An Ideological and Compositional Role of the Monologues in "The Little Tragedies" by A. Pushkin[1]

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Abstract

The paper is devoted to the study of Pushkin's "Little Tragedies" and the consideration of the ideological and compositional role of monologues in them. Monologues are analyzed in unity with the ideological content and artistic structure of the whole work; the aesthetic and dramatic functions of the monologue are determined. The material for the study was the monologue of Baron ("The Miserly Knight"), the monologues of Salieri ("Mozart and Salieri"), the song of Mary and the hymn of the Chairman ("Feast during the Plague"). Monologue is considered as the form of self-identity of the character, his feelings and thoughts in their most extreme terms (stinginess, envy, internal opposition to the fear of death). The monologues clearly reveal the contradictory complexity of the characters; therefore, the monologue is considered as a form of psychological analysis of the various feelings of the character in their development. Special attention is paid to the internal connection of monologues with the system of artistic images of the play. The monologue of Baron indirectly corresponds with the other characters of the play; Salieri's monologues express not only his thoughts about himself, but equally about Mozart; the ending of Mary's song is intimately connected to the hymn of the Chairman. An important dramatic function of the characters' monologues of the "Little Tragedies" is to predetermine the plot development of the play. The monologue of Baron in the first scene motivates the behavior of the characters in the third act. Mary's song and the hymn of the Chairman, being the ideological and culminating centers of the tragedy, organize the rest of the material of the play. When solving the problems posed in the work, Pushkin does not give a moral assessment of them. The "open" monologue finale allows the reader to do this.

Keywords: Tragedy; Functions of Monologues; Compositional Role of Monologues.

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1. Introduction

Pushkin's works of his last years of life are the most important stage not only for the poet's artistic path, but also for the entire history of Russian literature. The artistic creations of these years have become a unique phenomenon of the world literature. The cycle of poetic plays written by Pushkin in the fall of 1830 got its name "The Little tragedies" only with a posthumous publication, the poet himself called them "an experience of dramatic studies". Out of all the research papers devoted to the comprehensive study of the tragedies, we will only single out those in which the ideological and compositional role of the monologue is considered.

"The Little Tragedies" are a special type of drama without an intense intrigue, without a hero's struggle against obstacles, but full of passions in their extreme expression. The genre of short and intense scenes is a concise expression of a tragic image of human passions such as envy, stinginess, sensuality and others (Grossman, 1960). The famous researcher of Pushkin's creations Blagoy (1973) defined the main goal of the "Little tragedies" as the study of the human soul engulfed in absorbing passion. For Baron from "The Miserly Knight" this passion is the avarice, the power of "a handful of gold", for Salieri from "Mozart and Salieri" it is the moral issue of the "compatibility of genius and villainy" (Blagoy, 1973).

The formation of the basic principles of the drama system of Pushkin's "Little Tragedies" was greatly influenced by the poetics of the French writer Jean Racine and English romantic poet Barry Cornwall. Racine followed the principle of "making something out of nothing" and considered rather simple plot with a lack of actions as the basis of genuine art. Barry Cornwall was a romantic English poet, an author of short "dramatic scenes" exploring "strong passions". Using deep dramatic conflict with a lack of actions is the basic principle of the dramatic design of Cornwall's plays. External dramatic action in the plays is condensed, the number of characters are reduced to a minimum. The drama itself is expressed in the motives of the characters' behavior which are primarily explained in monologues. These basic dramatic principles of Racine and Cornwall were directly embodied in Pushkin's "Dramatic Essays".

In this article we will consider the monologue as a form of self-disclosure of a character, his feelings and thoughts and also as a form of psychological analysis of not only one passion, but a combination of different feelings of a character. We will define which content and compositional elements link the monologue of a character with the system of artistic images and consider the ideological and compositional role of monologues in unity with the ideological content and artistic structure of the entire work. We will analyze the monologue of Baron, the monologue of Salieri, the song of Mary and the hymn of the Chairman. There will be no detailed analysis of the

monologue of Don Juan, because the disclosure of this character of the tragedy takes place mainly in the dialogues, which is determined by the artistic task of the author.

2. Monologues as a Form of Disclosure of the Main Idea in "The Miserly Knight"

The first version of the tragedy dates back to the beginning of January 1826. It was fully completed in the fall of 1830 in Boldino and printed in "Sovremennik" magazine in 1836. The subheading "Scenes from the tragicomedy by Chenstone" indicated that the printed work was a translation of the English writer William Shenstone's creations (in eighteenth century Russia his last name was spelled and pronounced as Chenstone). However, it was later proved that Chenstone never wrote this play, therefore "The Miserly Knight" is actually an original Pushkin's work. Gukovskiy defined the social aspect of this theme in the following way: "The Miserly Knight is a tragedy of human psyche and morality under conditions of the triumph of money, which are terrible for Pushkin" (Gukovskiy, 1950). There are two main interpretations of the Miser, a comic one and a tragic one. "The Miserly Knight" is an expression of the poet's social and philosophical reflections on his era. The idea of the omnipotent power of gold over man is developed by Pushkin within one family. The conflict between Albert and his father Baron Philip is reflected in all three scenes of the tragedy. The ripening of the conflict and its inevitability is revealed by the compositional method of reciprocal symmetry. In the first scene Philip does not physically appear, but Albert's perception of his father outlines the theme of his stinginess. In the second scene, on the contrary, there is no appearance of Albert. His image as a squander is given from the point of view of the Baron. The son and his father appear together only in the third, the last scene of the play, and the dramatic conflict is tragically resolved. In Baron's monologue, the second scene of the tragedy, Pushkin reveals the psychology and dialectics of the fatal passion of accumulation by showing a tragic submission of human soul to this all-consuming passion. After all, Baron becomes a frenzied fanatic, capable of all the "bitter temperance", accumulating his treasures at the cost of "sleepless nights" and "day cares".

The monologue reveals the complex, controversial nature of Baron, the poet of gold and power and at the same time a trivial moneylender who thinks of his debtors as of "lazybones, rogues, vagrants and pretenders" and indirectly pushes them to doing anything, even committing crime. His passion, greed, did not appear from nowhere. The treasures grew little by little, elevating the golden "hill" which Baron desperately wished for. Every day when he descends into the basement and "pours a handful of gold into a half empty chest" for him is a happy day. Thus, by "bringing a regular toll of a meager handful" the Baron climbed up his "proud hill", from the

height of which he looks at everything that he possesses, experiencing the demonic sense of pleasure from his unlimited power. Money for Baron Philip is a source of power and omnipotence. But this power is cruel and corrupting. It destroys the best features of the human spirit and allows to think that love, creativity and virtue can be bought. “What does not belong to me? From now on, I can rule the world like a demon… A crowd of nymphs will rush to my magnificent gardens and muses will bring their tribute to me, and virtue and sleepless work will humbly await my reward”. Pushkin's Baron is both a miser and a miserable, insignificant beggar. A rich man who cannot use his wealth and fully experience his power.

The power of money concentrated in Baron's hands brings tears and blood to the world, becomes a source of tragedy, both public and personal and a reason to crimes being committed in the name of gold. “And of how many human worries, deceptions, tears, supplications and curses it is a heavy representative!”

Baron's thirst for gold had suppressed the inborn human feelings of sympathy for the sufferings of other people. Baron is a knight, but there are no knightly merits in him. In his monologue, he once mentions that he is a knight, but a knight which guards his chests full of gold. Baron has completely forgotten the chivalry code. He makes a widow with three children kneel down in front of his window in the pouring rain. The feeling that he experiences when opening his chest can be compared with the feeling of a perverted killer. It is not a fear but “some kind of unknown feeling,” from which he falls into “heat and awe.” He exclaims: “We are assured by the doctors: there are people who find pleasure in murdering ...I feel the same as them when they thrust a knife in victim's body”. Baron compares the miser's voluptuousness to the voluptuousness of a murderer who takes someone's life. Incompatible sensations are combined in a specific feeling which Baron became slave to. He is truly a slave. Money completely took over him, became an only goal whereas his passion for enrichment turned into stinginess. Coveted treasures flocked to a secret basement at the cost of abandoning other desires, passions and the best promptings of his own heart and in fact at the cost of abandoning his whole life. While unlocking the chests and lighting the candles in front of each of them, Baron experiences the ecstasy of his own power (the royal power, as he believes), saying: “... my country is strong; happiness is in it, honor and glory are in it! I reign ...”. These words express the most important topic for the tragedy. The theme of power, the right to rule. Baron believes that his gold gives him this right. He acknowledges that this right is ought to be paid for with a high price of “bitter abstinence” and “curbed passions”. He thinks of his son Albert as of a robber of his treasures. It is clear why he has such a great hatred for his heir. He suffers even from a simple thought that Albert “would take power” over his “state”. It was then when he articulated his last, terrible desire to raise from his grave and to become a “guarding shadow” which

protects his treasures, hiding them from those who are alive. The final episode of the monologue once again proves that in the fight between men and gold, the latter wins.

The monologue recreates the distinctive features of an era in which money became the dominant force in society. The final words of the tragedy are the following: "Terrible age, terrible hearts!"

The monologue - the second scene of the tragedy - consists of 118 poems, which makes it almost a third of the play with a total of 380 poems. Such an unusual volume of the monologue, which is not very common for dramatic works, made the second scene, where only Baron is represented, central and main. The structure of the central scene reveals the ideological conception of the tragedy most accurately. Its main character, Baron, is shown in his typical (yet extraordinary for others) circumstances. The scene takes place underground, in the basement, which creates a great contrast with the first and the third scenes which occur under normal conditions. It is clear that Baron can only be alone in his basement so he thoroughly hides it from everyone (it is indicated in many quotes, such as "I will go down my secret basement…"). The loneliness of Baron is a logical consequence of his personal traits. Proud, striving for absolute independence from all, shut from life and absorbed into his passionate enrichment, Baron created non-social conditions of his own existence.

The second scene - the monologue of Baron - is greatly contrasted with the dramatic design of the first and the third ones. It has no dramatic action which includes confrontation of the characters. In the scene there is only one character, Baron, and the dramatic action revolves around him. The internal struggle takes its place in only one person's thoughts and is revealed via the use of a monologue. Blagoy wrote (1973): "... the miser's mental state and his conflicting experiences, performed with no external dramatic display of a deep and painful inner drama, are completely revealed even with an absence of actions".

The central position and the significance of Baron Philip's monologue are emphasized with the use of a specific composition. The symmetrical construction of the first and third scenes of the tragedy single out the "asymmetrical" second scene. The monologue of the second scene is emphasized by the fact that there are no monologues in the first and third scenes. The location of the central scene in the middle of the play is quite consistent and logical. Only such construction of the play reveals the depth of the content with the most artistic expressiveness. Any other arrangement of the parts would violate the classically harmonious composition of the tragedy and reveal the ideological content of the work with less artistic persuasiveness. The existing composition of the "Miserly Knight" corresponds to the ideological plan of the play and its full artistic disclosure.

From the point of view of the traditional drama, the second scene - the monologue of Baron - is not necessary for the development of action. But in the monologue there is a hidden dialogue that defines the dramatic feature of the monologue. Baron mentally addresses Albert: “No, first you should suffer to get wealth ...”; and also addresses his money as if it was a living creature: “Sleep here peacefully”. Iogansen et al. (1977), one of many researcher of Pushkin's works, believes that “the monologue is dramatic, considering its extraordinary length. Not only because it is interrupted by remarks, not only because the gold itself is a participant of the events, but because each doubloon has its own biography, which the Baron tells, so when he addresses his gold (“Go, you have scoured the world enough...”) it is not rhetorical appeals to inanimate objects, but a real conversation. Thus, there is a dialogue in the monologue” (Iogansen et al., 1977).

Pushkin defined the main dramatic principles in his drafts about “Marfa Posadnitsa”, a tragedy by M. Pogodin. Speaking of the features of the content and construction of Pogodin's tragedy, Pushkin wrote: “John fills the tragedy. His thoughts sets in motion all the colossus, all the passions, all the springs... Resentment, horror, disagreement, confusion – they all give a glimpse into his power. He has not yet appeared, but we already feel his presence... the thought of him dominates and rules over all other thoughts and passions”.

From this point of view, in “The Miserly Knight” is not the stinginess of Baron, but the gold which “sets in motion all the passions” of the tragedy, defining the thoughts and actions of the characters. For the sake of it, Baron experiences “bitter temperance”. It makes Albert wish his father was dead. And in the end, it is the gold that kills Baron.

In “The Miserly Knight”, as in the rest of Pushkin’s “dramatic scenes,” the sharp contrasts, which define the artistic features of “The Little Tragedies”, are put into practice.

In the monologue of Baron, such contrasts are easily detectable. The Baron begins a monologue almost with abuse, but rises to high pathos, seeing himself as a “poet of gold” and his power. At the highest point of the monologue rhymes appear:

“My state is strong and obedient; It is my happiness, my fame and my honor!”.

Baron begins with the words mentioned above and ends by examining each coin from the “golden” hill; behind every coin there is a real person. Baron is no longer a formidable ruler, but an ordinary usurer. The structure of his speech is also changed. We no longer hear the poetic side of Baron. He sees “lazybones, rogues, vagrants and pretenders” in his debtors.

In the scene of the "feast" in his dark basement, with candles lit in front of each chest, Baron once again becomes a poet, "a poet of omnipotence". He reigns. But the reign ends with the terrible desire which comes to Baron's mind. Trying to hide his basement from the "unworthy eyes", Baron dreams "to sit on the chest like a shadow and guard his treasures from living creatures".

Drama as a genre of literature is intended more for performing on a stage rather than for reading. Pushkin as a playwright introduces special elements into the composition of the play that produce an intentional artistic effect on the stage only. For example, a scene in the basement. Of course, it is designed for theatrical effect. At first, the viewer sees a dark underground, illuminated by either the light of a candle or a lantern. Then a handful of gold is added to the light of the candle, and then, when all the chests are unlocked, the glittering golden piles are revealed.

The monologue of the Baron is a psychological analysis of not only stinginess, but a combination of different feelings, their interdependence and development. Baron is stingy and full of lust for power. He is cruel, he has cynicism and a perverted sense of pride. He is both a usurer and a gold poet. Baron's feelings are extremely contradictory. Inner contradiction and drama of feelings make Baron a tragic figure.

3. The Problem of the Interpretation of Salieri's Monologues, Their Idea and Dramatic Function

The idea of "Mozart and Salieri" refers to 1826, the period of poet's stay in Mikhailovskoye. We do not have documented data on the stages of creation of the tragedy since the manuscript has not been preserved to modern date. From the calendar composed by the poet himself, it is known that the tragedy was completed on October 26, 1830 in Boldino. Testimonies of contemporaries prove that Pushkin brought the plans of upcoming tragedies including "Mozart and Salieri to Moscow in 1826 after returning from his exile.

"Mozart and Salieri" is the final version of the name of the tragedy, the original one was "Envy". Sometimes in his own notes Pushkin called the play "Salieri". In 1826 in Western Europe, and later in Russia, the version about Salieri poisoning Mozart was widely spread. This version was apparently the defining moment when the conception of the tragedy was created. Pushkin was interested in internal motives and psychological justifications of a possible crime. He wrote: "During the first performance of Don Juan when the whole theater full of bewildered experts was silently enjoying Mozart's harmony, there was a whistle, and everyone who turned to the sound with amazement and indignation, saw famous Salieri leave the concert hall furious and envious. Salieri died about eight years ago. Some German

magazines reported that on his deathbed he admitted that he had committed a terrible crime - the poisoning of the great Mozart. An envious person who could boo "Don Juan" could also poison its creator".

"Mozart and Salieri" is considered to be a tragedy of envy, although, of course, it is not only about this human passion. Pushkin's tragedy is the expression of the poet's thoughts on the meaning of life, on meanness and nobility, on genuine and fake harmony, on creativity, on friendship, on attitudes towards art.

Pushkin's works' researcher Alekseev (1964) wrote: "Even the first readers of Pushkin's drama noticed great generalizations, the contours of a large philosophical concept behind Mozart's and Salieri's figures. Pushkin's play gave much more than just the characteristics of two musicians…".

In his notes about the tragedy Alekseev (1964) defined two main problems of "Mozart and Salieri". Firstly, the problem of a brilliant genius in opposition to the intense diligence of a talented artist, brilliant ease and instinctiveness of creativity and a complex rationalistic process of creative effort. And secondly, the problem of a talented master's envy of his rival artist's "divine genius" (Alekseev, 1964).

Envy, as a consequence of the opposition of two types of creative consciousness, became the defining moment of the tragic conflict of the play. The artistic disclosure of the psychology and dialectics of this human passion is given in the monologues of Salieri. There are three of them, and they are all related. Salieri's jealousy is shown as it is just being born in the first monologue and as it increases in the second one. An artistic study of the feeling of envy in its development precludes the possibility of a single Salieri's monologue like it was in "The Miserly Knight" with Baron.

The stinginess of the Baron is a stable feeling that controls him. The envy of Salieri gradually turns from a state of mind into a need for action. And the more Salieri justifies his intention to kill Mozart, the shorter his monologues become.

Monological parts the tragedy belongs to Salieri only which fully corresponds with his character; Mozart's character only uses forms of dialogues, which is emphatically not likely for Salieri. Blagoy (1973) made an interesting calculation: "In the first scene, 107 verses said by Salieri in monological form account for only 16 verses in the form of a dialogue-conversation with Mozart; Mozart pronounces about fifty verses in a conversation with Salieri, Salieri does only about twenty".

Mozart has no monologues in the tragedy. He responds with music to Salieri's monologues. This is natural for a musician, although the play does not feature a single piece of music by Salieri. Salieri reveals himself in monologues,

Mozart does it in his music, and the triple performance of the musical creations of Mozart corresponds to three monologues of Salieri.

The first monologue of Salieri narrates about his thoughts about how he, "the proud Salieri", became an "envious contempt". He confesses to how he learned the secrets of music and life, which was a difficult path for him.

"I was born with a love for art," Salieri begins his life story. His love for art was passionate, absorbing. Listening to the sound of an organ, Salieri experiences an unknown pleasure and excitement, an inner reverence that causes "involuntary and sweet tears". Salieri repudiated from everything not connected with music. He rejected the "sciences which are alien to music" and "idle fun". He grew hateful to them. "I reduced them and indulged in music," recalls Salieri. "Stubbornly and arrogantly" Salieri overcomes his "first adversities", the difficulties of the "first step" in art. He made the craft a "base of art", he "became an artisan". He says: "...I tempted harmony through algebra. And the result of this is my attitude to music as to a corpse. I slew the sounds and dismembered the music like a corpse".

By tempting harmony through use of mathematics and slaying sounds, Salieri destroyed what makes up the essence of live music. And only "the bliss of a creative dream" in him remained not destroyed, not killed. Having mastered the technique of music, he "dared" to create. He began to create, "not daring to think more of glory," to which he aspires. It seems to him that he is seeking power over music, over harmony, but this power is illusory (like the power of Baron over gold).

Salieri is a talented musician. He passionately loves music and understands it. He knows "delight and tears of inspiration". He knows that music is, in the first place, a thought expressed with sounds. He knows that "the bliss of a creative dream" requires a "sophisticated science".

Salieri understands harmony, he dives into the essence of her laws, but he does not have it in his own music. His music, verified by algebra, becomes cold and unnecessary. There are no "deep and fascinating secrets" in it. And when the "great Gluck" discovered these "new secrets", Salieri "went after him". Gluck's music revealed a sample of what music should be to Salieri. And Salieri, a talented and delicate musician, felt and appreciated it. Therefore, he became an obedient performer of someone else's will, Gluck's, in art.

"Resignedly" having gone after Gluck, he acted as a man who is not self-confident, thus it is not surprising that Salieri found himself in a complete submission to Gluck.

With "strengthened, tense constancy" Salieri finally achieved a "high degree" in art and received glory. He happily enjoyed "his work, success, glory and

also works and success of his friends". He was happy until Mozart appeared in his life, bringing him a sense of doubt about his own genius.

Salieri thinks he suffered for the right to call himself the chosen one of art. He created an unshakable dogma about the artist who is also a priest and fanatically believes in its irrefutable nature. Or, more accurately, he believed in it until Mozart turned up, violating the laws of Salieri's dogma. According to these laws, the "sacred gift" can (and should belong) to those like him who sacrifice everything to art. "The immortal genius" should be the reward of "works, zeal, prayers sent".

This is the logic of Salieri, justified only by a passion for art. The appearance of the genius Mozart is a violation of the dogmatic system of Salieri, according to which Mozart, "an idle reveler", cannot and must not be a genius. Salieri, capable of deeply understanding and appreciating art, realized that Mozart was a genius. He saw this as a mistake of nature, a violation of its laws. In the beginning of the monologue, he says: "Everyone says: there is no truth on earth. But there is no truth above, too. For me it is as clear as a simple scale".

The well-known Russian Poet Bryusov (1974) wrote about this: "Let us recall how "Mozart and Salieri" begins... The main idea of the work is in the first two verses... The third verse provides us with the main characteristics of Salieri, and from that one verse the reader has to guess a lot of things and to understand what kind of person gives such a definition" (Bryusov, 1974).

Salieri blames the heaven which sent Mozart to the earth because the genius of Mozart caused doubt in his own genius, a painful doubt. Salieri, the "proud Salieri", who did not know envy before, now becomes "the envious contempt". Salieri understands that the music of Mozart is a "sacred and immortal" gift. It is impossible to follow Mozart, for he is unique in art. Salieri hears something supernatural Mozart's music: "...like a cherub, he brought us some heavenly songs".

Such music tempts and torments because it makes one's "deaf glory" more sharp. "Revolting a wingless desire" - painful and vain - the music of a genius leads only to suffering. The heights of Mozart's genius evoke an acute feeling of being a "child of the dust".

Salieri dives into the essence of the laws of harmony and feels them delicately, but he cannot understand the essence of the genius of Mozart's music. He, because of his cult of craft in art and the submission of creativity to the norms and schemes, cannot comprehend the mystery of music and the genius of Mozart. After listening to the Mozart's "trifle", he exclaims with delight: "... What depth! What courage and harmony!" - precisely defining two main points in the creation of Mozart

- strength and originality of expression (depth and courage) and perfection of forms (slimness).

And then the desire to get rid of the painful feeling of jealousy results in his final decision to kill Mozart.

"No! I can't oppose my fate: I'm chosen to stop him..." - this is how the second monologue of Salieri begins. He tries to convince himself that the world must be saved from Mozart with unconvincing arguments: "... otherwise we will all die, we will all be priests, ministers of music...".

Salieri justifies his decision with arguments based on the benefits for art: "What good will it bring if Mozart is alive and he reaches a new height? Will he raise art? No; it will fall again, as it will disappear: he will not leave us an heir. What is the use of it?".

In the first monologue, Salieri justified his criminal intent by the need to correct the "wrongness of the world order" and restore justice. Now - in the second monologue - he also discusses its benefits for art, the benefits for all the "ministers of music". But in fact, Salieri thinks and speaks only about his own benefit, about himself. For that the heir and successor of Mozart, if there will be one, will only bring Salieri bitter and unbearable suffering, just like Mozart himself. All his arguments finally boil down to one thing – the need to destroy the one who causes doubt in his own genius. "So fly away! the sooner, the better"- Salieri decides. This solution is natural for him. For seventeen years he has been keeping "the last gift" of "his" Isora, which is poison. An interesting detail is that he remembers not Isora herself, but what she had left as a gift.

Salieri, unlike Mozart, does not love life and refuses it completely ("I love life a little"). He does not have the fullness and generosity of feelings that Mozart has, who accepts life in all its manifestations. For Salieri, life "narrows" to the manifestation of only personal experiences and pleasures. "...I thought perhaps life would bring me unfailing gifts; perhaps I would be delighted... perhaps the new Hayden would create something great which I would enjoy...". After all, even when the "thirst for death" torments him, he only thinks of himself: "life will bring me...; "Will delight me...". Constant "me".

Not loving, not capable of loving others, Salieri is separated from people. He projects his "deep insult" by the wrongness of the universe on the world around him, which for him is full of enemies. But he hesitates, not bowing to the "whisper of temptation" in the hope of finding the worst enemy. Finally, the enemy is found – and this is Mozart. "And I was right! and finally I have found my enemy". "Now it is

time! The cherished gift of love will be poured into the cup of friendship today", he decides with conviction.

Salieri was a man capable of evil, for he had kept poison for seventeen years. Driven by a painful feeling of jealousy, he now commits villainy. But killing Mozart has not relieved him of doubts about his genius. The painful thoughts about "genius and evil doings" do not end and will never end for him.

The ending of the tragedy - the third and the last monologue of Salieri leaves the problem of "the compatibility of genius and evil" unanswered. Such an "open" ending has convincing artistic expression. It is interesting how the words of Mozart and Salieri about "genius and crime" are mirrored. Mozart: "He is a genius, like you and me. And genius and villainy are two incompatible things. Isn't it true? ". Salieri: "But is he right, am I not a genius? Genius and villainy are two incompatible things. Not true".

For Mozart, the incompatibility of genius and evil is obvious, for Salieri it is not. And he is forced to seek confirmation of his own reflections in the "tale of a dull, meaningless crowd". "And Buonarotti? Or is it a fairy tale... and the creator of the Vatican was not a murderer?".

The compositional function of the monologues corresponds to the ideological and artistic content of the tragedy. Monologues full of inner reflections are distributed throughout the play. Monological part is the dominant feature of the tragedy. It also determines the most important element of the compositional structure - the compositional rhythm sustained throughout the play. It looks like this: a monologue – a dialogue – a monologue (in the first scene); a dialogue - a monologue (in the second scene). Such an alternation of monologues with dialogues reveals the inner drama of Salieri with the development of external action on the stage.

Music, being the most important element of the dramatic action of the tragedy, obeys to the compositional rhythm very naturally. Music is not an external or additional element of stage action. Mozart and Salieri not only talk about music, the music itself becomes the "protagonist" of the tragedy, being a source of envy of Salieri and his criminal intent (Blagoy, 1973).

The nature of the monologues of Salieri significantly differs from the monologue of Baron. In the monologues of Salieri and Baron their most intimate thoughts are expressed. The monologue of Baron is a secret confession, intended for him only, while for Salieri it is important to tell the story of his life not only to himself, but also to the heavens with which he try to challenge. Salieri had all the best things in his past whereas in the present he is wholly submissive to envy. On the contrary, the greatness of Baron is in his present. He had attained the power he desired for

himself. Therefore, his monologue is, above all, a calm and firm statement of his strength and greatness, where only in the last part he questions the future of his accumulated treasures which causes fear in him. The monologue of Baron, the second scene of the play, is preceded by the first scene, which, defining the conflict of the play, prepares the reader for the perception of the subsequent monologue. A tense monologue of Salieri reveals the inner conflict of the character from the very first words.

The tragedy "Mozart and Salieri" is not only a tragedy of envy. This is the tragedy of genius. Pushkin reflects his own ideas about the essence of creativity, about the true artist, whose life and art are a single and inseparable whole through Mozart's character (Gorodetsky et al., 1968).

The genius, Mozart, is killed by Salieri, who claims to be genius too, which determines the deep tragedy of Pushkin's play.

All of "The Little Tragedies" and "Mozart and Salieri" in particular reflect the features of Pushkin's personal fate in 1830s. For example, following poems: "Premonition" (1826), "Traffic complaints" and "Do I wander along the noisy streets... (1829), "Demons" (1830).

4. Philosophical Pathos of Walsingham's and Mary's Monologues and Their Place in an Ideological-Artistic Conception of "A Feast in Time of Plague"

The creative story of the tragedy "A Feast in Time of Plague" is connected with the dramatic poem "The City of the Plague" written by John Wilson. Wilson's play described the London Plague of 1665. Apparently, the decision to translate the poem was based on the peculiarities of Pushkin's own position at that time (because of the cholera epidemic, he could not leave Boldino).

In Wilson's play there are thirteen scenes. Pushkin chose only one of them, the fourth scene of the first act, but had not fully translated it. When translating the poem, the poet reduced the number of characters and changed the title. In addition, Pushkin introduced two of his own songs to his text, Mary's and Walsingham's (also called Chairman in the tragedy). These songs contain the main meaning of the philosophical and psychological tragedy of Pushkin. The changes made by Pushkin help us understand the poet's idea more deeply.

The situation in the tragedy "Feast during the Plague" is conditional. Plague is a disaster which people can neither fight nor escape from. They are doomed and they know that they will die, "fearfully" asking God to "rest their souls." In such a tragic situation facing the death a person manifests his true essence. What does a person oppose to the fear of death — courage and bravery or the power of cruel and

base instincts? How do people behave in tragic circumstances? External dramatic action (even though there are very little of it because the characters cannot do anything that would change the situation) is transferred to the drama of the characters' behavior motives. All the characters of the play, except for the Priest, arrange a feast. But the reasons that led the participants to the “merry feast” are different.

A feast for a young man, with a monologue of whom the tragedy begins, is a way of reaching oblivion. He prefers not to think about the darkness of the grave and calls for fun, exuberant fun. He asks the Chairman to sing the song “lively”, not “inspired by Scottish sadness”.

For Louise, the motive is different. She is at a feast because of her fear of loneliness before dying. Her cynicism is only a mask. She speaks evil of Mary and her song, but when she sees a cart filled with dead bodies, she faints. And that is when we hear another Louise, weak, frightened by what he saw. She has no internal power to confront the situation.

On the contrary, Mary has such power. Mary's song and the Chairman’s hymn are two climax centers. They are internally connected with the plot of the play, being its most significant places.

It is interesting to compare the song of Mary Gray in Wilson’s play with the song of Mary in Pushkin’s one. In Wilson's play the song conveys a state of deep psychological depression of the girl, wandering in places affected by the epidemic. Pushkin’s Mary's song is very different. The ending, the last two stanzas of the song, were composed by Pushkin himself. It has a special wisdom and spiritual meaning: self-sacrifice in the name of the life and happiness of a loved one. Mary's song about such love that fears death only for a loved one. Mary sings that love can overcome death, dreaming of connecting with her beloved outside of earthly existence. Mary's song is an oath song. She swears her beloved man in eternal loyalty. “Mary’s touching song with such a naive and tender expression but also with such a terrible content makes an inexpressible impression on the reader” (Belinskiy, 1955).

The ideological meaning of “rebellion” of Walsingham against blatant disaster is in challenging it. Challenging the nature and everything that “threatens death” makes people enjoy their power. There is no motive of being in raptures over danger in Wilson's Walsingham’s song. By fearlessly challenging the nature Walsingham glorifies the “kingdom of the Plague”: “Glory to you, the Plague! We are not afraid of the grave of darkness, we are not confused by your vocation!”. In the last scene of the dialogue between Walsingham and the Priest Pushkin explains the reasons for his “rebellion”. What does the priest blame people who attend the feast for? He blames them for insulting the sufferings of those people who lose their

loved ones. The feast orgy over the graves is blasphemous to both the living and the dead.

It is not mentioned in the tragedy that the Plague is a God's will and his punishment. But the priest says to the cheering people: "Godless feast, godless madmen! I conjure that you interrupt your dreadful feast in the name of our Savior's blood". He insists on the feast's attendants going home. Walsingham responds to him: "I can't, I don't have to follow you: I'm held here...by the realization of my iniquity". In Wilson's version, Walsingham's response to the Priest does not contain the word "iniquity", it is Pushkin's addition to the original text. While Wilson's version is "I'm held here by the deep contempt for my own insignificance" (Pushkin, 1964), Pushkin generalizes and broadens this phrase, making it the realization of character's tragic iniquity and outrage.

The ending of the tragedy illuminates its climax, the hymn of Walsingham, in a different way. His beloved woman, Matilda, died, and his soul was embraced by the "horror of a dead emptiness". At the feast, he seeks oblivion from the grief that has befallen him, but one cannot deny some kind of rapture and enjoyment from the consciousness of his courage in the face of death: "There is ecstasy in the battle and in the abyss of the edge and in an angry ocean...", "Everything that threatens life is fraught with inexplicable pleasure for mortal hearts...".

The priest is trying to help Walsingham to get away from the feast, but he answers: "...I see your efforts to save me...But damn you, no one will follow you!". A feast does not suit the situation and Walsingham understands it. Cursing everyone who follows the Priest, he curses himself in the first place. "I can't, I don't have to go after you...", he says, knowing exactly that he cannot leave with the Priest because he is too mired in "iniquity". A further text of the tragedy ("Oh, if only it was possible to hide this sight!") confirms this. Walsingham mentally addresses his deceased Matilde: "... I see you in a place that my fallen spirit will not reach...". The last words of the Priest before his leaving ("God save you! I'm sorry, my son") immerse the chairman into deep thought, but the feast continues. This is how the tragedy ends. Walsingham does not leave with the Priest, but he no longer belongs to the feasting. The last Pushkin's remark shows this while in Wilson's version after the departure of the Priest everything remains the same and the Chairman continues to participate in the feast. "May Heaven take pity on you, my dear son! Goodbye! Farewell!" (Pushkin, 1964) – the Priest wishes to Walsingham.

Pushkin's end of the tragedy is a logical and natural conclusion of the artistic image of Walsingham. Despair, boundless loneliness and the depth of suffering naturally lead to the fact that Walsingham can no longer belong to the feasting, to those who only see "the news of this mad fun" (Blagoy, 1973) in the feast.

Mary's song and the hymn of the Chairman are the climax centers of the tragedy. Pushkin emphasizes their significance through composition, placing the songs inside the text. Wilson has asymmetry in the arrangement of the songs. In "A feast in time of Plague" songs are arranged in the following way: 31 verses of dialogue - Mary's song - 65 verses of dialogue - Walsingham's song - and 65 verses from Walsingham's song to the end of the scene. Wilson's songs also differ from each other in terms of volume: Mary's song contains 64 verses; the Chairman's song has 100 verses in it. Pushkin makes the songs almost symmetrically balanced so that Mary's song consists of 40 poems whereas Chairman's has 36 poems in it (Blagoy, 1973).

The hymn of Walsingham is written in iambic tetrameter. This poetic size is most often used to describe heroic feelings. In Walsingham's hymn there is a peculiar heroism of the senses ("rapture", "death", "immortality").

"Calming" discreet lyrical monologue of Mary is written using the trochaic tetrameter. The vocabulary of the song ("destined", "I pray," "do not come close") is permeated with Mary's selfless love.

Alternations and contrasts determine the poetic peculiarity of monologue songs. In fact, each image, each replica contains an internal and external contrast.

The ideological and artistic correspondence of the monologues with tragedy as a whole, the aesthetic unity of all elements of content and form indicate that "A Feast in time of Plague" is not a translation of Wilson's work but an independent original work of Pushkin.

5. A Role of Don Juan's Monologue in "The Stone Guest"

There is only one monologue of Don Juan in the play and it is included in the third scene. We learn little about the personality of Don Juan from it. He speaks of Don Carlos with irony and without empathy, longing for a meeting with the widow of the murdered man. The functions of a monologue in other tragedies are deliberately transferred by Pushkin to the dialogue in "The Stone Guest". The personality of Don Juan as the "improviser of a love song" is revealed through dialogues with Leporello and Dona Anna. A character like Don Juan, cheerful, active and open, could not reveal the essence of his nature through concentration on himself. The role of this monologue is reduced mainly to the plot unity of the first and the third scenes. After the second scene, which is Don Juan's meeting with Laura, the monologue restores the continuity of the development of the storyline: Don Juan - Dona Anna and serves as a motivation for the development of the storyline of Don Juan - Commander.

Don Juan is a "love song improviser" that violates the norms of human morality. The destructiveness of the passions reveals both the terrible side of the human person and the strength of his character. But the inevitability of his final death is predetermined. The statue in the play is a moral court, and the highest retribution to the violator of ethical norms, bringing chaos and destruction to the world.

6. Conclusions

In conclusion, it is important to note that the study of the internal motives of the behavior of tragedy's characters is prepared and explained primarily in monologues. The irreconcilable conflict and the tension of the situations in which they find themselves determine the drama of each monologue and make it a climax to clarify the sources of the character's tragedies.

But monologues, revealing the internal conflict of the actors, do not resolve it to the end. Pushkin, without moralizing, provides the resolution of anomalous conflicts to the reader and the viewer. Lotman (1988) wrote the following about it: "The path to a deep comprehension of the norm is the study of anomalous conflicts. Beside disharmony there is a hidden image of harmony (Lotman, 1988).

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