

266-268

2015 • 1-3

dynamische Psychiatrie • Dynamic Psychiatry

Dynamische Psychiatrie

Begründet von
founded by
Günter Ammon

Internationale Zeitschrift für Psychotherapie, Psychoanalyse und Psychiatrie
International Journal for Psychotherapy, Psychoanalysis and Psychiatry

Vol. 48. Jahrgang

2015 • 1-3

Nr. 266-268

Dynamic Psychiatry

Multidisciplinary Approach in Treatment of Mental Disorders 3

N. G. Neznanov, A. V. Vasileva (St. Petersburg)

The Dynamic Psychiatry Concept of G. Ammon as the Theoretic Base for Interdisciplinary Approach in Modern Psychiatry

A. Guilherme Ferreira (Lissabon)

Treatment of mental disorders. The importance of psychodynamic and psychosocial models in therapy. Reference to interventions in situations related to the economic crisis in Europe

Ezio Benelli (Florenz)

The Myth of Facebook. Relationship between Psychology, Addiction and Technology. Are We Addicted to Facebook, or Are We Just Addicted to Ourselves?

Irene Battaglini (Florenz)

Narcissism in contemporary society: Implications and interpretations of Art psychology

Enrico Zaccagnini (Florenz)

From myth to the reality of the neurological substrate: the path to psycho-neurologic psychotherapy

ISSN 0012-740 X

Inhalt • Contents

N. G. Neznanov, A. V. Vasileva (St. Petersburg)

The Dynamic Psychiatry Concept of G. Ammon as the Theoretic Base for Interdisciplinary Approach in Modern Psychiatry	3
Zusammenfassung	10

A. Guilherme Ferreira (Lissabon)

Treatment of mental disorders. The importance of psychodynamic and psychosocial models in therapy. Reference to interventions in situations related to the economic crisis in Europe	12
Summary	19
Zusammenfassung	20

Ezio Benelli (Florenz)

The Myth of Facebook. Relationship between Psychology, Addiction and Technology. Are We Addicted to Facebook, or Are We Just Addicted to Ourselves?	23
Summary	32
Zusammenfassung	33

Irene Battaglini (Florenz)

Narcissism in contemporary society: Implications and interpretations of Art psychology	35
Zusammenfassung	54

Enrico Zaccagnini (Florenz)

From myth to the reality of the neurological substrate: the path to psycho-neurologic psychotherapy	57
Summary	62
Zusammenfassung	63

Karolina Stojanow (Berlin), Brigitte Leeners (Zürich), Julia Bartley,

Sylvia Mechsner, Martina Rauchfuss (Berlin)

Psychiatric morbidity and adverse childhood experiences in patients with endometriosis	66
Zusammenfassung	77

Katarzyna Cyranka, Michał Mielimąka (Krakau)

The use of psychometric tools in the assessment of changes in the process of therapy	85
Zusammenfassung	90

<i>Michał Mielimąka, Katarzyna Cyranka (Krakau)</i>	
The use of medical tools in the assessment of changes in the process of therapy	94
Zusammenfassung	99
<i>Carlos Zubarán (Blacktown, Australia)</i>	
Patients and Artists: Revisiting the Boundaries between Art and Psychiatry	103
Zusammenfassung	110
<i>Helena Forslund (Södertälje, Schweden)</i>	
Close collaboration between the Psychiatric clinic and the Social services in the Municipality of Södertälje. The Södertälje Model	112
Summary	121
Zusammenfassung	122
<i>Alexander Kopytin (St. Petersburg)</i>	
Clinical and Social Aspects of Systemic Art Therapy in the Context of Contemporary Psychiatry	124
Summary	145
<i>O. Lomounoff (Moskau)</i>	
On the Issue of Multidisciplinary Approach to Disease and Treatment Experiences of a Borderline and Neurosis Clinical Department	152
Zusammenfassung	159
<i>Petra Decker (München)</i>	
INDIGO-Studie – Internationale Studie zu den Folgen von Diskriminierung und Stigma psychisch erkrankter Menschen in ihrem Alltag	163
Summary	172
<i>Andrea Galgano (Prato-Florence, Italy)</i>	
The affective Dynamics in the work and thought of Alexander Sergeyevich Pushkin	176
Summary	187
<i>Jerker Hanson (Stockholm, Sweden)</i>	
Multidimensional psychiatry: rationality, evidence and gut feelings. Some considerations.	192
Summary	198
Buchbesprechungen	200

The affective Dynamics in the work and thought of Alexander Sergejevich Pushkin

Andrea Galgano (Prato-Florence, Italy)

Alexander Sergejevich Pushkin (1799-1837) went through the harmony and its bound exclusion. The analysis of his affective dynamics allows to see his hidden liberty, his connection with the historical events and the destinies of his time. He feels the strength of the contradiction and the inexhausted dialogue with the vertex of the freedom, which passes through every aspect of his literary output. Even his family life felt this strong tension. The drama of his injury, the fatality and the end pervade his lyrics, where the lost youth and the yearning are perceived in the vitality of myth and reality that merge.

Alexander Sergejevich PUSHKIN (1799-1837) is the poet of harmony and its forced deprivation, such as correspondence of cosmic forces and order of universal life. In the analysis of his affectivity flows his secret freedom, his integral attachment with the historical events and the destinies of his time¹.

The art of PUSHKIN feels the weight of the art's contradiction and its never-ending dialogue with the vertex of the freedom. It has gone through the literary and lively drama, as evidenced by the lyric, the tragedy, the prose and the history of criticism. Even his family life shows a wound and an icy breath.

In this regard, so Pietro CITATI writes:

I don't know what modern poet has scattered around him the charm, that Aleksandr PUŠKIN radiated in the last years of life. Perhaps only the young Goethe and Baudelaire. When he walked on the Nevskij Prospect, had a bit threadbare tuba, and a long coat clothed with fur and marked by time: to the coat was always missing a button. He was no longer the tumultuous rebel of the youth. He had accepted the reality, the society, the family: even the tsar; and the Petersburg's society, worldly, frivolous, perfidious liked his wicked and percipient worldly spirit. He loved the dried music of gossip, the short sound of the gag, the ephemeral elegance of the dancings. Just him, the freer spirit of Nineteenth Century, had become a courtier-poet, like Ariosto and Tasso: was counselor and confidant of the tsar; he liked this part and humiliated him. Many witnesses portray him in court, or in the aristocratic salons of St. Petersburg. He loved good conversation: played with words, interlocked the laces of exquisite frivolity, he became inflamed: let his casual thought take his natural step: distracted, indifferent to the systems, in love with pointe and image. He was very elegant, whimsical, unpredictable:

his grace was established on mobility, the unconcern and, mainly, a conscious arrhythmia. [...] All of sudden he becomes sad. The joy revealed a melancholy more and more grim and shadowy, and the passions and furies that at the first sight seemed incomprehensible. So no-one of the listeners followed him anymore. No one understood as Puškin could reach, in fury, a kind of cool detachment: no-one grabbed his demonic lightness, which led him beyond the world of the bodies – and the Emptiness, when he advanced, the dizzy void which was the only sovereign, and that allowed him to become all the gazes, all the places, all the parts, and where in the end he threatened to lose².

The inevitable fate is accompanied by the fatality dramatically lived, that hasn't only the tragic meaning, but tries always to chase the harmony and the balance point. Myth and reality that merge and end up to look the same.

The reflection on his literary component is inseparable from his biography, in his dream and detachment, lived under the power of the poetry, authority and everyday life, such as rightly Giovanna SPENDEL argues: „The Pushkin's biography is momentous for the understanding of his work and, conversely, there isn't a significant moment of the latter that it can't result in the name of a place or person, in a date, in a situation“³.

Between the date of his birth (26 May 1799) and the date of his death (29 January 1837) he lives his troubled life, his poetry that covers all the literary genres, as his novel in verses, in which „flows a dense and varied list of passions; flows a long gambling with the autocratic power, in which the social image of the 'great poet' ends with the impoverishment, self-degrading day by day; flows, finally, in the rhythm more and more fast and unforgiving, a growing and personal sorrow, a kind of self-punishing fury, whose marriage with the beautiful and young Natal'ja Goncharova and the duel with her suitor seem accidental conclusions“⁴.

The writer that represent Russia and its „russianness“ brings his soul to the language, the feature and the landscape of his classical literature that coexist in a everlasting elusiveness.

A vitality that describes its images of women, love and its raptures, the Eternal Feminine and the Beauty. At sixteen, in an epitaph he had written: „Here Pushkin is buried with the young Muse / With love, with laziness He spent his merry life, / He didn't good, but in the soul, / Thank God, he was a good man“, like a belonging that asks the Eternal, a passage that grazed his soul of a young eagle.

His dynamic affective is restless. All women touched, loved, or even

grazed receive his devoted footprint and his amazed torment, as evidenced Marina CVETAeva, referring to the poem *To the sea*:

My sea – the pushkinian free element – was the sea of last time, of the last sight. For what reason I, still small child, so many times I wrote in my hand: Goodbye, free element!“ – or even no reason at all: I, all the things of my life, fell in love with them, and then I love with the farewell, and not the meetings, but the yanks, not the fusion, not for life, but for the death. And, in a sense quite different, my encounter with the sea turned out to be just a farewell, a double farewell: a farewell to the sea free element that was not there in front of me and that I, turning my back to the real sea, recreate – white on gray – digit by digit – and say goodbye to the real sea that was in front of me and that I, because of that first sea, I couldn't love. And I will say more: the ignorance of my childhood, which identified the element with the verses, reveals a vision: the „free element“ express itself with the verses, and not with the sea, with the verses, that is with the one element that you never say goodbye.⁵

A desolate secret remains in his work. PUSHKIN has known the loneliness and the exile, the drama of the freedom and country, relived in the correspondence with the elements (sea, ship, exotic landscape, freedom) that, in some ways, bring close him to BYRON, maintaining a classical dynamics of idea and thought, as argued by D. P. MIRSKIJ⁶.

In his poems establishes an internal lament, a voluptuous passion and the complete inner room: „Lida, my faithful friend, / Why do through the mild sleep / I often, exhausted by love, / feel your light lament? / Why, in the happy love / When I see a scary dream, / The still look, afraid / is fixed to the darkness? / Why, when I savour / the rapid swoon of ecstasy, / I watch sometimes / Your secret tears?“ (*At a young widow*).

When instead he describes „the genius of pure beauty“, Anna Petrovna KERN, the pushkinian's soul stands in a visual wonder that, soon, leave enough time for the solitude and the storm, as if the sudden affective manifestation should embrace the solitary space that doesn't leave respite to the distances:

I remember the enchanted moment: / in front of me you are appeared, / Like a fugitive vision, / Like the genius of pure beauty. / In the anguishes of a desperate sadness, / In the mess of a noisy vanity / For a long time a tender voice resounded in me, / And I dreamed the dear features. / The years have passed. The rebel impetus of the storms / Disperses the dreams of the past, / And I forgot your tender voice, / Your heavenly features. / In the solitude, in a darkness of prison / my days dragged along quiet / Without a god, without inspiration, / No tears, no life, without love (A K***).

Then the return of the beloved image, though fleeting, brings a new thrill, full of an intense phenomenology, as Eridano BAZZARELI says:

This poem is perhaps exceptional for its infinite harmony: the 'lyrical hero' reviews after some time one who is 'the genius of the pure beauty'. The word 'genius' was, of course, in the style of the age, a 'neo-classical' word (but with some different shades, romantic). But let us take, in the despite of the crudeness of the translation, the shine of the great Pushkin's tenderness, the story of his 'desperate' sadness, the story of the memory of the 'tender voice', the desperation and the desert followed by the enthusiasms of the love of a time. And behold the reappearance of the genius of the pure beauty, with her celestial features, that the lyrical hero, in the storms of life had forgotten, that he had forgotten in the solitude of a 'jail', when he was without a god, inspiration, tears, life, love, so here is that the reappearance of the beautiful woman, like a 'fugitive vision', awakens the poet's heart, breathing life back into him, tears and love. [...] And this lyrics 'summarizes', if we say that, throughout the Pushkin's existence, the movement of his life.⁷

The exaltation of the everyday life passes through the philosophical thought, the breath and shadows, makes to live his characters and „[...] the nature seen as a landscape, in the flow of the seasons, and also as a symbol of the man and the inexorable passage of time. It can bring almost all of the reasons that emerge in many poems: the aspiration to the freedom, the journey as a movement or as a search for a destination and a shelter, a desire for peace and serenity, the fragility of the beauty, the ends of the love“⁸: „Spring, spring, time of love / How it weighs on me when you arrive, / which languid ferment / In my soul, in my blood ... / How to the heart is stranger to me the enjoyment ... / all that celebrates and shines / for me is anxiety and tedium“.

The hopeless vitality of his landscape is a moving nature, irresistible life, an existence that chases the seasons and their ambiguity, their tarnish or flourish, for the example, the snowstorm: „The snowstorm destroys the men's intentions and, as if it play, divides the ones, drags the other, creates new destinations. But in the end, albeit with a changed appearance of the characters, recovers that idyll which tend the tales of the cycle“⁹.

The snowstorm represent the symbol of an external force that conquers the scene where the characters live their theater (think of the encounter between the noble Grinev and the fugitive peasant Pugachev in *The Captain's Daughter* or in the story *The snowstorm*), comes in the dreams, establishes a strong connection with the death, weaves the plot of the vicissitudes, and as Irina KOLEWA writes:

... assumes a compositional function, because the Grinev's life and his girlfriend Masha will be later in the hands of the rebels led by Pugachev; on the other hand, acquires an intense and symbolic post, representing the popular revolution. An unnamed farmer tumult suddenly degenerates into a fierce bloody civil war, which, like a snowstorm, drags into its destructive vortex the human lives.

The excruciating struggle looses the atrocity in both protagonists: the farmers decimate the nobility, for their part, for saving their own power, they act ruthlessly against the rebels. The Pushkin's tragic thought on the impossible reconciliation between the adverse parties impinges upon overall problem of the work – the relationship between the social struggle and the ethical human criterion.¹⁰

Therefore, it takes on a last and decisive meaning, not only as a crucial scene, but as completed work, as a gash of characters's daily life, described in the historicity of the tale and in the literature that becomes history. The storm, then

... always dominates the will and the men's intentions. Of course, in the Pushkin's story also feels the echo of the romantic theme of the fate, expressed, perhaps, in a greater extent by the Austrian writer and playwright Franz Grillparzer. However, the theme of the fate, even thug dramatic, in Pushkin never acquires a tragic meaning, since it expresses harmony and balance – the essential features of his poetic world.¹¹

The harmony and the balance follow a clear line of expression, human and poetic inebriation that touches the erotic vertigo („Ol'ga, Cipride's pupil / Ol'ga, prodigy of beauty, / as you're used / To effort caresses and insults! / With the kiss of the pleasure / you unsettle us the heart, / And a temptress happiness/ you tell us the secret hour / [...] In the name of joyful deabuchery, / in the name of the troubles of Priapus, / In the name of the tenderness, in the name of gold / in the name of your charm, / Ol'ga, priestess of the pleasure, / Listen to our cry in love“), the death, the extreme beauty, the prophecy of a fles, the anacreontic¹² of light eroticism (*The Gabrieliad*).

The synthesis of the real and literary knowledge blend her feminine figure in a single movement of vision and reality, merged into a only song of love, in any possible plating, in every light or bright light, but always fleeting: „I have loved you: the love again, maybe, / Not turned off completely in my soul; / But I don't want it there yet restless; / In no way I want to grieve. / I loved you silently, without hope, / Weighed down by the shy-

ness now, now by jealousy; / I loved so sincerely, so tenderly / May God grant you to be so loved by another one“ or like a flash of fleeting dream and unattainable beauty („As the horses hung up me, / took my mind and my heart / your gaze and your wild beauty“), even cursed doubt: „I curse the wicked labors / of my crime youth / and the expectations of agreed meetings / In the gardens, in the silence of the nights. / I curse the love's whisper of words, the mysterious melody of the verses, / and the caresses of foiled maidens, / and their tears and the late remorse“.

His kaleidoscope returns a sequence of snapshots: the representation of the scene gives, on one side, the lived life and, on the other side, the contradictions and the fractures of life itself. It's the art of the Harmony that holds together the freedom of the poetry and the prophecy in a universe of impressions and existential frameworks which tend to the Unity.

In his mythical and epic experience there are choral elements, a signification in a combination of lights and shadows, as it happens in *The Queen of Spades*:

In the fantastic literary Pushkin, like most of the writers of his time, always explains everything with realistic motivations. The German's final madness fits in the tradition of time which is considered as a kind of liberation from everyday life, a supreme state of freedom, and that is a constant element in the aesthetics of Romanticism: however, before he became mad, the Pushkin's hero stands out for a cold, thin and calculating intelligence.¹³

As the same German affirms, so „the game interests me greatly, but I'm not able to sacrifice the essential for the hope of buying the superfluous“, and shortly after his author reveals: „He had strong passions and burning imagination; but the firmness saved him from the usual mistakes of the youth“.

The last chapter presents the light of the shadows. The reality finds its opposite and everything is mixed, as the Liza's despair and disappointment and the German's madness, in fact.

SPENDEL still comments:

The appearance of the phantom assumes a fantastic and realistic motivation at the same time because the cards named by the deceased countess would later lead to the win. Right in the constant oscillation between the real and the fantastic element and in the veiled remarks about reality, all the Pushkin's irony hide itself.

However, it's through the concision and the sobriety of the phrase that Pushkin tries to build that „metaphysics language“ that only knows how to make the richness of life.¹⁴

The PUSHKIN's ego lives the eternal struggle between the enchantment of the freedom and the opposing force of the power and subjugation, in that space forwards his gaze to the perspective view of the world, open to the Infinite, but always ready for a retreat and an acceptance: „And I will be dear to the people because / noble sentiments I awoke with my lyre, / and in cruel century I sang the freedom / and I grant grace for the fallen. / At the God's command remain mild, Muse, / without fear of offense or asking the crown, / indifferent accept the slander and the praise, / and with the fool don't contend“.

The sacredness wraps his poetry, as a mystical beauty, and thrusts to Eternal Feminine, only cosmic principle transcendent¹⁵: „My wishes are realized. The Creator / has sent you to me, you, my Lady, / the purest image of the purer enchantment“.

In *The Bronze Horseman*, his unpublished work in life and perfect metaphor of the power, there is the gigantic struggle between the employee Eugene and the emperor's power, symbolized by the equestrian statue of St. Petersburg, the bronze horseman.

The tsar moves the capital from Moscow to St. Petersburg, forcing to a human work thousands of men and even the inhabitants themselves having to deal, for the confluence of the city with the river Neva, each type of flooding.

The architectural magnificence of the city, given in the preface, is swept away by the story that presents its unexpected.

Gianfranco LAURETANO comments:

In this struggle the person, for PUSHKIN, is crushed and destroyed. The neo-classical and romantic, byronic and shakespearean Pushkin, that poetically clings to the individual forces and the nature, has a tragic vision of the destiny of the person in front of the violent and gigantic will of the power. [...] There is a specific point in the poem which begins the Evgenij's misfortune: when he begins to make plans, to settle his future and his girlfriend. Note that's the only point in which Puskin allows the protagonist and from there begins his tragedy. When do the person is defeat? When it looks like the power. When one pretends to cage the life and outline the time. And in doing states, such as the power, his self-sufficiency and self-reference. The faith of Evgenij in its forces and its capacities is

at once swept away by the flood and he dies. The power made him presumptuous and, intrinsically, alone in front of the unexpected. The relationship that develops between the bronze statue of Peter the Great and Evgenij now crazy is gothic and monstrous, is a non-relationship between the two solitudes, two self-references that the mystery of natural events destroys.

The power, according to Pushkin, finishes off making us to drive out our fate with our own lonely and loser strength.¹⁶

PUSHKIN crosses the Beauty's domain, encroaching on the territory of the Muses. In this exaltation and supreme manifestation of the World Soul, vibrates all his personal tension, as a mythopoeic vocation.

The dear image of Natalia GONCHAROVA, wife and companion, is his tumult of broken ecstasies. Remains the beauty that outlives death and the ecstasy.

His poetic imagos chases the prophetic and biblical dream (*The prophet*) and the Beauty until the ends, the freedom of an endless tension and the belonging to the homeland.

The light becomes wonder, flame, burning pain, broken consciousness.

The introspection, the memory, the infinite reflection of the vanity of the life plumb his meditation, such as regret and mystery of a sweet sudden sadness: „Through the rolling mists / the moon shines, / On the sad glades / It pours sadly the light. / On the winter road, boring / Runs the bold trojka, / The bell from the monotonous sound / Echoes grueling“ or Elegy, which combines the classical chastity of the regrets of days gone to the desire to live, to love, to achieve.

The PUSHKIN's landscape counts its hours, establishes a holy and ineffable natural relationship, steals the versatile russian soul and its cities (central Russia, St. Petersburg, but also the Caucasus, Crimea and Georgia) and paints the smell of its mysterious singing.¹⁷

The pushkinian restlessness (*toska*) comes from a greek ideal, develops its spleen (*chandra*) in a view of loss and regret but without annihilation.

The wonder gets out the way to a fire within, as if the anxiety, the singing, the shadowy soul must stick out and try a sweet space, which remains clouded and lost, and the same harmony, the same measure which define the existence remain between shade and pictorial delicacy.

Then a new route, most painful, leave its omen. „In the song of the postilion / there is something familiar: / now the glee that glows, / now the pain in the heart... / Boredom, sadness ... but Tomorrow, Nina, / tomorrow I'll be with you, / I will not stop more than look at you, / near the fireplace

I'll forget everything“, so all the time is consumed in the fog: „Then the hour hand / will end on his lap, / and turned away the importunates / the midnight will unite us. / Sad and joyful, Nina, is the way / the postilion was asleep, / the bell is a dirge, / the face of the moon becomes fogged“.

As well as the heroic virtues of women (*The prisoner of the Caucasus*) reaches the acme of an extreme elevation without savings, until the price of the life. Indeed, it's in the ultimate gesture that the existence becomes clear and decided.

The PUSHKIN's heroic drama is a drama of freedom „between the libertarian (in fact quite moderate) and the Russian nobleman of ancient family, proud of the successes of the homeland and the dynasty, is perhaps the secret of the PUSHKIN's life, the key of many his attitudes, often very contradictory.“¹⁸

The *Eugene Onegin*, a novel in verses that keeps him occupied from 1824 until 1830-31, as well as being a sort of encyclopedia of Russian life, contains the vital experience of the poet, sums up his hopes and disappointments, carries out his diary:

„Eugene is a free character, independent also from PUSHKIN, with whom he shared a number of attitudes, idiosyncrasies, vices, ideals. Puskin e Onegin are children of the same age, the same civilization, the same social and cultural group, the cultured nobility and its way of seeing themselves and other classes. [...] The poem finds its more subtle expression in an admirable balance between the subjective force and its poetic objectification, its yield in words and syllables, none of which go around in circles.“¹⁹

Venceslao IVANOV writes:

The poet isn't confined to drawing features and to narrate the lives of individual characters against the backdrop of Russia painted on a large scale, with its still people and its upper class vaguely restless with its landscapes and customs, with its great and small world, with its hierarchical traditions and its lust for foreign west ideas and fashions, but he does something more, in other words tracks down (which is a task reserve for the novel and feasible only part of it) the development of the characters, their slow formation through the successive inner events and some crisis of the soul that they transfigured it.²⁰

Tatiana e Onegin live their flow of the season, reflect the conflicts, the feelings and vitality of the characters. Eugene Onegin is a dandy who has lost his wealth, but finds themselves thanks to the inherited fortunes from

an uncle. Having to live for some time in the country, he knows the poet Lenskij, becomes his friend and he introduced him to the Larin's family. The Larin's eldest daughter, Tatiana falls in love with Onegin at first sight, who she will write a extreme and inflamed letter, but he initially refuses her.

Soon after, Lenskij insists because his friend assist at a dance for Tatiana's name day. Bored, Onegin decides to take revenge, seducing Olga, Lenskij's fiancée who is in the game. Feeling betrayed, the poet challenges him to a duel at dawn the next day. Onegin kills him and is forced to leave the city.

A few years later, he goes on the road and returns to Moscow, finds Tatiana, married to a prince and immersed in high society.

He realized the mistake before and its rejection: she prefers to remain faithful to her husband, but in the secret the wonderful flame of her love is alive.

The St. Petersburg's²¹ and Moscow cultural world is represented in all its fluidity: Onegin is the extraordinary emblem that escapes to the understanding of his time, put himself into the anguish, his friend Lenskij escapes the mystique elegy of his fantasy, Tatiana marries a general who wants to remain faithful, in her Dostoevskij in his *Speech about Pushkin* makes it the traditional virtues of the Russian woman, faithful to her husband and the religion and to which the poet has a special tenderness, gives her a sweet aura of dream, keeping his wound not closed: „The Onegin's conclusion is the anxiety, the sadness and restlessness, which push him without peace, causing him a number of failures, in starting with what the story, the failure of his meeting with Tatiana“²².

Onegin knows the fracture of the boredom and an invisible desire, as if the consciousness of a mature step is a farewell letter:

Beautiful are you, Tauride's banks, when I see you from the ship in the light of the morning Aphrodite, as I past the first time here; and you appeared to me like the splendor of the weddings; under the blue and bright sky shone your mountains; the embroidery of the valleys, the trees, the villages lays before me. And there among the Tartars's huts... which flame awoke in me, of which enchanted melancholy tightened my burning heart! But forget the past, Muse!

Franco CORDELLI writes:

„Essentially Eugene is a dandy, indie a real libertine. He can't love. He refuses. Tatjana is there, but he goes away. Then he prefers Olga, who judges less demanding. What can do Lenskij if not challenge to a duel that irresistible youth, that overwhelming nature that Onegin embodies? They are the Puskin's two souls. The Onegin's swagger soul can accept the challenge and that plagued by the idea of the Lenskij's honor, faithful to the supreme idea, can only fall on the ground (like seven years after he finished the poem will happen to Puskin, whom he suspected of being betrayed by his wife Natal'ja and conceited d'Anthes). When Evgenij will decide for Tatjana, will be too late. The verses of the poem perhaps most beautiful are in the last song: the XXVIII and XLI, the two Tatjana's metaporphoses – still loving Evgenij, but now married – she will refused him. There isn't alternative, Puskin tells us: the metaphor (the metamorphosis), indie, the Romanticism, excruciates; and the letter, the catching seriously, indie the Realism, kills.“²³

The Onegin's melancholy expands his feeling („suffering egoist“ BE-LINSKIJ called him²⁴), it's ultimately the collapse of the youth after the Napoleonic exaltation.

The character here doesn't coincide with its author but it has similar traits, an objective identity, an incurable fever, the subtle magic of the hope that he would like to live.

The cheeky boredom is the disorder. He lives in the confusion of a disordered physiology, that represents the modernity of the man, his perennial and inexhaustible search for the meaning.

The Pushkin's poetry recreates the reality, belongs to the harmony of the mystery of the time, the secret freedom that allows the geometry²⁵ of the poetic magma.

His vanished dream of freedom, the resignation of having to face the numerous enemies, by the Minister of Education Sergej Semjonovič Uvarov, up to court's society, jealous of his fame and greatness²⁶, the debts, the loan sharks, performer the fracture of the dream of forming a stable shelter: „For his general, the Puškin's ideology can be defined as a conservatism, but which joins a strong tension to free development of the culture, for an insured and political independence of the personality.“²⁷

Georges d'ANTHÈS, who emigrated to France, claimed to be in love with Natalia, the poet's beloved wife:

A chilling series of cases that haven't no relationship to each other, yet they form a strict chain of small events, coincidences, feelings, vulgar habits, coarse jokes, small faults, furies, death desires.

This iron chain of details do we have to call them Chance or Fate? As for us, we are terrified by the fact that the events, without which no human hand has prepared them, show an intention so stubborn and dark, as if some truly superhuman figure in the shadow, in the unknown mechanisms of the history, has meticulously thought-out the Puskin's ruin.²⁸

He seemed to fall in love with a extreme death, challenged to a duel d'ANTHÈS and the mud of the informings and he died, in excruciating pain to defend his honor in the winter of 1837²⁹, as an immutable and eternal blanket („Oh no, the life wasn't tired myself, I love to live, I want to live, the soul hasn't become cold after the loss of the youth. Yet I lie ahead my pleasures for my curiosity, for the dear dreams of the imagination, for the feelings ... for everything“), as resounds this lyric poem written on the eve of his death: „Forgetful of the forests and the freedom, / A prisoner sparrow over me / gets a bean and sprinkles the water, / and he comforts himself with a lively song“, aware that he will not die at all, his letter on the water will surrender to the immortal future and „the soul in my singing / will outlive the ashes surviving the breakup / and I will have glory until the moonlight / Even a single poet remains“.

Summary

Alexander Sergejevich PUSHKIN (1799-1837) is the poet of harmony and its forced deprivation, such as correspondence of cosmic forces and order of universal life. In the analysis of his affectivity flows his secret freedom, his integral attachment with the historical events and the destinies of his time.

The art of PUSHKIN feels the weight of the art's contradiction and its never-ending dialogue with the vertex of the freedom. It has gone through the literary and lively drama, as evidenced by the lyric, the tragedy, the prose and the history of criticism.

Even his family life shows a wound and an icy breath. The inevitable fate is accompanied by the fatality dramatically lived, that hasn't only the tragic meaning, but tries always to chase the harmony and the balance point. Myth and reality that merge and end up to look the same. The reflection on his literary component is inseparable from his biography, in his

dream and detachment, lived under the power of the poetry, authority and everyday life. The writer that represent Russia and its „russianness” brings his soul to the language, the feature and the landscape of his classical literature that coexist in a everlasting elusiveness. A vitality that describes its images of women, love and its raptures, the Eternal Feminine and the Beauty. His dynamic affective is restless. All women touched, loved, or even grazed receive his devoted footprint and his amazed torment. A desolate secret remains in his work. PUSHKIN has known the loneliness and the exile, the drama of the freedom and country, relived in the correspondence with the elements (sea, ship, exotic landscape, freedom) that, in some ways, bring close him to BYRON, maintaining a classical dynamics of idea and thought. In his poems establishes an internal lament, a voluptuous passion and the complete inner room. The hopeless vitality of his landscape is a moving nature, irresistible life, an existence that chases the seasons and their ambiguity, their tarnish or flourish, for the example, the snowstorm that represents the symbol of an external force that conquers the scene where the characters live their theater.

The harmony and the balance follow a clear line of expression, human and poetic inebriation that touches the erotic vertigo, the death, the extreme beauty, the prophecy of carnality and the anacreontic of light eroticism.

The synthesis of the real and literary knowledge blend her feminine figure in a single movement of vision and reality, merged into a only song of love, in any possible plating, in every light or bright light, but always fleeting. His kaleidoscope returns a sequence of snapshots: the representation of the scene gives, on one side, the lived life and, on the other side, the contradictions and the fractures of life itself.

It's the art of the Harmony that holds together the freedom of the poetry and the prophecy in a universe of impressions and existential frameworks which tend to the Unity. The PUSHKIN's ego lives the eternal struggle between the enchantment of the freedom and the opposing force of the power and subjugation, in that space forwards his gaze to the perspective view of the world, open to the Infinite, but always ready for a retreat and an acceptance. PUSHKIN crosses the Beauty's domain, encroaching on the territory of the Muses. In this exaltation and supreme manifestation of the World Soul, vibrates all his personal tension, as a mythopoeic vocation. Therefore, in this analysis, the PUSHKIN's poetry recreates the reality, belongs to the harmony of the mystery of the time, the secret freedom that allows the geometry of the poetic magma.

Notes

- 1 Edmonds, R. (1994): Pushkin: the man and this age. London: MacMillan
- 2 Citati, P. (1995): Puskin ferito a morte. Rome: La Repubblica, 4 may
- 3 Pushkin, A. (2012): Opere. In: Bazzarelli E. (eds.). Introduction by Spindel G. Milan: Mondadori, p. XV
- 4 Ibidem, p. XVI
- 5 Cvetaeva, M. (1985): Il mio Puškin: translate by Giovanna Ansaldo. Milan: Marcos y Marcos.
- 6 Mirskij, D. P. (1977): Storia della letteratura russa. Milan: Garzanti
- 7 Pushkin, A. (2012): Opere. In: Bazzarelli E. (eds.). Milan: Mondadori, p. 13
- 8 ID. (2012): Opere. In: Spindel G. (eds.). Milan: Mondadori, p. 11
- 9 Lotman, J. (1997): Puškin. In: M. COLUCCI, R. PICCHIO (1997): Storia della civiltà letteraria russa (eds.). Vol. I. Turin: Utet. p. 424
- 10 Koleva, I. (2009): L'immagine della tempesta di neve nell'opera di Puškin. Gogol'. Blok. Fra tradizione e innovazione. Palermo: LC, Rivista online del Dipartimento di Letterature e culture europee, Palermo University Press, p. 3
- 11 ID., cit., p. 4
- 12 Ref. Bazzarelli, E. (1970): Anacreonte in Russia. „Acme“, 23. pp. 5-32
- 13 Pushkin A. (2012): La dama di picche. In: Spindel G. (eds.). Milan: Mondadori, p. 73
- 14 ID., cit. p. 74
- 15 Andreev, D. (1995): Raccolta delle opere in tre volumi. Moskva: MGU
- 16 Pushkin, A. (ed. 2003): Il cavaliere di bronzo. Racconto pietroburghese. In: LAU-RETANO G. (eds.). Rimini: Raffaelli
- 17 Greenleaf, M. (1994): Pushkin and romantic fashion: Fragment. Elegy. Orient. Irony. Stanford, California: Stanford University Press
- 18 Puskin, A. (2012): Opere. In: Bazzarelli E. (eds.). Milan: Mondadori. pp. 191-192
- 19 ID. (2000): Eugenio Onegin. In: Bazzarelli E. (eds.). Milan: Rizzoli BUR. p. 20
- 20 ID. (1936): Eugenio Onegin. In Ivanov V. (eds.). Milan: Bompiani, pp. 12-13
- 21 Volkov, S. (1998): San Pietroburgo. Da Pushkin a Brodskij, storia di una capitale culturale. Milan: Mondadori; Debreczeny, P. (1997): Social functions of literature: Alexander Puskin and Russian culture. Stanford: Stanford University Press
- 22 Bazzarelli E., cit. p. 24
- 23 Cordelli, F. (2011): L'amore e i tormenti di Puškin. Milan: „Corriere della Sera”: 4 december
- 24 Ref. Belinskij, V. G. (1957): Polnoe Sobranie Sočinenij. tom 7. Moskva: Olms
- 25 Ref. Blagoj, D. D. (1955): Il magistero di Puškin. Moskva: Goslitizdat
- 26 Ref. Vitale, S. (1996): Il bottone di Puskin. Milan: Adelphi
- 27 Semjon, L.F. (1987): Ètjudy o Puškine. Paris: Ymca Press, p. 4
- 28 Citati, P., cit.
- 29 The great poet Michail Jur'evič Lermontov writes these verses in his honor:
„The poet's dead! – a slave to honor – / He fell, by rumor slandered, / lead in his breast and thirsting for revenge, / hanging his proud head! ... / The Poet's soul could not endure / Petty insult's disgrace, / against society he rose, / alone as always ... and was slain! / Slain! ... What use is weeping now / the futile chorus of empty praise, / excu-

ses mumbled full of pathos? Fate has pronounced its sentence! / Was it not you who spitefully / rebuffed his free, courageous gift / And for your own amusement fanned / The nearly dying flame? / Well now, enjoy yourselves ... he couldn't / endure the final torture: / quenched is the marvelous light of genius, / withered is the triumphal wreath." (Lermontov M. J. (ed. 2006): *Liriche e poemi*. Milan: Adelphi)

References

- Andreev D. (1995): Raccolta delle opere in tre volumi. Moskva: MGU
- Bazzarelli E. (2004): *Anima russa. Ritratti di personaggi letterari*. Parma: Monte Università Parma
- (1970): *Anacreonte in Russia*, "Acme", 23
- Belinskij, V. G. (1957): *Polnoe Sobranie Sočinenij*. tom 7. Moskva: Olms
- Blagoj D. D. (1955): *Il magistero di Puškin*. Moskva: Goslitizdat
- Citati P. (1995): *Puskin ferito a morte*. Rome: "La Repubblica": 4 may
- Cordelli F. (2011): *L'amore e i tormenti di Puškin*. Milan: "Corriere della Sera": 4 december
- Cvetaeva M. (1985): *Il mio Puškin*: translate by Giovanna Ansaldo. Milan: Marcos y Marcos
- Debreczeny P. (1997): *Social functions of literature: Alexander Pushkin and Russian culture*. Stanford: Stanford University Press
- Edmonds R. (1994): *Pushkin: the man and this age*. London: MacMillan
- Gerosa A.: *La musica della parola Russa. uno studio sulla fortuna di Puškin nell'opera dell'Ottocento* (<http://holderlin.tripod.com/pl.pdf>)
- Greenleaf M. (1994): *Pushkin and romantic fashion: fragment. elegy. orient. irony*. Stanford, California: Stanford University Press
- Koleva I. (2009): *L'immagine della tempesta di neve nell'opera di Puškin. Gogol'. Blok. Fra tradizione e innovazione*. Palermo: «LC», Rivista online del Dipartimento di Letterature e culture europee, Palermo University Press
- Konick W. (1964): *A Study of Pushkin's Little Tragedies*. Washington, Seattle: Seattle University
- Lavrin J. (1969): *Pushkin and Russian Literature*. New York: Russell & Russell
- Lermontov M. J. (ed. 2006): *Liriche e poemi*. Milan: Adelphi
- Lo Gatto E. (1959): *Puškin*. Milan: Mursia
- Lotman J. (1997): *Puškin*. In: M. Colucci, R. Picchio (1997): *Storia della civiltà letteraria russa* (eds.). Vol. I. Turin: Utet. pp. 403-433
- (1990): *Pushkin. Vita di Aleksandr Sergeevic Pushkin*. Padova: Liviana
- (1984): *La struttura intellettuale della «Figlia del capitano»*. In: *Da Rousseau a Tolstoj*. Bologna: Il Mulino
- (1985): *Il testo e la storia. L'Evgenij Onegin di Puškin*. Bologna: Il Mulino
- Luporini M. B. (1972): *Storia e contemporaneità in Puškin*. Florence: Sansoni
- Mirskij D. P. (1977): *Storia della letteratura russa*. Milan: Garzanti
- Persi U. (1999): *I suoni incrociati: poeti e musicisti nella Russia romantica*. Viareggio: Baroni
- Puskin A. (2012): *Opere*. In: Bazzarelli E. (eds.). *Introduzione di Giovanna Spendel* Milan: Mondadori
- (2002): *Poesie*. In: Bazzarelli E. (eds.). Milan: Rizzoli

- (2000): *Eugenio Onegin*. In: Bazzarelli E. (eds.). Milan: Rizzoli BUR
- (ed. 2003): *Il cavaliere di bronzo. Racconto pietburghese*. In: Lauretano G. (eds.). Rimini: Raffaelli

- Semjon L. F. (1987): *Ètjudy o Puškine*. Paris: Ymca Press
- Todorov T. (1989): *Russia, follia, poesia*. Naple: Guida
- Vitale S. (1996): *Il bottone di Puskin*. Milan: Adelphi
- Volkov S. (1998): *San Pietroburgo. Da Pushkin a Brodskij, storia di una capitale culturale*. Milan: Mondadori

Andrea Galgano, Professor of literature at the School of Psychotherapy Erich Fromm, Prato-Florence (Italy) • Via Giotto 49 • 59100 Prato-Florence (Italy)

- andrea_galgano_3@hotmail.com
- <http://www.polimniaprofessioni.com/rivista/andrea-galgano/>
- Twitter: <https://twitter.com/POLOPSICODINAM>

Translator: doct. Andrea Galgano, Supervision: doct. Mariarosaria Penna
mariarosaria.penna78@gmail.com