Maturity Process of Vladimir’s Character
The Use of Points of View in “Pervaya Lyubov”

Ivan Sergeevitch Turgenev (28 October 1818—3 September 1883) is one of the first Russian writers who described clearly and explicitly the conditions of life in Russia in the nineteenth century. In his early days as a writer, he was known as a poet, when *Parasha*, a story in a verse, was published in 1843. However, he came into Russian literary prominence when his short story, *Khor and Kalinych*, appeared in *Sovremennik [the Contemporary]*, an influential literary journal, in January 1847. This short story is one of his collection of works under the title *Zapiski Okhotnika [A Sportsman’s Sketches]*. In “A Sportsman’s Sketches” Turgenev gave the readers a different portrayal of the Russian peasant. In the stories he described the peasant as human being with finer feeling and even with artistic sensitivity (Moser [ed.] 1989: 215). This collection of stories also baptised him as a spokesman of his society. *Otyets i Dyeti [Father and Sons]*, claimed as his greatest novel, is a good example of his involvement in social and political issues that happened in his time. *Otyets i Dyeti* is his comment about nihilism, which was in debate at that time (1860s).

Undoubtedly, Turgenev took political and social issue as the main topic of his stories. Nevertheless, besides that Turgenev also created stories based on his personal experience. As a result, the stories such as *Pervaya Lyubov [First Love]* became his autobiography, being based in large measure on the situation in his own family, with his philandering father married to unattractive and older woman (Moser [ed.] 1972: 17).

The story, which was published first in 1860, attracted many literary critics. Some of them claimed that the topic of *Pervaya Lyubov* is the question about woman’s position in his society. In addition, they assumed that Turgenev’s treatment reflected a change the actual condition of women in Russia (Ripp 1980: 162).
The story of this novel is about a sixteen-year old boy, Vladimir Petrovich, who falls in love with a poor noble girl named Zinaida Alexandrovna. However, Zinaida, who is five year older than Vladimir, is in love and having a secret relationship with Vladimir’s father, Pyotr Vasilevits. This love affair has caused unhappiness not only for Vladimir but also Zinaida and Vladimir’s father.

Although the main topic of this novel is very simple and common, but Turgenev has succeeded in gathering this topic into a touching and impressive love story. In telling the story it seems that Turgenev uses detective story’s method; a narrator introduces effects before their causes; and the interesting point from this novel is that this novel give the readers a “surprise” in the end of the story.

In this paper I am going to analyse what kind of “tool” the author of this novel used, so that he succeed in surprising his readers and in touching the readers’ heart. My second question is how the process of information giving is in this used to make the readers defrauded. Whether this fraud can be justified is my last question.

In order to answer these questions, I will analyse the points of view used in this novel.

II

One of the special characteristics of Turgenev’s novel is in using “a story inside another story,” as it can be seen from quotations below:

“My first love was certainly not at all ordinary,” replied Vladimir Petrovich, after a moment’s hesitation. He was a man of about forty with dark, slightly greying hair.

“Ah!” said the host and Sergey Nicolayevich with one voice. “That’s much better, tell us the story.”

“Why, certainly...no; I’d rather not. I’m not good at telling stories. They come out either too bald and dry, or else much too long and quite unreal: but if you’ll allow me, I will write down all I can remember and then read it to you.”

At first they would not agree, but Vladimir Petrovich finally had his way. A fortnight later they met again, and Vladimir Petrovich kept his word.

This is what he had written down:

I was sixteen at the time. It happened in the summer of 1833. I was living in Moscow with my parents. They used to take a house for the summer near the Kaluga Toll-gate, opposite the Neskochny Park- I was preparing for the University, but work little and slowly. Nobody interfered my freedom. I did what I liked, particularly after the departure my last tutor - a Frenchman who had never got used to the idea that he had been dropped ‘like a bomb’ (so he said) into Russia; he used to lie in bed helplessly for days on end, with an exasperated expression on his face. My father treated me with good-humoured indifference; my mother scarcely noticed me, although she had no
other children; she was absorbed by other cares. My father, who was still young and very handsome, had no married for love. He was ten years younger than my mother ...

(Turgenev 1978:22)

The difference between the two stories is marked by the use of a different type of narrator. The first story used a third person narrator, while the second story, which was inside the first one, used a first person narrator.

There are some benefits in using the third person narrator as a source of information. The first benefit is that the narrator can give "whole information" for the story's introduction to the readers because he can act as "God," who knows everything. The "whole information" includes the situation and condition in the host's home, the description of some characters of the novel; Vladimir Petrovich—a forty-year old bachelor—and the host and Sergey Nikolayevich, whom Vladimir wrote his first love story, and the reason why they came together at the host's home. Even the narrator can also read Vladimir's love story and give it to the readers. He knows everything and can give all the information that he got without questioning from the readers because the readers know his ability. That may be one of the reasons why Turgenev chooses the third person narrator as the informant.

Another benefit in using the third person narrator as the informant of the story is that the third narrator can give a neutral point of view. When the narrator informed the readers that the love story of Vladimir is a rather uncommon love story that means his love story is different from the host's love story, who fell in love from first to last with his wife. Moreover, Vladimir's love story is also different from Sergey Nikolayevich's, who fell in love for the first time with his nyanya. The neutrality of the narrator position is needed to vie for the readers' trust. The readers believe in the narrator's information that Vladimir's love story is quite different from others' because the narrator is not one of them. In other words, because the narrator is outside the story, there is no reason for him to give an unbalance evaluation.

In addition, the neutrality of the narrator also makes the readers more interested in continuing information searching. The readers will ask themselves what kind of love story is Vladimir's love story. They believe that the love story should be more sensational than Sergey Nikolayevich's love story which is also sensational because he fell in love the older person when he was six year old. The readers also assume that Vladimir's love story should be more colourful than the host's love story, who fell in love from the first to the last with his wife because of their parents' agreement. These assumptions have made readers more curious to know the whole story.
The last benefit in choosing a third person narrator as a storyteller is that the third person narrator still keeps a distance from the readers. He can give the readers all the information that a first person narrator cannot do, such as recounting the inner conversation of some characters of the story, but he may not attract the readers’ attention to him. Turgenev may not want a close relationship or feeling happen between the narrator and the readers, because the first story is only an introduction to the second one which in fact is the main story. It can be said that the main function of the narrator of the first story is carrying the effect. The effect is that: “My first love was certainly not at all ordinary” (Turgenev 1978: 22).

On the contrary, the main function of the narrator of the second story is carrying information about the cause. The cause is what makes the love story of Vladimir be an unordinary love story. In short, the style of the story is like a detective story’s style; a narrator introduce firstly effects (such as somebody had been killed) before the causes (the process of the killing); but, in Turgenev’s story there are two narrator carrying different functions.

It can also be seen from the first quote of Turgenev’s story above, that there is changing of narrator type; from the third person narrator to the first person narrator. Reading the sentences below:

I was sixteen at the time. It happened in the summer of 1833 (Turgenev 1978: 22).

We have already warned that the narrator is a different person; the narrator is the first person one who at the same time has a function as the main character of the story.

From the first quotation of Turgenev’s story we also got objective information about the characters of Vladimir’s parents and the relationship between them. The objective information is that Vladimir’s father is a good looking man and married Vladimir’s mother who is ten years older than him not because of love but because of material things (Vladimir’s mother is from a rich family). This information will be useful to understand the reason why Vladimir’s father falls in love and keep a secret relationship with Zinaida.

Beside the objective information about Vladimir’s parent, from the quotation we also got subjective information about Vladimir himself. We got this subjective information based on the way he expressed him self; a sixteen-year-old boy who is lazily preparing to study at a university; and the way he interpreted his relationship with others:

The laughter never stooped for an instant. For me, brought up as I had been, a solitary boy in the sober atmosphere of a staid country house, all this noise and excitement, this uncontrolled gaiety, the queer new terms on which I found my self with these strangers,
all went straight to my head: I felt intoxicated—it was like a strong wine (Turgenev 1978: 44).

The expression of the narrator’s feeling, Vladimir, filled almost whole the story: his longing for father’s affection, or his confusion about the real Zinaida’s feeling to him. This feeling is mixed up with information about the situation and people around him, for example the information about Zinaida’s home which is in a mess and little bit unfurnished, or the information about Byelovsorov who is one of Zinaida’s worshippers and described as a man about forty, hideously pockmarked, with curly hair like a Negro’s. However, in this eyewitness report which we get only the surface of the facts. The information came to us based on the perception of a lonely teenager trying to come into maturity in order to grasp “the happiness” which has been never tried, as he said:

I remember that at the time the image of woman, the shadowy vision of feminine love, scarcely ever took definite shape in my mind: but in every thought, in every sensation, there lay hidden a half-conscious, shy, timid awareness of something new, inexpriably sweet, feminine... This presentiment, this sense of expectancy, penetrated my whole being; I breathed it, it was in every drop of blood that flowed through my veins—soon it was to be fulfilled (Turgenev 1978: 24).

As we know, Vladimir Petrovich was sixteen years old when the incident that changed his life occurred. The point of view of Vladimir Petrovich, who is still innocent and naive, is chosen by the author of this novel to guide us in our “traveling”. As a result, much information which is clearly seen by the readers, for example the relationship process between Zinaida and Vladimir’s father:

My father stopped, and, turning sharply on his heel, went back. When he drew lever with Zinaida, he bowed politely to her. She also bowed, though she looked a trifle surprised, and lowered her book. I saw how she followed him with her eyes (Turgenev 1978: 38–39).

He turned his back on me, and walked quickly away. I followed him with my eyes. He disappeared behind the gate. I saw his hat moving along the hedge: he went into the Zasyekins’ house (Turgenev 1978: 51).

The dull thud of horses’ hooves sounded behind me. I looked round, stopped almost automatically, and took off my cap. I saw my father and Zinaida. They were riding side by side (Turgenev 1978: 72).

become be hidden. It happens because unconsciously we, the readers, agree with Vladimir’s opinion that the information is not important. On the contrary, based on the quote above we can see that there should be something
between Zinaida and Vladimir’s father, Peter Vasilevich. It can be seen from the way Zinaida looked at him (how spellbound she was so she let her book drop), or when Vladimir caught by surprise his father went to Zinaida’s house and they rode the horses together (How can two people who hate each other make a date?).

Moreover, we often got information which deceives our understanding. This is occurred because we got the information just based on Vladimir’s perception such as his perception about the relationship between Zinaida and his father:

My father sat beside her during dinner, and entertained his neighbour with his usual calm and elegant courtesy. Now and then, he glanced at her, and from time to time she looked at him – but so strangely, almost with hostility (Turgenev 1978: 40).

I was frightened of giving myself away to my mother. She did not think at well of Zinaida, and watched us with disapproval. I was not so nervous of my father. He behaved as if he did not notice me, and did not say much to her. But what did he say seem somehow specially wise and significant (Turgenev 1978: 55–56).

Besides Vladimir’s assumption about the attitude of Zinaida and Peter Vasilevich to each other (he assumes that they do not like each other), from the quote above we can also see another fact. The other fact is that Zinaida and Peter Vasilevich match each other and it seems that they enjoy their time together.

There are many facts in this story which prove that Zinaida and Vladimir’s father are attracted each other, and they have used Vladimir as means of communication between them. It can be seen from the Peter Vasilevich’s efforts to know Zinaida better and closer:

...my father walking towards me with his quick, light step.’ Is that the young princess?’ he asked me. “It is.” Why, do you know her?’ (Turgenev 1978: 38)

...but after breakfast, my father put his arms through mine, taking me into the garden, made me give him a full account of all I had seen at the Zasyekins (Turgenev 1978: 49).

The other facts can be seen from Zinaida’s attitude to Vladimir:

“Yes!” she said, looking at me as before, “it is so. The same eyes-” she added; then became thoughtful and covered her face with her hands. “Everything has become horrible to me,” she whispered, “why don’t I go to the other end of the world! I can’t make it come right... and what is there for me.... God, I am so wretched!” (Turgenev 1978: 57–58).
Considering the quotation above, it can be assumed that Zinaida considers Vladimir the replica of his father, who actually she loves. This condition sometimes makes her feel frustration because she also knows that it is impossible to love someone who has already married, whose son also falls in love with her.

However, Vladimir does not know the real feeling of Zinaida to him, and his father's intrigue. His unawareness is caused by his lack of experience. As we know Vladimir is sixteen years old, and still innocent and does not know the "tricky way" of adult people in gaining their needs. Besides that he respects and is proud of his father, so it is impossible for him to imagine his father as a stealer of his girlfriend's heart.

As free readers we should have ability in guessing what had truly happened between Zinaida and Vladimir's father, nevertheless, it seems clearly that our mind has already "united" with Vladimir's mind. As a result, we cannot see the facts straightaway. Unconsciously our mind has already influence by Vladimir's perception.

In addition, another reason that makes it difficult to analyze the real facts is because they are mixed up with false facts. Some examples of the false facts are:

Zinaida's treatment of me at had utterly killed me. What them was my astonishment when, as she passed by me, her face wearing its former warm expression, she whispered quickly to me, "Come and see us at eight o' clock, do you hear? Don't fail me." (Turgenev 1978: 41).

"My darling boy," she was saying, bending over me, and her voice was full of tender anxiety. "How could you do it? How could you listen to me? When you know I love you..." (Turgenev 1978: 67).

She quickly turned towards me, and opening her arms wide, put them round my head, and gave me a strong, warm kiss (Turgenev 1978: 96).

Zinaida's attitude to Vladimir has confused us; does she really love Vladimir or just use him as substitute for his father? Moreover, her attitude to other men, who are attracted by her and often pay a visit to her, such as Count Malevsky, Doctor Lushin, the poet Maydanov, retired Captain Nirmatsky, and the hussar Byelovsorov, also confused us. Sometimes we feel that Zinaida uses the men who fall in love with her, to support her because, as we know, her family is poor since her father passed away without bequeathing enough wealth for his family, so she just plays games with them like an adventurer (as Vladimir's mother called her). On the contrary, we also feel that these men attract Zinaida, so she can not choose one of them to be her
future husband. In short, she has still tried hard to look for the right man for her among her permanent guests.

Some facts about Vladimir’s father are also the confused facts. At the beginning of the story Vladimir informed us that the reason his father married her mother, who is ten years older than him, because of her mother’s property. This information has given us wrong perception about his father. Unconsciously we have already made an assumption that it is impossible for Peter Vassilevich to leave the luxury of life, which he got since married Vladimir’s mother, just because of a poor girl. Furthermore, once more based on Vladimir’s information, we assume that Peter Vassilevich is a man who knows well how to get a pleasure without losing a freedom, as he says: “Take what you can yourself, and do not let others get you into their hands; to belong to oneself, that is the whole thing in life” (Turgenev 1978: 50), so it looks impossible he will risk his comfortable life, having an affair with a poor girl who is living next to his house. These facts made us confused.

Because of that, when Vladimir informed us that Zinaida was falling in love with someone unknown; “My God, she has fallen in love” (Turgenev 1978: 59); we also feel a little bit surprise since we are not prepared yet for this information. Accompanying the innocent of Vladimir, we, the curious readers, are starting to find out someone who has stolen Zinaida’s heart. Willingly we have lost ourselves in the searching process of Zinaida’s lover. We join in being quizzical, and accompany Vladimir to suspect people around him:

I suddenly developed — or it seemed to me that I had developed — tremendous perspicacity. “Is it he? Or may be it is not,” I used to ask myself, anxiously running over in my mind one admirer after another. I secretly looked upon Count Malevsky (although it made me ashamed of Zinaida to admit this) as more dangerous than the others (Turgenev 1978: 59–60).

I went home soon after. “She is in love,” my lips whispered involuntary, “but with whom?” (Turgenev 1978: 65)

To tell the truth, Vladimir has ever suspected of Zinaida’s relationship with his father, as he says:

“Ah, that’s my own affair, Sir Beast. In that case I will ask Pyotr Vassilevich...” (My father’s name was Pyotr Vassilevich. I was astonished by her light, easy way of using his name — as if she were very certain of his readiness to do her a service.) (Turgenev 1978: 69–70).
As we have seen from the quotation above that Vladimir has already wondered to himself about Zinaida’s behaviour (how can she easily ask for help to someone hated?). He wonders because he has already assumed that Zinaida and his father do not like each other, and this new invention, probably, makes him doubt that.

However, Vladimir does not continue his suspects. There are two reasons for that. The first reason is that Vladimir is too innocent, so he does not have an ability to predict that his father, who he is very proud of and loves, can do such a bad thing. The second reason is that Vladimir has not found yet a real proof which makes him believe.

As a result, Vladimir, and also we, shocked with an unexpected fact:
"Here he is...here he is at last," raced through my heart. Convulsively I whipped the knife out of my pocket and frantically I forced it open. Queer red spots danced before my eyes, and my hair stood on end in an agony of fury and terror -- the footsteps were coming straight towards me. I stooped and crouched forward to meet them -- a man appeared -- O God, it was my father! (Turgenev 1976; 88)

We, the readers, also feel surprise with the unexpected fact, because unconsciously our “eye” has united with Vladimir’s in looking at this fictional world.

Another fact that makes it difficult to predict the real truth about the relationship of Vladimir’s father and Zinaida is because we got the information vaguely. As we know, one of the weaknesses in using the first person narrator as the informant is that he may send the information halfway or not entirely. The cause of incomplete information is that the informant only can give information as long as he can be there where the action takes place, so he can see it and pass it to the readers. Unlike the third person narrator, who knows everything, the first person narrator has limited information, so he may only give the readers the small part of a whole information. It may cause some problems. One of the problems is that the readers may assume that the information, which is very useful and important to find out the truth, is not important. As a result, the readers may get a misinterpretation, as it happened to us.

There are much incomplete information in this story, for example: the first person narrator informed the readers that he often saw Zinaida in a hurry walked all by herself to somewhere and she threatened the narrator for not following her. (But the narrator did not give the information where and what for she went alone). If the narrator gave us a whole information (not only half of it), we would easily and precisely interpret the type of the relationship between Zinaida and Pyotr Vasilyevits.
In this story we got all the information from Vladimir, who has a function as a narrator. Besides giving us the information about his relationship with Zinaida and the people around her, he also informed us about his relationship with his father. In fact, before getting information about Zinaida, we have already got the information about Pyotr Vasilevits. Undoubtedly, beside Vladimir, Pyotr Vasilevits is the second person whom we feel more familiar with. Vladimir described him not only physically but also mentally as in these quotations:

My father always dressed with great distinction, simply, and with a style of his own, but never did his figure seem to me more elegant, never did his grey hat sit more handsomely upon his curly hair that was scarcely touched by time (Turgenev 1978: 39).

I used to think about my father’s character, I came to the conclusion that he cared nothing for me nor for family life; it was something very different he loved, which wholly satisfied his desire for pleasure. “Take what you can yourself, and don’t let others get you into their hands; to belong to oneself, that is the whole thing in life” he said to me once (Turgenev 1978: 50)

His good comments on his father are spread around all of the story, and he talked about him fondly. So, just based on the comments, it can be concluded that he admires his father very much. In addition, the way he described the relationship of his parents makes us sure that he is in his father’s side instead of his mother’s, and be sympathetic toward his father’s fate, of having to marry older without love. He expressed his true feeling about his father not only indirectly, but also directly like this quotation:

I loved him, I was full of admiration for him; he seemed to me the ideal man -- God knows how passionately attached to him I should have been if I had not felt constantly the presence of his restraining hand (Turgenev 1978: 49).

The quotation above also shows how he loves him very much, and longs for his father’s affection. Although his father does not quite care for him, it seems clearly that Vladimir feels endless love and admiration for his father.

So, how sad and shock he was, when he realised the real truth about his father. He had to face the reality that the “enemy” who stole his girl’s heart was his father. Vladimir felt that his father betrayed his love, respect, and trust given to him.

The betrayal of the loved father made this story more touching. In addition, this story became a tragedy because it told about an unrequited love of a teenager not only for his first and beloved girl, but also for his father. It can be stressed that the pathos is caused by so much information about
Vladimir’s feeling to his father. The information unconsciously made us feel shock and pity for him when we found out that one who destroyed his dream was his father. Even he used Vladimir in order to succeed in getting Zinaida’s attention. Unfortunately, poor Vladimir did not realise his father’s aim, since he was just a sixteen years boy who had not known yet any type of wiliness.

The process of story telling which used first person narrator as the source of information, is also another cause of the pathos of the story. The narrator, who at the same time has a function as the main character of the story, directly tells the readers his experience of life. It brings him closer to the readers. Besides that he gets more chance to touch the readers’ emotions. He can make his expression more touching, because the story is about himself, so it is easy for him to do that, for example: “Suddenly, I felt extremely depressed...I tried hard not to cry...I was jealous of the soldier!” (Turgenev 1978: 36).

On the contrary, if the author used the other narrator to express the story of the main character, probably it is difficult for the narrator to transfer the true feeling of the main character to the readers. As a result, the story may not touch the readers’deepest feelings.

Reciprocally, the readers also felt closer to this type of narrator, than to the third person narrator used by the author in the introduction of the story since he showered them with his true feelings. Furthermore, they were compelled to engage in a searching of the main character’s rival. They were also sympathetic to his bad luck because they know exactly that Vladimir really falls in love with Zinaida, as he says directly to her: “Believe me, Zinaida Alexandrovna, that whatever you did, however much you make me suffer, I shall love you and adore you to the end of my days (Turgenev 1978: 96).

The involvement and feeling of sympathy occurred unconsciously in the readers’ mind as they kept listening to the main character’s outpouring of feelings:

I did not sob; I did not give myself up to despair; I did not ask my self where and how all this had happened; I did not wonder how it was that I had not guessed it earlier – guessed it long ago. I did not even harbour bitter thoughts about my father...what I had learned was too much for me to manage. The sudden revelation crushed me; all was ended. In one swoop all my flowers were torn up by the roots and lay about me — scattered, broken, trampled underfoot (Turgenev 1978: 94).

As mentioned from the beginning of this analysis the informant of the story is Vladimir Petrovich who at the same time plays a role as the main
character of the story. Nevertheless, based on the depth of the information given, it seems clear that we, the readers, face “various” Vladimirs.

In the beginning of the main story we faced a teenager who was still innocent and naive as our informant. His naiveté can be seen through his comments about the people around him and his interpretations of how many incidents happened. Clearly, he only informed the surface of the events, and he was not capable to explain what was implied by these incidents. A good example for his lack of interpretation is that Vladimir cannot catch the symbols used by Zinaida to describe her story. If he could understand that the story of a princess, who was falling in love with a middle-aged prince and always secretly made rendezvous in the garden, was the symbol of the secret relationship between Zinaida and his father, he did not have to search too long to find out his rival and was not quite shock with the true relationship between Zinaida and his father.

Immature Vladimir can also be seen through the way adult people behave to him, for example, Count Malevsky persuading Vladimir in order to spy on Zinaida. It seems clearly that Count Malevsky’s attitude is like the way of an adult person in persuading a little boy to do something.

On the contrary, in the middle of the story, especially after uncovering the secret relationship of his father and Zinaida, suddenly we faced “another” Vladimir. We do not see anymore naive Vladimir, but another Vladimir who evaluates critically the way of the people’s attitudes towards him.

There is no doubt that the result of his search has broadened Vladimir’s knowledge about the gloomy side of life. This experience has effected changes in his mind, as he confesses:

During the past month, I had suddenly grown much older, and my love, with all its violent excitements and its torments, now seemed even to me so very puny and childish and trivial beside the other unknown something which I could hardly begin to guess at, but with struck terror into me like an unfamiliar, beautiful, but awe-inspiring face whose features one strains in vain to discern in the gathering darkness (Turgenev 1978: 102).

Based on his confession, it can be seen that Vladimir has already passed his crisis transition from an immature teenager to a mature person who realises that life is not always so simple, predictable, and “sweet.”

In continuing to do his duty as the informant, Vladimir has not given a brief report anymore, but he provided it with his reasonable analysis such as this quotation:

One thought kept running in my head: How could she -- a young girl and a princess -- have brought herself to do such a thing, when she knew that my father was not free, and
she could after all have married, say, Byelovzorov? What did she hope for, was she not frightened of running her whole future? Yes, I thought, this is it - this is love; this passion; this is devotion (Turgenev 1978: 95).

The quote above shows that besides describing physically and mentally his objects, he also judged them with mature arguments.

It can be said that there is a change in Vladimir's character: from a restless teenager to a calm and mature person like this quote:

My wound healed slowly, but towards my father I actually bore no ill feeling. On the contrary, he somehow seemed even to have grown in my eyes (Turgenev 1978: 97).

Considering the quotation above, we also see that Vladimir psychoanalyse his father's character in order to understand his acts. It seems that the position between them already changed; Vladimir's attitude to his father is not the attitude of a proud son but like the attitude of a mature person in trying to understand the mistake made by his immature "friend."

The change in Vladimir's character explicitly described in this story, when suddenly he met his old friend, Looshin:

So it is you, young man! Let's have a look at you - still pretty yellow; however, the old nonsense seems to have left your eyes. You look like a man and not a lap dog (Turgenev 1978: 97).

The change in Vladimir's character is needed to provide deeper information to the readers. After reaching the climax of the story, the readers just need an informant who is capable of explaining the reason why it happened clearly and deeply.

Besides changing in the depth of information, the change also occurred in the contents of the information. Positively, the change of Vladimir's character also influences the contents of the information recited to the readers. From the beginning until the middle of the story the information mostly contains the shallow report, complaints and sighs of Vladimir. But, in the continuation of the story the readers do not only receive his complaints and sighs, but also his wise advice concerning how to spend this life. Suddenly, especially in the end of the story, we do not face anymore naive Vladimir, but old wise Vladimir with his judicious insight, for example:

"Oh youth, youth! you go your way heedless, uncaring — as if you owned all the treasures of the world; even grief elates you, even sorrow sits well upon your brow. You are self-confident and insolent and you say:" I alone am alive — behold! Even while your own days fly past and vanish without trace and without number, and everything
within you melts away like wax in the sun...like snow... and perhaps the whole secret of your enchantment lies not, indeed, in your power to do what ever you may will, but in your power to think that there is nothing you will not do; it is this that you scatter to the winds -- gifts which you could never have used to any other purpose. Each of us feels most deeply convinced that he has been too prodigal of his gifts -- that he has a right to cry "Oh, what could I not have done, if only I had not wasted my time." (Turgenev 1978: 105-106).

As a mature informant, Vladimir with his mature, reasonable analysis, and insightful advice can make the story far better than a simple and “cheap” story. It may be the reason why Turgenev changed the character of his informant.

III

The structuralists believe that every part of the text has its own function, and they work together in order to get the whole meaning of the text. This theory has already been proved in Turgenev’s _Ppronya Lyubov_.

Based on the analysis above it can be concluded that what makes this story more interesting, lively, and touching is the point of view technique chosen by the author. In the introduction of this story Turgenev used the third person narrator for telling his story. One of the reason for this choice so that he can give the readers information about the story at glance, as a result the readers can prepare for the “real” story—the confession of Vladimir. Another reason is why Turgenev chose this type of the narrator for the introduction is because he wants to create distance between the readers and the narrator. The relationship between the narrator and the readers is just like the relationship between the observer and the receiver. This type of the relationship can give strong effect to the relationship between the readers and the narrator of the second story. The readers will feel closer to the narrator of the second story. Because they feel closer to the second narrator, their emotion will be more involved in giving perception about Vladimir’s faith. As a result, the story will be more interesting and touching.

In the second story the author used the point of view of a teenager who has not known yet “the deceit and trap” around him. Since he has still seen the world with his innocent eyes, this has given an opportunity for the author to mix up the information. From the beginning of the story the author has given the facts about the relationship between Vladimir’s father and Zinaida, however, the information which is very clear become hidden information. It happened inasmuch as the author used Vladimir’s point of view. Even the information given by the author sometimes made us feel confused. Because
we feel closer to Vladimir, we believe his assumptions in searching of his real "enemy." As a result, we have been deceived, and — together with Vladimir — shocked by the author. Consequently, the fraud can be justified.

The pathos of the story is got through the type of information given to the readers. Besides information about the relationship of Vladimir and Zinaida, the narrator, Vladimir himself, gave much information about his father, and the relationship between them. So, the readers also feel familiar and close to Vladimir's father, since Vladimir directly expressed his admiration for his father to the readers. This type of information is one of the cause of the pathos. It happened because after getting so much good information about Vladimir's father, we unconsciously hope that the father is really a good person, and will help Vladimir in searching of his rival. Nevertheless, the readers' hope never came true, as the readers got the last information that the father was the stealer of his girl's heart. This unsuspected information made the story more touching.

The style of story telling also supports in making this story more touching. The author used the first person narrator, who is also the main character, in the main story, in order to give a strong impression to the readers. As the first person narrator, the main character can express his feeling freely to the readers. He also had more chance to get support and sympathy from the readers. In addition, the readers will feel more involved since they feel that the main character of this story squeals his sorrow to them.

In the process of information giving and the depth of the information we also can see the process of Vladimir's maturity. Through his assumptions — from a naive teenager who is still innocent until an adult man—we can see Vladimir is treading his maturation. The searching process for his rival has caused the maturity process of Vladimir. It seems clearly, Turgenev purposely used different step of Vladimir's maturity in order to make the flow of the story more colourful and more difficult to guess. Moreover, the maturity of Vladimir also gives Turgenev a chance to expose his ideas about love and life.

In brief conclusion, the choice of the informant and the point of view, the selecting of information, various step of the depth of information, and various contents of information have worked together to make Turgenev's Perevya Lyubov become an interesting, touching and surprising story.

BIBLIOGRAPHY


