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As Nabokov has already mentioned in the note to Stanza XVIII, l. 9 (p.78), and analysed more thoroughly in the note to Stanza XXVII (p.108), the motif of “pursuit” (or, rather, it might be called “chase”) could be seen as consistent from Stanzas XVIII to XXXVI. After the description which suggests that the narrator arrived at the theatre before the hero, he behaves as if he always rushed to all the places to where Onegin meant to go (the dressing room of Onegin’s house and the lighted mansion where the ball is held) more quickly than him. Finally, the narrator entirely gives up the troublesome task of reporting the behaviour of the hero which would last for seven or eight hours with precision. Instead of that, the narrator invented a clever alternative: he chose to develop a digression about the personal recollections of his past. The digression is going on from Stanzas XXX to XXXIV. The focal point of private and/or poetic admiration or meditation is the engrossing charm of a beautiful, lovely woman's foot.

Some references to a woman’s foot (it must be noted that feet are always more important than legs) were already made before Stanza XXX. Stanza XX describes gyrating and leaping of a real ballerina whose name was Istomina lively and dynamically. The reader may notice that the narrator’s gaze seems to rest upon Istomina’s two feet in this stanza. What actually incited the digression which begins with Stanza XXX, l. 8 seems to be “the little feet of winsome ladies” sung by Stanza XXVIII, l. 10. We could argue that “people’s toes” (Stanza XXI, l. 2) are brought out accidentally as passing images that faintly echo the basic tones of the pedal digression. According to Nabokov, this theme will make lingering, nostalgic vibrations for several more times after it is developed from Stanzas XXX to XXXIV (p.115). If we put some importance to Nabokov’s idea, we might have to pay attention to the name of Terpsichore (Muse of dance and lyric poetry) which Stanzas XIX and XXXII refer to, and which by some reason will reappear in Chapter Seven, Stanza L.

Nabokov’s notes on a woman's foot put emphasis on the dual facets of that motif, namely, literary tradition and biographical facts. One of the phenomena which became remarkable for the first time after the emergence of Romanticism was the fact that a woman's lovely foot come to be taken seriously as a privileged object of poets' praise. For exemplifying this fact, Nabokov quotes a passage from Goethe’s *Die Wahlverwandtschaften* (1809), Part I, Chapter 11. But, needless to say, the possibility of influence, or the problematical issue concerning Pushkin’s ever reading Goethe doesn't especially matter here. As with many other cases, the mentality of contemporary intellectuals among whom we can recognize sympathetic commonality beyond borders and languages is the first and foremost concern Nabokov had as a commentator of *Eugene Onegin*. If this is so, then it is understandable that in the note to Stanza XXI (pp.90-91) Stendhal’s *Le rouge et le noir* (1830), Chapter 37 (Part

II, Chapter 7) is quoted for the same reason .

Pushkin's biographers made it clear that he had relations with several women in his life. Could it be possible to think recollections with those women as the origin of the digression about a woman's foot? Such a hypothesis has ever been raised by some critics, and Nabokov tried to examine that point carefully. The note which deals with this problem is about fifteen pages long and scrupulously detailed (pp.120-35). The conclusion given there is that the foot of a woman being sung by each stanzas cannot be thought as only one foot which belongs to one specific person. It is a matter of course that the connexion between biographical facts and textual fiction cannot be easily ignored. However, to simplify relationship between fact and fiction and reduce the intricacy and infinite complexity of an artistic artefact to a single historical background must end with an easygoing view of art and literature. Nabokov seems to identify such an attitude with utilitarianism or socialist realism, and, without a doubt, he attempts to protest strongly against those who advocate applying a reductionistic form of thinking without exception.

In the notes to Stanzas XXI, XXIII, XXVIII, and XXXII (pp.91, 99-100, 113, 120) Nabokov provides insightful observations on prosody, utilising an idiosyncratic term, "scud". If we summarize the concept of "scud" briefly, it means a case found within a foot of a poem in which "stress" may be put on the position where originally an "accent" is never put in a word. In Nabokov's words, a "scud" is "an unaccented stress." Edmund Wilson believed this concept to be useless. Nabokov opposed violently and insisted that it was obvious Wilson didn't understand what kind of thing prosody was at all. Concerning these prosodical matters, we will have to try to take the contents of Nabokov's appendix which is a by-product of the translation of and commentary to *Eugene Onegin* fully into account. This must become one of the future subjects in this workshop.

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