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**ANTROPOLOGICZNE ASPEKTY DANDYZMU
W LITERATURZE ROSYJSKIEJ
(NA PRZYKŁADZIE POEMATU A.S. PUSZKINA „EUGENIUSZ ONIEGIN”)**

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Adnotacja. Odessa, jako miasto o wyjątkowej twórczej energii, stała się już przedmiotem estetycznego odbioru podczas swojej formacji. Status wolnego portu umożliwił południowemu miastu przyjęcie europejskiej kultury i sfery życia społeczno-gospodarczego. Dandyzm znalazł tutaj pożywkę. Lokalny egzotyczny smak i prawdziwą semantykę nabył w Odessie.

We „Fragmentach podróży Eugeniusza Oniegina” to zjawisko historyczno-kulturowe ma synkretyczny wizerunek. Jest to wtórny przeszczepiony model imperialnego stylu Petersburskiego Dandy i przedni widok Europejskiego Dandy z egzotyką Odessy. Nie ma wątpliwości, że granice między nimi są dość porównawcze, ponieważ istota dandyzmu zakłada niestabilność i marginalną pozycję społeczną.

Najwyraźniej ten status pozwolił uważnie obserwować świat. Tekst „fragmentów” osiąga integralność, choć nie monolityczną, ale „zebraną”, która składa się z różnych barwnych plam życia Odessy. Spojrzenie na codzienne życie biznesowe i prozaicznie nieprzyjemne uliczne śmieci i „epikurejski” szkic picia kawy na tle przebudzenia i migotania egzotycznego morskiego miasta i sfery „wewnętrznego” życia hedonistycznego towarzystwa młodych ludzi są reprezentowane jednakowo, ale w różnym stopniu konturu. Wszystkie te błyski w różnych kolorach migoczą podczas kalejdoskopowej zmiany strzału. Zdjęcia są napędzane i łączone przez lornetkę. Są obdarzeni jakością cielesności, kodami antropologicznymi i sygnałami, które czytelnik musi rozszyfrować.

Pewna struktura tworzy i wpisuje się w ramy gatunkowe „fizjologii” wielopłaszczyznowego, kulturowego, tolerancyjnego miasta.

Słowa kluczowe: antropologia, dandy, lornet, strefa importu, zachowania społeczne.

**THE ANTHROPOLOGICAL ASPECTS OF DANDYISM
IN RUSSIAN LITERATURE
(ON THE EXAMPLE OF NOVEL BY A. PUSHKIN “EUGENE ONEGIN”)**

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Abstract. Odessa as the city with unique creative energy has already become the object of aesthetic reception during its formation period. The free port status enabled the south town to adopt European culture and spheres of socio-economic life. Dandyism found a breeding ground here. It gained its local exotic flavor and authentic semantics in Odessa.

In “Fragments from travel of Eugene Onegin” this historic and cultural phenomenon has a syncretic image. That is the secondary transplanted model of St. Petersburg dandy’s imperial manner and the frontal view of European-like dandy with Odessa exotica. There is no doubt that borders between them are quite comparative as far as dandyism essence supposes instability and marginal social position.

Obviously, this status enabled to observe the world closely. Text of “fragments” achieves integrity though not monolithic one, but “gathered” one, which is composed from heterogeneous, variegated patches of Odessa life. View of everyday business life and prosaically unpleasant street rubbish and “epicurean” sketch of coffee drinking against the background of awaking and flickering with exotic maritime city and sphere of “internal” life of hedonistic company of young people are equally presented, but in varying degree of outline. All these shimmer with different colors, twinkle with kaleidoscopic shot change. Pictures are put in motion and joined with lorgnette. They are endowed with quality of corporality, anthropologic codes and signals which a reader has to decipher.

A definite structure forms and fits in genre frameworks of “physiology” of multifaced, multicultural, tolerant city.

Key words: anthropology, dandy, lorgnette, import zone (adopt), social behavior.

АНТРОПОЛОГІЧНІ АСПЕКТИ ДЕНДІЗМУ В РОСІЙСЬКІЙ ЛІТЕРАТУРІ (НА ПРИКЛАДІ РОМАНУ А. ПУШКІНА «ЄВГЕНІЙ ОНЄГІН»)

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Анотація. Одеса, як місто з унікальною творчою енергією, уже стала об’єктом естетичного прийому за час свого становлення. Статус вільного порту дозволив південному місту прийняти європейську культуру та сфери соціально-економічного життя. Дендізм знайшов тут живильне середовище. Місцевого екзотичного колориту та справжньої семантики він набув в Одесі.

У «Фрагментах подорожі Євгенія Онєгіна» цей історико-культурний феномен має синкретичний образ. Це вторинна трансплантована модель імперської манери пітерського денді та фронтальний вигляд європейського денді з одеською екзотикою. Немає сумнівів, що межі між ними є досить порівняльними, оскільки суть дендізму припускає нестабільність та маргінальне соціальне становище.

Очевидно, цей статус дозволив уважно спостерігати за світом. Текст «фрагментів» досягає цілісності, хоч і не монолітної, а «зібраної», яка складена з різнорідних строкатих плям одеського життя. Погляд на повсякденне ділове життя та прозаїчно неприємний вуличний мотлох, «епікурейський» ескіз пиття кави на тлі пробудження та мерехтіння екзотичним морським містом та сферою «внутрішнього» життя гедоністичної компанії молодих людей представлені однаково, але в різному ступені контуру. Усі ці мерехтіння різними кольорами мерехтять у калейдоскопічній зміні пострілу. Картинки приводяться в рух і з’єднуються лорнеткою. Вони наділені якістю тілесності, антропологічними кодами та сигналами, які читач повинен розшифрувати.

Певна структура формує і вписується в жанрові рамки «фізіології» багатолікого, багатокультурного, толерантного міста.

Ключові слова: антропологія, денді, лорнет, зона імпорту, соціальна поведінка.

Introduction. The problem of dandyism is in the focus of those literary studies that focus on the cultural and historical typology of the human image, the connections between the world of individuality and the social hierarchy, and the identification of interdisciplinary aspects of the functioning of a literary text in the general flow of culture. Of course, the scientific and source study base of this issue was formed, starting with the critical and aesthetic reflections of the creators of the literary dandies themselves and continuing in the philological discourse itself, in the context of the theory of literature and artistic anthropology. A systematic view of the problem of literary dandyism from the point of view of semiotics was proposed by Y. Lotman in his numerous works. The scientist’s traditions were developed on a broad art history material in the monograph by O. Vainshtein “Dandy: Fashion, Literature, Lifestyle”. The author proposes modern approaches to reading the text through the prism of corporeality, based on the texts of Derrida, Foucault, etc. “Semiotics of Fashion” by R. Barthes is a methodologically significant work, in which dandyism is considered in connection with the broader concept of fashion as a text. The works of M. Dombrowski, D. Nedyalkovska, J. Chernik, A. Kubicka are indicative from the point of view of the literary anthropology of dandyism.

The reading of new meanings, signs and emblems in the texts that have already managed to “freeze” in their statuary and have formed an unshakable canon of literary classics is consistent with the movement of modern literary and cultural thought, which seeks to develop a thesaurus of the era, methods and techniques for deciphering peripheral zones and layers with an increased potential for semioticity. An example of such pulsation in the text of “noticeable inconspicuousness”, numerous “interesting” details and peculiarities, everyday realities and landscape descriptions, fashionable and gastronomic subtleties and a gallant atmosphere of communication can be the journey of one of the first Russian “Europeans”, dandies and disappointed – Eugene Onegin – in which the specific weight belongs to the gazing or thoughtful and perceptive description of Odessa. Behind the outer layer of rich information content, condensed and concentrated descriptiveness, genre “encyclopedicity” with separate inserted microtexts-lists of fashionable realities, restaurants, etc. lies the powerful potential of textualization with its “ability to crack old rubrics” (Bart, 1989: 414), that is, a rethinking of the familiar, stamped, inalienable from the traditional, largely biased, interpretations of the material.

The main part. The tradition of describing the city, its usus, vocabulary and everyday surroundings from the anthropological angle of view, in the optics of the human eye and wider – in the context of the human body – takes shape quite early and acquires a special form-making and semiotic function during the period of relativization of the picture of the world, increased attention to the world of individuality with its paths of personal, subjective, experienced from within. Within the boundaries of romantic artistry, a surge of such “anthropologism” is evident. Thus, Europe, in accordance with the parts of the human body, was “dissected” by the Polish romantic Y. Slovatsky, and Odessa is assigned the symbolic role of *losi genius* in this description, that is, a space with increased passionarity, energy of creation and cross-dialogical influence on personality, life, customs. V. Sayenko was the first to draw attention to the phenomenon of genius of place in the creative atmosphere of Odessa, and in connection with Y. Slovatsky. Referring to the text of the Polish poet: “If Europe is a nymph / Then Naples is her bright blue eyes / Warsaw is the heart. / Sevastopol and Azov // Petersburg, Mitava, Odessa – / Prickly thorn under her feet. / Paris is the head, / London is a cruel collar, // And Rome – the face” the literary critic comes to the conclusion about a special type of passion of regional zones, in the energy of which the eternal conflict between the center and the periphery is overcome, between generally recognized and canonical literary phenomena and second-rate marginal “local” masterpieces. “Mental color and character of life in South Palmyra, whose fate was such that, being on the periphery of the imperial-Russian space, it was never a province and was never deprived of its expressive face <...>”, Odessa is a “multifaceted image”, interpreted as a “thorn in the foot of Europe”, a complex symbol of the ambivalence of life (Saienko, 2014: 257–258).

The journey of the hero of Pushkin’s novel partly echoes the imaginary poetic route of Slovatsky – Onegin visits, among other things, the “shore of the Tauride”, where he recalls the “inspired” Mickiewicz, who’s chanting Lithuania, and later meets the author of the novel in Odessa, whose description is clearly marked by the opening line of the stanza: “I lived in Odessa then dusty <...>”. The collective carnival-metonymic image of the southern city is formed within the boundaries of the fateful meeting of the author and the hero and seems to be brought up on the stage, for everyone to see. Indeed, within the limits of a separate stanza, something like a stage platform is constructed, containing a certain carnival action with its characteristic “unity in variegation and chaos” and the prevalence of the “imperious, all-dominating force” of the general over the “flickering and disorder of details” (Mann, 1996: 15). This universality is joined by a collective, to some extent conciliatory action with obvious signs of a public demonstration. It is truly alive, utterly animated, fused as a result of its spontaneity into a single indivisible body, similar to the grotesque monster of a carnival, that is, “people growing together into a single being” (Mann, 1996: 15). At the same time, his life is full of dynamics, purely bodily “wiggling” gestures emanating from capacious metonymic and, to a large extent, city-forming images-symbols. Here is a complete description of Odessa for a more visual presentation: “I lived back then in dry Odessa <...> / Where skies for endless days are clear, / Where commerce, bustling, crowds and presses / And sets its sails for far and near / Where all breathes Europe to the senses / And sparkling Southern sun dispenses / A lively, varied atmosphere. / Along the merry streets you’ll hear / Italian voices ringing loudly / You’ll meet the haughty Slav, the Greek, / Armenian, Spaniard, Frenchman sleek, / the stout Moldavian prancing proudly; / and Egypt’s son as well you’ll see, / The one-time corsair, Morali” (Pushkin, 1995: 222).

As you can see, even at the level of grammatical forms, the recreation of Odessa realities resembles the bodily images of a carnival: here there is “commerce, bustling, crowds and presses”, and “Where all breathes Europe to the senses”. Among all this “diversity” and multinational multiplicity, a special place is given to the Italian construct, which not only unites national and cultural bonds, but, embodied in the language and sounds in the polyphonic orchestra of the “Merry Street”, evokes the tradition of carnival imagery. In addition to the Italian travel of Goethe and Gogol’s apology for Rome, which are at a considerable distance from each other and ring around Pushkin’s text, the poetics of carnival entertainment is becoming a common place in the literature of this period. As R. Khlodovsky writes: “In Rome, the main, cross-cutting theme of classical Russian literature of the 19th century, the theme resurrection, rebirth in man of man” (Khlodovsky, 1984: 205).

The Southern text has a special appeal, the nodal lines of the artistic anthroposphere of the first half of the 19th century are drawn to it (Gogol’s “Arabesques”, the Italian text of Batyushkov, “Oh, this South, oh, this Nice!” Tyutchev, Italian prose by A. Maikov, etc.).

However, the signature of Italian is by no means reduced to the exotisation of the depicted and pursues an urgent search for the beautiful, the ideal in its correlation with Russian realities. One way or another, Italianness is consonant

with multi-vector gropings of the national anthropological type, the formation of the thesaurus of the cultural-historical period, the crystallization of the paradigm of Russian-European interactions. T. Tsivyan writes about the modeling function of the Italian entourage in building binary oppositions: spatial-landscape, climatic, mental, archetypal (Tsivyan, 200: 34–38). The previously used and often exploited literature was the sea / land opposition, but not in their polar separation and isolation, but in correlation, complex-integral coexistence and constant mutual illumination of meanings.

It deals with the literary reception of the southern region with all its inherent landscape-geographical attributes of paradise, a wonderful *imago loci*, constructed as a result of the imposition of Italian impressions. Undoubtedly, it is appropriate to read Pushkin's line about Italy in the context of the "myth about Ukraine as a blessed, prosperous land", which was formed in the first half of the 19th century (Matsapura, 200: 23). V. Matsapura, in his study of the options for the reception of Ukraine in the works of Russian writers, builds a whole paradigm of the "Arcadian" topic of the midday region. This is Arcadia, Ausonia, and Elysium. In line with the mythologization of this image by the literature, G. Grabovich concluded: "<...> It is all that (idyllic, patriarchal, singing, etc.) that the capital is not, but it is "Our Italy", the province of the same center" (Grabovich, 1997: 93).

However, the "Onegin" Italian remark, as well as the whole European stanza about the multinational Odessa variegated with different faces, is not so much the result of mythologizing, giving a real place to fantasy meanings, as transplanting the image of a commercial city and cultural already existing in literary and artistic the center of the south of Ukraine. In addition to this function, the allusive potential of the Odessa phrase also prepares the reader for the appropriate perception of the whole set of noticeable invisibility that unfolds in the chapter on Onegin's journey.

Numerous Italian-European microimages are introduced into the text as already transplanted from other sources, reinterpreted in the vein of the imagological tradition, that is, visions of others through the eyes of their own, adapted in the context of intercultural borders. The image of such a retold reality is quite appropriate in the context of Russian writers of this time searching for an ideal, a way out of the limits of the world, "harsh land, wilderness of the north, almost permafrost" to "sweet Italian south", "colors and the hot glow of radiant Italy". According to T. Tsivyan's correct observation, "the aspiration from the limits of the world to paradise is always an attempt to find the lost, what was once one's own" (Tsivyan, 2001: 34–39).

This opposition is not just present in Pushkin, it encircles the vicissitudes of the hero's fate with the narrator who accompanies him at a familiar close distance. Recreating the Petersburg period of Onegin's biography, typical for both the reader and the author, and thus solidarizing them in a single space of the living world, Pushkin states: "But the north is harmful to me". It is significant that these, which set the tone of the polarized perception of the world and delimit one's own from another's within the framework of this line, were, according to the author's notes, "written in Bessarabia". Passing the Russian spleen of his hero "with a soul full of regrets", the poet rushes with him in the imagination to the south: "O Adriatic! Grand Creation! / O Brenta! I shall yet rejoice, / When, filled once more with inspiration, / I hear at last your magic voice! / It's sacred to Apollo's choir; / Through Albion's great and haughty lyre / It speaks to me in words I know. / On soft Italian nights I'll go / In search of pleasure's sweet profusion; / A fair Venetian at my side, / Now chatting, now a silent guide, / I'll float in gondola's seclusion; / And she my willing lips will teach / Both love's and Petrarch's ardent speech" (Pushkin, 1995: 26). The South is not only a topos of rebirth and spiritual renewal of disappointed brethren, author and hero, but is openly associated with the idea of freedom. The lines in which the opposition of the south and the north takes a clearer shape were also written in Odessa: "Will freedom come – and cut my tether? / It's time, it's time! I bid her hail; / I roam the shore, await fair weather, / And beckon to each passing sail. / O when, my soul, with waves contesting, / And caped in storms, shall I go questing / Upon the crossroads of the sea? / It's time to quit this dreary lee / And land of harsh, forbidding places; / And there, where southern waves break high, / Beneath my Africa's warm sky, / To sigh for sombre Russia's spaces, / Where first I loved, where first I wept, / And where my buried heart is kept" (Pushkin, 1995: 26).

In the "Onegin" travelogue, layers of the retold southern Italian picture of the world of varying degrees of subordination are superimposed on each other: these are images of literary and poetic origin, as well as conditionally rhetorical clichéd notions enshrined in oral life and everyday communication culture. The indirectness and secondary impression of the meeting with Odessa is declared by a kind of introduction to the Odessa fragment of the mass, fictionalized-secondary household reception of South Palmyra by the poet Tumansky: "Our friend Tumansky sang enchanted / Odessa's charms in splendid verse" (Pushkin 1995: 222).

Undoubtedly, the presented description is the result of "secondary semiotization" (Lotman, 1994: 130), that is, subjected to a certain optical inspection, deciphering and removal of the covers of the primary-holistic impression of the meeting with the atmosphere of the southern city. However, the paradox is that Tumansky's reception is really blurred, mediated and distanced by a kind of conditional screen that separates the real Odessa from its poetic image. The picturesqueness and landscape entourage of the second-rate poet, who recently arrived from France, are presented deductively, based on the commonplaces of European and Russian poetry. Moreover, the study and review of Odessa, which is in his poetic outlook, is carried out with the help of a special strategy of behavior and attitude to the world – *lorgnetting*: "No sooner here than he went roaming, / Lorgnette in hand and senses foaming" (Pushkin 1995: 222).

Among the many objects and accessories of everyday behavior of that epoch, Lotman singles out the most significant ones, endowed with increased semiotics and a special world-modeling function. These include the binoculars, which were associated with a dandy lifestyle and behavior and were perceived as a sign of Anglomania.

“Tumansky, who came to Odessa from the Collège de France, where he was completing a science course, adhered to all the rules of dandy behavior, which caused a friendly irony of Pushkin” (Lotman 1994: 130). In the context of Pushkin’s novel, the binoculars are not only a sign of the epoch or an accentuating detail of its cultural-historical index, they are a tool and a way of anatomizing reality in accordance with established anthropological codes. However, the rhetorical embedding and presentation of the material in ready-made, deductively set by tradition blocks, does not prevent those, who perform *lorgnetting*, from claiming a unique individualizing opening of what is seen. Apparently, this is due to Pushkin’s irony regarding the “charming pen”, which glorified the “Odessa gardens”, instead of which “the steppe is naked around there”. Lorgnette as an attribute of fashion and *lorgnetting* as a tool for describing and interpreting reality sketch and organize what is seen from the point of view of the formed poetic thesauri, functioning in the rhetorical plane parallel to the world of denotations, naked reality.

The metaphor of Lorgnette as a conditional switch, a semiotic transition from the harsh prose chaos to the world of poetry, simultaneously determines the effect of double illumination and the sliding of meanings. Following Tumansky’s *lorgnetting*, the author recalls the need for his own incoherent story, representing the deconstructed image of Odessa with all its dust and dirt. A list of realities is formed, which together form a denotative slice of the city, “submerged, congested, immersed in the deaf mud”. All this unsightly appearance of the city, as well as the lack of water in it, recedes at the sight of the variegated, lively life of the fragrant land.

The chamber, private space of the author and the hero fits into a rather dynamic picture of successively changing series of city life. It is a kind of stage, containing both an eccentric description of the city open to dialogue and cultural and economic contacts, and the hedonistic cultivation by young dandy of the delights of earthly existence. However, a conditional demarcation line is drawn between these descriptive blocks, which turns all the pictoriality and the circumstantial background into an object for the author’s interpretation from a dandy’s point of view. Even the pose for this is chosen emphatically romantic with the corresponding stamps of bodily behavior: “Than, down the sloping shoreline bounding, / Towards the sea I’d make my way” (Pushkin, 1995: 224). Such a poetic gesture is endowed with an elevated status of spatiality, allowing the author to take the position of an interpreter of the seen diversity of a free European city. However, the view from the most distant point of view of bird’s flight is replaced by embedding one’s own outlook in the world of kaleidoscopically moving miniature pictures of everyday life: “And there my glowing pipe ignited, / By briny waves refreshed and righted, / In Muslim paradise complete, / I’d sip my Turkish coffee sweet. / I take a stroll. Inciting urges, / The great Casino’s opened up; / I hear the ring of glass and cup; / The marker, half asleep, emerges / Upon the porch, with broom in hand, / Where two expectant merchants stand” (Pushkin, 1995: 224).

It is quite obvious that the presentation and fractional stringing of such informatively saturated and variegated with emblematic meanings, clusters of text would be impossible without the exploratory binoculars. Unlike Tumansky, who saw Odessa with «biased eyes», the author of the novel is *lorgnetting* in a different way, launching a stream of analysis, putting everyday sketches and sketches under the sight of meticulous microscopic insight: “And soon the square grows gay and vital. / Life pulses full as here and there, / Preoccupied by work <...> or idle, / All race about on some affair” (Pushkin, 1995: 225).

This is followed by the concretization of this business rhythm of everyday life due to the purely Odessa realities: “That child of ventures and finances, / The merchant to the port advances, / To learn the news: has heaven brought / The long-awaited sail he sought? / Which just-delivered importations / Have gone in quarantine today? / Which wines have come without delay? / And how’s the plague? What conflagrations, / What wars and famines have occurred? / He has to have the latest word” (Pushkin, 1995: 225).

However, through the eyes of a dandy-minded author-observer, the business rhythms of Odessa life are transmitted from the side, at a certain distance, as if in passing. The tone of the enumeration, the fixation of the characteristic animating gestures of the tourist and trade city, the indexation of social, cultural, political and economic realities are close to a contemplatively disinterested position, a superficial view of what is depicted. From the inside, it illuminates the private world of the typical dandy and his fellows, who have surrounded themselves with imported pleasures and forms of leisure. Moreover, between the sliding and laconic image of a revived square and a typical description of one day in the life of a dandy, a conditional boundary was drawn, formally and grammatically expressed by the personal pronoun we and, in fact, putting forward the idea of the undoubted superiority of the egoistic interests of a narrow community against the background of socio-economic pragmatics organizing the life of the city: “But we, we band of callow joysters, / Unlike the merchants filled with cares, / Have been expecting only oysters <...> / From Istanbul, the seaside’s wares” (Pushkin, 1995: 225).

The detachment of the dandy from the universal, the non-involvement of the philosophy of care are absolutized, elevated to the rank of a principle of everyday existence due to the exaggerated protrusion of the exquisite gastronomic sphere and physiological manipulations over the material-bodily symbol of the Dandy cynical gluttony with oysters: “What news of oysters? Here? What rapture! / And off runs glutton youth to capture / And slurp from salty shells those bites / Of plump and living anchorites, / With just a dash of lemon flavor” (Pushkin, 1995: 225).

In this dandyist discursiveness, the presence of a feast manager is quite palpable, taking in his company the same condescending and observant position. According to the supervision of O. Weinstein, his “presence is necessary for general tone, sharpness of conversation, gastronomic pleasure. The effect is achieved not so much due to strong drinks, but due to the personality of the “feast manager” – his sensual energy, which catalyzes the rest of the participants” (Wainstein, 2005: 16).

Behind all the wine-feast imagery lying on the surface, this charge of the main participant in the fun, the leader of the company, is felt: “What din, debates! The good Automne / From cellar store has just now come / With sparkling wine for us to savour. / The time go by and, as it goes, / The bill to awesome statue grows” (Pushkin, 1995: 225).

As in a kaleidoscope, pictures alternately replace one another: a friendly feast turns into a visit to a European opera with enchanting sounds and backstage dates. The operatic space, as well as leisure in the circle of like-minded people, in addition to playing roles and aesthetic actions, presents all the possibilities for realizing the full potential of the dandist personality. This is a conventional place, a metaphor, in which all the nodes and components of the mechanism of obtaining pleasure are connected. It is a theater in the broadest sense of the word, an arena for the deployment of the experience of passions, “The mechanism of infection, connection to the energy of collective sensory being, entry into full contact with reality” (Wainstein, 2005: 417).

In Pushkin’s letter to his brother, he writes: “I forcibly persuaded Inzov to let me go to Odessa – I left my Moldavia and came to Europe. The restaurant and the Italian opera reminded me of the old days and, by God, renewed my soul”.

It is here that the exploratory lorgnette enlarges the objects of observation, transforming them from scattered throughout the text, scattered, disconnected details into self-sufficient images. This is what the presentation of a family dramatic scene with the participation of a young merchant looks like within a separate stanza. Penetration into someone else’s private intimate world is possible thanks to the lorgnette, which is defiantly and openly wielded by the dandy. Lotman writes about this: “A specific feature of dandyist behavior was also viewing in the theater through the telescope not at the stage, but the boxes occupied by the ladies. Onegin emphasizes the dandyism of this gesture by what looks slanting, which was considered impudence: “Double lorgnette obliquely directs. On the lodges of unknown ladies <...>”, and to look at unfamiliar ladies like that is a double insolence” (Lotman, 1994: 130).

As you can see, the cultural and historical practice of *lorgnetting* is closely related to the space of the literary text. The tactics and techniques we have identified of peering, squinting, vigilant and sliding over the surface of observation correlate with the type of presentation of the material, one or another tempo and rhythm of the story about Odessa. According to R. Barth’s idea of the conditioning of social behavior of a person by the grammar of the external environment, dandyism is a kind of fusion of ethics and technology. “Dandy is a product of a combination of both, and technology, of course, serves as a guarantor ethics <...> certain bodily behavior provides a way for the development of some thought <...>” (Bart, 2003: 395).

Lorgnetting is undoubtedly a type of social and ethical orientation in the world, based on the preference and cultivation of signallactics as a sphere of emphasizing delights, individualizing distinctive details.

Dandy’s position of an absolutely unique vision of oneself is ensured by the invention and addition of all new, infinitely new distinctive features to his arsenal. The detail “allows the dandy to elude the masses, never to be given to it” (Bart, 2003: 395).

Such a detail in “Onegin” is the lorgnette, which outgrows its vestimental code status in the system of dandist things and object delights and allows you to focus your keen eye on the motley eccentricity of the surrounding world. In other words, the detail in the dandy’s outlook gives rise to many other noticeable imperceptibilities scattered throughout the text of cultural and historical emblems and signs. The textual status of *lorgnetting* as a bodily and socio-ethical practice is realized in the collection of the incoherent and colorful story into one whole. In all likelihood, the dandist manipulations with the lorgnette conceal a structural stamping device that builds fragmentary-chaotic impressions into ordered stanzas, into an encyclopedia of Russian life.

Such author’s behavior is fatally doomed to the victory of integrity in the initially sprawled impressionability of the traveler, transforming the open world of realities into a closed world of names, endowed with the presumption of structure. The different proportion of structurality is due to the selectivity, priority of the dandy’s view, which encloses “a number of things in invisible quotes, increasing or decreasing in size or completely destroying them at will” (Wainstein, 2005: 289).

Conclusions. The anthropology of the dandist view projected onto the text, the vision from outside and from within the *losi genius* and the feeling of the influence of the special energy of Odessa passionarity lead to the dispersion and subsequent assembly articulation of heterogeneous pieces and patchwork sections of life into a single mosaic of a vibrant and spiritually free South Palmyra. A few decades after Pushkin, the outstanding Polish writer Krashevsky will say about such a colorful, diverse, multifaceted, European in spirit Odessa: “The appearance of the streets of Odessa reveals, so to speak, the physiology of the city. Here you can see representatives of all peoples, from an unkempt Turk to an Italian with long black hair, a Greek in a crimson fez, a Karaite walking down the street in his Tatar outfit, and to a European who was tailored a dress after the model of Humans from Paris Lenglet and Tembute, the most modern tailors in Odessa, at the behest of fashion, allow themselves six months to sew a tailcoat, which the waiting customer finds cramped and unfashionable. Here you see a Russian with a long dark beard and a sarafan of pre-Petrine times <...> then – an Albanian Greek in a white skirt, a garnet jacket with a graduation, black stockings and shoes, a matching cap with a huge blue silk tassel falling over his shoulder; then – again a ragged Turk in a dirty turban, looking at women in the streets <...> All this screams, walks, mixes, not being surprised at anything, not making fun of himself and treating others as inevitable <...>” (Krashevsky: 37).

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