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«THE THEORETICAL AND METHODOLOGICAL FOUNDATIONS OF NARRATIVE ANALYSIS»

(Based on the Novel Eugene Onegin *by* Alexander Sergeyevich Pushkin*)*

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Abstract

The article examines the theoretical and methodological foundations of analyzing artistic narrative in Alexander Pushkin's novel in verse *Eugene Onegin*. The study is based on a complex methodological framework drawing on the literary theories of Mikhail Bakhtin, Yuri Lotman, and Alexander Veselovsky. These approaches make it possible to interpret narrative not as a linear sequence of events, but as a multi-level artistic system integrating authorial consciousness, textual structure, and cultural-historical context. Particular attention is paid to dialogism, the semiotic organization of the text, and the principle of free composition. The analysis demonstrates that *Eugene Onegin* represents an authorial-lyrical, lyric-epic, and dialogically structured type of narrative that played a decisive role in the development of the Russian novelistic tradition.

Keywords: artistic narrative, authorial voice, dialogism, lyric-epic novel, free composition, Russian literature, Pushkin

Introduction

In contemporary literary studies, the analysis of artistic narrative involves not only the examination of plot and compositional structures, but also the study of authorial consciousness, textual organization, and cultural-historical context. Such an integrated approach allows the literary work to be interpreted as a multi-layered semantic system in which various narrative and ideological levels interact (Lotman, 1970).

From this perspective, Pushkin's *Eugene Onegin* constitutes an exceptionally productive object of theoretical analysis, as it introduces a fundamentally new type of narrative organization combining epic representation with lyrical reflection. This synthesis determines the novel's innovative character in the history of Russian literature (Veselovsky, 1989).

Accordingly, the present study draws on a range of literary-theoretical concepts developed by Mikhail Mikhailovich Bakhtin, Yuri Mikhailovich Lotman, and Alexander Nikolayevich Veselovsky. These theoretical frameworks enable an understanding of narrative not as a linear mode of storytelling, but as a complex artistic system encompassing the interaction of authorial voice, textual structure, and cultural-historical experience (Bakhtin, 1975; Lotman, 1970).

(M. M. Bakhtin) The methodological basis of the present analysis is grounded, first and foremost, in Mikhail Bakhtin's concept of dialogism. According to Bakhtin, a literary text constitutes a space of interaction among multiple voices, perspectives, and meanings engaged in continuous dialogue (Bakhtin, 1975).

Although *Eugene Onegin* does not belong to the polyphonic novel in the strict Bakhtinian sense, it nevertheless exhibits a distinctly dialogic narrative structure. The authorial voice in Pushkin's novel does not function as a closed monologue claiming absolute authority; rather, it

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constantly interacts with the voices of characters, the implied reader, and the cultural discourse of the epoch (Bakhtin, 1975).

The narrator engages in dialogue both with the characters and with the reader, creating an intonation of living, addressed speech. This narrative strategy corresponds to Bakhtin's understanding of the artistic utterance as fundamentally responsive and oriented toward another consciousness (Bakhtin, 1972). As a result, the authorial "I" performs not only a narrative but also a communicative function, transforming the novel into a space of intellectual and aesthetic dialogue.

(Y. M. Lotman) An equally important theoretical framework for the analysis of narrative structure is provided by Yuri Lotman's semiotic theory of the literary text. Lotman conceptualized the artistic text as a semiotically organized system in which each element fulfills a specific semantic and structural function (Lotman, 1970).

From this perspective, *Eugene Onegin* may be interpreted as a complex textual system in which authorial presence functions as a semantic center organizing all narrative levels (Lotman, 1972). Lotman emphasized that the author in a literary text is not identical to the biographical subject but represents a structural category that ensures the coherence and interpretive direction of the work (Lotman, 1970).

In Pushkin's novel, the authorial voice integrates lyrical and epic elements, linking narrative progression with philosophical, cultural, and aesthetic reflection. Through lyrical digressions, ironic commentary, and evaluative remarks, the author constructs a unified artistic space in which the real world and the textual world engage in active semantic interaction (Lotman, 1972).

(A. N. Veselovsky) Complementing dialogic and semiotic approaches, Alexander Veselovsky's theory of historical poetics provides insight into the evolution of narrative forms and genres. Veselovsky viewed literary development as a gradual liberation of artistic structures from rigid canonical models (Veselovsky, 1989).

From this standpoint, *Eugene Onegin* exemplifies the principle of **free composition**, whereby linear narrative progression is combined with lyrical digressions, authorial commentary, and disruptions of chronological order (Veselovsky, 1989). Such a narrative organization reflects a transitional stage between traditional epic storytelling and a new type of subjective-authorial novel.

Pushkin's novel in verse may thus be regarded as a transitional form in which the narrator functions not merely as a storyteller, but as a bearer of cultural, philosophical, and historical reflection. This expansion of narrative functions marks a significant transformation in the poetics of the Russian novel of the nineteenth century (Veselovsky, 1989).

Conclusion

In conclusion, the application of Bakhtin's theory of dialogism, Lotman's semiotic approach, and Veselovsky's historical poetics allows for an interpretation of artistic narrative in *Eugene Onegin* as a complex, multi-level system. Within this system, authorial consciousness, textual organization, and cultural-historical context form an integrated artistic whole. Viewed from this theoretical perspective, Pushkin's novel emerges as an **authorial-lyrical, lyric-epic, and dialogically structured type of narrative** that played a formative role in shaping the subsequent development of the Russian novelistic tradition.

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