot;
I čto ne vse ona pogubit,
I čto ne vse ona voz'mët.

14. R. Jakobson, *Word and Language, Selected Writings*, volume II (The Hague - Paris 1971). See also R. Jakobson *Izbrannye raboty* (Moskva 1985)

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