

## Selected Bibliography of Alexander Zholkovsky's Works on Pushkin<sup>1</sup>

### Books

A. *Themes and Texts: Toward a Poetics of Expressiveness*. Foreword by Jonathan Culler. Edited by Kathleen Parthé. Ithaca, NY: Cornell University Press, 1984.

B. *Text Counter Text: Rereadings in Russian Literary History*. Stanford, CA: Stanford University Press, 1994.

C<sup>1</sup>. *Bluzhdaiushchie sny: Iz istorii russkogo modernizma* [Wandering Dreams: From the History of Russian Modernism]. Moscow: Sovetskii pisatel', 1992.

C<sup>2</sup>. *Bluzhdaiushchie sny i drugie raboty* [Wandering Dreams and Other Studies]. 2nd ed. Moscow: Nauka – Vostochnaia literatura, 1994.

C<sup>3</sup>. *Bluzhdaiushchie sny: Stat'i raznykh let* [Wandering Dreams: Essays Old and New]. 3rd ed. Saint Petersburg: Azbuka, 2016.

D. *Izbrannye stat'i o russkoi poezii: Invarianty, struktury, strategii, interteksty* [Selected Essays on Russian Poetry: Invariants, Structures, Strategies, Intertexts]. Moscow: RGGU, 2005.

E. *Ostorozhno, trenochnik!* [Caution: A Tripod!]. Moscow: Vremia, 2010.

F. *Ochnye stavki s vlastitelem i drugie razbory: Stat'i o russkoi literature* [Confronting Power Figures: Essays on Russian Literature]. Moscow: RGGU, 2011.

G. *Poetika za chainym stolom i drugie raboty* [Poetics at Five O'clock and Other Studies]. Moscow: Novoe literaturnoe obozrenie, 2014.

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<sup>1</sup> Electronic copies of Alexander Zholkovsky's works and links to other digital republications of his books and articles are available at his personal website: <https://dornsife.usc.edu/alexander-zholkovsky/>.

**H.** *Russkaia infinitivnaia poeziia XVIII–XIX vekov: Antologiiia* [Russian Infinite Poetry of the 18th–20th Centuries: An Anthology]. Edited by A. K. Zholkovsky. Moscow: Novoe literaturnoe obozrenie, 2020.

**I.** With Iurii Shcheglov. *Raboty po poetike vyrazitel'nosti: Invarianty — Tema — Priiomy — Tekst* [Studies in a Poetics of Expressiveness: Invariants — Theme — Devices — Text]. Foreword by M. L. Gasparov. Moscow: Progress-Univers, 1996.

## Articles

1<sup>1</sup>. With Iurii Shcheglov. “K poniatiim ‘tema’ i ‘poeticheskii mir’” [Towards the Concepts of “Theme” and “Poetic World”]. In *Trudy po znakovym sistemam* 7, 143–67. Vol. 394 of *Uchenye zapiski Tartuskogo gosudarstvennogo universiteta*. Tartu, 1975.

1<sup>2</sup>. Republished in Iurii Shcheglov’s *Izbrannye trudy* [Selected Works], 37–78. Moscow: RGGU, 2014.

1<sup>3</sup>. English version: L. M. O’Toole, trans. “Towards A ‘Theme – (Expression Devices) – Text’ Model of Literary Structure.” *Poetics in Translation* 1 (1975): 3–50.

An outline of the “Theme-Text” model of literary competence, with special focus on its basic concepts: themes, expressive devices, derivation, authorial invariants, and poetic worlds.

2. *K opisaniiu smysla sviaznogo teksta (na materiale khudozhestvennykh tekstov)*. VI: *Poeticheskii mir Pushkina i “Ia vas liubil...,”* chap. 1–3 [Describing the Meaning of a Coherent Text (as Applied to Literary Texts). VI: Pushkin’s Poetic World and “I loved you once...”]. Vol. 76/78 of *Predvaritel’nye publikatsii problemnoi gruppy po eksperimental’noi i prikladnoi lingvistike Instituta russkogo iazyka AN SSSR*. Moscow, 1976.

A detailed description of Pushkin’s invariant motifs (= poetic world) and of the deep and surface structures of “I loved you once...” in terms of those motifs.

3<sup>1</sup>. “Zametki o tekste, podtekste i tsitatsii u Pasternaka: K razlicheniiu strukturnykh i geneticheskikh svyazei” [Notes on Text, Subtext, and Quotation in Pasternak: How to Differentiate Structural and Genetic Connections]. In *Boris Pasternak: Essays*, edited by Nils Åke Nilsson, 67–84. Vol. 7 of *Stockholm Studies in Russian Literature*. Stockholm: Almqvist & Wicksell, 1976.

3<sup>2</sup>. Republished in Zholkovsky's *Poetika Borisa Pasternaka: Invarianty, struktury, interteksty* [Pasternak's Poetics: Invariants, Structures, Inter-texts], 409–25. Moscow: Novoe literaturnoe obozrenie, 2011.

A series of analyses of subtetxtual and intertextual correlations between poetic texts in terms of the authors' invariants, with a focus, among others, on a likely Pushkin subtext in the “mermaid” passage of Pasternak's “Tema” (“Skala i shtorm...”): the “mermaid” episode in Pushkin's “Kak schastliv ia, kogda mogu pokinut'....”

4<sup>1</sup>. “Materialy k opisaniuu poeticheskogo mira Pushkina” [Materials for the Description of Pushkin's Poetic World]. In *Russian Romanticism: Studies in the Poetic Codes*, edited by Nils Åke Nilsson, 45–93. Vol. 10 of Stockholm Studies in Russian Literature. Stockholm: Almqvist and Wiksell, 1979.

4<sup>2</sup>. Abridged version: “Invarianty Pushkina” [Pushkin's Invariants]. *Trudy po znakovym sistemam* 11, 3–25. Vol. 467 of *Uchenye zapiski Tartuskogo gosudarstvennogo universiteta*. Tartu, 1979. <<Publisher info?>>

4<sup>3</sup>. Revised version: “K opisaniuu poeticheskogo mira Pushkina” [Toward a Description of Pushkin's Poetic World]. In *D*, 13–45.

4<sup>4</sup>. English version: “Pushkin's Invariants.” In *A*, 159–78.

Shorter and updated versions of the “poetic world” section in *2*.

5<sup>1</sup>. “Razbor stikhotvoreniia Pushkina ‘Ia vas liubil...’” [An Analysis of Pushkin's Poem “I loved you once...”]. *Izvestiia Akademii Nauk SSSR. Seriia literatury i iazyka* 36, no. 3 (1977): 252–63.

5<sup>2</sup>. Expanded Russian version: “Invarianty i struktura teksta stikhotvoreniia Pushkina ‘Ia vas liubil...’” [The Invariants and Textual Structure of Pushkin's Poem “I loved you once...”]. *Russian Literature* 7, no. 1 (1979): 1–25.

5<sup>3</sup>. Republished as “‘Ia vas liubil...’ Pushkina: invarianty i struktura” [Pushkin's “I loved you once...”: Invariants and Structure]. In *D*, 46–59.

5<sup>4</sup>. English version: L. M. O'Toole, trans. “The Literary Text—Thematic and Expressive Structure: An Analysis of Pushkin's Poem ‘Ya vas liubil...’” In *Soviet Semiotics and Criticism: An Anthology*. Special issue, *New Literary History* 9, no. 2 (1978): 263–78.

5<sup>5</sup>. As “Invariants and the Structure of a Text: Pushkin's ‘I loved you...’” In *A*, 179–94.

Shorter and updated versions of the analysis of the poem section in *2*.

6<sup>1</sup>. “How to Show Things with Words (Ob ikonicheskoi realizatsii tem sredstvami plana vyrazheniia)” [How to Show Things with Words (On the Iconic Realization of Themes by Means of the Expression Plane)]. *Wiener Slawistischer Almanach* 2 (1978): 5–24.

6<sup>2</sup>. Republished in *I*, 77–92.

6<sup>3</sup>. English version: “How to Show Things with Words: On the Iconic Representation of Themes by Expression Plane Means.” *Poetics* 8, no. 4 (1979): 405–30.

6<sup>4</sup>. Republished in *A*, 217–36.

With examples of “iconicity rules” from, among others, several Pushkin poems (in part based on 9).

7<sup>1</sup>. “O podgotovke rifmy: PREDVESTIIA i OTKAZY v rifmovke (k postanovke problemy)” [On the Preparation of Rhymes: PRESAGES and RECOILS in Rhyming (A Problem)]. *Wiener Slawistischer Almanach* 4 (1979): 125–51.

7<sup>2</sup>. English version: “On the Preparation of the Final Rhyming Word: Presage and Recoil in Rhyming.” In *A*, 237–54.

A study of various patterns of foreshadowing in rhyme schemes, with examples from Western and Russian poetry, and with special focus on the “final twist” in the rhyming of Pushkin’s “I loved you once....”

8<sup>1</sup>. “Comparing Poetic Worlds.” *Diacritics* 10, no. 4 (1980): 60–74.

8<sup>2</sup>. Republished in *A*, 195–214.

8<sup>3</sup>. Russian version: “Poeticheskii mir kak sistema invariantov i zadachi sopostavitel’noi poetiki” [The Poetic World as a System of Invariants and the Tasks of Comparative Poetics]. *Russian Literature* 11, no. 1 (1982): 91–110.

A theoretical exploration of how to compare entire poetic worlds as well as individual motifs and specific poetic texts in terms of the authorial “invariants,” with a focus on the phenomenon of similar features expressing different themes depending on the system (= poetic world) to which they belong; with examples from, among others, Pushkin (in part overlapping with 3).

9<sup>1</sup>. “Zametki o ‘Tsarskosel’skoi statue’” [Notes on “A Statue in Tsarskoe Selo”]. **Special issue**, *Russian Language Journal* 35, no. 120 (1981): 127–49.

9<sup>2</sup>. Republished in *D*, 371–89.

A detailed analysis of the poem with special focus on the poet's invariants and iconic expression of themes.

10<sup>1</sup>. "Writing in the Wilderness: On Brodskij and a Sonnet." *Slavic and East European Journal* 30, no. 3 (1986): 404–19.

10<sup>2</sup>. Revised version: "De- and Re-constructing a Classic: "I loved you" by Joseph Brodsky." In *B*, 117–46.

10<sup>3</sup>. Russian version: "'Ia vas liubil...' Brodskogo" [Brodsky's "I loved you once..."]. In *Poetika Brodskogo*, edited by Lev Loseff, 38–62. Tenafly, NJ: Hermitage, 1986.

10<sup>4-6</sup>. Republished in *C*<sup>2</sup>, 205–24; in *D*, 292–308; and in *C*<sup>3</sup>, 263–82.

A detailed analysis of Brodsky's sonnet, focusing on the interrelation between Brodsky's text and its Pushkinian subtext, "I loved you once...", in light of the poetic invariants of the two poets and with an exploration of the theoretical issues of such comparisons.

11<sup>1</sup>. "'Legkoe dykhanie' i 'Stantsionnyi smotritel'": Problemy kompozitsii" ["Light Breathing" and "The Station Master": Problems of Composition]. In *Cultural Mythologies of Russian Modernism: From the Golden Age to the Silver Age*, edited by Boris Gasparov, Robert P. Hughes, and Irina Paperno, 293–314. Vol. 15 of California Slavic Studies. Berkeley: University of California Press, 1992.

11<sup>2-3</sup>. Republished as "'Legkoe dykhanie' Bunina–Vygot'skogo sem'desiat let spustia" ["Light Breathing" by Bunin–Vygotsky Seventy Years Later]. In *C*<sup>2</sup>, 103–20, and in *C*<sup>3</sup>, 63–80.

11<sup>4</sup>. Expanded English version: "A Study in Framing: Pushkin, Bunin, Nabokov, and Theories of Story and Discourse." In *B*, 88–116.

A comparative analysis of the three short stories, with a focus on the use of structural features for expressing themes: composition, points of view, etc.

12<sup>1</sup>. "Biografiia, struktura, tsitatsiia (eshche neskol'ko pushkinskikh podtekstov)" [Biography, Structure, Quotation: A Few More Pushkinian Subtexts]. In *Tainy remesla*, edited by N. V. Koroleva and S. A. Kovalenko, 20–29. Vol. 2 of *Akhmatovskie chteniia*. Moscow: Nasledie, 1992.

12<sup>2</sup>. Republished as "Struktura i tsitatsiia (K intertekstual'noi tekhnike Akhmatovoi)" [Structure and Quotation (On Akhmatova's Intertextual Techniques)]. In *D*, 271–79.

**12<sup>3</sup>.** Expanded English version: “To Cross or Not to Cross: Axmatova’s ‘Sacred Boundary.’” In *Approaches to Poetry: Some Aspects of Textuality, Intertextuality and Intermediality*, edited by János Petöfi and Terry Olivi, 248–64. New York: Walter de Gruyter, 1994.

A detailed analysis of Akhmatova’s poem, with focus on how it refers to, among others, Pushkin’s poems, correlations between the two writers’ poetic worlds, and the pivotal role that implicit quotes and structural borrowings from Pushkin play in the poem’s structure.

**13<sup>1</sup>.** “‘Prevoskhoditel’nyi pokoi’: Ob odnom invariantnom motive Pushkina” [“Superior Peace”: On One Invariant Motif in Pushkin]. In A. K. Zholkovsky and Iu. K. Shcheglov, *Poetika vyrazitel’nosti: Sbornik statei*, 87–114. Sonderband 2 of Wiener Slawistischer Almanach. Vienna, 1980.

**13<sup>2</sup>.** Republished in *I*, 240–60.

A systematic study of one very characteristic invariant of Pushkin’s poetic world and its place among the other invariants, with examples from Pushkin’s poetry and prose.

**14.** “Pushkin under Our Skin.” In *Alexander Pushkin: A Celebration of Russia’s Best-Loved Writer*, edited by A. D. P. Briggs, 189–96. London: Harzard, 1999.

An essay on the persistent—but implicit, and thus often hidden, especially from foreign readers—presence of references to Pushkin’s texts in some of the masterpieces of modern Russian poetry.

**15<sup>1</sup>.** “Ochnye stavki s vlastitelem: Iz istorii odnoi ‘pushkinskoj’ paradigmy” [Face to Face Encounters with the Ruler: From the History of One “Pushkinian” Paradigm]. In *Pushkinskaia konferentsiia v Stenforde 1999: Materialy i issledovaniia*, edited by David Bethea, Lazar Fleishman, Nikita Okhotin, and Alexander Ospovat, 366–401. Moscow: OGI, 2001.

**15<sup>2</sup>.** Republished in *F*, 115–38.

A study of the motif cluster underlying the genre of “historical novel” as pioneered by Walter Scott, borrowed and adapted by Pushkin, radically changed by Leo Tolstoy, and further modified by Fazil Iskander.

**16<sup>1</sup>.** “Schast’e i prava sub specie infinitivi: ‘Iz Pindemonti’” [Happiness and Rights sub specie infinitivi: Pushkin’s “Iz Pindemonti”]. In *Pushkin i ego sovremenniki*, issue 4 (43), 451–73. Saint Petersburg: Akademicheskii proekt, 2005.

**16<sup>2</sup>.** Also published in *D*, 432–43.

A detailed analysis of the poem, with special focus on its poetry of grammar—in particular the infinitive sequence as a climax that embodies the theme of “desirable, yet uncertain freedom,” and the multiple enjambements (i.e., conflicts between the syntactic structure and the couplet rhyme scheme) foreshadowing and leading to that climax.

**17.** “Intertekstual’noe potomstvo ‘Ia vas liubil...’ Pushkina” [On the Inter-textual Progeny of Pushkin’s Poem “I loved you once...”]. In *D*, 390–431.

A study of the motif cluster that defines the thematic and rhetorical structure of Pushkin’s poem and underlies, with variations, a vast body of later Russian poems.

**17<sup>a</sup>.** A response: Platt, Jonathan Brooks. “Otvergnutye priglaseniia k kamennym ob’iatiiam: Pushkin — Brodskii — Zholkovskii” [Rejected Invitations to the Stone Embrace: Pushkin — Brodsky — Zholkovsky]. Translated by E. Kanishchev. *Novoe literaturnoe obozrenie* 67 (2004): 181–97.

A polemical discussion of *4*, *5*, *10*, and *17*.

**18<sup>1</sup>.** “Pushkinskie mesta’ L’va Loseva i ikh okrestnosti” [Lev Loseff’s “Pushkin Places” and Their Environs]. *Zvezda*, no. 2 (2007): 215–28.

**18<sup>2-3</sup>.** Republished in Zholkovsky. *Novaia i noveishaia russkaia poeziia* [New and Newest Russian Poetry]. Moscow: RGGU, 2009, 193–212; Granas, Mikhail, and Barry Scherr, eds. *Lifshits / Losev / Loseff: Sbornik pamiati L’va Vladimirovicha Loseva* [Lifshits / Losev / Loseff: A Collection of Essays in Memory of Lev Loseff]. Moscow: Novoe literaturnoe obozrenie, 2017, 242–71.

A detailed analysis of Losev’s poem, with a systematic treatment of its many Pushkinian references (including references to Pushkin’s life and Pushkin scholarship) relevant to Loseff’s Oberiu roots and his role as an American university professor.

**19<sup>1</sup>.** “Ostorozhno, trenozhnik! Otvet opponentu” [Caution: A Tripod! A Response to a Critic]. *Russkii Zhurnal*. July 30, 2008. <http://www.russ.ru/pole/Ostorozhno-trenozhnik!>

**19<sup>2</sup>.** Republished in *E*, 396–406.

A polemical discussion of problems inherent in the traditionally uncritical reception / treatment / study of Pushkin, a cult figure of Russian literary scholarship.

**20<sup>1</sup>.** “Gorod i lokon: Ob odnoi pushkinskoi miniature (Zametki ob ikonike stikha. 2)” [The City and the Lock: On a Pushkin Miniature (Notes on the Iconicity of Verse. 2)]. *Zvezda*, no. 2 (2011): 221–30.

**20<sup>2</sup>**. Republished in *F*, 68–77.

**20<sup>3</sup>**. English version: Volgina, Arina, trans. “The City and the Lock: Pushkin’s Miniature Lyric.” In “*A Convenient Territory*”: *Russian Literature at the Edge of Modernity: Essays in Honor of Barry Scherr*, edited by John M. Kopper and Michael Wachtel, 67–79. Bloomington, IN: Slavica, 2015.

A detailed analysis of the poem (“Gorod pyshnyi, gorod bednyi”) in light of Pushkin’s invariants, with a focus on the poetry of grammar and iconic effects.

**21<sup>1</sup>**. “Novogodnie vin’etki: ‘Must be luv...’; O drugom” [New-Year Vignettes: “Must be luv...”; “Re: Other”]. *Novoe literaturnoe obozrenie* 112 (2011): 235–41.

**21<sup>2</sup>**. Republished in Zholkovsky. *Naprasnye sovershenstva i drugie vin’etki* [Futile Perfections and Other Vignettes], 489–508. Moscow: AST, 2015.

A discussion of the motif of “the other” in “I loved you once” in the broader context of “otherness,” including “gender otherness,” with a focus on the poetry of grammar and intertexts going back to classical Greek poetry.

**22**. “Pushkin v roli Trike v roli Pushkina” [Pushkin as Triquet in the Role of Pushkin]. In *F*, 53–67.

A discovery of the intertextual source for Pushkin’s lines about the would-be poet Triquet (in *Eugene Onegin*), with a detailed discussion of Pushkin’s patterns of poetic borrowing relevant to the case.

**23<sup>1</sup>**. “Na kholmakh Gruzii lezhit nochnaia mgla...”: Vosem’ strok o svoistvakh strasti i besstrastii” [“On the hills of Georgia nocturnal darkness lies...”: Eight Lines on the Properties of Passion and Impassivity]. *Zvezda*, no. 4 (2013): 222–30.

**23<sup>2</sup>**. Republished in *G*, 155–66.

A detailed analysis of this famous short lyric, with a focus on the thematic and narrative structure, the poet’s invariants, and the poetry of grammar and iconicity.

**24<sup>1</sup>**. “Katalogi” [Catalogs]. *Zvezda*, no. 6 (2014): 223–34.

**24<sup>2</sup>**. Republished as “Il catalogo è questo... (K poetike spiskov)” [Il catalogo è questo... (On the Poetics of Lists)] in *G*, 585–666.

**24<sup>3</sup>**. English version: “Listomania, or Catalog as Technique (With Examples from Poetry and Prose, Classical and Modern, Western and Russian).”



Special issue, *Vestnik RUDN. Seriya: Lingvistika / Russian Journal of Linguistics* 22, no. 4 [Studies in Cultural Semantics and Pragmatics: For Anna Wierzbicka on Her Birthday] (2018): 945–65.

A discussion of the “catalog” motif in Western and Russian literature, with a focus on the structural aspects of “narrativizing a list” and with examples from, among others, Pushkin’s texts.

25. “Net slov: K perevodam ‘Pered zerkalom’ Vladislava Khodasevicha” [Beyond Words: On Translations of Vladislav Khodasevich’s “Before the Mirror”]. *Russian Literature* 83/84 (2016): 129–51.

A discussion of five English translations of Khodasevich’s poem: how they fail to reproduce the poem’s intertextuality—in particular, its references to texts by Lev Tolstoy, Goncharov, and Pushkin.

26. “Poeziia grammatiki i neperevodimost’ (Catullus, 85)” [Poetry of Grammar and Untranslatability (Catullus, 85)]. In *M. L. Gasparovu-stikhovedu: In memoriam*, edited by Marina Tarlinskaya and Marina Akimova, 280–88. Moscow: Iazyki slavianskoi kul’tury, 2017.

A discussion of the poetry of grammar and iconicity as factors that prevent the accurate translation of poetry, with special reference to one of Pushkin’s two epigrams on Gnedich, the translator of Homer.

27<sup>1</sup>. “Uroki chteniia: Dvoinoe pis’mo” [Reading Lessons: Correspondence(s)]. *Zvezda*, no. 7 (2017): 244–56.

27<sup>2</sup>. Another version in: Vsevolod [redacted] Bagno and [redacted] Mariia [redacted] Etkind, eds. <<Full names?>> *Etkindovskie chteniia — VIII, IX: Po materialam konferentsii 2015, 2017 gg.: “Tam vnutri,” “Svoe chuzhoe slovo”* [<<English translation?>>]. Moscow: Tsentr knigi Rudomino, 2017, 310–55.

A study of the motif of “reading the reaction to one’s writing (letter, poem, book),” with special reference to its instantiations in *Eugene Onegin* and Russian literary tradition.

28. “O negrammatichnosti: Karamzin, Pushkin, Gogol’, Tolstoi, Brodskii, Limonov” [On Ungrammaticality: Karamzin, Pushkin, Gogol, Tolstoi, Brodsky, Limonov]. *Zvezda*, no. 6 (2018): 246–59.

Analysis of instances of the effect of “ungrammaticality” in the work of various poets and prose writers, among others Pushkin.

29. “Tubileinoe” [On the Jubilee Year]. *Zvezda*, no. 3 (2019): 253–60.

Notes on the motif of “guessing the date of one’s death,” as in Pushkin’s “Brozhu li ia vdol’ ulits shumnykh...”

**30.** “Griadushchei smerti godovshchinu...”: Eshche raz o motive obratnogo shcheta” [“The future anniversary of my death...”: The Countdown Motif Revisited]. *Zvezda*, no. 5 (2019): 247–60.

A follow-up to **29**, with a systematic overview of the motif of “backward calculation” in literature and culture.

**31.** “Linguistics and Poetics and Some Other Smoldering Issues of Literary Analysis: An Auto-Heuristic Study.” *Slavic and East European Journal* 64, no. 2 (2020): 155–77.

Zholkovsky’s acceptance speech for the 2019 AATSEEL Prize for Outstanding Contribution to Scholarship, in which he discusses issues in poetics of poetry and prose, with examples from various authors, including Pushkin.

## Varia

**32<sup>1</sup>.** “NRZB” [ILLGBL], in Zholkovsky’s *NRZB: Rasskazy* [ILLGBL: Short Stories], 93–101. Moscow: Vesny, 1991.

**32<sup>2</sup>.** Republished in his *NRZB: Allegro mafioso*, 138–48. Moscow: OGI, 2005.

A parodic sci-fi story with an imaginary re-creation of the cult figure of Pushkin as the powerful computer hub of Gorbachev’s Perestroika.

**33<sup>1</sup>.** “Gipsovaia desnichka, ili Ne vsiakaia poslovitsa pri vsiakom molvitsa: Filologicheskii sluchai” [The Tiny Plaster Hand, or Not Every Proverb Fits Every Company: A Philological Event]. *Novyi mir*, no. 7 (2008): 125–32.

**33<sup>2</sup>.** Republished in *E*, 47–487.

A fictional short story with an ironic focus on the cult of Pushkin among Russian literary scholars.

**34.** “Roman Osipovich Iakobson (Iz memuarneykh zametok)” [Roman Osipovich Jakobson (A Memoirist’s Notes)]. In *Roman Iakobson: Teksty, dokumenty, issledovaniia*, edited by Henryk Baran and Sergei Gindin, 269–78. Moscow: RGGU, 1999.

A memoir about Roman Jakobson and, in particular, Zholkovsky’s discussion of Pushkin’s invariants and grammar of poetry with him.

**35.** “Ona ego liubit” [She Does Love Him], in Zholkovsky’s *Erosiped i drugie vin’etki*, 217–18. Moscow: Vodolei, 2003.

The story of how Zholkovsky’s structuralist analysis of “Ia vas li-

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ubil..." was published in the USSR, featuring a memoir of a conversation with the Pushkinist Dmitri Blagoy.

