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THE ROLE OF THE DESIGNATED CONFIDANT
IN RUSSIAN NEOCLASSICIST TRAGEDY

by Hugh Fraser

Thesis presented to the Faculty of
Graduate Studies of the University
of Ottawa as partial fulfillment
of the requirements for the Degree
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CURRICULUM STUDIORUM

Hugh Fraser was born January 17, 1949, in Halifax, Nova Scotia. He received the Bachelor of Arts degree in French Literature and Russian Language from Dalhousie University, Halifax, in 1970. He received the Master of Arts in Slavic Studies from the University of Ottawa in 1974. He received the Bachelor of Education degree from the University of Ottawa in 1976.

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INTRODUCTION

Criticism of the confidant in drama has always been marked by controversy although serious research on this phenomenon did not really commence until the early years of the twentieth century. Up to that time the confidant had been more or less held in low esteem by the derogatory statements of classicist and later Romantic critics who downgraded its importance. Although the confidant has been at least rehabilitated in recent years, there remain strong differences of opinion over the device and its functions. All critics appear to concur, however, that the confidant as a literary device reached the height of its popularity in the tragedies of Corneille and Racine. In fact, three doctoral dissertations have been written which treat the role of the confidant in French tragedy.

Russian classicism flourished from the middle of the eighteenth century to the early years of the nineteenth century. During that span of over fifty years, a large number of tragedies of varying quality were produced. The major tragedians include Sumarokov, Kheraskov, Kniazhnin and Ozerov.

The principal purpose of this dissertation is to examine the role played by the character designated as the confidant. All the available tragedies which employ confidants designated as such will be examined closely.

CHAPTER I

METHODOLOGICAL PROBLEMS

The research and organization of this dissertation have posed a number of methodological problems. First, terms must be defined. Second, technical problems must be resolved. Third, the material must be presented in a useful manner.

The very term "confidant" is not clear. The word appears in the dramatis personae of many tragedies, yet the vast majority of critics use the term to mean both a character designated as such by the dramatist or to mean any character acting as a sympathetic ear. In this dissertation the term "designated confidant" will be used to indicate those characters specifically designated as such by the tragedians themselves in the dramatis personae. A full treatment of the problem of definition will be provided in Chapter III.

From 1747 to 1820 more than sixty Russian neoclassicist tragedies were written. However, only those tragedies containing characters designated as confidants by the dramatist will be examined. During the research a large number of reference books, anthologies and, unfortunately in some cases, not-so-complete editions of "complete" works have been perused. Although most likely incomplete, the appendices which list the tragedies containing designated confidants, tragedies without designated confidants, and other works with characters designated as confidants, tend to put

into perspective the whole question of the scope of the designated confidant in Russian tragedy and even its use in other genres of Russian neoclassicism. In addition, the appendices should provide some indication as to the limits of the research, especially in regard to sources consulted. It should be noted that only those tragedies where a designated confidant is listed in the dramatis personae have been read and analyzed. Tragedies without designated confidants and works of other genres where the designated confidant appears have not been examined.

The order of the presentation of the texts admits of several approaches. Obviously, the method used should facilitate the analysis of the role of the designated confidant. In the three dissertations on the confidant in European tragedy, the confidants (i.e. designated confidants in many cases) have been examined according to categories of functions performed. This approach involves repeated cross-references to the plots of all the tragedies examined. It also tends to confuse the reader as well as to make it difficult to trace the evolution of the artistic development of a tragedian over the course of his work and the development of themes and devices over the life span of a genre.

A more useful approach might be to discuss the Russian tragedies in rough chronological order, which enables us to trace the evolution of the use of the designated confidant over the years. The chronological approach has its draw-

backs, too. First, the literary careers of writers overlap. Sumarokov, for example, began writing in 1747 and continued, after a lengthy self-imposed hiatus in the 1760's, into the 1770's. Kheraskov, in the meantime, had already started to compose tragedies in 1758. The fact that both men were composing tragedies at the same time does not necessarily signify that Sumarokov influenced Kheraskov in his use of the designated confidant or, in turn, fell under his influence. Of course, in any detailed discussion of the evolution of the designated confidant, it would be interesting to discover if some authors influenced others in their use of the designated confidant. This was, no doubt, the case. However, the degree of influence exerted by one author on another is always difficult to gauge. It may be more fruitful, then, to trace the evolution of the role of the designated confidant over the whole course of Russian neoclassicist tragedy. The chapters on the works of the individual tragedians will be arranged chronologically according to the date of the author's first tragedy. Within each chapter the tragedies of that particular tragedian will be discussed also in chronological order according to the date of publication or to the date of the first stage production, whichever comes first. The designated confidants of each tragedy will be examined separately. At the end of each chapter devoted exclusively to the tragedies of a particular tragedian, an attempt will be made to synthesize the conclusions drawn on the role of the designated confidant in the

works of that author. The conclusion of the dissertation will summarize any generalizations which can be made in regard to the role of the designated confidant in Russian neoclassicist tragedy as a whole.

A final word on influence. As will be seen, the use of the designated confidant was by no means restricted to tragedy in Russia but spread to other genres. There will be no attempt, however, to compare in detail the use of the designated confidant found in neoclassicist tragedy with the designated confidant in other closely related genres in Russian theater. Nor will a comparison be made of the designated confidant found in Russian neoclassicist tragedy with the designated confidant in general and with the designated confidant found in the tragedies of other European literatures. A comparative study may be useful but the methodological problems are immense and the conclusions not always convincing. It might prove quite difficult to define specifically the exact influence of one writer on another across political, cultural and temporal borders. The Western criticism referred to in this dissertation is used only to help establish the theoretical framework for a general theory of the confidant.

CHAPTER II

THE GENRE RUSSIAN NEOCLASSICIST TRAGEDY

The purpose of this dissertation is to examine the role of the designated confidant in Russian neoclassicist tragedy. To study the designated confidant, the genre known as Russian neoclassicist tragedy must be defined. Russian neoclassicist tragedy was the descendant of classical tragedy by way of Western European neoclassicist tragedy. To explore the origins of this genre, we shall examine, in turn, classical tragedy, Western European neoclassicist tragedy, and finally Russian neoclassicist tragedy.

1. Classical Tragedy

Tragedy is achieved through the artistic combination of six key elements: character, plot, diction, thought, spectacle and music. Thought is close to the modern concept of theme.¹ The most important ingredient, however, is character. The tragedy must present the gradual slide from happiness to misfortune, not through evil intention but as a result of a character flaw. Character flaws make for the best plots and hence the best tragedies.²

In their introduction to Greek tragedy two modern scholars contend that three principal themes are manifest in

¹ Aristototele, On Poetry and Style, G.M.A. Grube, trans. and ed. (Indianapolis: The Bobbs-Merrill Company, Inc., 1979), p. 12.

² Ibid., p. 24.

tragedy. These are the dignity of Man, the freedom of human will and the responsibility of using it wisely, and the existence in the universe of a power greater than Man's.³ Furthermore, tragedy is basically the study of evil.⁴

The character of the protagonist must be exposed during the course of the tragedy. This was accomplished through speech, and often in the form of dialogue, since tragedy is acted.

The origin and use of the dialogue in drama has been analyzed in an interesting study of the rhetoric of tragedy. In his monograph on Stuart drama, Charles McDonald attributes the development of drama in the Western world to the sophistic rhetoric propagated by the early Greeks but later condemned by Socrates and Plato. Briefly, sophistic dialectic consisted of adducing equally valid arguments for each of the two sides of any debate. The antilogistic rhetoric of drama, inspired by sophistic dialectic, was used to portray this series of opposites in theme, character, point of view and structure. These opposites, once transposed into dialogues, served to highlight the contradictions of character and action, the conflicts between characters, and the conflicts between characters and their environment.⁵

³ The Complete Greek Drama: All The Extant Tragedies of Aeschylus, Sophocles and Euripides, And The Comedies of Aristophanes and Menandes, In A Variety Of Translations, Whitney J. Oates and Eugene O'Neill, Jr., eds., Volume I (New York: Random House, 1938), p. xxviii.

⁴ Oates and O'Neill, op. cit., p. xxviii.

⁵ Charles Osborne McDonald, The Rhetoric of Tragedy:

McDonald terms the conflict between reason and passion the struggle between ethos and pathos. The nature of character was hidden by masks (literally, in the case of Greek tragedy). The ethos, or rational side of the mind, is what the character reveals of himself through his lines.⁶ The opposite side of the character's mind is hidden from both the audience and the other members of the tragedy, until "according to the author's design, the speaker makes a 'mistake' in his rhetoric and gives some hint of the real motivation with which the poet has supplied him."⁷ For example, McDonald cites the struggle between the passions of Phaedra and the reason of her nurse in the Greek tragedy Hippolytus by Euripides. Although in general McDonald does not seem to value the role of the nurse/confidante too highly, it is interesting to note that the internal struggle between reason and passion (or ethos and pathos) in the mind of the protagonist could be externalized as a debate between the protagonist and nurse/confidante.

The dialogue, which developed from sophistic rhetoric,

Form in Stuart Drama (University of Massachusetts Press: 1966), p.v. "Sophistic rhetoric ... provided the drama with a mature dialectic through which it might sharply state its thematic contradictions, create its opposing characters, and manipulate them in action sequences of parallel or antithetical form. From the level then, of oppositions of single 'keywords' within a given dramatic text to the largest overall symbolic considerations of tragic form, the antilogistic habit of mind promoted by sophistic teaching profoundly influenced the structure of tragic drama."

⁶ Ibid., p. 35.

⁷ Ibid.

served to juxtapose two conflicting points of view in drama. The usefulness of the dialogue in tragedy was aptly suited to the needs of the neoclassicist writer to convey the desirability of reason over passion.

2. Neoclassicist Tragedy

Neoclassicist tragedy was a manifestation of the neoclassicist movement. In turn, neoclassicism itself was an outgrowth of the Renaissance. Humanistic ideals, belief in Man, deep interest in the inner workings of his mind, and freedom from the scholasticism of the Middle Ages were all features of the Renaissance movement.⁸ The best vehicle to express these ideas, Renaissance thinkers believed, was the literary works of antiquity. When the humanistic traditions of the Renaissance merged with the prevailing doctrines of absolutism and later with the Enlightenment, the result was a new esthetic movement known as neoclassicism. The Renaissance notion of the supreme worth of the individual was transformed into a rigid cult of reason and its alleged supremacy over passion. The beauty and truth of the classical heritage, so exalted by the neoclassicist, became immutable doctrine. Neoclassicists felt compelled to imitate the classical models which, they believed, constituted inviolable artistic norms.⁹

⁸ Boris Nikolaevich Aseev, Russkii dramatičeskii teatr ot ego istokov do kontsa xviii veka, Izdanie vtoroe, pererabotannoe i dopolnennoe (Moscow: Iskusstvo, 1977), p. 67.

⁹ The word neoclassicism, (the Russian term for neo-

The mimetic quality of art propounded by the classical artists was adopted by their neoclassicist imitators. Since art was claimed to mirror the world, the neoclassicist hierarchy of esthetics was paralleled by a rigid yet "logical" social and political hierarchy. The individual's own selfish passions were to be held in check so as not to undermine the social structure. Reason came to be identified with support for the reigning social system. The antithesis of reason, passion, was considered unbridled individualism detrimental to society as a whole.

The neoclassicist doctrine of a rational social order embraced enlightened despotism and produced, temporarily at least, a fusion of neoclassicism and absolutism. In Russia particularly, but by no means exclusively among the countries of Europe, civic duty became canonized as moral law. Everyone from the monarch down to the peasant occupied his "logical" place in the prevailing social structure and everyone was obligated to serve the State in accordance with his social station. This meant, then, that the monarch had to rule wisely but not harshly; the gentry, the most "enlightened" members of society, had to aid and counsel the monarch, direct the nation's cultural, military and economic progress and deal with the peasantry below them in a just and rational manner. It was incumbent upon the peasants, it

classicism) is likely derived from the Latin classicus, an adjective meaning model. See Aseev, op. cit., p. 170.

goes without saying, to toil hard and accept their lot unquestioningly and ungrudgingly.¹⁰

Among the literary genres available, the tragedy was considered best able to propound the philosophy of reason over passion. Neoclassicist tragedy was not a shameless imitation of classical tragedy, however. The Soviet critic Moskvichëva draws attention to the distinction between the underlying cause of conflict in classical tragedy and the manner in which it was understood by the neoclassicists. All tragedy, according to Moskvichëva, is the result of the collapse of moral harmony, which in turn leads to the unavoidable conflict between the individual and society.¹¹ This conflict of the individual with society, she says, is artistically demonstrated in classical tragedy as the hero's inability to overcome predetermined circumstances. In neoclassicist tragedy, on the other hand, the conflict takes place as a debate played out in the mind of the protagonist.¹²

¹⁰ Aseev, op. cit., p. 172.

¹¹ G[la]fira V[asil'evna] Moskvichëva, Zhany russkogo klassitsizma. Avtoref[eratsiia] dis[sertatsiia] na soisk[aniie] uchen[o]y stepeni d[oktora] filolog[icheskikh] nauk (Moscow: 1976), p. 14. "Tragicheskoe kak svidetel'stviem istorii i teorii iskusstva, vznikayet neizmenno na edinstve lichnogo i obshchego i zalozennoi v samoi prirode otnoshenii cheloveka i obshchestva."

¹² Ibid. "Antinomiia obshchego i individual'nogo v antichnoi tragedii khudozhestvenno realizovyvalos' kak stolknovenie cheloveka i obstoiatel'stv, preodolet' kotorye on ne mog v silu ikh prednachertannosti. V tragedii klassitsizma eta antinomiia vystupaet kak bor'ba motivov v dushe samogo geroia."

Moskvichëva weakens her argument by asserting that in neoclassicist tragedy the hero's moral dilemma supersedes in importance all historical events. Perhaps, but certain tragedies, notably those of Sumarokov, may be cited as exceptions to this rule. The moral conflict at the base of neoclassicist tragedy, Moskvichëva continues, focused not so much on two choices, but on the fact that either choice had the potential of leading to disaster.¹³

3. Russian Neoclassicist Tragedy

Russian neoclassicist tragedy was distinguished from other dramatic genres popular in Russia in the eighteenth century. The definition of genre, however hazardous for the modern literary scholar and critic, posed no serious problems for the neoclassicists who, with their prescriptive impulse, tended to categorize art into an inviolable hierarchy of literary genres - tragedy, bourgeois tragedy, comedies, "tearful" dramas, ballet, opera, comic opera, pastoral elegies, dramas, etc. - all of which were composed according to the predetermined standards of some theoretical model as suggested by Aristotle, Horace, Boileau or even Sumarokov (Nastavlenie khotiashchim byti pisateliami).

One of Russia's tragedians and an actor of note, Plavil'shchikov, did make an attempt to distinguish between

¹³ Moskvichëva, op. cit., p. 14. "...что выбор любимого из двух возможных решений не избавлял героев от нравственных страданий."

dramatic genres. He contends that comedy is mirth and tragedy tears but that the drama combines both comic and tragic elements.¹⁴

Plavil'shchikov examined another genre, the 'bourgeois tragedy' (meshchanskaia tragediia). He maintains that the principal difference between tragedy and bourgeois tragedy is that the characters in the latter come from a lower social class.¹⁵ In addition, Plavil'shchikov claims to be at a loss to understand the reason why the bourgeois tragedy is considered a separate genre from drama, that is drama in the strict sense of a dramatic work combining both comic and tragic elements.¹⁶ The sole device drama may possess that is

14 Pëtr [Aleksseevich] Plavil'shchikov, Sochineniia Petra Plavil'shchikova: Chast' chetvertaia (Sanktpeterburg: Tipografiia V. Plavil'shchikova, 1816), Article II in Proza, p. 51. "Zrelishcha upodobliaias' prirode, gde smeshnyia i plachevniia proizshestviia byvaiut, estestvenno razdeliautsia na plachevnyia i smekh proizvodiaschiia, to est' na Tragedii i Komedii (do nyne eshche nikto ne potrudilsia nazvat' po Ruski vse imena prinadlezhashchiia k zrelishcham). Plach' so smekhom soedinennyi nazyvaiut Drammoiu, gde odnako zh pervym osnovaniem est' plachevnoe deistvie, i ne znaiu, dlia chego protiv sego roda zrelishche vooruzhalsia Voltero [sic] i otets. nashego teatra Sumarokova."

15 Ibid., p. 66.

16 Ibid., pp. 66-67. "Ia ne znaiu, dlia chego razlichaiut meshchanskuiu tragediiu ot dramy; ia nikakoi raznosti ne vizhu krome togo, chto v drame inogda vyrvetsia slovo ili litse proizvodiashee inogda ulybku ili sami smekh, kotoryi sochiniteli polagaiut s namereniem usugubit' plach', kak ravno i v komediiakh byvaiut iavleniia iztorgaiushchiia slazy, i tak, kazhetsia, možno osmelit'sia meshchanskuiu tragediiu smeshat' s dramoiu i ostavit' na voliu sochinitelia: vsiu li on napishet plachevnoiu ili gde-nibud' kosnётся i smekha; no primetit' dolzhno, chto v drame smekh kak nekotoraiia otrada i otdokhnovenie zritelei ot chustvitel'nosti, i sei smekh ili ulybka, toliko sladostnyia, ves'na daleki ot smekha komediiia."

not found in the bourgeois tragedy, Plavil'shchikov admits, is laughter. He insists, however, that laughter in drama serves only to draw attention to grief and that it does not perform the same function as laughter in comedy, that is, to mock human foibles and eradicate vice.

The distinction between tragedy and bourgeois tragedy is important to the limits of this dissertation. Although the designated confidant is found in a number of bourgeois tragedies, it is not studied here as the bourgeois tragedy does not meet the requirements of tragedy as outlined above by Plavil'shchikov. (It will be recalled that bourgeois tragedy deals with characters from the lower classes.)

A few years after Plavil'shchikov, A. Merzliakov, a professor of Russian literature at Moscow University, explored the definition of dramatic genres. Tragedy, he stated, must arouse, then soothe the passions. It differs from comedy not only by its "unhappy" ending but by the "importance" or social rank of the protagonists, its obsessed characters and their cruel fate. In tragedy the emphasis is on action, in comedy on characterization.¹⁷

¹⁷ A. [F.] Merzliakov, Kratkoe nachertanie teorii iziashchnoi slovesnosti v dvukh chastiakh, Izdano Professorom A. Merzliakovym (Moscow: Universitetskaia Tipografiia, 1822), pp. 300-301. "Tragediia po sebe i svoim posledstviiam deistviia, dlia возбуждениia i utoleniia strastei osoblivo sostradaniia i uzhasa. Ona otlichaetsia ot komedii ne tol'ko neshchastnym okonchaniem deistviia, no vazhnost'iu deistvuiushchimi litsami; povsemestno strastnymi kharakterami i groznogo sud'boiu v peremenakh nevernogo shchastiia. Zdes' sochinitel' naibolee starat'sia dolzhen o deistvii, a v komedii zabotitsia on bolee ob izobrazhenii kharak-

Tragedy is distinguished from ordinary drama by its "importance" (vazhnost'), which probably signifies the social rank of the protagonists, the full analysis of passion (polnosta)¹⁸ and its tragic character. The action becomes tragic when it arouses "commiseration and danger" which in turn lead to self-contemplation and through the misfortunes of others teaches prudence.¹⁹

In the middle of the last century the literary critic Bulich arrived at his own definition of tragedy. Like Plavil'shchikov before him, Bulich postulated that the goal of tragedy is to evoke fears and commiseration in the spectator as well as teach a moral lesson. However, here the tragedian finds himself on the horns of a dilemma. Bulich asserted that if vice is rewarded and virtue defeated, the tragedy relinquishes its didactic purpose. The spectators do not learn the lesson that virtue will ultimately triumph over vice, but tragedy retains its tragic denouement. On the other hand, if vice is punished and virtue rewarded, then the spectator is satisfied to witness good triumph over evil, but then there can be no tragedy in the sense of an "unfortunate" ending.²⁰ It should be pointed out that Bulich

terov."

18 Ibid., p. 303. "Krome edinstva, obshchego vsiakomu dramaticheskomu sochineniiu, glavniia svoistva Tragedii sut' vazhnost' i polnosta."

19 Ibid., p. 304. "Deistvie byvaet tragicheskim togda, kogda mozhet vzbudit' sostradanie i opasenie, to est', vse te potriasaiushchiia dvizheniia (dukha, kotoryia obrashchaiut nas na sebja samikh, i neshchastiem drugogo nauchaiut byt' ostorozhnee."

20 N[ikolai] N[ikitch] Bulich, Sumarokov i sovremennaia emu kritika (Sanktpeterburg: Tipografiia Eduarda Prats,

- does not take credit for uncovering this contradiction of tendentious tragedy. Rather, he says, it was first discovered by French theoreticians and adopted by Sumarokov in his work Epistol o stikhotvorstve. 21

A central figure in the development of Russian neoclassicism, Aleksandr Petrovich Sumarokov (1718-1777), was a poet, theoretician and active promoter of the theater in Russia. Most of all, though, he was a tragedian, credited with the first Russian neoclassicist tragedy (Khorev). Although he exhibited only mediocre talent, Sumarokov's skill lay in his ability to combine a reworked form of European neoclassicist tragedy with themes and motifs gleaned from the history of Russian theater to create a unique genre - Russian neoclassicist tragedy. This particular genre established a tradition, followed in whole or in part by a number of his contemporaries.

Russian neoclassicist tragedy was to a great extent

1854), pp. 135-153. "Tsel' tragedii, soglasno ucheniiu Kornelia, byla ne izobrazhenie zhizni i del'stvitel'nosti, a geroicheskogo del'stviia, sposobnogo vzbudit' v zriteliakh uzhas i sostradanie. Vozbuzhdai' uzhas i sostradanie bylo neobkhodimym pravilom takoi tragedii - regle qui est de rigueur. Ona dolzhna byla zakliuchat' v sebe i nraivstvennyi urok, no zdes' tragiki vpadali v dovol'no zaputannuiu dilemmu: ili torzhestvuet porok i stradaet dobrodetel' - togda zritel' ne vidit morali v p'ese, a tragediia sokhraniaet svoi kharakter: ili porok nakazan i dobrodetel' vozvelichena: togda zritel' dovolen, poluchiv nraivstvennyi urok, no za to tragediia ischezhaet; ona okanchivaetsia schastlivo, radostiiu, sledovatel'no perekhodit v komediiu."

21 Ibid.

patterned on Western European tragedy. Russian tragedians, asserts Moskvichëva, borrowed the esthetic principles and ideals already developed during the rise of European tragedy which predates, of course, Russian tragedy. These principles include the yearning for antiquity or at least the distant past, the creation of an abstract as opposed to realistic world, the shift of emphasis from the description of events to a description of the torments of the tragic heroes, the preservation of the three unities, and the reaffirmation of the Enlightenment philosophy.²²

The once-tarnished reputation of Sumarokov has been rehabilitated in this century. In his own time both Sumarokov and his works were disparaged by literary rivals such as Lukin. Later, in the nineteenth century, even Pushkin, who normally demonstrated an unerring esthetic sense, fails to see even the obvious merits of Sumarokov's work, not the least of which was the immense popularity the latter enjoyed among theatergoers of the second half of the eighteenth century. In modern times there has been a reevaluation of Sumarokov's strengths as well as a sober assessment of his weaknesses.²³ In fact, modern criticism values Sumarokov as something of an innovator.²⁴

²² G[lagira] V[asil'evna] Moskvichëva, Klassitsizm v russkoi literature xviii veka (Zhanry tragedii i komedii), (Gor'kii: Ministerstvo vysshego i srednego spetsial'nogo obrazovaniia RSFSR), p. 13.

²³ D.M. Lang, "Sumarokov's 'Hamlet': A Misjudged Russian Tragedy of the Eighteenth Century," in Modern Language Review, Vol. 43 (1948), i: p. 67.

²⁴ Iu.V. Stennik, "Dramaturgiia petrovskoi èpokhi i pervye tragedii Sumarokova (k postanovke voprosa)," in

One modern Soviet critic, pondering the reasons for Sumarokov's overnight success with the public, if not with the critics, surmises that the new form of Russian tragedy must have struck a familiar thematic note.²⁵ It may be useful, then, to trace the history of Russian theater during Sumarokov's formative years to see what elements contributed to thematic threads which later appeared in his works.

Unfortunately, little is known of the Russian theatrical productions staged from 1720 to 1747 simply because many of the manuscripts have not survived.²⁶ From those that have, however, it is possible to discern various trends that later were incorporated into neoclassicist tragedy in Russia.

Theater productions were basically of two types. The first type included works depicting scenes from everyday life (proizvedeniia s bytovoĭ tematiki) such as "games" (igry) and intermediia. This group later subdivided into such secondary genres as comic monologues, satirical dialogues, scenes dealing with common themes (bytovye stsunki) and one-act comedies. The second type of dramatic production included the adaptation to the stage of chivalric novels (rytsarskie romany) and adventure stories (avantiurnye povesti).²⁷ These adventure stories and chivalric tales

XVIII Vek: Sbornik 9 - Problemy literaturnogo razvitiia v Rossii pervoi trëti xviii veka (Leningrad: Nauka, 1974), p. 227.

²⁵ Ibid.

²⁶ Ibid., p. 229.

²⁷ Ibid., p. 234.

enjoyed immense popularity. Moreover, their adaptation to the stage had far-reaching consequences for the thematic development of Russian theater in the 1730's and 1740's. First of all, the adventure stories and chivalric tales expressed idealistic themes such as love, justice, and the triumph of good over evil, all of which found their way into Russian theater.²⁸ Thus, a certain moral tendency was established. Second, the form of the narrative genres left its mark on the structure of Russian neoclassicist tragedy. Chivalric tales and adventure stories tended to spin out the plot as long as possible through a seemingly endless series of adventures, trials and tribulations inflicted by the author on the naive hero, who could only react to each new obstacle placed in his path.²⁹ As a result, emphasis was placed on external events, not on psychological factors.³⁰

Two other trends evident at the time were the religious and patriotic tone of the school theater and the folkloric elements of the popular theater.³¹ Sumarokov was influenced most, it seems, by the secular type, probably because the school theater was not as widespread in Moscow, where Sumarokov spent his younger years, as in St. Petersburg. Also, the moral emphasis (moral'naia napravlennost') inherent in the secular trend appealed to the young Sumarokov.³²

²⁸ Ibid., p. 236.

²⁹ Ibid., p. 237.

³⁰ Ibid., p. 236.

³¹ Ibid., p. 229.

³² Ibid., p. 239.

The school theater began by staging plays based on Biblical themes using allegorical figures, but later came to exploit political themes using characters drawn from Russian history.³³ This political tendentiousness often emerged as Russian patriotism in plays such as Slava rossiiskaia (1724), Slava pechal'naia rossiiskomu narodu smerti Petra Velikogo (1725) and Obraz torzhestva rossiiskogo ... (1724).³⁴

To create a novel and unique tragic form, Sumarokov adopted most of the features of European neoclassicist tragedy. Berkov believes that Sumarokov observed the unities of time, place and action,³⁵ a convention not always followed by his successors. Sumarokov's tragedies are composed of five acts, in keeping with the European neoclassicist model. The first act serves to expound the situation, usually by means of a conversation between the protagonist and his designated confidant; the second act is used to

³³ Ibid., p. 232.

³⁴ Ibid.

³⁵ P.N. Berkov, "Introduction [Vstupitel'naia stat'ia]," in A.P. Sumarokov: Izbrannye proizvedeniia (Moscow: Sovetskii pisatel', 1957), p. 37. Merzliakov, the nineteenth-century critic and professor of Russian literature, holds the diametrically opposite view. He claims that Sumarokov does not observe the unities of place and time. See A.F. Merzliakov, "Sumarokov (otryvok razbora tragedii Dmitrii Samozvanets)," Khrestomatiia kriticheskikh materialov po russkoi literature xviii veka, comp. A.D. Orishin (L'vov: Izdatel'stvo L'vovskogo Universiteta, 1959), p. 159. Stennik says that Sumarokov violates the unity of action in his first two tragedies. See Stennik, op. cit., p. 240. Obviously, there are various interpretations of what constitutes the three unities and how they are observed.

increase tension; the third, to present the climax of dramatic action; the fourth, to gather together thematic threads in preparation for the fifth and final act, the denouement.³⁶

Sumarokov imitates the metric pattern established by his French predecessors. He employs alternating masculine and feminine endings in a 12- or 13-syllable line, with a caesura after the third iambic foot, in imitation of alexandrine verse. Sumarokov was the first Russian tragedian to employ the alexandrine line. Trediakovskii, in his theoretical writings, had insisted on placing the iambic stress at the end of the first hemistich, but Sumarokov often introduces a pyrrhic cluster, which makes the first hemistich almost a tonic.³⁷ For example:

Khot' byl neshchastliv, ty // no vek tvoi nune nov'
Kakie zh gorosti // sud'ba tebe dala?

The result is an iambic hexameter or a binary accentual verse. Like a true neoclassicist, Sumarokov is skilful enough to avoid enjambement and have the caesura break coincide with the syntax.³⁸ When this is not possible, he displaces the caesura to preserve the syntax. The strength of the caesura varies with the content of the line. Strong caesuras are found in those lines where the emphasis is on

³⁶ Berkov, *op. cit.*, p. 37.

³⁷ John Fizer, "Introduction," in *Selected Tragedies of A.P. Sumarokov*, trans. by Richard and Raymond Fortune (Evanston: Northwestern University Press, 1970), p. 23.

³⁸ *Ibid.*, p. 24. Here Sumarokov follows Boileau's axiom on syntactic division.

action, rebuttal, rhetoric; weak caesuras appear where a character only states or describes.³⁹

The structural dissimilarities of Sumarokov's tragedy with Western models are more numerous than the similarities. For example, Sumarokov was able to streamline the plot of his tragedy to one basic episode or peripeteia.⁴⁰ The reduction of plot to one basic episode is tantamount to employing only one "psychological motive" for the tragedy. The plot is concentrated around this one motive and its effect on each character. Repetitive scenes of similar dialogue help create a dramatic refrain, so that the ensuing monolithic structure of the tragedy results in each scene reinforcing the one preceding it.

The use of one basic episode precludes the development of plot (in the sense of intriga in Russian). Intriga denotes the struggle between conflicting interests and the competition between various groups of protagonists.⁴¹ The lack of intriga results in the reduction of plot (in the sense of siuzhet, the sum of all elements of the plot), to the one basic episode mentioned above. Thus the plot (siuzhet) differentiation peculiar to each act is absent and the plot line becomes unilinear. This unilinear plot line can be easily and simply relayed to the spectators by means

³⁹ Ibid.

⁴⁰ Gr[igorii Aleksandrovich] Gukovskii. "O sumarokovskoi tragedii," Poetika 1 (1926), 69.

⁴¹ Fizer, op. cit., p. 17.

of short dialogues.

Reduction in plot (siuzhet) produced, in the manner of a chain reaction, a profound effect on the other features of Sumarokov's tragedy. The most obvious result was a reduction in the average number of characters in Sumarokov's tragedy compared to the number found in French tragedy. For example, in his tragedies Racine employs from six to eleven characters, while in the tragedies of Sumarokov the number ranges from four to eight.⁴² Although the protagonists in Sumarokov's tragedies are certainly of the nobility, they are often taken from the national history of the author, that is, Russian history. This differs from the heroes of French tragedy. It should be noted here that, in contrast to preceding Russian dramatists, Sumarokov eschews allegorical figures for historical ones. By all accounts, the historical source book used by Sumarokov was the Synopsis, a seventeenth-century textbook in history published in 1674 by the Ukrainian theologian Innokenti Gizel'.⁴³ Sumarokov, however, was less interested in historical accuracy than in propagandizing his ideas. His historical characters emerge as little more than puppets which bear faint resemblance to real historical figures. (Moreover, the names of other characters, especially those of the designated confidants or napersniki, do not sound Russian, seem artificial and were probably invented by the tragedian.) DmitriY in DmitriY

⁴² Fizer, op. cit., p. 17.

⁴³ Ibid., p. 19.

Samozvanets, for example, whatever his real character might have been, is presented as a one-dimensional tyrant.⁴⁴

Sumarokov's disregard for historical accuracy extended to his tragedies as a whole. Admittedly, the tragedies Khorev, Sinav i Truvor, Mstislav, and Dmitrii Samozvanets do take place in medieval Kiev, Novgorod, and Moscow, although it would be difficult to tell by the general lack of period setting, a common feature of neoclassicist tragedy. However, on the other hand, Sumarokov seems to be guilty of a few anachronisms, at least in Khorev. The tragedy, which contains references to Sarmatians, Scythians and Tartars, is supposed to take place in the ninth century. Historically, though, the Tartars arrived on the scene only in the twelfth century and the Sarmatians and Scythians had already disappeared before the birth of Christ.⁴⁵ One critic even suggests that Sumarokov consciously allowed the aforementioned anachronisms for purposes of alliteration.⁴⁶ Finally, the evolution of Sumarokov's political views is reflected in the character types. In his first period, in the late 1740's and 1750's, Sumarokov portrayed the monarch as an ideal leader. Later, in his second period, tyrants replace enlightened kings and princes.⁴⁷

The streamlined plot dispensed with the need for a

⁴⁴ Ibid.

⁴⁵ Ibid., p. 17.

⁴⁶ Ibid.

⁴⁷ Berkov, op. cit., p. 36.

large number of confidants (i.e. designated confidants). Of all the characters in 38 tragedies by Corneille, Racine and Crébillon, fully 41 per cent are designated as confidants. In some tragedies the percentage is as high as 50. The percentage in Russian tragedy is much lower. Sumarokov attempts to use as few as possible.⁴⁸ Moreover, the designated confidant in most cases performs a different function from the one in French tragedy. In the works of Sumarokov he plays a static, insignificant role as does Vitozar in Semira, Svetima in Vysheslav, ~~Fl~~emina in Gamlet. In some tragedies, though, the designated confidant, such as Parmen' in Dmitrii Samozvanets, is raised to the level of a secondary character, according to Gukovskii.⁴⁹

The diminished number of designated confidants in turn resulted in a greater reliance on the monologue and dialogue in the tragedies of Sumarokov because the monologue had to replace the "false" dialogue with the confidant.⁵⁰ Sumarokov uses the monologue to convey the "thoughts, feelings and intentions of the hero."⁵¹ In Russian tragedy the monologue becomes an instrument for plot development, in contrast to French tragedy where the monologue remained essentially a lyrical insertion.⁵² Gukovskii compares the number of monologues in Sumarokov's tragedies with the number found in

⁴⁸ Gukovskii, op. cit., p. 71.

⁴⁹ Ibid.

⁵⁰ Ibid., pp. 71-72.

⁵¹ Ibid. p. 72.

⁵² Ibid.,

French tragedy. There are 7 monologues in Khorev, Sinav 1 Truvor, DmitriY Samozvanets, and Mstislav; 8 in Vysheslav; 9 in Iaropolk 1 Dimiza; 6 in Gamlet and Semira. Only Artis-tona has as few as 2. In contrast, there are no monologues in 9 of Corneille's tragedies; 1 monologue in 3 of Corneille's tragedies, in 1 of Racine's; 3 monologues in 3 of Racine's tragedies; 4 in 3 of Racine's tragedies. Voltaire's tragedies contain a comparable number of monologues, except for Alzire, which has 5. Gukovskiy does admit that Cr billon, the exception to the rule, employs in his tragedies an average of 6.7 monologues or, expressed in other terms, 60 monologues in 9 tragedies.⁵³

The extended use of monologues naturally tends to retard the pace of the tragedy and make it more difficult to hold the attention of the spectators.⁵⁴ To alleviate the boredom of the cumulative effect of a large number of monologues, Sumarokov attempted to enliven the language of his tragedies with rhetorical devices and aphorisms.⁵⁵ In his second period Sumarokov eliminated some Church Slavisms in favor of more contemporary Russian expressions. His success in poeticizing the language of his tragedies was no mean feat given the still embryonic stage of literary Russian in the mid-eighteenth century.

Russian tragedy in the hands of Sumarokov differed from

⁵³ Ibid., p. 71.

⁵⁴ Fizer, op. cit., p. 22.

⁵⁵ Ibid.

the French models not only in dramatic structure but also in thematic emphasis. Gukovskii notes that the French tragedy of the seventeenth century was devoid of any "ethical or ideological tendencies." Its purpose was to "please and move, to soften" and not to reform human nature.⁵⁶ The characters are incited to action by passions, not ethical principles.⁵⁷ Moreover, most tragedies end, well, tragically, so as to "disturb" the spectator and arouse his sympathy.⁵⁸

Voltaire's tragedy, on the other hand, had a different objective - to propagandize his ideas.⁵⁹ His tragedies attempt to "prove concrete arguments, eradicate prejudices and assumptions [ustanovleniia]." ⁶⁰ The tragic fate of the protagonists is a direct result of the "fanaticism or tyranny" which was intended to "disconcert" the spectator and arouse his indignation over certain historical events. However, Voltaire concentrates on the positive qualities of his characters. The object is not to punish "evil people" but to eradicate the "cause of all kinds of evil [prichinu vsiacheskikh zlodestv], ideas and assumptions."⁶¹

Sumarokov's objective in writing tragedies was markedly different from the aims of both Racine and Voltaire.⁶² The

⁵⁶ Gukovskii, op. cit., p. 73.

⁵⁷ I would disagree in the case of Corneille.

⁵⁸ Gukovskii, op. cit., p. 73.

⁵⁹ Ibid.

⁶⁰ Ibid.

⁶¹ Ibid.

⁶² Michael Arthur Green, Mikhail Xeraskov and His Contribution to Eighteenth Century [sic] Russian Theater (Unpublished Ph.D. Dissertation, University of California, Los Angeles, 1973), pp. 126-127. Green contends

latter, of course, was known to entertain republican views which the haughty patrician, Sumarokov, hardly shared. Although indisputably tendentious like Voltaire's tragedy, Russian neoclassicist tragedy became a vehicle to propagandize Sumarokov's own brand of political ideology. The unilinear structure, with its emphasis on one theme, was considered the best tool for inculcating a single idea into the heads of the spectators.⁶³ In Sumarokov's early tragedies the principal theme was that tragedy is the inevitable result if the monarch does not live up to the Enlightenment ideal, at least as Sumarokov conceived it. Later, probably as a result of his strife with Catherine II, Sumarokov's tragedies were colored by a stronger polemical tone as he began to portray tyrants on the throne.⁶⁴ Sumarokov elevated enlightened despotism to a political virtue. The neoclassicist theme of reason over passion became in Russian tragedy the theme of good versus evil. Russian tragedy, then, began as a "panegyric" to individual virtue and "positive values."⁶⁵ Voltaire wanted to reform society and the State. Sumarokov's goals were perhaps even more ambitious; he wanted to improve men's souls, especially those of

that Gukovskii exaggerates the differences between Voltaire's tragedy and Sumarokov's. It appears to me, however, that there are some very original aspects to Sumarokov's work, particularly the theme.

63 Stennik, op. cit., p. 275. Stennik stresses, as Gukovskii did not, the obvious link between the ideological tendency (*ideynaiia ustremlennost'*) and the novel structure of Sumarokov's tragedy.

64 Aseev, op. cit., pp. 204-205 and Green, op. cit., p. 130.

65 Gukovskii, op. cit., p. 74.

unenlightened tyrants. The tragedy was conceived as a "school of virtue" (shkola dobrodeteli).⁶⁶ The central theme, the virtue of social duty (obshchestvennyĭ dolg), was tantamount to patriotism, but patriotism of a very qualified type. On the other hand, the abuse of power by tyrants was not only immoral, it was unpatriotic in the neoclassicist mind.

Sumarokov employed an ingenious literary device to test the virtue, hence political worth, of a monarch. He introduced into his tragedies love intrigues which have no historical foundation. The fictitious quality of the amorous intrigues, likely inspired by the adventure stories and chivalric tales popular in the eighteenth century,⁶⁷ provided Sumarokov with the opportunity to shape history to his own artistic needs. In his tragedies the main conflict usually centers around an eternal triangle consisting of a young couple in love, opposed by a ruler, who either competes for the love of the young woman himself or opposes its consummation for other reasons.⁶⁸ Fizer does not mention that one or both of the young lovers is usually in some way related to the tyrant. Stennik claims that the lack of structural unity common to Sumarokov's tragedies can be directly attributed to the cleavage of dramatic action into a political intrigue and a love intrigue. Each of these

⁶⁶ Aseev, op. cit., p. 185.

⁶⁷ Stennik, op. cit., p. 242.

⁶⁸ Fizer, op. cit., p. 20.

intrigues evolves independently and produces its own conflicts.⁶⁹ On the contrary, I believe that the two intrigues mentioned by Stennik are intertwined to the degree that the successful resolution of the love intrigue is achieved only when the political problem has been solved. The love intrigue seems to lend exigency to finding a solution to the political crisis found in each one of Sumarokov's tragedies. In addition, it is also my opinion that Sumarokov uses the love intrigue to give a concrete example of the monarch's attitude toward virtue. If he is sympathetic, he is a wise ruler; if, on the other hand, he tries to prevent the young couple from achieving happiness, he is obviously a tyrant and should be punished. The monarch's ability and desire to resolve the love intrigue becomes the touchstone of his virtue.

Sumarokov's ardent wish to see virtue triumph and tyranny thwarted resulted in a number of artistic weaknesses. First, the love intrigues are not resolved through the actions of the protagonists or through subplots which resolve the conflict. Indeed, the initial love conflict is "neither complicated nor intensified by additional peripeteias or contingent catastrophes."⁷⁰ Rather, the resolution of the conflict is finally determined by arbitrary measures taken by the tragedian to mitigate the attitude of the monarch at the last possible moment.

⁶⁹ Stennik, op. cit., p. 239.

⁷⁰ Fizer, op. cit., p. 20.

Second, the externalized conflict between characters, in contrast to the internal conflict within characters found in French tragedy, leads unavoidably to one-dimensional, flat characters and undermines the universality of the genre. In fact, the popularity of Sumarokov's tragedies with both the theatergoing public and the critics lasted barely into the nineteenth century.

Third, in his unabashed efforts to proclaim the virtue of enlightened monarchs, Sumarokov is guilty of removing the tragic essence of tragedy and weakening the genre. He does this by frequently having his tragedies finish with happy rather than tragic endings.⁷¹ Only three of his tragedies, Khorev, Dmitrii Samozvanets, and Sinav i Truvor, end with the death of the protagonist.⁷² In Sumarokov's tragedies, it may not be an exaggeration to say that the virtuous characters survive and prosper; the evil characters perish.

The genre of neoclassicist tragedy fashioned by Sumarokov from disparate elements became a model for his successors. The confidant used as a device (designated as such) was a keystone of this structure. An attempt will now be made to define what is meant by the designated confidant.

⁷¹ Gukovskii, op. cit., p. 74.

⁷² Ibid. Given Sumarokov's heavy emphasis on morality in his tragedies, Gukovskii compares them to the "tearful" dramas written in the West at the same time Sumarokov was active. See Gukovskii, op. cit., p. 74, footnote.

CHAPTER III

TOWARD A THEORY OF THE CONFIDANT

This chapter is an attempt to formulate a general theory of the designated confidant which appears in Russian tragedy. First, the criticism of the confidant in classical and Western tragedy will be analyzed. Second, there will be a discussion of a number of critical works on the confidant in Russian tragedy. Third, an attempt will be made to synthesize what has been discovered by the critics with my own observations to formulate a method for analyzing the role of the confidant in Russian tragedy. To the best of my knowledge there is no one monograph devoted exclusively to the role of the confidant in Russian tragedy. The present effort represents an attempt to rectify that situation.

I. Western Criticism

Criticism of the confidant has been limited but fraught with controversy. In the age of modern research there have been only a few critics who have dealt with the role of the confidant in literature. These include Hans Ahlers, whose doctoral dissertation on the role of the confidant in Greek literature is the first known monograph on the confidant.¹ In 1927 Louis Wann of the University of Southern California published an article on the confidant in the Renaissance

¹ Hans Ahlers, Die Vertrautenrolle in der griechischen Tragödie (Giessen: Christ und Herr, 1911).

epic.² Several years later H.W. Lawton published an article on the confidant in and before French tragedy.³ Another important critic, Jacques Albert Fermaud, published two articles, one critical of Lawton's work, and wrote two dissertations on the confidant.⁴ In 1953 Sister Maria M. Olga wrote a doctoral dissertation on the confidant and published an article.⁵ Ten years later, Sister Corona Sharp published her Ph.D. dissertation on the confidant in the fiction of Henry James.⁶ As far as can be determined there have been no monographs or articles published or even made available in manuscript form on the confidant since Sharp's dissertation.

² Louis Wann, "The Rôle of Confidant(e) [sic] in the Renaissance Epic," *Anglia*, 51 (1927):63-74.

³ H.W. Lawton, "The Confidant in and before French Classical Tragedy," *Modern Language Review*, 38 (1943):18-31.

⁴ Jacques Albert Fermaud, "Défense du confident," *Romanic Review*, 31 (1940):334-340.

----- Le confident dans les tragédies de Corneille et de Racine (Unpublished Master's Dissertation, University of Minnesota, 1938).

----- Les sources du confident de la tragédie classique française (Unpublished Ph.D. Dissertation, Minnesota, 1943).

----- "The Confidant in Literature and Life," *Modern Language Review*, 41 (1946):419-422.

⁵ M.M. Olga, "Le confident dans la tragédie de Racine," *Revue de l'Université Laval*, 8 (1953): 59-81.

----- Les confidents chez Racine (Unpublished Ph.D. Dissertation, L'Université Laval, 1953.)

⁶ Sister M. Corona Sharp, O.S.U., The Confidante in Henry James: Evolution and Moral Value of a Fictive Character (Ph.D. Dissertation: University of Notre Dame Press, 1963.)

Before examining twentieth-century criticism, however, past critics should be heard. Fermaud cites the work of Abbé Aubignac (1604-1676), who considered the confidant as a character necessary to the action of the play.⁷ J. Dauneau de Visé (1638-1710) is more categorical in his defense of the confidant than Aubignac.⁸ Pierre Corneille (1606-1684), the celebrated French dramatist, considers that the confidant should replace the hero or listen to a report only in exceptional circumstances.⁹

Criticism of the confidant assumed a negative tone with the arrival of Paul Dupont Houdar de la Motte (1672-1731). According to Fermaud what Houdar de la Motte had to say about the confidant was both positive and negative, but later critics allegedly came to devote more attention to the negative aspects of his criticism. Houdar does not object so much to the confidant as a character or a device as to its treatment on the stage. He clearly prefers the monologue to the confidant for exploring the protagonist's thoughts.¹⁰ Voltaire (1694-1778), like Molière (1719-1785) and la Harpe (1739-1803), believes in the strict utility of the confidant and does not wish to see this character become more directly involved in the action.¹¹ Hugo (1802-1885), in his preface to Cromwell, heaps scorn on the confidant.¹²

⁷ Fermaud, Les sources du confident de la tragédie classique française, pp. 9-10.

⁸ Ibid., p. 11.

⁹ Ibid., p. 12.

¹⁰ Ibid., pp. 15-17.

¹¹ Ibid., p. 20.

¹² Ibid., p. 28.

Clearly, there was much controversy concerning the confidant. As will be seen, this controversy continued into the twentieth century.

The first scholarly work in the twentieth century on the role of the confidant was by Hans Ahlers in 1911. Ahlers' work deals exclusively with the confidant in Greek tragedy. His definition appears to be rather broad.

Wen nennen wir einen Vertrauten?
Wir können mit diesem Namen jeden
bezeichnen, der zu einem andern in
einem sehr nahen Verhältnis steht, also
vor allen Dingen jeden Menschen in
seiner Stellung zu seinem nächsten Angehörigen.¹³

Ahlers discovers four different manifestations of the confidant. These are 1) sisters, as in Sophocles' Antigone and Electra; 2) faithful old servants, in relation to their masters; 3) pedagogues, in relation to the youths under their charge; and 4) nurses in relation to their mistresses.¹⁴

In his article written in 1927 Wann, although primarily concerned with the role of the confidant in the Renaissance epic, does supplement Ahlers' definition of the confidant to the effect that it plays an advisory role.

A confidant(e) is any person
standing in a close relation to another,
especially in the relation of sister,
bosom friend, nurse, guardian, or servant,
to whom secrets, especially those concerning
love, are entrusted or confided,

¹³ Ahlers, op. cit., p. 6.

¹⁴ Ibid.

and who as a consequence may or may not
act the part of consoler or adviser.¹⁵

Wann contends that another function of the confidant, in the
epic at least, is to create dramatic tension.

... Virgil, with a masterly
sense of technique, transforms the epic
narrative of the earlier stages of the
episodes into dramatic action by making
Anna the confidante of the heroine, and
thus reserving his soliloquies for the
pathetic high points.¹⁶

Wann concludes that from his research and from that of
Ahlers, three points emerge: "the status of the confidant(e)
in classical drama was 1) an assured and fairly prominent
one; 2) it was exemplified in the four main types of sister,
nurse, servant, and pedagogue; and 3) it had, at least in
tragedy, a distinct technical function: to heighten the
dramatic interest by revealing to the audience matters that
could otherwise have been revealed only, and less effec-
tively, by the use of the soliloquy."¹⁷

In 1943 H.W. Lawton wrote what may prove to be a semi-
nal article on the role of the confidant in and before
French tragedy. First, Lawton traces the ~~rise~~ rise of the confi-
dant to the various exigencies of stage technique, which
required a character or characters to provide information
not otherwise available to the public but necessary to their
comprehension of the play. Essentially, then, Lawton agrees

¹⁵ Wann, op. cit., p. 64.

¹⁶ Ibid., p. 66.

¹⁷ Ibid.

with Wann on the functions of the confidant.

It is necessary first to discuss briefly certain of the dramatic mechanisms needed by the theatre following the classical tradition. The conventions of this type of stage-play demand devices (a) to reveal the situation at the beginning of the play; (b) to describe or narrate events offstage during the action of the play; (c) to reveal character, sentiments, emotions, intentions, doubts, wishes, hesitations in the principal personages.¹⁸

There are several devices available to the dramatist, Lawton writes, to meet these exigencies. To expound the situation at the beginning of the play, the dramatist could employ a persona protatica, that is a character used specifically for this purpose. The best device, though, is the "interested personage" (one of the play's characters). To "describe or narrate events off-stage during the action of the play" the dramatist could use the messenger or herald, or the chorus, but here again, Lawton contended that the "interested personage" was the best solution. To expose the mind of the protagonist there are three devices at hand: the monologue, the dialogue and the confidant. The last device, the confidant, might take the form of "another principal personage, a secondary character or an adventitious and purely utility personage."¹⁹

Gradually, according to Lawton, the confidant came to perform all three functions. The chorus was still widely

¹⁸ Lawton, op. cit., p. 18.

¹⁹ Ibid., p. 19.

used however, in early Greek tragedy where, Ahlers claims, it originally played the role of the confidant.

Der Chor spielt die Rolle des Vertrauten.... Der Chor nimmt lebhaften Anteil an den Empfindungen des Helden, stellt über dessen Verhalten und Schicksale moralische und metaphysische Betrachtungen und steht ihm trostend und ratend zur Seite.²⁰

In the works of Euripides the role of the confidant expanded. It performed certain functions of the chorus, such as to expound the situation at the beginning of the play, to interpret the motives of the hero ("die Psyche des Helden zu interpretieren") and to advance the action.²¹

Lawton agrees with Ahlers. The confidant, in the guise of a utility character such as a nurse or attendant, replaces the chorus in aiding an "interested personage" to expound the situation.²² The primary function of the confidant, Lawton maintains, is not to expound the situation but rather to reveal character and to lend a "sympathetic ear" to the protagonist. These functions are not performed by confidants designated as such.²³ Lawton concluded that

²⁰ Ahlers, op. cit., pp. 11-12.

²¹ Ibid., p. 16.

²² Lawton, op. cit., p. 20.

²³ Ibid. pp. 20-21. "No simple confidant is to be found in certain of Euripides's tragedies: The Trojan Women, Helen, Bacchanals, Alcestis, Phoenician Damsels, Suppliants, Madness of Hercules, Children of Hercules; such confidences as take place are between principal and secondary persons with active roles. In other plays, something approaching the confidant of the French type is to be found. In Hecuba, Agamemnon himself acts as confidant for the revelation of the past. In Electra, Pylades is in constant attendance upon Orestes, but is mute throughout the play. It is to be

Euripides allowed the role of the confidant to expand and thus assume many of the functions formerly fulfilled by the chorus.

First, ... Euripides uses principal or important secondary personages as confidants. Secondly, that he attaches to his principals certain persons who stand in special relationship to them. Thirdly, that some of the special relationships are "synonymous" and even that (as in Ion, the anonymous person's special relationship is not stressed. Fourthly, that these confidants may reveal the past or give information as well as listen to the outpourings of the principal's heart and that they frequently assume the role of raisonneur.

noted that his relationship to Orestes (more explicit in other plays) is a special one of confidential friend, but here he is a mere 'ear'. In the same play the Old Tutor, while possessing a special relationship to Electra and Orestes, is an informant rather than a confidant. In Orestes, while Menelaus (verses 356 ff.) plays confidant to Orestes, it is, of course, Pylades who is the more constant confidant (verses 729-806), though usually (verses 1069 ff.) he is the co-protagonist - if I may be forgiven the expression - rather than a confidant. In Andromache, Hermione's Nurse fulfils the moderating functions of the confidante; again the special relationship is to be noted. In Iphigenia in Tauris, Pylades plays the friend role, including that of the confidant. In Hippolytus an officer gives advice to the young hero, but the most interesting part is that of Phaedra's Nurse, in whom Phaedra unwillingly confides (with the Chorus listening in) and who turns 'reasoner', advising Phaedra to obey Venus, while the Chorus seems to represent the lady's better part. After Hippolytus's rebuff to the Nurse, Phaedra chides her and she pleads her special relationship. The Nurse, a typical confidante in many respects, is in reality a principal personage in a specially confidential relationship to her mistress. In Ion, an Old Man formerly Tutor of Erechtheus is Creusa's confidant; he seems almost to personify Creusa's suspicions of Xuthus, and later he receives confidences on the past from the lady, to whom he offers advice (verses 735-1047). In The Madness of Hercules, Theseus is the faithful friend."

In other words, many of the functions of the chorus are transferred by Euripides to individuals, either interested persons or anonymous characters who usually have some special relationship to the principals.²⁴

It will be recalled that, according to Lawton, the confidant might be "another principal personage, a secondary character or an adventitious and purely utility personage."²⁵ In a footnote on the same page ~~of the~~ article, Lawton defines his terms.

By a principal I mean a personage whose fate, actions or sufferings directly determine or are directly determined by the tragic event or situation; by secondary personages those who, normally possessing names and attributes known to history or legend, are necessary to the dramatic treatment of the subject and in some measure contribute to the development of the tragic event; the utility personage is occasionally but not normally known by name to historical or legendary tradition; he serves the author as protatic personage, narrator, messenger, confidant. It may be assumed here that the confidant alluded to in the utility category is, more accurately, the confident anonyme since the complete definition covers the confidant in general. He is frequently a pure invention of the dramatist and bears a name of a conventional and easily recognizable type. It will be seen that the divisions between these categories are extremely flimsy.²⁶

Here Lawton draws our attention to a phenomenon he calls the confident anonyme. The confident anonyme is a

²⁴ Ibid., p. 21.

²⁵ Ibid., p. 19.

²⁶ Ibid.

member of the utility category of characters. The existence of a utility character, such as the protatic personage, narrator, messenger and confidant (designated as such), is not supported by historical evidence. Rather it is frequently an invention of the dramatist to serve artistic ends. Lawton claims that the abused confident anonyme belongs to the utility category. He reserves the term confident anonyme for the confidant invented by the dramatist as the term "confidant" ("the complete definition") covers all categories of confidant. In other words, confidants are found in all three categories of personages. Principal and secondary characters can and often do act as confidants to other characters. The representative of the confidant in the utility category is, like the other characters of this category, an invention of the dramatist. Like the other utility characters, this confidant bears the name of his function, i.e. confidant. In the dramatis personae, he is listed as a confidant just as the nurse, messenger, and other characters are listed by their respective functions (nurse, messenger, etc.).

Lawton describes the principal function of the confidant for all three categories of personages.

... one may assume that a confidant is a person in whom another person confides. Clearly a principal may confide in another principal, in a secondary personage whose relation to him is by definition or tradition one of confidence (the nurse, the counsellor, the court official and so on), or in a personage attached to him

by the dramatist for that special purpose. The abused confident anonyme is born with the appearance of this last type of confidence. Yet a personage apparently doomed to be a mere utility character may, like Phaedra's nurse, emerge from the inferior category to advance to the front of the stage and become a principal. Indeed, the dividing lines between the categories are very flimsy and the confident anonyme has influential kinsmen.²⁷

This definition appears to suffer from a contradiction. Lawton categorizes the nurse as a secondary personage and then considers Phaedra's nurse a utility character. Lawton had already made a distinction between secondary characters and utility personages twice on page 19 of his article and in the footnote defining his terms where the utility personages are the "protatic personage, the narrator, the messenger, and the confident." In spite of this apparent contradiction in regard to the categorization of the nurse, I believe that Lawton's basic thesis is correct. That is, there were three categories of personages - principal, secondary and utility; the characters in the third category were not supported by historical evidence but were dramatic inventions; and, finally, the characters of the third category were designated by the function they were to perform. The character invented to play the nurse was designated as nurse in the dramatis personae; the messenger as messenger; and that character invented by the dramatist to perform the function of confident was designated as a

²⁷ Ibid., p. 19.

confidant. To distinguish between any character performing the function of a confidant and that dramatic invention called a confidant, Lawton employs the general term "confidant" for the former and "confident anonyme" for the latter. He likely uses the term "confident anonyme" to reflect the historical anonymity of the invented confidant. A more descriptive term might be the designated confidant, as the dramatist himself designated a character or characters in the third category as confidants. Henceforth, in this dissertation the term "designated confidant" will be used to refer to that character designated as a confidant and created solely to perform that function.

Artistic demands may not have been the sole impetus for the invention of a character to act as confidant. Lawton contends that social reasons might have favored the emergence of the nurse, a secondary character acting as a confidante/advisor. In seventeenth-century France activities of young ladies were supervised by chaperones. Lawton finds it inconceivable that the princess in tragedy should not be accompanied by a suite or at least by a maid-in-waiting.²⁸ By way of comparison it is interesting to note that the confidant as advisor finds an analogy in comedy. In comedy, the role of the confidant is performed by the lakeY or the servant; that of the confidante by the slu-zhanka or female servant.²⁹ Stoiunin draws the same

²⁸ Ibid., p. 26.

²⁹ See G.V. Varneke, Istoriia russkogo teatra (1908), p. 106.

comparison between the roles of the designated confidant and the servant in tragedy and comedy, respectively. He equates the role of the confidant as advisor with the role of the servant.³⁰

Welsh, in his treatise on Russian comedy, describes the functions of the servant, which seem quite similar to those performed by the confidant.³¹

The use of a character to act as a confidant might be rooted in psychology. Lawton raises the intriguing point that Euripides employs the confidant almost as a projection of the mind of his master.³² The confidant as the conscience of the protagonist is found in the tragedies of Seneca.³³

³⁰ V. Ia. Stoiunin, "Iakov Borisovich Kniazhnin," in Biblioteka dlia chteniia, 101, otd. iii (1850):184.

³¹ David J. Welsh, Russian Comedy 1765-1823 (The Hague: Mouton and Co., 1966), p. 81. "Like their French counterparts the servants in Russian comedy are often responsible for the play's intrigue. They advise and assist their masters or mistresses to overcome obstacles by the use of native common-sense, deceit or trickery. Like the valets and chambermaids of French comedy, they are always primarily concerned with the problems and difficulties which beset their masters, rarely their own. Their function in the plays was as clearly defined as the functions of all other personages.

... They often open the plays and prepare for the entrance of the hero, heroine or unsuccessful suitor by discussing them. They provide comments on the course of the action as it progresses and often convey to the audience the moral lesson to be learned from the play, in the traditional "mot à la fin."

³² Lawton, op. cit., p. 21. "... now and then Euripides seems to make his confidant almost a personification of some side of the principal's character (Pylades in Orestes, 729 ff.; the Old Man in Ion; whereas in Hippolytus it is the Chorus that assumes this function)."

³³ Ibid., p. 27. "In Seneca, Medea's Nurse, Phaedra's Nurse, Deianira's Nurse would be the 'better parts' of

The same phenomenon occurs in the Renaissance and later in the works of Corneille and Racine. In fact, in all of French tragedy, according to Lawton, the confidant exists primarily to reveal the mind or soul of the protagonist and not solely to inform the spectators.³⁴ Moreover, continues Lawton, the ability of the confidant to exert influence on the protagonist works in inverse proportion to the psychological fortitude of the latter.³⁵ To illustrate his point Lawton refers to characters in two tragedies by Racine. Burrhus and Narcisse in Britannicus and Oenone in Phèdre serve as confidants in the guise of secondary characters which figure largely in the action. In addition to playing an exceptionally important role, Burrhus, Narcisse and Oenone project a side of the psyche of their masters and mistress respectively.³⁶

Lawton draws an analogy between the use of the narrative in medieval literature and the confidant as psychological projection in French tragedy. The medieval writer was permitted by "tradition and convention" to use the monologue in the narrative in order to externalize the internal debate played out in the troubled mind of a protagonist. The French tragedian, operating at a time when the monologue was considered contrived, employed the designated confidant to

their mistresses, were it not that the ardour and fury of the principals renders these advisers powerless."

³⁴ Ibid.

³⁵ Ibid., p. 27.

³⁶ Ibid.

help project the internal conflict.³⁷ This third function of the confidant (the first two are 1) to expound the situation at the beginning of the tragedy and 2) to describe events on stage), to project that internal debate, is the result of a fusion of a number of prototypes found in French medieval genres such as the roman courtois and the moralité with their emphasis on man's virtue and vices, and the confidant found in classical tragedy.³⁸

The designated confidant, the fourth representative of the utility category (after the protatic personage, the narrator and the messenger), also qualifies as a psychological mirror for the troubled minds of his or her master or mistress respectively.³⁹ Indeed, the designated confidant,

³⁷ Ibid., p. 28.

³⁸ Ibid., pp. 29-30.

³⁹ Ibid., p. 28. "When we turn to Racine, we find projection complete even in the 'anonymous' confidants who presumably qualify for Saintsbury's anathema. [In the foreword to his edition of Corneille's Horace, Clarendon Press, 1900, p. xxxiv, George Saintsbury accuses the confidant of being 'the curse of the French stage.' See Lawton, op. cit., p. 18.] Not, certainly, in the Thebade or the Alexandre, but in Andromaque, apart from the special relationship of confidence between Oreste and Pylade, we have Phénix, Cléone and Céphise. In Act II, scene 1, Hermione hesitates as to her conduct: shall she seek reasons for abandoning the faithless Pyrrhus and accept the offer of Oreste? Cléone advises a straightforward course, regardless of 'reasons'. She is the projection into an invented person of Hermione's long-standing but recently suppressed passion for Oreste. In Act II, scene 5 Phénix debates with Pyrrhus the latter's course of action: Phénix is the projected desire of Pyrrhus for a determined stand against the supposed wiles of Andromaque. At first Pyrrhus shows the necessary determination and Phénix approves; then Pyrrhus feels once more the power of Andromaque's charm and beauty, and Phénix's approval is changed to opposition. The faithful servant becomes the raisonneur and, what is more, the voice of

which first appeared only briefly in Troades by Seneca, the Roman dramatist,⁴⁰ became so popular in French tragedy that it was practically the only member of the utility category to have survived. The personae protaticae and the messenger had vanished and the chorus, with a few exceptions, was no longer used.⁴¹

In the late eighteenth century, in the final years of the neoclassicist movement, the demise of the confidant was partly the result of the waning of the tragedy as a genre and partly due to the discovery by the dramatists of the Romantic Age that the "interested personage" could be more effective in holding the interest of the spectators.⁴² However, the disappearance of the designated confidant does not signify that the concept of a "sympathetic ear" was no longer popular. On the contrary, the designated confidant as advisor and consoler continues in the guise of other characters, notably as friends, relatives, professional counsellors, etc., in the modern drama.⁴³ To project the psyche of the protagonist in fiction, the writer has at his disposal a number of devices, including the stream of consciousness, the interior monologue and the flashback.

Pyrrhus's own original determination. Similarly, though not so markedly, in Act III, scene 8, when Andromaque is faced with a tragic choice, Céphise seems to embody Andromaque's instinctive wish to save Astyanax by marrying Pyrrhus."

⁴⁰ Ibid., p. 22.

⁴¹ Ibid., p. 25.

⁴² Ibid., p. 30.

⁴³ Ibid.

Fermaud's study of the confidant is contained in his two theses and two papers. His M.A. thesis, entitled Le confident dans les tragédies de Corneille et de Racine (University of Minnesota, 1938) I have not had the opportunity to consult but I assume, judging from the results of the other critical works by Fermaud, that the conclusions reached are the same as those found in Fermaud's monumental (over 900 pages) doctoral dissertation, Les sources du confident de la tragédie classique française (University of Minnesota, 1943). Of his papers, the first, entitled "Défense du confident", published in the Romanic Review of December, 1940, is of little interest. It does, however, indicate the pattern of thought concerning the confidant. That is, that the confidant is taken from real-life situations and is not a theatrical convention..

Alions franchement plus loin:
 le confident est un personnage de la vie courante, de la vie de tous les jours. Après tout, le gouverneur, la gouvernante, la nourrice, le "menin," la dame d'honneur, ne sont pas des créations théâtrales. Comprenez bien toutefois que nous ne cherchons pas ici la source de tel ou tel confident: nous disons simplement que, dans le cas qui nous occupe, il n'est point besoin de remonter au coryphée, mais que la "confidence" existe quotidiennement et a toujours existé.⁴⁴

Fermaud's doctoral dissertation, which is meticulously well-researched and comprehensive, covers the role of the confidant from the early Greek tragedies to those of

⁴⁴ Fermaud, "Défense du confident," p. 336.

Voltaire. Fermaud reviews almost all the criticism of the confidant throughout the ages,⁴⁵ formulates his definitions, traces the origin of the term "confident"⁴⁶ and examines the role of the confidant in innumerable tragedies.

In his first article Fermaud had outlined the infamous "querelle du confident" or controversy, particularly widespread in criticism from the sixteenth to the nineteenth centuries, over whether the confidant was a contrived convention and therefore a useless appendage.⁴⁷ In his doctoral dissertation Fermaud decides to enter the fray and to rehabilitate the confidant as a character. To accomplish this task he draws the parallel not only between the confidant found in drama and in other literatures but also between the confidant in literature and the confidant in life.⁴⁸

⁴⁵ It appears that Fermaud was unsuccessful in obtaining Ahlers' work for he remarks three years later: "... Mr. Wann quotes from a work which I have not been able to obtain, H. Ahlers', Die Vertrautenrolle in der griechischen Tragödie, Giessen dissertation, 1911." See Fermaud, "The Confidant in Literature and Life," p. 422.

⁴⁶ Fermaud, Les sources du confident de la tragédie classique française, p. 90. "Le mot confident a été emprunté de l'italien au plus tard au début du xvi^e siècle - à la fois comme second dans un duel et adjectif."

⁴⁷ ----- "Défense du confident," see footnote, p. 334.

⁴⁸ Fermaud, Les sources du confident de la tragédie classique française, p. 786: "... les confidents de la tragédie répondent à une réalité humaine et sociale et ne sont pas plus conventionnels que ceux des tableaux que nous venons de nommer."; also, p. 793: "Jusqu'à présent nous n'avons trouvé que la vie et la réalité dans nos personnages secondaires, point de filiation littéraire ni d'invéraisemblances."; and p. 814: "... le confident n'est pas une création mais héritage d'une longue tradition littéraire - que l'on trouve dans tous les genres de littérature; mais aussi une

Fermaud formulates a broader and more comprehensive theory of the confidant than his predecessors had done. He quotes those of Wann and Ahlers (which he obtained through Wann) and comments that, in addition to family relation, situation and function had to be taken into consideration.⁴⁹ Fermaud's definition reflects his theory.

Le (la) confident(e) est toute personne qui reçoit d'un personnage la confidence d'un secret, soit du fait de ses relations d'intimité avec elle, soit du fait des circonstances, mais qui peut y réagir émotionnellement, se lamenter, se réjouir, plaindre, consoler et conseiller, et même, plus activement, agir en faveur de ce personnage - quitte à en supporter les conséquences - soit en exécutant des missions diverses dont on l'a chargée, soit de sa propre initiative, et cela pour des raisons d'intérêt, d'affection, ou par simple obéissance. Le secret ainsi confié éclaire le spectateur ou le lecteur sur l'intrigue, dont il peut même contribuer à modifier le développement.⁵⁰

Fermaud categorizes confidants according to their function in the plot. There are accidental confidants (those who, as the result of some incident, are confided in by other characters), active confidants, passive confidants, potential confidants (those which never emerge as full-fledged confidants), confidants as advisors ("confidents-conseillers"), confidants as friends ("confidents-amis"), etc.⁵¹

tradition sociale et économique."

49 Ibid., p. 54.

50 Ibid., p. 55.

51 Ibid.

Fermaud's defense of the confidant comprises three basic propositions. First, that the confidants of the epic and the novel found their way onto the stage because they are taken from everyday life.

... l'emploi du confident dans l'épopée et le roman n'est pas un procédé technique de composition.⁵²

and

Si les auteurs d'épopées et de romans du moyen âge ont mis en scène des confidentes, c'est parce que, comme les auteurs d'épopées et de romans ou les dramaturges de la période héroïque et classique, ils les trouvaient autour d'eux dans la vie courante.⁵³

Second, Fermaud explores the relationship of the Greek chorus to the use of the confidant and third, the role of the monologue as it affects the confidant.

... on a prétendu que le confident remplaçait chœurs et monologues; nous allons voir combien cette légende est mal fondée, puisqu'il coexiste au contraire constamment avec eux et n'en tient pas du tout la place.⁵⁴

In regard to the second proposition Fermaud disputes any notion that the confidant was a device invented to assume the functions of a chorus.

... les confidentes coexistaient avec le chœur, c'est-à-dire que l'on trouve des confidentes, en plus des chœurs, dans beaucoup des pièces classiques, et dans toutes les tragédies

⁵² Ibid., p. 404.

⁵³ Ibid., p. 405.

⁵⁴ Ibid., p. 420.

françaises du xvi^e siècle.⁵⁵

Even in classical Greek tragedy, according to Fermaud, the chorus does not act in the role of a confidant because it is restricted to consoling and advising caution and humility ("Le rôle du chœur se borne à consoler, à conseiller la prudence et l'humilité ...").⁵⁶ The role of the chorus was also informative.⁵⁷ It did perform the function of receiving confidences regarding plans of action but it did not very often act as a medium for the psychological debate raging inside the protagonist.⁵⁸ On the other hand, Fermaud contends that the chorus of the Renaissance tragedies was only a clumsy imitation of its classical model and was therefore employed much less often than the confidant.⁵⁹ He would prefer to see the label of conventionality pinned, not on the confidant, but on the chorus.

... c'est au chœur, jusqu'ici,
que pourrait être adressé un reproche
de conventionalité, plutôt qu'aux
confidents. La filiation des confidents

⁵⁵ Ibid., p. 787.

⁵⁶ Ibid., p. 174.

⁵⁷ Ibid., p. 225.

⁵⁸ Ibid., p. 227.

⁵⁹ Ibid., p. 490. "Le chœur, comme le confident, mais beaucoup moins souvent, se trouve parfois dans les sources historiques, ... et cela facilite son intégration dans la pièce. Il représente parfois, comme le chœur antique, le pays, la nation, lui-même; dans Sophonisbe il conseille, encourage, oblige l'héroïne à préciser sa pensée. Mais il n'est, la plupart du temps, qu'une maladroite et systématique copie du chœur grec ou latin, et tombe dans les mêmes défauts d'inconsistance ... Sa fonction principale demeure une fonction lyrique, d'accord avec la définition et la conception de la tragédie de la renaissance, ce qui ne rend pas son emploi trop choquant.

de ce chapitre est historique et vivante
beaucoup plus que littéraire.⁶⁰

Lawton and Fermaud disagree on the relation of the monologue to the confidant. It will be recalled that, according to Lawton, the monologue was a literary device to relay information but was rather limited in scope. The overreliance on the monologue required a confidant to expand the point of view and necessitated the addition of the confidant to relate information. Fermaud, on the other hand, repeated on a number of occasions that the confidant did not replace the monologue.⁶¹ He does admit, however, that the confidant was used in place of the monologue to expound the situation in a number of tragedies.⁶²

Another of the functions outlined by Fermaud is the capacity of the confidant to act as a stimulus, which elicits a reaction from the protagonist and conveys to the spectator some insight into the mind of the hero.⁶³ Fermaud seems to approach here Lawton's concept of the confidant as a psychological projection of the protagonist but which Fermaud vehemently rejects as plausible in his article, "The Confidant in Literature and Life." In that article Fermaud repeats the core of those arguments first expounded in his dissertation. The primary purpose of the paper, though, appears to be a refutation of Lawton's study of the

⁶⁰ *Ibid.*, p. 491.

⁶¹ *Ibid.*, pp. 592 and 795.

⁶² *Ibid.*, p. 490.

⁶³ *Ibid.*, p. 561.

confidant.

Fermaud does give credit to Lawton for elucidating the scope of the confidant and correcting some "prejudices and misconceptions." He agrees also with three of the general conclusions of Lawton's articles. First, that the confidant is a "useful and rich device" (Fermaud would even add "unavoidable"); second, that the confidant is not a creation of seventeenth-century dramatists; and third, that the confidant is a device found in contemporary plays.

Fermaud rejected, on the other hand, a number of Lawton's claims. For example, he takes strong exception to Lawton's assessment that the confidant is a psychological projection of the other side of the protagonist. "Rhetoric," he says, "should not be mistaken for psychology (especially Freudian psychology), antithesis for projection or symbolic schizophrenia."⁶⁴ Fermaud objects to the view that the confidant is an offspring of the chorus. (Although here Fermaud disagrees only with Lawton, he would probably have differed with Ahlers as well had he been able to obtain Ahlers' treatise.) As noted in the analysis of his doctoral dissertation, Fermaud adduces various pieces of evidence to show, on the contrary, that the confidant did not spring from the chorus but that they are distinct though related literary phenomena. He contends that the "chorus and

⁶⁴ Fermaud, "The Confidant in Literature and Life," p. 420. Fermaud's response recalls McDonald's thesis that tragedy is really a study of rhetoric in dramatic form.

confidant co-exist, sharing some of the same functions, in Sophocles, Euripides, Seneca, and more or less in the Renaissance tragedy both in Italy and in France. As late as in Montchrestien's L'Escossoise (1601) there is a 'Choeur des Estats' which is a confident raisonneur, besides the 'Conseiller' and Davison."⁶⁵ In addition, Fermaud traces the use of the chorus at the hands of French dramatists from Muret to Schelandre. The chorus was simply an imitation of the classical model; it was lyrical, sometimes performed the function of a confidant, and even sang during the intermission between the acts. Starting with Garnier the chorus was often employed to separate the various tableaux within an act and finally, in the Renaissance tragedy the chorus assumes a "collective character."⁶⁶

Fermaud's basic argument in support of the independence of the confidant is that it is to be found outside the theater, where the confidant does not perform those specific functions assigned to it by Lawton such as a "means of exposition, narration or revelation of character."⁶⁷ It may be recalled that Wann stresses the dramatic function of the confidant in the classical epic as well as in the Renaissance epic.⁶⁸ Fermaud cites a number of epics, novels, lyrical and satirical poems, mythological works and excerpts from the Bible where the confidant appears.

⁶⁵ Ibid., p. 419.

⁶⁶ Ibid., p. 420.

⁶⁷ Ibid.

⁶⁸ Wann op. cit., p. 66.

Although Fermaud's work is impressive in its depth, in my opinion it suffers from two weaknesses. First, he stresses the link, however tenuous and difficult to establish, between the confidant in literature and its real-life sources. He seems to confuse the concept of the confidant, which is present in both art and human society, with the artistic vehicle of that concept, the confidant as a literary device in tragedy. Second, Fermaud draws no distinction between the principal and secondary characters which perform the functions of the confidant and the designated confidant, specifically created by the dramatist. Nor, surprisingly, does Fermaud in his article, "The Confidant in Literature and Life," in which he disputes some of the points of Lawton's criticism, even address himself to the various categories of confidant outlined by Lawton. Moreover, in his analyses Fermaud never makes clear, unfortunately, whether he is defending the much-maligned designated confidant of French tragedy or all characters performing as confidants. In all fairness, it should be pointed out that the confidant's detractors themselves do not make clear whether they object to any character performing the functions of the confidant or simply the use of the designated confidant, an obvious convention and an unseemly device in the eyes of the proponents of more realism on stage.

In contrast, it appears to me that Lawton, in his limited study, has made a valuable contribution to the solution of the problem in drawing attention to the different types

of confidant. Although his definitions are not completely clear and at least in one instance may be contradictory, I believe that his conclusions are essentially valid, specifically the notion that there existed an anonymous or designated confidant, that it was widely used in French tragedy and that it performed a specific function.

Sister M.M. Olga, in her article and her dissertation on the confidant in the works of Racine, commits the same oversight as Fermaud in blurring the distinction between the designated confidant and those characters which at times perform the function of the confidant. Like Fermaud, Olga traces the origin of the confidant to classical literature where it developed from the role of the "third actor," first introduced by Sophocles. The confidant, in the guise of ladies-in-waiting, she says, entered French tragedy with the first tragedy written in French, Cléopâtre captive by Jodelle.⁶⁹ Although Olga admits that the word confidant, or confident in French, was not used as such, there was no doubt that the ladies-in-waiting (suivantes) were really confidants.⁷⁰ It should be noted here that the word confident was not used on the stage until the seventeenth century. In sixteenth-century French tragedy the word secrétaire was employed to denote what was later designated the

⁶⁹ Fermaud, Les sources du confident dans la tragédie classique française, p. 439.

⁷⁰ Olga, Les confidents chez Racine, p. 5. This argument is close to Lawton's theory that the nurse as confidante was the result of social conditions in Renaissance France. See Lawton, p. 26.

confident. 71

Olga maintains that the confident as a convention was resurrected as a full-blooded character by Racine in his skilful use of the tragedy. It seems that when Olga speaks of the confident she understands it to mean either the secondary characters such as the tutors (gouverneurs), Burrhus and Narcisse in Britannicus or the designated confident as outlined above. She may overstate her case, however, in claiming that the confident, including the designated confident, "even when most stripped of its individuality, remains a person and not a symbol!"⁷²

In her conclusion, Olga contends that the two functions performed by Racine's confidants are to act as intermediaries between protagonists and thus avoid "didactic and moralizing digressions" and to externalize the tragic conflict in the mind of the hero by acting as his or her "spiritual mirror."⁷³

In the introduction to her work on the confident in the novels of Henry James, Sister Corona Sharp raises some interesting points on the role of the confident in drama. Like Fermaud, who considers the confident a character performing a role found in all genres of literature in all

⁷¹ Fermaud, Les sources du confident de la tragédie classique française, p. 69.

⁷² Olga, Les confidents chez Racine, pp. 176-177.

⁷³ Olga, "Le confident dans la tragédie de Racine," p. 59.

ages, Sharp believes that the role of the confidant is merely the manifestation of one of the most common themes in all fiction.⁷⁴ She perceives this theme of friendship manifested in different forms in the history of tragedy - at times by the chorus, at other times by friends or relatives or muses.⁷⁵ Like Fermaud, too, Sharp does not make a distinction between the designated confidant as a dramatic device and the broader significance of the concept or character who is held in one's confidence.

However, Sharp does make some astute observations. She concludes that the omniscient point of view in narrative fiction had permitted the author, at least until the time of James, to dispense with the confidant. The omniscient narrator had been able to relate to his reader the innermost secrets of the hero's mind. A confidant was not needed to transmit his thoughts to the reader.⁷⁶

The mode of drama, on the other hand, poses a problem. Drama is acted before spectators; its plot is not related by an omniscient narrator. Therefore, the point of view is severely restricted to the actions and speech of the characters on stage. The use of the confidant in drama was almost mandatory, according to Sharp, to enlarge the point of view and provide the spectators access to the protagonist's mind and make his motives better understood.⁷⁷

⁷⁴ Sharp, *op. cit.*, p. xi.

⁷⁵ *Ibid.*, p. xii.

⁷⁶ *Ibid.*, p. xxiii.

⁷⁷ *Ibid.*, p. xxii.

II. Russian Criticism

Treatment of the confidant in Russian and Soviet Russian criticism has been less extensive than in the West. Except for articles by Gukovskii and Moskvichëva, analyses of the confidant amount to no more than a few paragraphs here and there. However, some interesting and valuable arguments have been raised. It should be noted before proceeding any further that, like most of their Western colleagues, Russian critics have not made the distinction between the confidant in general and the designated confidant in particular. It is most likely, though, that when discussing napersniki and napersnitsy 78 (the Russian words for the male confidant and the female confidant, respectively), they probably have in mind the character designated as a napersnik.

The earliest criticism of the confidant in Russian comes from Plavil'shchikov, the tragedian and actor. Like Houdar de la Motte in France, Plavil'shchikov denigrates the use of the confidant (probably understood as the designated

78. The Russian words for confidant likely derive from the Old Russian word persi, meaning breast. The confidant was privy to the "breast," and by extension to the heart, soul and thoughts of his master or her mistress. See A. Preobrazhenskii, Etimologicheskii slovar' russkogo iazyka, Tom II. Rpt. as Etymological Dictionary of the Russian Language by A.G. Preobrazhensky (New York: Columbia University Press, 1951), Vol. II, p. 45. See also, Vladimir Dal', Tolkovyi slovar' zhivago velikorusskogo iazyka, Tret'e, ispravlennoe i znachitel'noe dopolnennoe izdanie (S-Peterburg-Moscow: Izd. T-VA M.O. Vol'ff, 1907), Vol. III, p. 225.

confidant) in tragedy. It adds little if anything to the plot, he says, and serves only to console the protagonists.⁷⁹

The confidant has come under the scrutiny of Soviet critics as well. Moskvicheva traces the rise of the confidant to the inherent limitations of the monologue. The monologue, she contends, performed a dual function. First, it informed the spectators of events "preceding the development of the action."⁸⁰ Second, the monologue was used to reveal the "thoughts and sufferings" (perezhivaniia) of the hero and through him the author's views on a variety of topics.⁸¹ To create "on stage the illusion of real life," the classical tragedians included in the tragedy "complementary characters" whose function was to "hear out the heroes" and at times, to speak of them.⁸² The use of the confidant led to a greater sense of reality on stage by sharing the functions of the monologue which, to preserve the illusion of "real life", should not be overly abused.

The confidant (napersnik) performed four functions. First, in its dialogues with the protagonists the confidant made the tragedy seem "more natural" and therefore more acceptable to the spectators. Second, the confidant acted

⁷⁹ Plavil'shchikov, op. cit., p. 62.

⁸⁰ Moskvicheva, Klassitsizm v russkoi literature xviii veka, p. 22. By confidant Moskvicheva means the character designated as a napersnik in the dramatis personae.

⁸¹ Ibid.

⁸² Ibid., p. 22.

as a link between the protagonist and the spectators by informing the latter of what was happening on stage. Third, the confidant revealed to the spectators the thoughts of the protagonists. Fourth, the wise counsel ("rol' umnykh i polozhitel'nykh nastavnikov") of the confidant helped remind forgetful monarchs of their civic duties. In this last function the confidant acts as a mouthpiece for the Enlightenment views prevalent among most Russian tragedians.⁸³

The first three functions ascribed to the confidant by Moskvichëva are essentially the same as those discussed by Western critics such as Lawton and Fermaud.⁸⁴ What is interesting to note is the inclusion of the fourth function. From her study of Russian tragedy, Moskvichëva contends that the confidant must not only counsel reason over passion, as would be expected of the confidant in the Age of Reason, but that this counsel invariably had a definite political tinge when the protagonist happened to be a monarch. The political nature of Russian tragedy made itself felt even in the use of the monologue and dialogue. The monologue became a vehicle for political confession, the dialogue for political disputes.⁸⁵

⁸³ Ibid., pp. 22-23.

⁸⁴ See Lawton, *op. cit.*, pp. 18-19, and Fermaud, Les sources du confident de la tragédie classique française, p. 55.

⁸⁵ Moskvichëva, Klassitsizm v russkoi literature xviii veka, p. 23. The author cites the case of Kniazhnin's tragedy Vadim Novgorodskii as an example of a highly politicized work where the monologue and dialogue are used to perform the functions mentioned above.

Perhaps the most comprehensive and illuminating analysis of the role of the confidant in Russian tragedy is found in Gukovskii's article on Sumarokov's tragedy discussed in Chapter Two of this dissertation. In his analysis of French neoclassicist tragedy Gukovskii divides the characters into two opposing groups: the heroes and the confidants. The heroes advance the action of the plot through their mutual interaction and the confidants, who do not take part in the plot (intriga), serve as a "support" for false dialogues with the protagonists. These dialogues constitute "transparent and totally stationary situations outside the main plot [intriga]." The sheer abundance of "secrets, meprises, disguises" and the resulting plethora of acts all require confidants for the purpose of elucidation. The confidants retard the tempo of the action and thus permit a detailed playing out of the passions of the heroes.⁸⁶ Gukovskii's conception of the role of the confidant in French tragedy comes close to contradicting Olga who maintained, it will be recalled, that the confidant in the works of Racine served as intermediaries between protagonists so as to avoid "didactic and moralizing digressions."⁸⁷ In his discussion of the confidant in Russian tragedy, specifically in the works of Sumarokov, Gukovskii contends that the "simplified system of action" found in the works of Sumarokov and his followers significantly reduced the length and

⁸⁶ Gukovskii, op. cit., pp: 67-80.

⁸⁷ Olga, "Le confident dans la tragédie de Racine," p. 59.

complexity of the plot and therefore at the same time the role of the confidant diminished as well.⁸⁸

Conclusion

The variety of the criticism only underscores the problem to be solved - to determine the role of the confidant in tragedy, specifically in Russian tragedy. There are really two sides to the question: the functions performed by the confidant and the categorization of the confidant by social and dramatic position.

First, let us synthesize the functions of the confidant as discovered by literary critics. Relying on the research of Western and Russian critics, it might be concluded that the following functions were performed by the confidant at one time or another: 1) the confidant expounded the situation at the start of the drama; 2) the confidant described or related events during the action on stage; 3) the confidant served to reveal the mind of the protagonist to the spectators; 4) the confidant was entrusted with secrets by other characters; 5) the confidant served to project the mind of the protagonist;⁸⁹ 6) the confidant, usually in the

⁸⁸ Gukovskii, *op. cit.*, p. 71.

⁸⁹ The degree of projection is disputed. Fermaud and Olga contend that the confidant serves to present a rhetorical argument. Lawton, on the other hand, claims that the confidant acts as a psychological double. The latter's thesis is supported by the fact that in Russian neoclassicist tragedy, with only one exception, the designated confidant is of the same sex as his master and the confidante the same sex as her mistress. It is highly improbable that a psychological double

guise of a secondary character, played a central role in some tragedies; and 7) the confidant gave advice to his master or the confidante to her mistress.

The last function is particularly important for our analysis of Russian tragedy. Moskvicheva had stated that tragedy occurs when the hero is out of harmony with the world, especially as it was perceived by the followers of the Enlightenment to be a rational place. Once the harmony with the world has been ruptured, the hero loses the power to reason and is therefore subject to irrational behavior or passion (pathos). If this is the case, it may be concluded that the confidant, playing the role of trusted and wise advisor, becomes the guardian of ethos or reason during the protagonist's struggle to overcome that passion. In Russian tragedy Sumarokov replaced reason with virtue and passion with evil. The ideal confidant in Russian tragedies, then, attempted not only to counsel reason but also to turn a wayward master or mistress away from evil and back to virtue. Virtue often assumed a decidedly ~~political~~ tone. The "virtuous" ruler must govern wisely and fairly; the "virtuous" subjects must demonstrate their loyalty:

All critics to a greater or lesser degree have been successful in describing the functions of the confidant. Unfortunately, however, except for Lawton a categorization of the confidant as a character and not according to its would be of the opposite sex.



functions seems to have eluded most observers. However, the confidant analyzed in the preceding pages is not a monolithic phenomenon. On the contrary, the functions of the confidant are performed by dramatic characters of varying social and dramatic importance. Lawton has grouped the characters functioning as confidants into three general categories - principal characters, secondary characters and utility characters. The designated confidant, called in the dramatis personae simply the confidant, confident or napersnik in English, French and Russian respectively, is included in the third category.

For a number of reasons the designated confidant will be the only type of confidant examined in the following chapters on Russian tragedy. First, the confidant, designated as such, had reached its full development by the time it was introduced into Russian tragedy. It may be recalled that the designated confidant was extensively and adroitly used by Corneille and Racine, whose works exerted a profound influence on the form of Russian tragedy. It can be assumed that the designated confidant played an important role in Russian tragedy and is worthy of study.

Second, the designated confidant, by virtue of its definition and title in the tragedy, plays only one role and occupies no stated social position (although the designated confidant appears, I hasten to add, to play a subservient role in most cases). All other characters, including the

other utility characters, the primary and secondary characters, by virtue of their definition and social position or function, play roles or are designated to play certain roles in addition to performing the functions of a confidant. The designated confidant is the sole character designated as such to perform the functions of the confidant and should be examined separately as a literary device.

Third, there is the question of degree. Since all dramatic personages are potential confidants, it must be decided which ones are to be included in a study of the confidant. The criteria for determining the extent of function are not precise and for this very reason it would be difficult to justify the inclusion of a character in the category of principal or secondary confidants which acts as a confidant most of the time and the exclusion of another which performs the functions of a confidant only some of the time.

Now we shall examine the role of all designated confidants in the Russian neoclassicist tragedies available for this study.

CHAPTER IV
THE TRAGEDIES OF SUMAROKOV

Sumarokov wrote nine tragedies. These are: Khorev (1747; reworked and republished, 1768); Gamlet (1748); Sinav i Truvor (1750; reworked and republished, 1768); Artistona (1750); Semira (1751); Dimiza (1756; reworked and republished as Iaropolk i Dimiza, 1768); Vysheslav (1768); Dmitrii Samozvanets (1771); and Mstislav (1774).¹ Eight of these tragedies, all but Sinav i Truvor, employ one or more designated confidants.

1. Khorev (1747; 1768)

¹ There appear to be some discrepancies concerning the dates of some of Sumarokov's tragedies. For example, Berkov, op. cit., p. 35, says Gamlet first appeared in 1747 but Lang, D.M., op. cit., p. 67, Stennik, op. cit., p. 279, and Aseev, op. cit., p. 190, all claim that Gamlet was published in 1748. Berkov, op. cit., p. 35, says that Artistona was written in 1751. Stennik, op. cit., p. 284 and Aseev, op. cit., p. 185, both contend that the year was 1750. Berkov, op. cit., p. 35, and Aseev, op. cit., p. 185, give 1756 as the date for Dimiza while Stennik, op. cit., p. 284, says 1758. Stennik, op. cit., p. 284, and Aseev, op. cit., p. 185, agree that the reworked version of Dimiza, Iaropolk i Dimiza, first appeared in 1768. Berkov does not indicate the date of the reworked tragedy. Both Stennik, op. cit., p. 289, and Aseev, op. cit., p. 185, say Vysheslav appeared in 1768. Berkov claims that the date was 1770. Fizer, op. cit., p. 11, offers slight variations in these dates. In Novikov's 1787 edition of the complete works of Sumarokov, the following dates are given for the first stage production of the tragedies: Khorev (1750); Gamlet (1750); Sinav i Truvor (1750); Artistona (1750); Semira (1751); Iaropolk i Dimiza (1758); Vysheslav (1768); and Mstislav (1774).

In addition, Sumarokov had planned to write another tragedy, Edip (Oedipus) in 1750. See Berkov, op. cit., p. 33.

Dramatis personae:

- Kiĭ - Kniaz' rossiĭskiĭ (Russian prince)
 Khorev - Kiev brat i naslednik ego (Kiĭ's
 brother and heir)
 Zavlokh - Byvshiĭ kniaz' Kieva grada
 (Former prince of the City of Kiev)
 Osnel'da - Doch' Zavlokha (Zavlokh's daughter) —
 Stalverkh - Pervyi boiarin Kieva (First boiar
 of Kiev)
 Vel'kar - Napersnik Khoreva (Khorev's
 designated confidant)
 Astrada - Mamka Osnel'dy (Osnel'da's nurse)
 - Dva strazha, tri
 voina, plennik (Two guards,
 three soldiers and
 a prisoner)

Khorev, Sumarokov's first tragedy and Russia's first neoclassicist tragedy, was written in 1747 and first staged in 1750 by the Sukhoputnyi kadetskiĭ korpus. 2 There is, it should be pointed out, no historical evidence for the existence of the Prince Zavlokh or his daughter Osnel'da. The names of Kiĭ and Khorev (instead of Khoriv found in the Chronicles) Sumarokov took from Gizel's Synopsis. 3

Plot

Briefly, the plot of Khorev concerns the battle for political power combined with the inevitable love intrigue. Sixteen years before the action begins, the Russian prince

2 Berkov, op. cit., p. 568. The edition examined here is the 1768 reworked version. I have been able to verify most of the earlier versions of the reworked tragedies of Sumarokov and have not found substantial changes in the scope or purpose of the role of the designated confidant.

3 Berkov, op. cit., p. 569 and Aseev, op. cit., pp. 186-187.

Kiŷ had defeated Zavlokh and seized the throne of Kiev. Forced to flee in haste after his defeat, Zavlokh had abandoned his young daughter, Osnel'da, who later reached maturity in Kiŷ's court. Meanwhile, Kiŷ's old nemesis, Zavlokh, raises an army and threatens to retake his lost throne if his daughter is not freed. Kiŷ agrees to release Osnel'da in exchange for peace.

The love intrigue introduced by Sumarokov complicates the situation. Osnel'da and Khorev, Kiŷ's younger brother, are secretly in love. Their mutual passion conflicts, of course, with their "rational" devotion to duty - Osnel'da to her father, Khorev to his brother and to the State. Stalverkh, the chief boiar and advisor to Kiŷ, secretly loves Osnel'da and plots to break up the young couple by falsely informing Kiŷ of Osnel'da's traitorous intention to defect to her father's forces. On hearing this, Kiŷ refuses to release Osnel'da and orders Khorev to lead the Kievan troops into battle against Zavlokh, father of his beloved. To solve their predicament Khorev and Osnel'da decide to marry, but Zavlokh objects. Khorev then decides to perform his civic duty at the urging of his designated confidant, Vel'kar, and wins a great victory over the enemy. Stalverkh informs Kiŷ that Osnel'da and Khorev have attempted to flee to the other side. Kiŷ, prompted by the jealous Stalverkh, orders Osnel'da poisoned. Khorev returns victorious from battle, having vanquished the enemy forces and taken Zavlokh prisoner. Informed of Osnel'da's death, Khorev commits

suicide and Kiĭ, distraught over events, repents his hasty actions.⁴

Analysis

This tragedy expresses a number of themes: the conflict between the rights of the individual and despotism; the ideal monarch; the civic duty of each citizen before personal interests; the harm done to the State by internecine strife; the justification of defensive wars; and romantic love.⁵

The dramatis personae includes one designated confidant, Vel'kar, confidant to Khorev. A principal character, Stal'verkh, chief boiar of Kiev, plays an Iago-like role as confidant and military advisor to Kiĭ. The nurse (mamka), Astrada, a secondary personage, plays the confidant of Osnel'da.

The designated confidant, Vel'kar, appears in the following acts and scenes. (Henceforth, the scene where the designated confidant is present but does not speak is given in parentheses.)

	Act I	Act II	Act III	Act IV	Act V
Vel'kar	-	-	4	-	2,3(4)5.

In the first scene in which he is used, Act III, Scene

⁴ Aseev, op. cit., pp. 188-189.

⁵ Ibid., p. 190.

4, Vel'kar, acting as messenger, informs Khorev of the imminent seige of the city by Zavlokh's forces. The designated confidant urges Khorev to do battle. In the same scene Osnel'da weeps to see Khorev plan the attack against her father, Zavlokh. It should be noted here that the designated confidant advises reason, in the guise of civic duty to the State, over Khorev's passion for Osnel'da.

In Act V, Scene 2 Vel'kar returns with Zavlokh's sword and, acting as messenger, relates Khorev's great prowess in defeating the invading army. In this scene, the designated confidant informs the audience as well as KiY of action which has taken place off-stage. In Scene 3 Vel'kar is shocked to hear of Osnel'da's death and reproaches KiY for permitting Osnel'da to die.

Vel'kar: KakoY, uvy! udar ...

KiY: Pochto ia v svet rozdën! /K chemu neshchastlivy ia nyne privedën!

Vel'kar: Kakiia liutosti dusha tvoia imela,
Chto v goresti eë khraniti ne umela!

KiY: Ne vedaesh' eshche neshchastiï ty moikh.

Vel'kar: Chto mozhet, gosudar', byt' bol'she
bed nam sikh?
Osnel'dy net, Khorev ...

(Vel'kar: Alas! What a blow ...)

KiY: Why was I born! /What grief has now befallen me.

Vel'kar: What cruelty seized your soul, /That in
her grief she was not able to control it!

KiY: You do not know my unhappiness.

Vel'kar: What can, my lord, be worse than these
misfortunes? /Osnel'da is no more, Khorev ...)

Obviously, the designated confidant was aware of his master's feelings for Osnel'da. In the final scene, Act V, Scene 5, Vel'kar, along with the grieving Khorev and Zavlokh, reproaches KiY for Osnel'da's demise. Here Vel'kar acts as a medium to express his master's thoughts.

KiY: Razi i ty! ... ia, ... akh! ... Osnel'du umertvil.

Khorev: Chto slyshu ia teper'?

Zavlokh: O dshchen'! o plod neshchastnyY!

Vel'kar: K chemu takoY udar toboiu byl uzhasnyY!

(KiY: Strike me down! ... I, ... ah! ... I killed Osnel'da.

Khorev: What do I now hear!

Zavlokh: O daughter! O unhappy offspring!

Vel'kar: Why did you strike this horrible blow!)

Distraught, Khorev contemplates suicide but Vel'kar advises reason, that is restraint, in the face of unleashed passions.

Khorev: Prosti! ... uvy! ... so vsëm pomerk uzhe moY svet.
O nesterpima kasn'! o rok ozhestochënnnyY!

Vel'kar: Zveri, o gosudar'! svoY razum rastochënnnyY,
Ty chuvstv lishaeshsia.

(Khorev: Farewell! ... alas! ... everything in my world has already grown dark./ O intolerable punishment! o cruel fate!

Vel'kar: My lord, use your powers of reason./
You are losing your senses.)

It will be recalled that the plot in Sumarokov's tragedies is often expressed as the conflict between a young couple and a monarch who is usually related to one or both

of the young lovers and who opposes their union for political or personal reasons. In the tragedy Khorev there are three protagonists: KiY, Osnel'da and, of course, Khorev. The first two are provided with confidants. KiY is advised, unwisely as it turns out, by the jealous and conniving Stalverkh, a boiar and member of the aristocracy and therefore a principal character. Osnel'da places her confidence in her nurse Astrada. Vel'kar, the designated confidant, acts as messenger, military advisor, a medium of expression and advocate of reason over passion.

2. Gamlet (1748)

Dramatis personae:

KlavdiY	-	NezakonnyY korol' Danii (Unlawful King of Denmark)
Gertruda	-	Supruga ego (His wife)
Gamlet	-	Syn Gertrudin (Gertruda's son)
Ofeliia	-	Doch' Polonieva (Polonii's daughter)
Polonii	-	Napersnik Klavdiev (KlavdiY's designated confidant)
Armans	-	Napersnik Gamletov (Gamlet's designated confidant)
Flemina	-	Napersnitsa Ofelina (Ofeliia's designated confidante)
Ratuda	-	Mamka Gertrudina (Gertruda's nurse)
	-	Pazh, voiny (Page, soldiers)

Sumarokov's second tragedy, Gamlet, is a free adaptation of Shakespeare's Hamlet that Sumarokov probably knew through the 1746 French translation of La Place.⁶ However, Gamlet is included here because it can be considered not a translation but an original work of art, given that the plot of Shakespeare's tragedy was extensively modified and

⁶ Lang, op. cit., p. 68.

adapted to Sumarokov's own neoclassicist norms.

In this tragedy, as in Khorev, Sumarokov employs two parallel conflicts - the political and love intrigues. The political intrigue resembles the plot of Hamlet. Gamlet seeks to avenge the death of his father, the King, succeeded on the throne by Klavdiĭ, who then married Gamlet's mother, Gertruda. In Sumarokov's tragedy, Gamlet's father was murdered by Poloniĭ, father of his beloved Ofeliia. Therefore, Gamlet has two enemies to avenge: Poloniĭ, his father's murderer, and Klavdiĭ, the tyrant. The death of Klavdiĭ will free the populace from oppression.

This is not just the biased interpretation of Soviet critics. The English specialist D.M. Lang emphasized the anti-despotic theme of Gamlet which finds expression in several passages reflecting the hostility of the narod for Klavdiĭ's rule.⁷ On the other hand, perhaps expressing a typical Soviet viewpoint, Aseev contends that Gamlet's awareness of his civic duty toward his countrymen inspired him to choose the rational course of avenging his father's murder and overthrowing the tyrant rather than yielding to his passion for Ofeliia and not killing her father.⁸

Intertwined with the political intrigue is the love intrigue, virtually a staple feature of Russian tragedies.

⁷ Ibid., p. 71. "A distinct anti-despotic trend is evident throughout the play, and the interests of the People (Narod) are repeatedly discussed."

⁸ Aseev, op. cit., p. 191.

PoloniY tries to force his daughter to wed the eager KlavdiY, who is willing to dispose of Gertruda for this purpose. KlavdiY intends to kill Ofeliia if she refuses his offer. Meanwhile, PoloniY, evil incarnate in this tragedy, has hired fifty soldiers to liquidate Gamlet and Gertruda. Gamlet and his designated confidant, Armans, defend themselves, appeal to the populace for help, rout the hostile forces, and expose PoloniY's treachery. Gamlet hurries to the court, kills KlavdiY but spares PoloniY at the insistence of Ofeliia.

Analysis

The theme of Gamlet is the conflict between duty and passion, as expressed by the political and love intrigues. As will be seen the outcome of the love intrigue often if not always hinges on the resolution of the political intrigue. The dilemma facing Gamlet is whether to do his duty to avenge his father's murder and kill PoloniY or submit to his passion for Ofeliia and spare her father. Sumarokov rather facilely solves this problem by having PoloniY commit suicide, which saves Gamlet from having to choose between duty and passion. Once the political intrigue is resolved, though, the lovers are free to consummate their affair.

Perhaps the most interesting aspect of Gamlet is the adaptation of arguably the greatest work of the Bard to Sumarokov's dramatic system. In Gamlet plot is reduced to a

minimum; much action happens off-stage; the number of characters is greatly reduced; Goratsio and Armans are reduced to "mere" designated confidants; no "untoward" effects are permitted such as the ghost of Gamlet's father (although Gamlet mentions having heard the voice of his departed spirit), which would, of course, violate the strictly non-mystical aspect of neoclassicist tragedy. Most of all, though, the theme of Sumarokov's tragedy is radically different. Hamlet explores the dilemma of free will; Gamlet is another of Sumarokov's morality plays on the alleged virtues of enlightened despotism and the evils of tyranny. The political conflict is really between the ideal model of a monarch, at least according to Sumarokov, and the real tyrant in the person of Klavdiy, whose actions result in inevitable catastrophe.⁹

The designated confidants appear in the following acts and scenes.

	Act I	Act II	Act III	Act IV	Act V
PoloniY	-	1, 2	1	2, 3	1, 2, 3, 4
Ratuda	-	(2) 3	4	-	-
Armans	2, 3	-	(3) 4, 5, 6	-	(5, 6)
Flemina	-	-	-	1	-

Of all the designated confidants PoloniY plays the most extensive role, appearing in no fewer than 9 scenes. In Act

⁹ Stennik, op. cit., p. 283.

II, Scene 1 PoloniY, acting as advisor, urges KlavdiY to rule as a despot.

PoloniY: Zabud' i svetskiia i bozheski ustavy.
Ty Tsar' protivu ikh; posledni pravam slavy.

(Forget the laws of God and the laws of men./You alone are the King; follow the paths of glory.)

PoloniY rejoices at KlavdiY's desire to marry Ofeliia and implies that KlavdiY has chosen the course of reason.

PoloniY: Siia shchedrota ves' moY razum prevoskhodit.

(This magnanimity exceeds my reason's expectations.)

For PoloniY duty and reason are tantamount to support of the divine right of kings and duty to the monarch before one's own interests and passions. For example, PoloniY defends the right of KlavdiY to rule as he pleases when Gertruda pleads with the King to forgive his enemies (Act II, Scene 2).

In Act III, Scene 1 and Act IV, Scene 2 PoloniY, acting as agent for KlavdiY, commands Ofeliia to do her filial duty, marry KlavdiY and forget her passion for Gamlet.

In Act IV, Scene 3 PoloniY swears to have Ofeliia, his own daughter, executed if she disobeys him. PoloniY advises the King to dispose of Gamlet and Gertruda, and then to kill Armans, Ratuda and Ofeliia, to cover up the whole plot.

In Act V, Scene 3 PoloniY advises the King to quell a

rebellious mob which seeks the alleged murderers of Gamlet. In Scene 4 PoloniY tries to stab Ofeliia, who is in despair at the news of Gamlet's reported death, when Gamlet, Armans and soldiers intervene. PoloniY, defiantly unrepentant, commits suicide off-stage. Obviously, the whole character of PoloniY is so one-sided it loses all credibility.

Ratuda, Gertruda's designated confidante, appears in only three scenes. She accompanies her mistress in Act II, Scene 2 but does not speak. In Act II, Scene 3 Ratuda admits to her mistress that she informed Armans, Gamlet's designated confidant, that Gertruda was well aware of who murdered Gamlet's father. Gertruda feels such repentance over her own behavior that she does not reproach in the least her designated confidante.

In Act III, Scene 4 Ratuda, acting as intermediary, consults with Armans, designated confidant to Gamlet.

Armans is another Shakespearean character who appears as a designated confidant. In Act I, Scene 2 Armans advises reason over passion; that is, that Gamlet should not seek revenge against PoloniY, his father's murderer, because then he would alienate Ofeliia. Rather, Armans contends that Gamlet should kill KlavdiY. In Scene 3 Armans advises Gamlet to listen to reason and not to yield to his emotions and punish his mother, Gertruda. Armans also advises Gertruda to be virtuous and admit her complicity in the murder of the King.

In Act III, Scene 4 Armans, in his meeting with Ratuda, acts as messenger to inform her that he is trying to restrain Gamlet's passionate nature until the populace rallies to his cause. Also, Armans, acting as independent agent, has taken steps to recruit some of the people to their side. In Scene 5 Armans, acting as messenger, alone informs the spectators that Gamlet must await a popular uprising. In Scene 6 Gamlet, admitting his passion for Ofeliia has overcome his reason (the reasonable course is to avenge his father's death), asks his designated confidant for advice. Armans, urging reason over passion, simply remarks that Gamlet has allowed his grief to overcome his reason. Armans appears in the final two scenes but does not speak.

Flemina, Ofeliia's designated confidante, appears in only one scene, Act IV, Scene 1. Acting as comforter, she attempts to encourage a despondent Ofeliia but to no avail.

In this tragedy all the confidant roles are played by designated confidants. PoloniY plays a leading role in the tragedy. Armans advises reason over passion; he also acts as independent agent and messenger to inform the spectators. Both PoloniY and Armans advise reason to their respective masters to achieve political ends. Armans counsels Gamlet to subdue his emotions in order to seize the right moment to avenge his father's death. He even goes so far as to raise a military force which in Act V, Scene 4 stages a coup and overthrows the King. This designated confidant certainly

alters the course of the tragedy. However, Armans counsels Gamlet to do his filial duty to the point where he kills PoloniY, his father's murderer, and thus loses Ofeliia. All in all, Armans appears to be the ideal designated confidant. In contrast, PoloniY, it will be remembered, advises KlavdiY to conduct a wholesale purge to maintain absolute power.

Less significant are the roles of Flemina and Ratuda.

3. Artistona (1750)

Dramatis personae:

DariY	-	Tsar' PersidskiY (King of Persia)
Artistona	-	Doch' Kirova (Kir's daughter)
Otan	-	ZnatneyshiY vel'mozha PersidskiY (Prominent Persian nobleman)
Orkant	-	Syn ego (His son)
Fedima	-	Doch' ego (His daughter)
Gikarn	-	Vel'mozha PersidskiY (Persian nobleman)
Zanida	-	Napersnitsa Artistony (Artistona's designated confidante)
Mal'mira	-	Napersnitsa Fedimy (Fedima's designated confidante)
	-	Vestnik, pazhe, voiny (Messenger, page, soldiers)

There appears to be virtually no detailed criticism of Artistona, a tragedy written, by most accounts, in 1750.

Plot

As in the first two tragedies, in this third effort Sumarokov combines the political and love intrigues. Fedima, daughter of Otan, a Persian nobleman, was betrothed to the King of Persia, DariY. Fedima despairs over news that DariY has been smitten by Kir's daughter, Artistona. To

complicate matters Orkant, Fedima's brother, is also infatuated with the beautiful Artistona, who returns his love. The jealous King issues an ultimatum to Orkant to renounce his suit or face death. In despair over the prospect of losing Artistona, Orkant contemplates suicide. In the meantime, the vindictive Fedima has hired the venerable Gikarn to murder Artistona.

By this time Orkant, hearing of Darii's threat to spare him only if Artistona marries the King, succeeds in having a third of the army defect to his side and having himself proclaimed King. In the end, however, the rebels are defeated and Orkant and his officers are captured. By this time it is learned that Gikarn did not complete his mission and that Artistona has been spared. Apprised of these events, Darii overcomes his irrational passion and pardons Orkant and the other rebels. Artistona is united with Orkant and Fedima with Darii.

Analysis

The designated confidantes appear in the following acts and scenes.

	Act I	Act II	Act III	Act IV	Act V
Zanida	-	1(2)3,4	3(4)5(6)	-	-
Mal'mira	1(2)5	-	-	1(2)	1,2(3,4, 5,6,7,8)

Essentially Zanida acts as advisor to Artistona. In

Act II, Scene 1 Artistona asks her designated confidante for news of Orkant. Zanida retorts rather sharply, asking what can Artistona expect; Orkant is extremely agitated and does not know that Artistona has rejected him to save his life. Here, Artistona reveals her feelings first to the confidante, then to the audience. Zanida counsels Artistona to explain the situation to Orkant so he will not feel that his love has been betrayed. In Act II, Scene 2 Gikarn, a secondary personage acting as confidant, advises Artistona to save Orkant. In Act II, Scene 3 the distraught Orkant threatens suicide/so Artistona commands her confidant Zanida to reveal the secret to him. In Act II, Scene 4 Zanida, at Artistona's urging, reveals their secret to Orkant who, assuaged, abandons his plans to commit suicide.

In Act III, Scene 3 Zanida reports that Orkant, having learned of Darii's attempt at extortion, plans to raise an army and do battle. In Act III, Scene 5 Zanida reads to Artistona a letter from Orkant in which he writes of his intention to overthrow Darii. Zanida tries to calm her mistress, advising her to cease to obey Darii and to put her trust in Orkant. After this scene, Zanida does not speak for the rest of the tragedy.

The other designated confidante, Mal'mira, also plays an advisory role. In Act I, Scene 1 Mal'mira counsels restraint upon hearing of Fedima's jealousy of Artistona. Mal'mira advises Fedima not to resort to villainy in order

to dispose of Artistona.

Mal'mira: Nichto zlodeystviia ne mozhets' opravdat'.
Predstavi to sebe, ch'iu khochesh' zhizn' otniat'.

(Nothing can justify villainy/Imagine whose life you want to take.)

In Act I, Scene 5 Mal'mira again appeals to Fedima to restrain her passions.

In Act IV, Scene 1 Mal'mira again counsels restraint to Fedima, impatient to discover if Gikarn has indeed accomplished his assigned task.

Mal'mira: Uzhe ty i bez togo sebe dnes' ne podobna:
Ty preshde ne mogla, Fedima, byt' tak zlobna.

(You are no longer yourself:/Before you could never be so evil, Fedima.)

Mal'mira insists on advocating the proper behavior for divine rulers to the point where the exasperated Artistona reminds the designated confidante of her station.

Mal'mira: A ty tshcheslaviem i zverstvom bezpokoyna,
Uchast'ia v oblasti priiaty nedostoyna.

Fedima: Nikak zabyla ty, komu ty govorish'?

Mal'mira: Ty mne userdnoy byt' k sebe ne vospretish'.

(Mal'mira: You are troubled by vanity and villainy,/
And to take part in such activities is beneath your dignity.)

Fedima: Have you forgotten to whom you are speaking?

Mal'mira: You will not forbid me to think of your interests.)

In Act V, Scene 1 Mal'mira, having brought news of Artistona's alleged death, accuses her mistress of having

orchestrated Artistona's demise. In Act V, Scene 2 Mal'mira caustically reproaches Fedima for rejoicing over this criminal act.

Mal'mira: Ia mnila, chto ty del sikh stanesh'
ustyzhat'sia;
A ty gotovish'sia dnes' imi uslazhdat'sia.
Prepagubnyĭ byl den', kotoryĭ proizvel,
Dlia takovykh tebia na svete bez stidnikh
del.

(I thought that you would be ashamed;
But you are now getting ready to take pleasure
in these deeds./Fatal was the day that
brought you into the world to do such
shameless deeds.)

In the same scene Mal'mira reproaches her mistress rather severely and draws a sharp rebuke.

Mal'mira: Ne takovy zmeĭ, ne tako zveri liuty,
Kakov svirep ...

Fedima: Molchi, ...

(Mal'mira: There is no serpent, no wild beast so
ferocious ...

; Fedima: Silence, ...)

Obviously the relationship between mistress and designated confidante is strained. Mal'mira even goes so far as to wish Fedima had never been born.

Mal'mira: Akh! Lutcheb solntse v vek tebia ne
osveshchalo!

(Better it were that the sun had never
shone on you!)

Mal'mira appears in the remaining scenes but does not speak.

As a designated confidante, Mal'mira directly opposes her mistress in some strongly-worded retorts. She counsels

restraint and reason in the face of Fedima's unbridled passion. Mal'mira's efforts to counsel reason also have a political purpose - to restore harmony to the court. However, Fedima's plans to kill Artistona are undone not by Mal'mira's "good" advice but by the "reason" of Gikarn.

4. Semira (1751)

Dramatis personae:

Oleg	- Pravitel' rossiyskogo prestola (Ruler of the Russian throne)
Oskol'd	- Kniaz' kievskiy (Prince of Kiev)
Semira	- Sestra ego, liubovnitsa Rostislavova (His sister and Rostislav's lover)
Rostislav	- Syn Olega (Oleg's son)
Vosveg	- Srodnik Oskol'da (Oskol'd's kinsman)
Vitozar	- Napersnik Olegov (Oleg's designated confidant)
Izbrana	- Napersnitsa Semiry (Semira's designated confidante)
	- Vestnik, voyny (Messenger, soldiers)

Like those of Khorev, the characters of Semira were drawn from ancient Russian history. According to the Chronicles (Povesti vremennykh let), Oleg, a relative of Riurik, found two soldiers named Askol'd or Oskol'd and Dir, who claimed to be the rightful rulers of Kiev. Oleg maintained that Riurik's son Igor' was the true monarch (gosudar') to whom the Kievans owed their fealty at that time. Sumarokov, of course, adapted history for his own artistic purposes. His Oskol'd and Dir are Ki's sons; Igor' does not appear and Oleg is provided with his own son named Rostislav.¹⁰

¹⁰ Berkov, op. cit., p. 571.

Plot

Once again, as in the three preceding tragedies, the political and love intrigues are intertwined. Semira and Oskol'd scheme to restore their brother Dir to the Kievan throne, lawfully seized by Oleg. Semira also happens to be in love with Rostislav. The plot against Oleg is discovered but, hesitating, Oleg postpones the execution of the traitor. Semira uses her influence over Rostislav to release Oskol'd from the dungeon. Oleg demands that Oskol'd be returned, but here Rostislav admits his complicity in freeing Oskol'd and is himself then threatened with execution by his own father. Oskol'd leads the rebels against Kiev, and when he seems to be on the verge of victory, Rostislav is released from prison, defeats the rebel forces and mortally wounds the recalcitrant Oskol'd.

Analysis

The difference between this tragedy and the preceding ones is that here it is not Oleg, the monarch, but rather Oskol'd, the brother of one of the lovers, who puts passion before duty. Oleg remains a positive figure, notably in light of his commutation of Oskol'd's death sentence.¹¹ Also, Oleg is not a tyrant, having raised Oskol'd and Semira as his own children; he had planned even to marry Semira to

¹¹ Stennik, Iu. V., "O khudozhestvennoy strukture tragedii A.P. Sumarokova," in XVIII Vek: Sbornik 5 (Moscow-Leningrad: AN SSSR, 1962), pp. 288-289.

his son Rostislav. Oskol'd and Semira oppose what appears to be ordained by heaven. For example, Rostislav's remarks to Oskol'd concerning Oleg's seizure of power seem to underscore this.

Rostislav: Konechno, gorestny vam byli te chasy,
No rok togo khotel.

(These hours were, of course,
full of grief for you/
But this was as fate decreed it.)

Semira is, in my opinion at least, artistically superior to some of the other tragedies of Sumarokov because the cause of the tragic conflict is not prearranged by circumstances but involves a struggle for power between Semira and Oskol'd on the one hand and Oleg on the other. Rostislav, of course, is caught in the middle.

The designated confidants appear in the following acts and scenes.

	Act I	Act II	Act III	Act IV	Act V
Vitozar	-	4,5	-	-	7(8,9)
Izbrana	1(2,3)	-	2(3,4)	(1,2)3 (4,6)7	1(2,3,4) 6(7,8,9)

In Act II, Scene 4 Vitozar asks the monarch's permission to summon Vosveg, a kinsman of Oskol'd, who has readied the rebel forces but now pledges his loyalty to Oleg. Nonetheless, Oleg orders Vitozar to have Vosveg executed. The designated confidant, acting as agent, obeys the cruel command without flinching. (Stennik's thesis that Oleg is essentially a positive figure may be partially undermined

here.)

In Act V, Scene 7 Vitozar, acting as medium, plays a crossover role and informs Semira that her brother Oskol'd is dying of a mortal wound sustained in the uprising against Oleg. Vitozar counsels Semira not to blame Rostislav and begs her to listen to the message from Rostislav to the effect that Oskol'd, having realized the hopelessness of the situation, has committed suicide.

Izbrana plays a more significant role than her counterpart, Vitozar. In Act I, Scene 1 Semira is shown torn between her sense of sibling duty to Oskol'd and Dir and her passion for Rostislav. Izbrana, as the designated confidante, counsels reason over passion; that is, that Semira should dismiss her love for Rostislav and thus not risk her political position.

Izbrana: Kakiia zh ot liubvi plody imet' chaesh'?

(What then do you expect will be the fruit of love?)

At first Semira reproaches her designated confidante for her comments and rejects Izbrana's proposal to put reason over passion or politics over love, but by Act IV, Scene 3 she decides to abandon her lover. In Act IV, Scene 7 Izbrana, acting as comforter, counsels Semira to try to forget her grief and regain her composure. On the eve of Rostislav's execution, Semira despairs; Izbrana suggests that she try to forget Rostislav's devotion.

In Act V, Scene 4 Izbrana serves as a sympathetic ear for Semira's lament over the tragic conflict. In Act V, Scene 6 Semira asks Izbrana about the progress of the battle for control of Kiev. The designated confidante, in saying that she does not know, performs two functions. First, she is a convenient way for Sumarokov to reveal Semira's anxiety; and second, this short scene helps to heighten tension by prolonging the denouement. Finally, Izbrana declares that their side is losing. Izbrana does not speak during the rest of the tragedy, but she is there when Semira falls into her arms at the news of Oskol'd's suicide.

As in the preceding tragedies, the resolution of the love intrigue hinges on the outcome of the political intrigue. Here Oskol'd is defeated so that after a period of reconciliation Semira will be able to wed Rostislav.

In this tragedy the designated confidant Vitozar plays the role of agent, medium and advisor of reason over passion. Izbrana acts as advisor of reason over passion, as comforter, and as messenger to reveal the outcome of the battle and the tragedy.

5. Iaropolk i Dimiza (1758; 1768)

Dramatis personae:

Vladislav	- Kniaz' rossiiskii (Russian prince)
Iaropolk	- Syn ego (His son)
Silotel	- Pervyi boiarin (Head boiar)
Dimiza	- Doch' ego (His daughter)
Rusim	- Liubimets Vladislava (Vladislav's court favorite)
Krepostat	- Napersnik Iaropolka (Iaropolk's

designated confidant)

As in Khorev and Semira, Sumarokov takes a few names from Russia's history and invents a political intrigue intertwined with a love intrigue to create the tragedy Iaropolk i Dimiza, a reworked, but only slightly altered, version of his 1758 tragedy, Dimiza. 12

Plot

Briefly, the plot is as follows. Vladislan, the Russian prince, wishes to strengthen the throne through the marriage of his son, Iaropolk, to the daughter of a political ally. Iaropolk, however, is already betrothed to Dimiza. The tragic conflict arises from Vladislan's refusal to allow his son to marry his beloved Dimiza. To achieve his ends Vladislan tries to marry off Dimiza to someone else but she refuses. Vladislan then threatens to arrest and execute her father if she does not comply with his (Vladislan's) wishes. Then, Iaropolk himself is arrested. Dimiza attempts a number of rash actions, including suicide, to save Iaropolk. She even pretends to disavow her love for him to spare him. In the meantime, the young lovers are released by sympathetic guards. Iaropolk organizes an

12 (I was unfortunately unable to procure a copy of Dimiza so I cannot determine whether Krepostat's role was more significant in the earlier version. However, if precedent is any guide, there likely was little difference, if any, as the earlier versions of other reworked tragedies by Sumarokov show no substantial change.)

uprising against his father but is dissuaded from hasty action by Dimiza. The rebels are defeated and Iaropolk and Dimiza are brought before the Prince. Impressed with Dimiza's sense of restraint and forgiveness, the contrite Vladislav pardons the young lovers.

Analysis

The unsung hero of this tragedy is Rusim, court favorite to the Prince. In the beginning Rusim sides with Vladislav and blames Iaropolk's infatuation over Dimiza on her beauty. As the tragedy evolves, however, Rusim seems to undergo a change of heart. When Dimiza tries to kill herself, he stops her. He tries to dissuade Vladislav from his tyrannical behavior toward Iaropolk, Dimiza and Silotel. Rusim himself is eventually arrested by Vladislav but then released by rebellious guards. Rusim is a classic example of a secondary personage playing the role of confidant.

Another character, Silotel, head boiar and father of Dimiza, also plays the role of confidant. He counsels Iaropolk against marrying his daughter so as not to contradict the Prince. In Act I, Scene 4 Silotel advises the distraught Dimiza to pull herself together. Here, of course, a principal character plays the role of confidant.

There is only one designated confidant in this tragedy and he appears in the following acts and scenes.

Act I Act II Act III Act IV Act V

Krepostat 1(2) - - - -

Although Krepostat plays a minor part, he does act as a confidant in advising his master to put duty to his father before his passion for Dimiza.

Krepostat: Pekisia odolet' volenie dushi,
I nepolesnyĭ ogn' tushi ty kniaz', tushi.

(Try to overcome the agitation in your
soul,/And extinguish this useless fire,
Prince, extinguish it.)

Also in Act I, Scene 1, the designated confidant warns his master, Iaropolk, of Vladislav's anger over Iaropolk's intentions toward Dimiza. Krepostat informs the spectators that Vladislav opposes the marriage so Iaropolk can marry another.

Krepostat: Otets tebe skazal: usiliti svoi tron,
Sovokupit' tebia s kakoi kniaznoi on.

(Your father has told you: to strengthen
his throne,/He will join you with the
princess he chooses.)

In this tragedy, as in the preceding ones, the designated confidant counsels not only reason over passion but reason which has the definite purpose of supporting the monarch. As has already been discussed, Sumarokov employs two other characters as confidants. Possibly, then, the relatively insignificant role of Krepostat might point to some uncertainty on Sumarokov's part over whether to introduce a designated confidant (napersnik) or to use a principal or secondary personage in the role of confidant.

6. Vysheslav (1768)

Dramatis personae:

Vysheslav	- Velikiĭ kniaz' Novgorodskiĭ (Grand Prince of Novgorod)
Zenida	- Kniazhna Iskorestskaia (Princess of Iskorestsk)
Liubochest'	- Kniaz' Iskorestskiĭ (Prince of Iskorestsk)
Stanovoĭ	- Napersnik Vysheslavov (Vysheslav's designated confidant)
Svetima	- Napersnitsa Zenidina (Zenida's designated confidant)
	- Zhretsy (Priests)

Plot

Like its predecessors, Vysheslav resembles more a political morality play than high drama. Again, there is a love intrigue, the outcome of which depends on the resolution of the political conflict. The monarch Vysheslav (I am aware of no historical source) loves Zenida but has promised to give her in marriage to Liubochest', the Prince of Iskorestsk. Zenida does not return the love of her betrothed but loves Vysheslav. Although aware of their mutual affection, Vysheslav and Zenida put their duty as monarch and loyal subject respectively before their mutual passion. Eventually Zenida does waver in her devotion to reason and requests a postponement of her wedding to Liubochest'. This postponement, according to Stennik, is merely a device that permits the tragedian to delay the dénouement and allow time for the tragic conflict to take its course.¹³

¹³ Stennik, "O khudozhestvennoĭ strukture tragediĭ A.P. Sumarokova," p. 289.

The rest of the tragedy consists of a series of situations designed to test the willingness of Vysheslav and Zenida to put duty before passion. Liubochest', wrought with jealousy, plans to murder Zenida. Vysheslav threatens to execute him, but Zenida intervenes on his behalf. Zenida orders Liubochest' to leave the city and proclaims that, true to her duty as future spouse, she will accompany him. All of which brings the spectator back to the situation at the beginning of the play.

In Act III the exiled Liubochest' foment a rebellion which is suppressed by Vysheslav. The latter again threatens his enemy with execution but Zenida asks once more that he be spared. Vysheslav accedes to the request and then sets the date for Zenida's wedding to Liubochest'. By this time Liubochest' is gnawed by doubts concerning the wisdom of his actions in forcing the wedding. In despair over losing Zenida, Vysheslav attempts suicide but is stopped when the now fully-repentant Liubochest' snatches away his sword. The virtue of duty before passion is rewarded; the evil character, Liubochest', is reformed; the lovers are reunited; the political system remains intact.

The designated confidants appear in the following acts and scenes.

	Act I	Act II	Act III	Act IV	Act V
StanovoY	2(3)	-	2(4)9	2(3,4)	2(5)
Svetima	-	1	7,8(9)	1(2,3,4)	(4)5

Both designated confidants play extensive roles. In Act I, Scene 2 Vysheslav pours out his heart to Stanovoĭ. Sumarokov uses him here as a medium to ask leading questions and reveal Vysheslav's feelings.

In Act III, Scene 9 Stanovoĭ acts on behalf of his master and asks Zenida about her intentions.

Stanovoĭ: K chemu stremleniia tvoi toliko smely?

(To what do you so boldly aspire?)

Rather an impertinent question for a "lowly" designated confidant!

In Act IV, Scene 2 Stanovoĭ urges Zenida to abandon her duty as a citizen, give up her plans to marry 'Liubochest' and wed his master, Vysheslav. It is interesting to note that Vysheslav's designated confidant counsels passion over duty to another protagonist. It does not appear, however, that Stanovoĭ is acting at the instigation of his master. Zenida retorts that she has given her word and that, besides, how can she rule as a wise queen if she herself is unable to control her passions.

In Act V, Scene 2, when Vysheslav laments his fate, Stanovoĭ counsels caution, saying that he himself would not do what Vysheslav intends to do. Vysheslav retorts that he is not Stanovoĭ but the Grand Prince and must act according to the law (predpisanoĭ ustavy). Vysheslav contends that his responsibility to rule "rationally" supersedes any passion he might be enslaved by. Stanovoĭ reminds the Prince

that he is a victim of circumstance.

Stanovoĭ: Utesh'sia slavoĭu terzaemyĭ sud'binoĭ.

(Rejoice in glory even if tormented by fate.)

Vysheslav replies that he cannot sacrifice his high office. Interestingly, in this tragedy the roles of the protagonist and the designated confidant are reversed for a time. The protagonist strives for reason/duty over passion; the designated confidant, on the other hand, advises passion over duty, first to Zenida, then to Vysheslav.

Svetima, Zenida's designated confidante, appears to play a more orthodox role as counsellor of reason. In Act II, Scene 1 Svetima asks what is troubling her mistress.

In Act III, Scene 8 Zenida, on the verge of suicide as a result of the conflict between her passion for Vysheslav and her duty to wed Liubochest', is counselled by Svetima to restrain herself.

Svetima: Voĭdi v sebia, kniazhna, zlu gorest' umeriaĭa.

(Calm yourself, Princess, and try to restrain this evil grief.)

Similarly, in Act IV, Scene 1 Svetima tries to encourage Zenida, who is in deep despair over the tragic conflict. Zenida retorts rather caustically that it is all too easy to give advice.

Zenida: Ves'ma legko drugim sovesty podabati,

(It is quite easy for others to keep a

clear conscience, ...)

In the final scenes Zenida, distraught over Vysheslav's attempted suicide, is calmed by Svetima.

Svetima: Khot' zhizni beregi.
(At least save your life.)

and

Khot' malo uspokoysia.
(At least calm yourself a little.)

In this tragedy the designated confidant Stanovoi advises Vysheslav to forsake his duty while Svetima tries to calm Zenida's emotions. In addition, Vysheslav is the first tragedy in which two designated confidants are taken to task by their master and mistress respectively for their seemingly disrespectful attitude when offering advice, as they are supposed to do by the very definition of their roles.

7. Dmitrii Samozvanets (1771)

~~Dramatis~~ personae:

- | | |
|---------------------|---|
| Dmitrii Samozvanets | - [False Dmitrii, Russian Tsar'] |
| Shuiskii | - [Important nobleman] |
| Georgii | - Kniaz' Galitskii (Galician Prince) |
| Kseniia | - Doch' Shuiskogo (Shuiskii's daughter) |
| Parmen' | - Napersnik Dmitriev (Dmitrii's designated confidant) |
| | - Nachal'nik strazhi (Captain of the Guard) |
| | - Boiaria i prochie (boiars and others) |

In Dmitrii Samozvanets, possibly his best tragedy, Sumarokov modifies some structural and thematic features of his system. First of all, it is the first tragedy which is not based on legendary events, nor does it merely expropri-

ate the names of concrete, historical figures and incorporate them into a tragedy. Rather, the two main characters, Dmitriĭ Samozvanets and Shuĭskii, are more or less historically accurate.¹⁴ Second, more so than in the preceding tragedies, the populace (narod) is instrumental in helping the boiārs overthrow the usurper.¹⁵ It should be pointed out that here Dmitriĭ is not evil because he is an usurper but because he has failed to perform his duty as a just ruler. The popular revolt is a reaction, not of the people against the Tsar, but of an indignant society against a monarch forgetful of his duty.¹⁶ Given this interpretation, it would seem unwise to read any notion of class struggle into the tragedy.

The style of the language used in the tragedy is lively. The usual monologues of logical, mellifluous meditation are replaced by animated monologues and dialogues replete with short, expressive phrases aptly reflecting the troubled minds of the protagonists. Aseev contends that the new expressiveness of the monologue in Dmitriĭ Samozvanets was a direct result of the influence of Shakespeare's tragedies, particularly Richard III.¹⁷

The vocabulary of the tragedy was novel. Reflecting a

¹⁴ Aseev, op. cit., p. 206.

¹⁵ Ibid.

¹⁶ Ibid. A refreshingly candid statement coming from a Soviet critic. Generally, Soviet critics seize any opportunity to expose anti-tsarist feelings found in pre-Revolutionary literature.

¹⁷ Ibid., p. 208.

sharply increased awareness of politics, Dmitriĭ Samozvanets abounds in such politically-charged expressions as "enemy of society" (vrag obshchestva), "tyrant-murderer" (tiran-ubiĭtsa) "enemy of mankind" (vrag chelovechestva), "evil tyrant" (zloĭ tiran), "son of the Fatherland" (syn otechestva), "the tsar' and the slave" (tsar' i rab) "the people," "the mob," "the revolt" (narod, chern', miatezh respectively) etc.

The historical motifs, local color, and the inevitable allusions to contemporary political problems ensured the tragedy's lasting popularity and kept it on the stage longer than any other of Sumarokov's tragedies.¹⁸

In spite of its popularity, however, Dmitriĭ Samozvanets is tainted with the same artistic shortcomings as the preceding tragedies. There is virtually no character development; Dmitriĭ acts as a tyrant right from the first scene. Sumarokov does not even attempt to conceal his characters' defects. As in the other tragedies, with the possible exception of Semira, there is no dramatic conflict between characters and even within the mind of a character. Rather, the conflict is between the ideal monarch and the tyrant. In Dmitriĭ Samozvanets there is no ideal monarch such as Vysheslav in the tragedy of the same name. Here the image of the monarch as tyrant is presented in the character of Dmitriĭ. If any juxtaposition were appropriate, perhaps

¹⁸ Ibid., pp. 209-210.

it would be between Vysheslav and Dmitriĭ.

The tragedy seems to lack a dramatic focus, however. 19 The characters pursue their own goals independent of the circumstances. Throughout the tragedy Kseniia, Georgiĭ and the designated confidant 'Parmen' incessantly preach the unquestioned virtues of the ideal monarch; Shuĭskii is busy organizing a popular uprising against Dmitriĭ; Dmitriĭ himself unhesitatingly pursues his evil and fatal course.

Plot

In this tragedy the love intrigue, central to other tragedies, occupies only a minor place. The two lovers, Georgiĭ, the Galician prince, and Kseniia, Shuĭskii's daughter, are prevented from marrying by Dmitriĭ, who claims the right to wed Kseniia himself.

The plot of Dmitriĭ Samozvanets is relatively simple. There are only six characters, in keeping with Sumarokov's streamlined dramatic system. Dmitriĭ, supported by the Poles, strives to spread papal rule over Russia. He admits to his reign of terror in Russia, and to his intention to steal Kseniia away from her betrothed.

Analysis

19 Stennik, "O khudozhestvennoĭ strukture tragediĭ A.P. Sumarokova," p. 293. See also Aseev, op. cit., p. 294.

Parmen', the only designated confidant in this tragedy, appears in the following acts and scenes.

	Act I	Act II	Act III	Act IV	Act V
Parmen'	1(2)3(4)	6	1	4, 9, 10	5

In his first appearance, in Act I, Scene 1, Parmen' is rebuked by Dmitriĭ for condemning the spread of papal power in Europe.

Dmitriĭ: Tol' derzostno Parmen' o nĕm ne govori
Siĕ svetilo chtut o kniazi i tsari!

(Do not speak of him [the pope] so
impudently, Parmen'. /Princes and tsars
respect this luminary.)

Parmen' urges Dmitriĭ to forsake his evil ways but not to abandon his Polish wife in order to marry the unwilling Kseniia, already betrothed to another. In an aside Parmen' indicates that he will warn Dmitriĭ's wife of her husband's treachery. In Act I, Scene 3 Parmen' again voices his distaste over Dmitriĭ's base intention to slay Shuĭskiĭ and his daughter.

In Act II, Scene 6 Parmen' reports to Dmitriĭ, in the presence of Shuĭskiĭ, that a popular revolt, the inevitable result of Dmitriĭ's cruel policies, is imminent. Parmen' blames his master, the Tsar', for creating the circumstances conducive to a rebellion.

Parmen': I bedstva predstoiat' Dmitriĭu veliki.
Ne voskhotel ty zdes' pokoĭna obladat',
I iarosti svoĕi ne tshchilsia opuzdat':
Kol' byl by poddannym ty shchast'em k
otradoĭ;
Narod' by tvoego prestola byl ogradoĭ.

(DmitriY is confronted with great misfortune./You did not desire to rule peacefully,/You did not endeavor to check your rage:/If you had brought joy to your subjects;/The people would now defend your throne.)

In Act III, Scene 1 Parmen' informs ShuYskiY that he has succeeded through "reason" to subdue DmitriY's passion and secure Georgii's freedom. Parmen' pontificates on the qualities of the ideal ruler. Noble birth, according to the designated confidant, signifies nothing if a monarch rules unwisely. The sole criterion should be his ability to govern well.

Parmen': Kogda vladeti net dostoinstva ego,
Vo sluchai takom priroda nichego
Puskai Otrepev' on: no i sredi obmana,
Kol' on dostoinoi tsar' dostoinoi tsaroka
sana.

(If a tsar' is not worthy of rule,/In that case his birth is nothing/Even if he is Otrepev' and a fraud,/If he is worthy to be a tsar' then he deserves the title.)

In Act IV, Scene 4 DmitriY laments his inability to be virtuous, so Parmen' urges him to try to put his faith in God. When DmitriY orders Parmen' to have all the boiars liquidated, Parmen' realizes that he must act quickly.

DmitriY: Boiary, pastyri, vse by byli
umershchvlenny!

Parmen': Kol' dolzhno byt' semu; trudy moi
iavlenny.

(DmitriY: The boiars, pastors, I want them all
murdered!

Parmen': If this must be; my difficulties are obvious)

In Scene 9 Parmen' seems to comply with Dmitriĭ's order and has the guards take Shuĭskiĭ, Georgiĭ and Kseniia to prison. In Scene 10 Parmen' tells Kseniia that nothing can be done.

In Act V Parmen' appears in only the fifth and final scene. His sole action, but a pivotal one, is to rush in to save Kseniia from Dmitriĭ whereupon he pronounces the following lines.

Parmen': Proshli uzhe tvoi zhestokosti i ugrozy!
Izbavlen nash narod smertel', goneniĭ, ran:
Ne strashen ni komu v bezsilii tiran.

(Your cruelties and threats are at an end!/
Our people are delivered from death,
persecution and wounds:/Powerless, the
tyrant no longer frightens anyone.)

Dmitriĭ, defiant to the end, commits suicide.

Naturally, the theme of Dmitriĭ Samozvanets has evoked critical comment. Merzliakov, for example, in criticizing the lack of action in Dmitriĭ Samozvanets and Sumarokov's alleged failure to observe the three unities, questions Parmen's credibility as a character. Parmen', he contends, seems to act as one close-to Dmitriĭ yet plots against him. On a number of occasions Parmen' attempts to reason with Dmitriĭ but never takes any action against him until the denouement. Parmen's attitude toward the Tsar' is ambivalent: he is mistrusted by Shuĭskiĭ, the ringleader of the uprising, and does not take part in the plot.²⁰

20 A. [F.] Merzliakov, "Sumarokov (Otryvok: razbor tragedii Dmitriĭ Samozvanets).", in Khrestomatiia kriticheskikh materialov po russkoi literature XVIII veka,

Berkov contends that the designated confidant, Parmen', was employed to counter the claims of Shuiskii that the Tsar' occupies the throne by divine right irrespective of his ability to govern wisely. Parmen', it will be recalled, stresses the qualities usually associated with an enlightened monarch irrespective of his birthright.²¹

My own conclusion is that Parmen' is possibly the most dynamic designated confidant encountered in all of Sumarokov's tragedies. First, Parmen' demonstrates character development usually scarce in Sumarokov's works by gradually coming to oppose his master's tyrannical rule and plotting against him. Second, Parmen' is the personage who confronts Dmitrii at the end of the tragedy and disarms the tyrant, who then commits suicide. The designated confidant directly changes the outcome of the tragedy.

8. Mstislav (1774)

Dramatis personae:

Mstislav	- Kniaz' Tmutarakanskiĭ (Prince of Tmutarakan)
Iaroslav	- Kniaz' Kievskiiĭ (Prince of Kiev)
Ol'ga	- Kniazhna Pskovskikh kniazeĭ (Princess of the Pskovian princes)
Burnoveĭ	- Pervyiĭ boiarin Mstislavov

compil. A.D. Orishin (L'vov: Izdatel'stvo L'vovskogo Universiteta, 1959), pp. 159-161.

21 P.N. Berkov, "A.P. Sumarokov," in Russkie dramaturgi XVIII veka, Vol. 1, G.P. Makogoneko, ed. (Moscow-Leningrad: Iskusstvo, 1959), p. 100. "Napersnik Dmitriia Parmen', stremliaščii'sia iz patrioticheskikh pobuzhdeniiĭ 'mysli mrachnye zlodeia prosvetit' i novy iarosti skol' možno ukrotit', vzbrazhaet Shuiskomu, pritvorno utverzhдавshemu, chto Dmitriia na tron vzvela ego priroda."

	(Mstislav's chief boiar)
Osad	- Napersnik Mstislavov (Mstislav's designated confidant)
Nastup	- Napersnik Burnoveev (Burnovei's designated confidant)
Priveta	- Napersnitsa Ol'gina (Ol'ga's designated confidante)

Sumarokov's last tragedy, Mstislav, is marked by the same polemical tone as Dmitrii Samozvanets. Criticism of this tragedy seems to be almost nonexistent, however.

In Mstislav, as in most of its predecessors, Sumarokov employs the names of historical figures even though there appears to be no historical basis for the plot.

Plot

The plot, as in the preceding tragedies, is composed of intertwining political and love intrigues. In addition, the outcome of the love intrigue depends on the resolution of the political intrigue. Vladimir has bequeathed to his two sons, Mstislav and Iaroslav, the cities of Tmutarakan and Kiev, respectively. Mstislav, however, assumes power in both Tmutarakan and Kiev and drives out his brother, who is reported to have thrown himself into the Dniepr. Kiev is witness to an abortive uprising against Mstislav's tyrannical rule, but the instigators of the coup remain anonymous and Iaroslav is not at first suspected because of his alleged demise.

Burnovei, Mstislav's chief boiar, aspires to become

ruler of all of Rus' even if to achieve this end he is forced to marry Ol'ga, with whom he is infatuated. To force her to seek his protection, BurnoveY schemes to have Ol'ga appear as a traitor to Mstislav.

In the meantime Iaroslav, who is actually alive, has been taken prisoner but will be spared only if Ol'ga agrees to marry Mstislav. Finally, though, at the urging of Osad over BurnoveY's understandable objections, Mstislav admits the errors of his ways, frees Ol'ga and Iaroslav but refuses them permission to marry. Meanwhile a second uprising, reportedly under the leadership of Iaroslav, has taken place in the City. Mstislav instructs Osad to suppress the rebels and defeat their leader, Iaroslav. Eventually, however, Mstislav realizes that both uprisings have been fomented by the traitorous BurnoveY, who is then summarily executed by Mstislav on the advice of Osad. Mstislav repents and then proclaims that Iaroslav and Ol'ga are free to marry and that Kiev is to be restored to Iaroslav. Once the political intrigue is resolved, and Mstislav has seen where his tyrannical actions have led him, the love affair is consummated.

Analysis

The designated confidants appear in the following acts and scenes.

Act I Act II Act III Act IV Act V

Osad	-	-	7	1(2)5	3(5,6,7)
Nastup	1	-	-	-	(6)
Priveta	-	-	3,9	-	(2,6)

Although there are three designated confidants, they appear in only a few scenes and only Osad plays what can be called a pivotal role. In his first appearance, in Act III, Scene 7, Osad, acting as his master's agent, informs Ol'ga of the choice before her: to be Mstislav's queen or a slave. Interestingly, Osad is a reluctant jailer, for when he attempts to put the shackles on the defiant Iaroslav, he admits that his hands are trembling.

Iaroslav: Ne medli vozlagai okovy na menia.

Osad, vsiav i podavaiaemu tsep':

Primi vzlozhi ty sam; moi trepeshchut ruki.

(Iaroslav: Make haste and put the chains on me.

Osad, having taken the chains handed to him:

Take them and put them on yourself; my hands are trembling.)

In Act IV, Scene 1 Osad endeavors to dissuade a doubting Mstislav from further tyranny and to use his "reason" to overcome the passions, so unbecoming of a monarch and destructive to his kingdom.

Osad: Protivu sovesti odin tiran derzaet
Tvoja, o'gosudar', byla chista dusha.
...

(Only a tyrant defies his conscience/
You, my lord, had a pure soul.)

and

Takoi pravleniia dostoin ne byvaet,
Kogo kakaiia strast', so vs'em odolevaet.

Prezrenna ta liubov', prinosit kak vrede.
Vlechët kotora styd i grudu mnogikh bede:
Muchitel'na ona, kogda ona neskhodna;
A vo nasilii so svëm ne blagorodna.
...

(He who, subject to such passion in every
deed,/Is not worthy of the crown./Such
love is contemptible, will bring only harm./
Will bring shame and a mountain of trouble./
It is distressing when it is worthless;/
And is not noble when it is used in force)
...

and

Velikiĭ gosudar' kol' tako ty veshhaesh';
Tak dobrodeteli ty sviatost' oshchushchaesh'.

(Great lord, if you are aware of this;
Then you should feel virtue and holiness.)

In Act IV, Scene 2 Osad is sent by Mstislav to inform Ol'ga of the decision to free her and then Osad is ordered to suppress the rebellion. Here, the designated confidant acts in the capacity of military commander. In Act IV, Scene 5 Osad announces that he has routed the rebels in the name of Iaroslav. In addition, Osad reports that Burnoveĭ seems to be responsible for fomenting the rebellion in the name of Iaroslav, who was not, as first thought, killed in the first uprising. Osad argues that the traitor, Burnvoeĭ, should be executed.

In the next to final scene, Act V, Scene 5, Osad brings in a necklace for Ol'ga and a scepter and sword for Iaroslav.

Nastup, designated confidant to Burnoveĭ, appears in only two scenes and speaks in only one. In Act I, Scene 1

the designated confidant discusses with his master, Burnovey, the latter's ambition to seize power eventually and rule all of Rus'. Nastup is troubled by the possibility that Iaroslav, if alive, might be reconciled with his brother, Mstislav. Burnovey remarks that if Iaroslav is indeed alive, he, Burnovey, will dispose of him. Nastup praises Iaroslav's military prowess and contends that had it not been for the fire which ravaged Kiev, Iaroslav might have withstood the siege of his brother's forces and would now make a strong ally. The designated confidant is used in this opening scene to reveal Burnovey's ambitions to be ruler as well as his passion for Ol'ga. Burnovey admits that he considers this passion as merely a stepping stone to power.

Nastup reappears in the tragedy's final scene but does not speak.

The third designated confidante, Priveta, like Nastup, plays a limited role. In Act III, Scene 3 Priveta informs the joyous Ol'ga that she has seen Iaroslav alive. Hearing the commotion of battle, Ol'ga sends her designated confidante to gather more information on Iaroslav's whereabouts. Since Ol'ga is virtually under house arrest, Priveta is used here as an intermediary to inform her mistress and the spectators of continuing developments. In Scene 9 Ol'ga, under considerable strain when she is refused permission to marry Iaroslav, becomes delirious and is calmed by her designated

confidante.

Olga: Opiat' ia zriu tvo⁸ litse bezchelovechno!
Za chem ty vshel siuda? Mstislav sokroisia
vechno!
Liubesnyi Iaroslav! ... zachem ... zachem
ty zdes'? ...
Priveta, ty zachem? ... Priveta! ... gde
ia dnes'? ...
I pol i svod padet, gorit stene tverdyl
kamen',
Priveta! i tebia pozhr^{et} se^y liuty plamen'.

Priveta: Pri^ydi v sebia!

Ol'ga: Mo^y drug! ... khot' malo pomogi! ...
Syshchi Mstislava! ty skore^y k nemu begi:
Skazhi emu, chto ia liubesnago zabudu,
I chto Mstislavu ia v se^y den' suprugoy budu;
Lish' tol'ko b Iaroslav im ne byl povrezhd^{en},
I byl by ot okov mo^y kniaz' osvobozhd^{en}.

Priveta: Opomnis' prezhde ty!

(Ol'ga: Again I see your inhuman face! /Why have
you come into my room? Mstislav, be gone
forever! /Dear Iaroslav! ... why ... why
are you here? ... /Priveta, what are you
doing here? ... Priveta ... where am I! /
The ceiling and floor are collapsing, the
hard stone of the wall is burning, /Priveta!
and this cruel flame is consuming you.

Priveta: Pull yourself together!

Ol'ga: My friend! ... help me if only a little! ... /
Find Mstislav! run to him: /Tell him, that
I shall forget my dearest and will become
Mstislav's bride today; /If only Iaroslav
be not harmed, /And my Prince were freed
from his chains today.

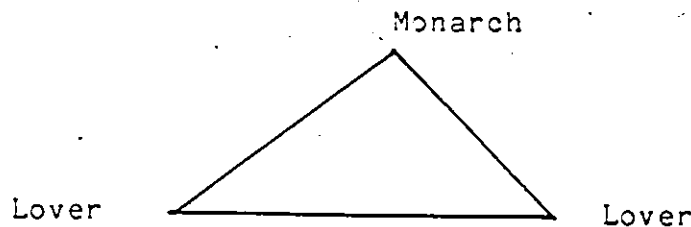
Priveta: Regain your senses!)

The designated confidante is employed here to uncover the depth of Ol'ga's passion for Iaroslav and to maintain the link between the two lovers in the minds of the spectators until the denouement later in the tragedy. Priveta has no speaking parts but she is present in Act V, Scene 2, to

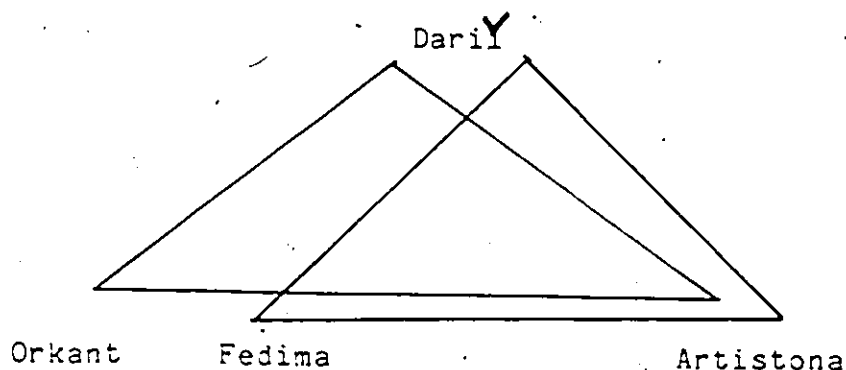
support Ol'ga when the latter faints on hearing the false report of Iaroslav's death during the rebellion.

Conclusion

In spite of their artistic imperfections the tragedies of Sumarokov, when examined in a series, demonstrate a repeated, recognizable structural configuration as shown below. The political and love intrigues, without exception, take the form of the eternal triangle of three interacting protagonists - two young lovers opposed by a monarch.



Admittedly this scheme is not always perfectly symmetrical. In Artistona, for example, there is a second love intrigue. Fedima, daughter of Otan, is passionately in love with DariY, who has become infatuated with Artistona. So the tragedy Artistona really contains two overlapping triangles as illustrated below.



For all eight tragedies examined, including Artistona, the general scheme is as follows.

Monarchs

1. KiY (Khorev)
2. KlavdiY (Gamlet)
3. DariY (Artistona)
4. Oleg (Semira)
5. Vladislav (Iaropolk i Dimiza)
6. Vysheslav (Vysheslav)
7. DmitriY (Dmitrii Samozvanets)
8. Mstislav (Mstislav)

Lovers

Lovers

1. Khorev
2. Gamlet
3. (a) Orkant
(b) Fedima
4. Rostislav
5. Iaropolk
6. Liubochest'
7. Georgii
8. Iaroslav

1. Osnel'da
2. Ofeliia
3. (a) Artistona
(b) Artistona
4. Semira
5. Dimiza
6. Zanida
7. Kseniia
8. Ol'ga

The designated confidant, it seems, plays a role in

this configuration. According to Berkov the confidant (napersnik) is a "necessary personage of every one of Sumarokov's tragedies, without exception."²² Since the plot of every tragedy revolves around three protagonists, two men and one woman, it was only natural, according to Berkov, to introduce three confidants, two men and a woman.²³ I contend that Berkov uses the term napersnik in the general sense here. He most likely considers all categories of confidants, not only designated confidants (napersniki in the literal sense). The confidant is used to prop up the three mutually-dependent protagonists - the lovers and their nemesis.²⁴ Berkov, however, does not pursue his argument to its logical conclusion; that is, that the confidants reinforce the basic triangular symmetry of the love and political intrigues.

Now to return to the general configuration of the tragedies, including the protagonists of the eternal triangle and their confidants. Principal and secondary characters acting as confidants are marked by an asterisk in the figure below.

²² Berkov, "A.P. Sumarokov," in Russkie dramaturgi XVIII veka, p. 105.

²³ Ibid., pp. 105-106.

²⁴ Ibid.

Monarchs

1. KiY
2. KlavdiY
3. DariY
4. Oleg
5. Vladislav
6. Vysheslav
7. DmitriY
8. Mstislav

Confidants

1. Stalverkh*
2. PoloniY
3. (Lacking)
4. Vitozar
5. Rusim*
6. StanovoY
7. Parmen'
8. Osad

Lovers

1. Khorev
2. Gamlet
3. (a) Orkant
(b) Fedima
4. Rostislav
5. Iaropolk
6. Liubochest'
7. GeorgiY
8. Iaroslav

Confidants

1. Vel'kar
2. Armans
3. (a) (Lacking)
(b) Mal'mira
4. (Lacking)
5. Krepostat
6. (Lacking)
7. Kseniia
8. (Lacking)

Lovers

1. Osnel'da
2. Ofeliia
3. (a) Artistona
(b) Artistona
4. Semira
5. Dimiza
6. Zenida
7. Kseniia*
8. Ol'ga

Confidants

1. Astrada*
2. Flemina
3. (a) Zanida
(b) Zanida
4. Izbrana
5. (Lacking)
6. Svetima
7. ShuiskiY*
8. Priveta

Obviously, this scheme is not perfect, given the vacancies indicated. Nonetheless, to keep things in perspective it should be noted that 7 of the 8 monarchs have confidants, of whom 5 are designated confidants; of the 8 male lovers, 4 have confidants, and of these 3 are designated confidants; and that 8 of the 9 female lovers have confidants, of whom 6 are designated confidants. Thus of 25 possible openings, only 6 remain vacant. Or, in other words, 19 of the 25 openings are filled, and 14 of these 19 by designated confidants.

In addition, a number of designated confidants do not appear in the above schema, notably Ratuda, Gertruda's designated confidante in Hamlet, and Nastup, Burnov'e's designated confidant in Mstislav. On the other hand, the very inclusion in the above schema of principal characters such as Kseniia (confidante to her lover Georgii when she advises him to control his temper when he is exasperated by Dmitrii's arrogance) and Shu'skiĭ (when advising his own daughter Kseniia), reveals the difficulty in determining when principal and secondary characters act as confidants. They are not, of course, designated as such but they perform this function in addition to their nominal roles. Finally, there remains the possibility that Sumarokov, by his frequent use of the designated confidant in conjunction with other confidants, employed the designated confidant when he lacked a "plausible" character to fill the confidant opening.

In conclusion, the designated confidant was used not only to advise the monarch and other protagonists to control their passions for the sake of political expediency but may also have acted as an artistic device, along with other categories of confidants, to reinforce the symmetry of character in the configuration of the eternal triangle central to the dramatic structure of Sumarokov's tragedies.

CHAPTER V
THE TRAGEDIES OF KHERASKOV

Mikhail Matveevich Kheraskov (1733-1807), one of the leading neoclassicists of Russian literature, composed a number of dramatic works, including the tragedies Venetsianskaia monakhinia (1758), Plamena (1762), Marteziiia i Falestra (1765), Borislav (1772), Idolopoklonniki, ili Gorislava (after 1782), Iulian Otstupnik and Osvobozhdeniia Moskva (1789).¹ All of these tragedies, with the exception of Marteziiia i Falestra and Idolopoklonniki, ili Gorislava, employ designated confidants and are analyzed in this chapter.

1. Venetsianskaia monakhinia (1758)

Dramatis personae:

Mirozi	- Senator; nachal'nik strazhi goroda Venetsii (Senator, head of the guard for the city of Venice)
Korans	- Syn ego (His son)
Zherom	- Napersnik Miroziia (Mirozi's designated confidant)
Zaneta	- Venetsianskaia monakhinia (Venetian nun)
	- Ofitser karaul'noi strazhi (Officer of the guard)

Kheraskov maintained the principal features of Sumarokov's dramatic system, including a simplified plot and a straightforward exposition.² However, he did eliminate some of the "lyrical pauses"³ which resulted in a more compact tragedy (17 scenes spread over three acts instead of

¹ See note at end of Appendix 1.

² Gukovskii, op. cit., p. 74.

³ Ibid., p. 75.

the customary five,⁴ an experiment infrequently repeated in Russian neoclassicist tragedy).

Thematically, Venetsianskaia monakhinia marked a striking innovation for Russian tragedy although not for its European model. First, it ends in death for the protagonists, which is rare in Sumarokov's tragedies. Second, an element of mysticism penetrates Venetsianskaia monakhinia, the love story of a nun. Third, the action takes place in contemporary Europe, in a Catholic city no less.⁵ Fourth, Kheraskov, probably under the influence of Voltaire's tragedy,⁶ shocked his audience by having Zaneta appear on stage with her eyes plucked out. The fastidious Sumarokov, of course, avoided overt violence or its traces as much as possible, preferring to have his villains commit their crimes out of sight, if not out of mind. In all fairness it should be remembered that Sumarokov was less interested in theatrical effects than in propagating his views. Fifth, the tragedy deals not with kings and queens but characters drawn from the bourgeoisie.⁷

The plot of Venetsianskaia monakhinia holds more than passing interest not merely because of the superior quality of the craftsmanship, which certainly exceeds that of Sumarokov's tragedies, but also because it is a composite

⁴ Green, op. cit., pp. 142-143.

⁵ Gukovskii, op. cit., p. 75.

⁶ Ibid.

⁷ Green op. cit., p. 140.

story patterned on real events.⁸

Plot

Briefly, the plot is as follows. The orphaned Zaneta takes the veil in memory of her dead parents and brother as well as her lover Korans, reported killed on the battlefield. However, Korans survives and returns to Venice. Surprised to find his lover in a convent, he unsuccessfully attempts to speak with her in order to persuade her to renounce her vows and return to him. To reach the convent to rendezvous with Zaneta, Korans trespasses on the grounds of a foreign embassy and is arrested.

Unfortunately for him, in Venice it is a crime punishable by death to engage in dealings with envoys of a foreign power. To save the honor of Zaneta, who was not permitted to fraternize with men, Korans admits his "guilt" to the civil charge. He is brought before a magistrate, Mirozi, his own father who, putting duty before relation, must sentence Korans to death. Under pressure from a sympathetic public, the death sentence is commuted to temporary banishment.

Zaneta, having having heard of Korans' sacrifice to save her honor, surrenders to Mirozi with a letter which

⁸ Ibid., pp. 135-142. Professor Green provides a detailed and illuminating background for this tragedy as well as the succeeding ones by Kheraskov.

Korans had sent her, and which proves his innocence of the charges against him. Mirozi, unaware that the sentence has been commuted, informs her that the sentence has already been carried out and that Korans is dead. In despair, Zaneta plucks out her eyes and dies. Touched by his lover's sacrifice, Korans takes his own life as well.

Analysis

The tragedy treats not only the obvious theme of anticlericalism (Zaneta's holy vows thwart the consummation of a bond already established), but also entertains a certain anti-republicanism.⁹

Zherom, the sole designated confidant, plays a limited role. His act and scene distribution is as follows.

	Act I	Act II	Act III
Zherom	-	-	4, 6(7) 8

In Act III, Scene 4 Zherom, designated confidant to Mirozi, acts mainly as a messenger. He informs Mirozi that

⁹ Ibid., p. 140. Kheraskov's anti-republican views became more pronounced in his later works as he retreated more and more into Masonic mysticism. Whereas Sumarokov's tragedy was fundamentally an eternal triangle of love and politics, Kheraskov's tragedy concerns the individual's futile struggle against political and religious institutions. It should be noted as well that Kheraskov revised his tragedy sometime in the 1780's or early 1790's. (The revised edition, the one analyzed here, was published in 1793.) Green assures us that the revised edition does not substantially differ from the original. Kheraskov reduces much of the "pious moralizing" and smoothes the rough edges of the characters of Mirozi and Korans, according to Green.

the Senate and the populace, not to mention Mirozi's friends and relatives, have had Korans' death sentence commuted to temporary banishment. The overjoyed Mirozi instructs Zherom to hurry to tell Zaneta that Korans has been granted a reprieve. In Act III, Scene 6 Zherom reports to Mirozi and Korans that the distraught Zaneta has put out her eyes and that she is coming to ascertain if Korans is really alive. Zherom is present for Scene 7 but does not speak. In the final scene Zherom pronounces only a few insignificant lines.

Criticism of the use of the designated confidant in this tragedy has been harsh. Gukovskii, surprisingly, even denies that a designated confidant (napersnik) figures in the tragedy.¹⁰ Calling Zherom a mere "messenger," Green supports Gukovskii and claims that, "There are no confidants in Venecianskaja monaxinja." ¹¹ However, Green qualifies this statement in footnote 96 by contending that, although Zherom is nominally a "confidant" (napersnik), he really cannot be considered as such as he "acts merely" as a messenger.¹²

¹⁰ Gukovskii, op. cit., p. 74.

¹¹ Green, op. cit., p. 144.

¹² Ibid., p. 242. It might be recalled that the role of messenger is one of the functions of all categories of confidant, including the designated confidant. Furthermore, in the opinion of this writer, it is rather presumptuous of modern critics to alter the designations neoclassicist tragedians give to their characters. The fact remains that Kheraskov employed the term napersnik and therefore Zherom cannot be blithely ignored in a discussion over whether a confidant exists. The task is not to accept or reject Kheraskov's use of the term but to discuss the artistic purpose of the napersnik (designated confidant) which, it must be admitted, is severely limited in this tragedy.

In conclusion, this tragedy, like those of Sumarokov, retains the triangular plot structure, consisting of a political conflict and a love conflict. The young lovers Zaneta and Korans are opposed by Korans' father, Mirozi, not for selfish reasons but because Korans has transgressed the law and besmirched Zaneta's reputation as a nun.

2. Plamena (1762)

Dramatis personae:

Mstislav	-	Kniazia kievskie, deti kniazia
Pozvezd	-	Vladimira (Kievan princes, sons of Prince Vladimir)
Prevzyd	-	Plennyi kniaz' (Prince taken prisoner)
Plamena	-	Doch' Prevzydova (Prevzyd's daughter)
Virsan	-	Srodnik Prevzydov (Prevzyd's kinsman)
Ostana	-	Napersnitsa Plameny (Plamena's designated confidante)
	-	Komnatnyi Mstislava (Mstislav's servant)

In Plamena Kheraskov pursued his unusual amalgam of religion and neoclassicist tragedy, one of two such works dealing with the Christianization of Rus'.

Structurally and thematically, Plamena constitutes a return to traditional neoclassicist tragedy: the setting is medieval Rus'; the protagonists are from the nobility; the plot appears to be another conflict between love and duty; and, finally, the tragedy is in five acts.

Briefly, the plot is as follows. Mstislav, son of Vladimir, rules a recently Christianized Kiev. Kiev's former ruler, the fanatical heathen Prevzyd, was defeated by Vladimir three years previous to the beginning of the action. He has been held under house arrest in Kiev for the past three years along with his daughter, Plamena. To complicate the action and introduce the love conflict, Plamena loves Pozvezd, Mstislav's brother. Prevzyd demands that Plamena put an end to her love affair with Pozvezd. Plamena is torn between her loyalty to her father and her love for Pozvezd. It is learned that Mstislav had decreed that Prevzyd and Plamena must convert to Christianity or face exile. Plamena tries to convince her father to accept Christianity, but he is adamant. Pozvezd eventually succeeds in persuading Plamena herself to convert to Christianity.

In the meantime, the irascible Prevzyd foments a rebellion not only to retake the throne of Kiev but also to restore the old heathen religion. Plamena tries to stop her father, but when he discovers that his own daughter has converted to the new faith, he orders his kinsman Virsan to sacrifice her to the gods. Virsan's own abrupt conversion spares Plamena, who pleads that her father also be saved. At liberty once more, Prevzyd hardly reforms but plots another rebellion, which in turn is suppressed. The recaptured Prevzyd, unmoved by the Christian charity demonstrated by Pozvezd, deceives the young prince and slays him, after which he commits suicide. The moral of the tragedy is that

evil passion has led to destruction.

Analysis

Plamena bears a striking similarity to Sumarokov's Semira. In discussing the features common to the two tragedies, Green points out that the sole major difference is that the political struggle in Plamena takes on a strongly religious overtone.¹³

Ostana is the only designated confidante in this tragedy. Her act and scene distribution is as follows.

	Act I	Act II	Act III	Act IV	Act V
Ostana	1	3(4,5,6)	5,6(8)	-	3(4,5)

In Act I, Scene 1 Ostana acts as a sounding board for Plamena to discuss the general situation with her designated confidante, explains several events to the reader, speaks of Plamena's father, and announces Prevzyd's arrival.

In Act II, Scene 3 Ostana, acting as comforter, reassures Plamena of Pozvezd's love for her.

In Act III, Scene 5 Ostana angrily demands that Prevzyd tell her where Virsan has taken her mistress. When Prevzyd retorts that Plamena must die for having forsaken her father and her religion, Ostana calls to Pozvezd for help. She also shows her willingness to die for her mistress. Ostana

¹³ Green, op. cit., pp. 159-160.

is saved in time by Pozvezd and his men. In Act III, Scene 6 Ostana, acting as messenger, informs Pozvezd in the presence of Prevzyd that Virsan has taken Plamena away to be executed. Ostana, showing strength of character, begs Pozvezd to spare the life of Prevzyd in spite of the latter's threats on her life. When Mstislav arrives on the scene and intends to slay the traitor Prevzyd, Ostana again pleads for his life. The designated confidante here reacts the same way her mistress would - showing concern for Prevzyd's safety in spite of all.

In Act V, Scene 3 Plamena, still loyal to her father, wants her designated confidante to cease admonishing her for supporting him. But Ostana, in her role as counsellor of reason, advises her not to side with Prevzyd, who, she says, will lead Ostana to destruction.

Ostana: ...

Pozvezdova tebia pobeda ogorhit.
Pogibnem my, kogda otets tvoi pobedit.

(A victory by Pozvezd will grieve you./
We shall perish, if your father is
victorious.)

In Act V, Scene 5 Mstislav orders Ostana to keep Plamena from her father. Obviously, Ostana feels greater loyalty to Mstislav, given Plamena's agitated state of mind. Or, to put it another way, Ostana, at the direction of Mstislav, acts rationally by opposing the passion of Plamena.

In this tragedy the designated confidante plays the

role of a strong character, loyal yet fair. She acts as messenger, comforter and advisor of reason over passion as well as a sounding board for her mistress.

3. Borislav (1772)

Dramatis personae:

Borislav	- Tsar' Bogemskii (The King of Bohemia)
Flaviia	- Doch' Tsareva (The King's daughter)
Prenest	- Kniaz' Variazhkiĭ (Varangian Prince)
Vandor	- Boiarin (Boiar)
Ratima	- Napersnitsa Flaviina (Flaviia's designated confidante)
	- Vel'mozhi, voiny (Nobles; soldiers)

Borislav, Kheraskov's fourth tragedy and the third to contain a designated confidant, was written in 1772 but published only two years later.¹⁴

Borislav is a political tragedy in the best tradition. It has been compared with and is considered a rebuttal to Sumarokov's Dmitriĭ Sámozvanets.¹⁵ Borislav is equivalent to Boris Godunov; Flaviia, Borislav's daughter, to Kseniia.¹⁶

Plot

¹⁴ A.V. Zapadov, Introduction (Vstupitel'naia stat'ia) in Kheraskov, M.M., Izbrannye proizvedeniia, vstupitel'naia stat'ia, podgotovka teksta i primechaniia A.V. Zapadova (Moscow: Sovetskii pisatel', 1961), p. 46.

¹⁵ For a full discussion of the political and historical background, as well as a summary and criticism of various interpretations, see Green, op. cit., pp. 206-223 and pp. 225-235.

¹⁶ Zapadov, op. cit., p. 49.

Briefly, the plot is as follows. Borislav is the ruthless ruler of Bohemia, having gained the throne through a purge of all rivals. However, Borislav is racked by the guilt of his evil ways and the knowledge that his subjects detest him. An outsider, the Varangian Prince Prenest comes to Bohemia to court Borislav's beautiful daughter Flaviia. Ever suspicious, Borislav makes every attempt to liquidate Prenest, even to the point of setting fire to Prenest's residence. In spite of Flaviia's pleas and over the objections of the nobles, Borislav persists in his tyrannical course. The disenchanted members of the nobility, alienated by Borislav's wanton abuse of power, plot his overthrow. They stage a coup and offer the crown to Prenest who refuses and insists instead on returning Borislav his sword. The unrepentant monarch commits suicide and Prenest is then proclaimed ruler.

This is the ending of the revised 1798 edition. In the first, published in 1774, Borislav does not commit suicide but, in the tradition of Sumarokov's tyrants, undergoes a change of heart, abdicates the throne and gives his blessing to Prenest and Flaviia.¹⁷ Moreover, this early edition provided an impetus for the political interpretations of Borislav.¹⁸

Analysis

¹⁷ Green, *op. cit.*, p. 224.

¹⁸ *Ibid.*, pp. 225-226.

It is interesting to note that here, as in Plamena and Venetsianskaia monakhinia, Kheraskov resorts to the triangular plot structure common to Sumarokov's tragedies. The plot revolves around three protagonists, two men and a woman. Flaviia is torn between her loyalty to her father and monarch on the one hand and her lover Prenest on the other. In addition, the tragedy treats the age-old theme of a father's jealousy over his daughter's love for a young man with the added twist that Prenest is a political rival to Borislav.

The one designated confidante in this tragedy appears in the following acts and scenes.

	Act I	Act II	Act III	Act IV	Act V
Ratima	(4)5(6)	1(2,3)	-	-	1,2(3,4, 5,6)

In Act I, Scene 5 Flaviia, forbidden by her father to marry her beloved Prenest, pours out her broken heart to Ratima. The designated confidante, in a typical rôle as advisor and comforter, tries to calm her mistress but also advises her to forget her passion and follow the politically rational course of obedience to her father.

Ratima: Ne serdtse vozmush', ne dukh tvoï
voztrevozhit',
No Tsar' veselosti tvoï pechetsia mnozhit'.
Predai vo vsëm ottsu sud'binu svoemu.

(Do not agitate your heart, do not trouble
your spirit/The King endeavors to make
you happy./ Put all your fate in your
father's care.)

In Act II, Scene 1 Ratima, acting as messenger, informs her mistress and the audience that she, Ratima, has been instructed by Borislav to serve Prenest. Flaviia, in turn, reveals that it is true that the King has tried to prevent Prenest from seeing Flaviia by bribing him with titles and power. The dialogue between confidante and mistress is used here to inform the audience. The designated confidante, always trying to put the best face on any situation, attempts to encourage her mistress by suggesting, rather fatuously, that Prenest will be even worthier of her once he ascends the throne. In the following exchange, which reveals the essence of the relationship between mistress and designated confidante, Plamena reproaches Ratima for criticizing passion, an experience foreign to her. Ratima replies that she has only Flaviia's best interests at heart.

Flaviia: Blagopoluchna ty, chto ty v svoeY krovi,
Ne znaesh' nezhnosti i goresti liubvi,
Ne chuystvuesh' tekhn muk, chto rok nam
prikliuchaet,
Kogda spriazhennyya dva serdtse razluchaet.

(You are indeed fortunate, that in your
blood,/You know neither the tenderness
nor the pain of love,/Nor do you
feel those torments which fate sends
us,/When it separates two hearts.)

To which Ratima replies:

Ratima: Ia tol'ko muchus' tem, chto strazhdesh'
ty, kniazhna.

(I am troubled only by your suffering,
Princess.)

In Act V, Scene 1 Ratima, acting as independent agent, intervenes to change the course of the plot by dissuading

Flaviia, who believes that Prenest is dead, from committing suicide. In Act V, Scene 2 Borislav announces that he has had Prenest burned to death in his own house and then departs, leaving the stunned Flaviia to fall into the arms of Ratima who acts as comforter. Ratima advises Flaviia to mourn Prenest's demise but not to commit suicide.

Ratima: Oplakivaĭ, kniazhna, oplakivaĭ ego;
No ne gubi sebia.

(Mourn him, Princess, mourn him;/But do
not take your own life.)

Prenest, it turns out, has been saved by the boiar, Vador, who could also be considered a confidant to Borislav in that he advises the monarch not to abuse his power and to Prenest, whom he counsels to abandon his passion for Flaviia. Consequently, all three protagonists are supported by confidants.

4. Iuliiian Otstupnik (?)¹⁹

Dramatis personae:

Iuliiian	- Imperator (Emperor)
Nikandr	- Gradonachal'nik (Head of the City)
Melanta	- Doch' Nikandrova (Nikandr's daughter)
Leon	- Napersnik Iuliianova (Iuliiian's designated confidant)
	- Vel'mozhi, voenachal'nik, vestnik, voiny (Nobles, military commander, messenger, soldiers)

Critical opinion of this tragedy has centered around the controversy over what work in Western drama inspired

¹⁹ Neither Green, nor Zapadov, nor Stennik (See Appendix D, footnote) provides a date for this tragedy.

Kheraskov. Zapadov contends that Iulian Otstupnik is a reworked version of one of Voltaire's tragedies.²⁰ Green takes strong exception to Zapadov's assertion, claiming instead that the plot of Iulian Otstupnik was not derived from any French tragedy. However, Iulian Otstupnik likely was modelled on Corneille's Polyeucte. Moreover, Kheraskov intended his tragedy as an apologia in the face of Catherine II's growing distrust of the Masons.²¹

Plot

Briefly, the plot is as follows. Iulian, the enemy of Christendom, arrives in a Greek city to reopen, over the objections of Nikandr, the Cytherean Temple (Tsiterin khram) for the gods and outlaw the Christian faith. Iulian also expresses the wish to see his erstwhile lover Melanta, Nikandr's daughter, who now claims she no longer loves him. Through his designated confidant Iulian informs Melanta that he has left his wife because she had converted to the Christian faith and that now he proposes marriage to Melanta on the condition that she reject Christianity. Melanta eventually accepts his offer but only if he converts to Christianity.

The tragedy revolves around the conflict between Melanta's loyalty to her faith and her passion for Iulian.

²⁰ Zapadov, op. cit., p. 45.

²¹ Green, op. cit., pp. 181-188.

Angered by Melanta's demands, Iulian threatens to burn the Christians alive inside their own temple. The devious Leon advises Iulian to threaten Nikandr in order to force Melanta into marriage on his terms. When Melanta remains defiant in the face of death, Iulian begins to have second thoughts about the wisdom of his actions. As he orders the chains removed from Melanta and her father, news arrives of an uprising by both Christians and pagans against Iulian's tyrannical rule. At that moment Iulian is struck by a bolt of lightning. In a sudden conversion, the thoroughly frightened Leon asks God for forgiveness. The dying Iulian is brought in on a stretcher, and he and Melanta swear undying love to each other. The tragedy ends on the theme that God is more powerful than the emperor.

Analysis

Leon, the sole designated confidant in the tragedy, appears in the following acts and scenes.

	Act I	Act II	Act III	Act IV	Act V
Leon	4, 5	(1) 6	7, 8	1, 2	1, 7

In this tragedy Leon plays a very extensive role, rising to the level of a major character, even though he is nominally a designated confidant. In Act I, Scene 4 Leon, acting as messenger and Iulian's agent, presents Iulian's case against Christianity, and orders the stubborn Nikandr to close the temple and outlaw the Christian faith. In the

previous scene Nikandr had referred to Leon as that "crafty favorite" (khitryĭ seĭ liubimets) of Iuliiian who had succeeded in gaining the monarch's friendship by deceit and who had, along with him, abandoned the Christian faith. In Act I, Scene 5 Leon again acts in Iuliiian's stead to convey his master's offer of marriage to Melanta. Proof of Iuliiian's devotion, contends Leon, is the fact that Iuliiian has left his wife.

In Act II, Scene 6 Leon again confronts Melanta, who has not yet decided to accept Iuliiian's offer of marriage. This time Leon, acting as intermediary, conveys Iuliiian's threatening response to Melanta's delayed decision to accept his marriage proposal. In attempting to describe the power of Melanta's charms to captivate the monarch, Leon intimates that he, too, finds her irresistible.

Leon: Byt' mozhet inogda i rab kak Tsar' liubim.
Liubezen mozhet byt' inoĭ ocham tvoim.

(Perhaps sometimes a slave is loved like a king./Another may find favor in your eyes.)

This transparent leer draws a sharp rebuke from Melanta, who reaffirms her devotion to Iuliiian. In an interesting aside the treacherous Leon indicates that he will use Melanta's admission of her feelings for the Emperor to plot against them both.

Leon: Tebe moĭ razgovor protiven, mne polezen,
Ia zrel iz slov tvoikh, chto Tsar' tebe
liubezen.
Vozdast mne dorogo monarkh za tainu tu,
Obeim seti im iz nei ia sopletu.

(My words disgust you, but they are useful to me,/Your words told me that you care for the Emperor./The monarch will pay dearly for this secret,/I shall weave nets for them both out of it.)

In Act III, Scene 7 Leon reports that Iulian is not respected in the city, that the sealed temple has been opened and that an uprising is planned. Leon, acting as political advisor, incites Iulian to resort to harsh measures to put down the restless populace.

Leon: Miatezhny semena v nachale podavit',
Zhestokost' dolzhno vsiu k prestupnikam iavit'!

(To nip this uprising in the bud,/You must deal with these criminals in a cruel fashion!)

In Act III, Scene 8 the designated confidant pronounces a soliloquy in which he informs the audience of his willingness to betray his master Iulian.

Leon: Ne dumai, Iulian, chto ia liubliu tebia;
Khotia ia rabstvuiu, no sam liubliu sebia.

...
(Do not think, Iulian, that I love you;/
Although I kowtow, I love only myself,...)

In Act IV, Scene 1 Leon encourages Iulian to punish Nikandr for opening the sealed temple. Recalling that Nikandr is Melanta's father, Iulian hesitates. Leon suggests that Melanta be forced to accept marriage or her father will be executed. Leon relates to the emperor that Melanta cares for him and that only her father is preventing the union. As a reward for discovering Melanta's true feelings, Leon gains control of the city and the right to per-

secute the Christians. In Act IV, Scene 2 Leon orders Nikandr to find the culprit who unsealed the temple or pay with his head. Here, in a reversal of roles, Iulian cautions the zealous Leon to be more lenient with Nikandr, at least until Melanta has accepted marriage.

In Act V, Scene 1 Leon arrests Nikandr and intends to have him executed. In Act V, Scene 7 the cowardly Leon announces that lightning has struck Iulian and begs Nikandr to save him.

Leon: Spasite vy menia! neshchastnogo spasite!

(Save me! Save an unfortunate man!)

Nikandr assures the frightened Leon that, if truly penitent, he will be saved.

The designated confidant in this tragedy plays the traditional roles of messenger, intermediary and political advisor. He notes the innermost secrets of his master and conveys the latter's feelings as well as his orders. However, Leon is atypical in that he also acts as an independent agent. He plots against Iulian, lies to him and, unusual for a confidant, counsels not political reason but oppression. He even has Nikandr arrested on his own initiative. Overall, Leon is a negative character and his conversion to Christianity when frightened by the divine revenge visited upon the hapless Iulian seems contrived. In short, his credibility as a character is severely strained. The deus ex machina in the form of the lightning bolt ("a fiery

arrow") seems a desperate attempt to underscore the theme of the tragedy at the last possible moment.

Kheraskov also makes extensive use of the chorus of designated confidantes in this tragedy. In Act III, Scene 1, for example, Melanta consults this chorus (khor napersnits) twice for advice. These designated confidantes appear as priestesses who advise Melanta to put her faith in God. In this very mystical tragedy the priestesses claim that God speaks through them.

Iulian Otstupnik retains the traditional triangular symmetry of three protagonists - two lovers and a third who opposes their union. Here, the monarch is one of the lovers. In addition, the young lovers are prevented from consummating their affair not so much by the other protagonist, Nikandr, as by their religious differences. Leon is the only confidant in this tragedy.

5. Osvobozhdeniia Moskva (1798)

Dramatis personae:

Boiare Moskovskie:	(Muscovite boiars):
Kniaz' Dmitrii	- [Prince Dmitrii]
Kniaz' Fedor	- [Prince Fedor]
Kniaz' Ioann	- [Prince Ioann]
Kniaz' Ruksalon	- [Prince Ruksalon]
Kniaz' Pozharskii	- [Prince Pozharskii]
Leon	- Syn Dmitriia (Dmitrii's son)
Sofiia	- Sestra Pozharskogo (Pozharskii's sister)
Minin	- Kupets Nizhegorodskii (Merchant from Nizhegorod)
Parfeniia	- Napersnitsa Sofii (Sofiia's designated confidante)
Zhelkovskii	- Getman Pol'skoi (Polish hetman)

- | | |
|----------|--|
| V'ianko | - Syn Zhelkovskogo (Zhelkovskiy's son) |
| Khotveev | - Vel'mozha Pol'skoy (Polish nobleman) |
| | - Vestnik rossiyskiy (Russian messenger) |

This tragedy has evoked negligible critical comment.

Plot

Osvobodivshaya Moskva concerns Moscow's liberation from the Poles during the Time of Troubles. The Russians, attempting to save Moscow and thinking that their leader, Prince Pozharskiy, is dead, endeavor to find a new leader to organize armed resistance. Their choice of Dmitriy over the protests of Ruksalon creates dissension in the Russian camp. Dmitriy, once installed as leader, refuses to negotiate with the Poles before Moscow is freed, but some of his followers advocate unconditional peace talks. To forestall a Russian attack on occupied Moscow, the Poles decide in the meantime to put the Russian women in the front lines so the Russian soldiers would be forced to fire first on their own wives. The ruse is ineffective and the Poles, perceiving certain defeat, eventually flee.

The political and love intrigues in this jingoistic tragedy are intertwined rather skillfully. The rivalry opposing Russian and Pole is brought into relief by the love affair between Sofiya, Pozharskiy's sister, and V'ianko, son of Zhelkovskiy, a Polish nobleman. V'ianko's rival for

Sofiia is Leon, Dmitrii's son. For the sake of security the Russian women are forbidden to leave the city to visit their men, but Sofiia disobeys the curfew to see V'ianko.

Outside Moscow Sofiia is accosted by Russian soldiers who try to rob her, but Leon intervenes to save her. To conceal her real reason for breaking the curfew, Sofiia informs Leon that she wants to see her brother, Pozharskiĭ, recently returned from the Volga. Leon reveals his affection for Sofiia but it falls on deaf ears. Sofiia is taken to her brother, whom she tries to convince to accept Vladislav and the Poles as rulers of Russia. Sofiia blames all their troubles on internecine strife and begs for allegiance to the invaders. Her appeal is vehemently rejected and she is accused of treason. In the meantime Leon has captured V'ianko, whom he believes is a scout but who was really attempting to rendezvous with Sofiia. V'ianko is imprisoned by Leon, and Sofiia is ordered back to the city. Dmitrii orders V'ianko's release.

V'ianko is taunted by the jealous Leon, but he refuses to fight. Meanwhile, the Russian women, including Sofiia and her designated confidante, Parfeniia, are put in the front lines of the Polish army. V'ianko pleads for the lives of the Russian women, but the Polish leaders disregard his protestations. The Poles eventually flee, however, and V'ianko departs with Sofiia and Parfeniia. They are confronted by Leon, who then slays V'ianko. In despair Sofiia

kills herself and Leon feels remorse over the turn of events. Mikhail Romanov is proclaimed Tsar' and the Poles are driven out.

Although the love intrigue and the political intrigue are intertwined they are not interdependent. In fact, the political conflict - the liberation of Moscow - takes precedence. Even Pozharskiĭ claims that his sister deserves to die as a traitor to the Motherland.

Analysis

Parfeniia, the only designated confidante in the tragedy, appears in the following acts and scenes.

	Act I	Act II	Act III	Act IV	Act V
Parfeniia	-	(1)2	-	-	3(4)5 (7,8)

In Act II, Scene 2 Parfeniia, acting as advisor of common sense, reproaches her mistress for leaving the confines of the city and venturing out into the forest where danger lurks. Sofiia swears that she will exercise caution. Knowing she cannot prevent her mistress from seeing V'ianko, the designated confidante warns her to be "rational," that is, cautious.

In Act V, Scene 3 the Russian women, including Sofiia and Parfeniia, are put in front of the Polish troops to discourage the Russians from attacking. In the face of death Sofiia wants to spend her last moments with her

designated confidante, an indication of the trust she puts in her.

Sofiia: Parfeniia! uvy! gonimaia sud'boiu,
Stan' vmeste tut so mnoi, pust' ia umru
s toboiu.

(Parfeniia! alas! I am a victim of fate,
Stand together with me, let me die with
you.)

Sofiia despairs, having realized that V'ianko has abandoned them. Nonetheless, she proclaims her love for him in a long, anguished speech and then collapses into Parfeniia's arms. The designated confidante, ever attentive, tries to revive her mistress. In Act V, Scene 5, Parfeniia rejoices at news of the Russian victory and, acting as advisor, urges the young couple to flee the area so V'ianko can avoid capture by the Russians.

In conclusion, Parfeniia plays a limited role, advising caution at dangerous moments and providing moral support when needed. She does not, however, attempt to thwart the desires of her mistress, that is, to make her forget V'ianko.

As in Iulian Otstupnik, Kheraskov uses a chorus (khor). However, it appears only at the end of the final scene to pronounce a few patriotic lines.

This tragedy retains the triangular plot structure of previous works in Russian tragedy. Here, more specifically, it appears as a love triangle with Sofiia, V'ianko and Leon,

V'ianko's rival for Sofiia's affections. Only one of these protagonists, Sofiia, has a designated confidante.

Conclusion

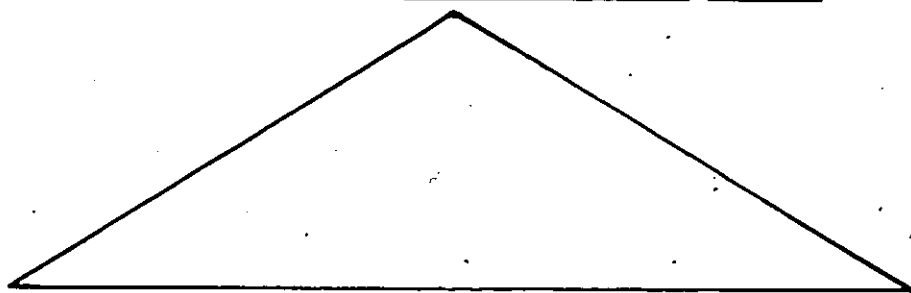
If Sumarokov is the founder of the political tragedy in Russian literature, Kheraskov is the creator of religious tragedy. Except for Osvobozhdenaia Moskva, which is embarrassingly jingoistic in its treatment of the Time of Troubles, the other four tragedies discussed here exude a strong religious theme.

The triangular plot structure is similar to that employed by Sumarokov. However, at work here is not an eternal triangle of three lovers but rather the conflict between two young lovers opposed by a father or monarch or both. The exception is in Osvobozhdenaia Moskva, where the third member of the triangle is Leon, son of one of the nobles.

The protagonists of the tragedies assume the following configuration.

Monarch

1. Mirozi (Venetsianskaia monakhinia)
2. Prevzyd (Plamena)
3. Borislav (Borislav)
4. Iuliiian (Iuliiian Otstupnik)
5. Leon (merely jealous lover)
(Osvobozhdenaia Moskva)



Young lover

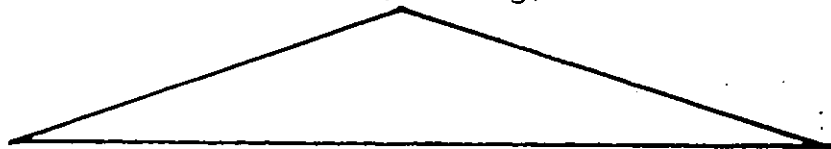
1. Korans
2. Pozvezd
3. Prenest
4. Nikandr (Here a father rather than lover)
5. V'ianko

Young lover

1. Zaneta
2. Plamena
3. Flaviia
4. Melanta
5. Sofiia

The protagonists are reinforced in their roles, as they are in Sumarokov's tragedies, by their confidants including, of course, their designated confidants, as shown in the following configuration.

1. Mirozi (Zherom)
2. Prevzyd (Virsan)*
3. Borislav (Vandor)*
4. Iuliiian (Leon)*
5. Leon (lacking)



Young lover

1. Korans (lacking)
2. Pozvezd (Mstislav)*
3. Prenest (lacking)
4. Nikandr (lacking)
5. V'ianko (lacking)

Young lover

1. Zaneta (lacking)
2. Plamena (Ostana)
3. Flaviia (Ratima)
4. Melanta (lacking)
5. Sofiia (Parfeniia)

Of the 15 potential confidant positions available in the five tragedies of Kheraskov discussed here, only 8 are filled, 5 of those by designated confidants. In conclusion, Kheraskov made less use of the designated confidant than Sumarokov.

CHAPTER VI
THE TRAGEDIES OF KNIAZHNIN

Iakov Borisovich Kniazhnin (1742-1791), one of Russia's outstanding neoclassicists, wrote eight tragedies.¹ Seven of these, all except Titovo Miloserdie, contain one or more designated confidants and will be discussed later in this chapter.

Perhaps the most serious charge that has been levelled at Kniazhnin the tragedian has been his lack of originality.² Many of his plots were borrowed from Western tragedies. As a counterbalance, however, Kniazhnin's neoclassicist style of language easily surpasses the stilted language found in Sumarokov's tragedies and at times that of Kheraskov's tragedies. Thematically, Kniazhnin's tragedies propagate his belief in enlightened despotism and the importance of duty and honor.³

The use of the designated confidant had diminished somewhat in the tragedies of Kheraskov as compared to those of Sumarokov. In the tragedies of Kniazhnin, though, the designated confidant is employed extensively; some works

¹ Stolunin, V[ladimir Iakovlich], "Iakov Borisovich Kniazhnin," in Biblioteka dlia chteniia: zhurnal slovesnosti nauk, khudozhestv, promyshlennosti, novostei i mod, Tom 101, Chast' pervaiia, Mai, 1850:85.

² Ibid., Chast' vtoraiia, Iiun', 1850:132.

³ Iurii Veselovskii, "Ideinyi dramaturg ekaterinskoi epokhi: Kniazhnin i ego tragedii," in Veselovskii, Iurii, Literaturnye ocherki, Tom 1, vtoroe izdanie (Moscow: Pechatnoe delo, 1910), p. 338.

contain as many as three or four designated confidants. This chapter will treat the role of the designated confidant in Kniazhnin's tragedies. In addition, it will be seen whether the triangular symmetry basic to the tragedies of Sumarokov and Kheraskov is also found in those of Kniazhnin.

1. Didona (1769)

Dramatis personae:

Didona	- Karfagenskaia tsaritsa (Carthaginian queen)
Eney	- Troianskii kniaz' (Trojan prince)
Iarb	- Tsar' Getul'skii (King of Getul')
Antenor	- Soputnik Eneev (Eney's travelling companion)
Gias	- Napersnik Iarbov (Iarb's designated confidant)
Timar	- Vel'mozha Didonin (Didona's nobleman)
Eliza	- Napersnitsy Didoniny (Didona's designated confidantes)
Arsina	- Voin, govoriashchii Didone (Soldier who speaks to Didona)
	- Voiny Iarbovy, voiny Didoniny (Iarb's soldiers, Didona's soldiers)

Didona, Kniazhnin's first significant work and first tragedy, was inspired by the Fourth Canto of Virgil's epic poem, The Aeneid.⁴ There is some controversy, however, over whether the tragedy was reworked directly from Virgil or through another work based on Virgil. Kulakova contends that Kniazhnin took only the plot from Virgil and adapted it to his own specifications.⁵ Galakhov, on the other hand,

⁴ Kulakova, [Liubov'] Ivanovna], "Ia. B. Kniazhnin, 1740-1791," in Russkie dramaturgi xviii veka, Tom I, pod redaktsiei G. P. Makogonenko (Leningrad: Iskusstvo, 1959), p. 301.

⁵ Ibid.

maintains that Didona is a "free translation" of a tragedy by Lefranc de Pompignan, an adversary of Voltaire who borrowed the plot from Virgil.⁶ Stoiunin, another critic, also published a series of articles on Kniazhnin in the same year as Galakhov. Stoiunin, for his part, notes that Didona does not stand up to critical examination in spite of its great popularity at the time.⁷ Furthermore, he contends that Kniazhnin took the plot for Didona from the Italian tragedian, Metastazio.⁸

Plot

Briefly, the plot of the tragedy is as follows. Eneĭ confides to his travelling companion, Antenor, that he is in love with the Carthaginian queen, Didona, but has been ordered by the gods to return home to Troy. Having foreseen in a dream her lover's imminent departure, Didona tries unsuccessfully to extract a confession of love from Eneĭ. Meanwhile, the jealous Iarb, King of Getul', is rejected by Didona and decides to dispose of his rival, Eneĭ. Restrained by his designated confidant from taking rash action, Iarb proposes marriage to Didona, but his suit is spurned once again because of her love for Eneĭ.

Later, enraged by Eneĭ's announcement of his departure.

⁶ A. Galakhov, "Kniazhnin," in Otechestvennye zapiski 1850 goda, Tom 69, No. 4 (Sanktpeterburg: Glazunova i Kolly, 1850), p. 47.

⁷ Stoiunin, op. cit., Tom I, Mai, 1850:36-37.

⁸ Ibid., p. 43.

under divine orders, Didona decides to accept Iarb's proposal, then disavows her intention. Touched by Didona's affection, EneY opposes the deities and decides to stay. Overjoyed, Didona makes plans to hold their wedding in the temple. Iarb ambushes EneY at the temple, but EneY defeats him and takes him prisoner. EneY spares his ungrateful captive, who immediately seeks revenge.

Fearing for EneY's safety, Antenor finally convinces him to leave the city and break off his relationship with Didona. Meanwhile, Iarb succeeds in staging an uprising in the city. The desperate Didona, when confronted by Iarb and his troops, begs him to slay her. Iarb refuses and renews his offer of marriage. Didona commits suicide by throwing herself into the flames of the burning city. The moral of the tragedy appears to be the folly of unrestrained passion.

Analysis

The three designated confidants in this tragedy appear in the following acts and scenes.

	Act I	Act II	Act III	Act IV	Act V
Gias	-	1(2)3	-	2(3)	-
Eliza	(2)3	(2)	(1)2,4,6	7	1,4
Arsina	-	-	2(3,4)5	-	3(4)

Gias, designated confidant to Iarb, plays a typical confidant role. In Act II, Scene 1 Iarb, angry over the love shared by EneY and Didona, seeks revenge against EneY.

The designated confidant counsels caution, saying that Iarb should not forget he has been welcomed as a foreign emissary to Carthage. Iarb's retort that Gias should mind his own business indicates the fragile relationship between designated confidant and master and also the negative quality of Iarb's character. Gias is incredulous to discover that Iarb's passion for Didona has led him to the point where he is prepared to shed blood and topple Didona from her throne. Gias attributes his master's treacherous plans to his uncontrolled passion for Didona and laments, in true confidant fashion, the power of passion over reason.

Gias: Khot' pol'za obshchestva Didone to tverdit,
 Khot' sam razsudok ei za Iarba govorit;
 No kak razsudok slab kogda buntuiut strasti!
 O eslib byt' mogli serdtsa u nas vo vlasti,
 Kogda by razum nash nad nami obladal;
 Liubit' Didonu Iarb konechno by prestal.

(Even if the public weal affirms it to Didona;
 Even if reason speaks to her in Iarb's favor;
 But how weak reason is when passions rebel!
 Oh, if only our hearts were in our power,
 Then our reason would control us;
 Iarb would finally cease to love Didona.)

In Act IV, Scene 2 Gias, acting as advisor, warns Iarb not to ruin his good reputation, established over a number of years, by a hasty and vengeful action at the temple.

The character of Gias has been singled out for some negative criticism. Stoiunin considers it unlikely that an evil character such as Iarb would have such an honest and forthright designated confidant as Gias.⁹

⁹ Ibid., p. 142.

Eliza, one of Didona's two designated confidantes, plays an extensive role, speaking in no fewer than 7 scenes. In Act I, Scene 3 Eliza serves to reveal Didona's confession of love for EneY.

In Act III, Scene 2 Eliza, acting as comforter, excuses EneY's absence in the face of an uprising fomented by Iarb by suggesting that EneY is at that very moment endeavoring to forestall Iarb.

Eliza: ZloY umysel na tebia uvidav, mozhet byt',
V sel chas zlodeYskii kov on tshchitsia
istrebit'.

(Perhaps having seen the evil thoughts directed toward you, / At this very moment he [EneY] is endeavoring to destroy the evil intrigue.)

In Act III, Scene 4 Eliza informs Didona that EneY is departing Carthage. Eliza is then instructed to inform EneY that Didona is dying. In Act III, Scene 6 Eliza, acting as messenger, announces EneY's return to the palace (chertogi).

In Act IV, Scene 7 Eliza informs Didona that there is trouble at the temple and advises her mistress not to go there.

In Act V, Scene 1 Didona, having seen her wedding to EneY in a dream, entreats her designated confidante to seek out EneY. And finally, in Act V, Scene 4 Eliza reports that the departing EneY has left a letter which may bring some comfort to Didona, devastated, of course, by the news of EneY's departure. Here Eliza counsels calm but draws a

sharp rebuke from Didona.

Eliza: Prestan' terzaiasia, tsaritsa, nas krushit':
Stradaniem ne l'zia utraty vozvratit',
I vse stenaniia tvoY uzhe naprasny.

Didona: SokroYtes' ot menia; mne smerty vse uzhasny!
Vse polno kazhetsia izmenoiu v seY chas.
SokroYtes' ot menia, podite proch' ot glaz.

(Eliza: Cease torturing yourself, Queen, and
disturbing us:
Losses cannot be returned by suffering,
And all your moaning is already in vain.

Didona: Be gone from my sight; all appears horrible
as death to me! / All seems full of
unfaithfulness at this moment. / Out of my
sight, be gone from my eyes.)

The loyal Eliza, however, stays to proffer more advice.

The designated confidante, Eliza, acts as messenger, advisor and comforter. She also serves as a medium for Didona to express her thoughts.

Arsina, Didona's other designated confidante, plays a more modest role. In Act III, Scene 2 she appears along with Didona's other designated confidante, Eliza, but speaks only one line, in which she announces that a soldier has a secret message to deliver (word of the uprising led by Iarb). In Act III, Scene 5 Arsina is alone with Didona. Again, however, she has only one line. Arsina does not try to calm her mistress but only joins in her grief over EneY's intended departure.

In Act V, Scene 3 Arsina informs Didona of EneY's departure. When Didona bemoans her fate as the abandoned

lover, Arsina, acting as comforter and advisor, encourages her mistress to forget the "unfaithful" EneY and pull herself together.

Arsina: Poznav teper', kak strast' liubovnaia vreda,
Tsaritsa bud', zabyv liubov', prezrev
nevernost' -

(Having discovered now, how harmful love's
passion is, /Be a queen once more, having
forgotten love; having despised/
unfaithfulness -)

and

Prestan' ty tshchëtnoe stenan'e ispuskat',
Zabud' nevernogo; dnes' dolzhno grad spasat'.

(Cease uttering helpless moans, /Forget the
unfaithful one; the city must be saved.)

and

Zabud' togo tebia kotoryY sam zabyl,
Za milosti tvoi vot chem on zaplatil.

(Forget him who himself forgot you, /Look
how he has repaid your kindness.)

All three designated confidants in Didona play traditional roles as advisor, messenger and comforter, as well as acting as a medium for the protagonist to express his or her thoughts. Gias also is cast as advisor of political reason.

Didona consists of the same triangular structure as found in previous tragedies. The three protagonists - Didona, EneY and Iarb - are caught in an eternal triangle. Didona and Iarb are supported by their designated confidants; EneY by his travelling companion Antenor, who may be considered a confidant.¹⁰

¹⁰ Ibid., p. 139. "Eneiu on [Kniazhnin] pridal na-

2. Vladimir i Iaropolk (1772)

Dramatis personae:

Iaropolk	-	Kniaz' Kievskii (Prince of Kiev)
Vladimir	-	Kniaz' Novgorodskii (Prince of Novgorod)
Rogneda	-	Kniazhna Polotskaia (Polovtsian Princess)
Kleomena	-	Kniazhna Grecheskaia, plennaia Sviatoslavom pri pokorenii Khersonesa i zhivushchaia u Iaropolka (Greek princess taken prisoner during the conquest of Kherson and living at Iaropolk's quarters)
Svadel'	-	Vel'mozha Iaropolkov (Iaropolk's nobleman)
Vadim	-	Vel'mozha Vladimirov (Vladimir's nobleman)
Val'mira	-	Napersnitsa Rognedina (Rogneda's designated confidante)

By all accounts Kniazhnin's second tragedy, Vladimir i Iaropolk (1772), was a Russian adaptation of Racine's Andromache.¹¹ According to Stoiunin, Kniazhnin wanted to stage "something Russian," so with a scholarly approach foreign to his father-in-law, Sumarokov, he examined Nestor's chronicles where he discovered an account of the love of Vladimir Novgorodskii for the the Polovtsian Princess, Rogneda, betrothed to Vladimir's brother, Iaropolk, Prince of Kiev. Kniazhnin based his tragedy on these historical events, but took as his model Racine's play,

persnika v litse Antenora, kotorogo ne okazalos' u Metastaziiu. Emu-to pri samom nachale tragedii, ob"iavlialo Enel' o vole bogov i o svoem namerenii ostavit' Didonu, ne smotria na to, chto vse uzhe bylo gotovo k soversheniiu ikh braka."

¹¹ See Galakhov, op. cit., p. 54; Stoiunin, op. cit., Chast' pervaja, Mai, 1850:43; A. Ia. Maksimovich, Istoriia russkoi literatury, Tom I (Moscow-Leningrad: Akademiia Nauk SSSR, 1958), p. 528.

Andromache. 12

Plot

Yet another tragedy on the dangers of uncontrolled passion, the plot of Vladimir i Iaropolk consists of three love affairs in addition to a political conflict. As mentioned, Vladimir loves Rogneda, betrothed to Iaropolk. Iaropolk has been smitten, however, by the Greek Princess Kleomena, taken prisoner at Kherson by Sviatoslav. There is the possibility that Iaropolk will return Kherson to the Greeks in exchange for Kleomena and thus endanger Russia's security. Iaropolk cannot overcome his passion for Kleomena; Vladimir cannot overcome his for Rogneda. Kleomena does not love Iaropolk, however, so Iaropolk tries to force her to come to terms by threatening her brother, whom he has imprisoned.

Eventually Iaropolk says he has lost his passion for Kleomena and is reconciled with Rogneda. He is now free to deal with Kleomena's brother. Vladimir cannot accept the reconciliation and swears that there will be bloodshed unless he has Rogneda. To save her brother, Kleomena enlists Vladimir's aid, which only tends to complicate the delicate situation. The inconstant Iaropolk again switches his favors back to Kleomena.

Jilted once more, Rogneda asks Vladimir to slay Iaro-

polk to avenge her honor. He at first hesitates but, afraid of being taunted as a coward, finally agrees. Rogneda, after his initial outburst, has second thoughts. Vladimir commits the murder to curry favor with Rogneda. She is not overjoyed at this turn of events but distraught. Vladimir attributes the blame for his actions to wanton passion and tries to kill himself but is stopped by his nobleman, Vadim, who claims that society still needs him.

Analysis

Val'mira is the sole designated confidante in this tragedy. She appears in the following acts and scenes.

	Act I	Act II	Act III	Act IV	Act V
Val'mira	-	1(2)	-	1(3)4	2(3)

In Act II, Scene 1 Val'mira, in contrast to the typical designated confidante, wonders why Rogneda does not seek to take revenge on Iaropolk for his unfaithfulness.

Val'mira: ...

A dukh, Rognedin dukh ne pribegaet k mesti?

(But the spirit, Rogneda's spirit does not seek revenge?)

Rogneda tries to defend Iaropolk's actions, but Val'mira condemns him roundly which brings Rogneda to tears. Rogneda lashes out at her designated confidante for reminding her of Iaropolk's caddish behavior. Val'mira, acting as advisor of

political reason, tries to convince Rogneda to accept Vladimir as a substitute for a husband.

In Act IV, Scene 1 Val'mira, acting as concerned comforter, worries about Rogneda's outwardly calm demeanor at the very moment that Iaropolk is wooing Kleomena. Val'mira is also delighted to hear that Rogneda wants to see Vladimir. In Act IV, Scene 4 Val'mira, seeing Rogneda's agitated state, inquires about her intentions. Rogneda sends Val'mira to discover if Vladimir is still willing to do her bidding.

In Act V, Scene 2 Val'mira, acting as intermediary, relates the wedding ceremony of Iaropolk and Kleomena to a distraught Rogneda. Val'mira tries to describe Iaropolk in the darkest terms. Rogneda, upset, cuts short the tirade of her designated confidante to swear vengeance. But according to Val'mira, Vladimir, extremely agitated and brandishing a sword, has gone to the temple where the wedding has taken place. Val'mira, mistakenly thinking she is comforting her mistress, exults in the return of Vladimir whose hands are covered in blood.

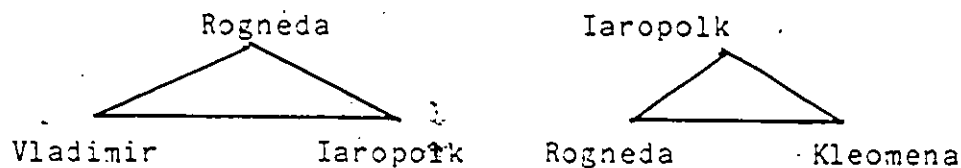
Val'mira: Konechno tvoĭ zlodeĭ svoĭ vek konchaet
dnes'.
Vozradulsia; tvoia svershilasia pobeda:
Vladimir obagren.

(Your scoundrel will certainly die today./Rejoice;
your victory is assured: Vladimir is
covered in blood.)

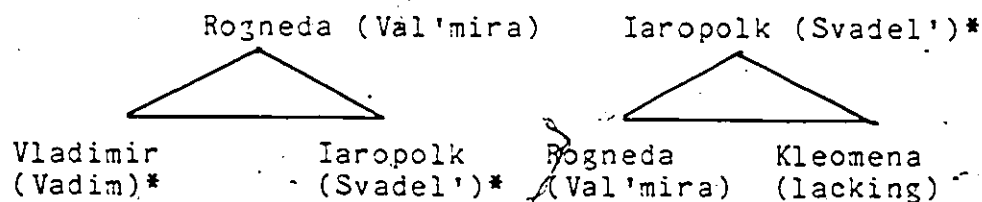
In conclusion, Val'mira plays a rather unorthodox role.

in counselling not restraint, as is typical of designated confidants, but revenge. She advises Rogneda to forget Iaropolk and marry Vladimir. Val'mira even rejoices at the murder of Iaropolk.

In addition to Val'mira there are two other confidants at work in this tragedy. The nobleman Svadel' and Vadim advise Iaropolk and Vladimir respectively to put aside their differences for the sake of Russia. Theirs is the voice of reason. Although their roles are extremely limited, they do act as confidants to encourage their respective masters in the two love triangles lying at the base of this tragedy.



Five of the confidant positions are filled, two with designated confidants.



3. Sofonisba (1787)

Dramatis personae:

- | | | |
|-----------|---|--|
| Sifaks | - | Tsar' Numidskiy (Numidian King) |
| Sofonisba | - | Zhena ego, doch' Asdrubala, brata karfaginskogo Annibala (His wife, the daughter of Asdrubal, brother of Hannibal of Carthage) |

Massinissa	- Kniaz' Numidskiĭ, podkrepliaemyĭ Rimlianami, i ishchushchii svoego nasledstvennogo prestola u nego Sifaksom pokhishchennogo (Numidian Prince, supported by the Romans, and seeking to regain his inherited throne seized by Sifaks)
Stsiton	- Rimskiĭ konsul (Roman consul)
Legiĭ	- Namestnik Stsitonov (Stsiton's local representative)
Nartses	- Massinissin napersnik (Massinissa's designated confidant)
Filon	- Pridvornyi Sifaksov (Member of Sifaks' court)
Fenisa	- Napersnitsy Sifonisbiny
Korisva	(Sofonisba's designated confidantes)

Sofonisba is based on the tragedy Sophonisba by the Italian Trissino.¹³ Trissino, in turn, based his tragedy on the legend by the Roman historian Livy. According to that legend Sophonisba, daughter of the Carthaginian consul Azdrubal and wife of the Numidian Tsar' Siphax, succeeds in persuading her husband to ally himself with the Carthaginians and break with the Romans. Siphax is defeated in battle, however, and is captured by Massinissa, an ally of Rome. Smitten by Sophonisba, Massinissa must struggle to put duty before passion.¹⁴ This legend was modified by a number of tragedians, including Voltaire, before it reached

¹³ According to Stolunin, op. cit., Chast' vtoraiia, Iiun', 1850:151, Trissino's tragedy enjoyed a long tradition in Russia, starting as early as 1709. Sophonisba, written in 1524 was not only the first European tragedy composed by the rules formulated by Aristotle, but it spawned imitations or adaptations in many other European countries. There are 9 versions in French literature, 1 in German, 1 in English, and, of course, Kniazhnin's.

¹⁴ Ibid., p. 152.

Kniazhnin, who made some changes, notably in the contents of Sofonisba's letter.¹⁵ In concluding his analysis, Stoiunin contends that the uneven quality of Kniazhnin's effort renders it inferior to Trissino's original.¹⁶

Galakhov, on the other hand, claims that Kniazhnin adapted his Sofonisba not from Trissino, but from Voltaire's version, ¹⁷ though he admits that Kniazhnin's effort does differ significantly from the Frenchman's, especially in the use of "confidants" (i.e., designated confidants). Galakhov is of the opinion that Kniazhnin adds an extra character in the form of the designated confidante Korisa.¹⁸ Furthermore, he believes that Kniazhnin needlessly introduces the superfluous designated confidant Nartses for Massinissa, a role adequately played by Alama, Siphax' officer in Voltaire's Sophonisba.¹⁹

Plot

Sofonisba is a classic study of duty and honor undermined by passion. As the tragedy begins, Massinissa is threatening Carthage with destruction. To forestall an attack, Sofonisba writes a conciliatory letter to Massinissa, whom she had wanted to marry but was prevented from

¹⁵ The transliterated form of Sophonisba refers here to the character in Kniazhnin's tragedy.

¹⁶ Stoiunin, op. cit., Chast' vtoraiia, Iiun', 1850:156.

¹⁷ Galakhov, op. cit., p. 32.

¹⁸ Ibid., pp. 37-38.

¹⁹ Ibid.

doing so when Massinissa allied himself with Rome. Sofonisba admits that she is still passionately in love with Massinissa and that her husband, Sifaks, is aware of this. Sifaks intercepts the letter and accuses his wife of treason. Sofonisba, putting duty before passion, swears to her husband that she will kill Massinissa, her erstwhile lover, if Massinissa slays Sifaks. As the time of battle approaches, Sofonisba agonizes over the situation, torn as she is between her passion for her lover and concern for her husband and the city of Carthage.

Meanwhile, encouraged by news that Sofonisba has written what he believes must be a love letter, Massinissa slips into the city incognito to meet secretly with the object of his unextinguished passion. When Massinissa confronts Sofonisba, she cannot bring herself to take him prisoner but wishes him health and begs him to spare her husband's life. Massinissa is then accosted by Sifaks and his troops but is released unharmed. In the battle that soon follows, Sifaks kills himself in the field to die an honorable death. To save Sofonisba from the enraged Filon, a court favorite of the late Sifaks, Massinissa encourages Sofonisba to marry him. She accepts, but Massinissa's Roman allies want to enslave the daughter and wife of their dead enemies. Stsition, the Roman consul heading the occupying forces, issues Massinissa an ultimatum - Rome or Sofonisba. He chooses his lover.

Massinissa marries Sofonisba and wisely puts his troops on alert. Realizing the hopelessness of the situation, however, Massinissa contemplates killing his bride and then committing suicide. After the lovers meet for the last time, Sofonisba takes her own life. The Romans capture Massinissa and offer him citizenship. Defiant to the end, the heartbroken Massinissa predicts Rome's eventual decline and then kills himself.

Analysis

There are three designated confidants at work in this tragedy. Their act and scene distribution is as follows.

	Act I	Act II	Act III	Act IV	Act V
Nartses	-	1(2, 3)	-	2	1
Fenisa	1(2, 3, 5)	-	1, 2(3)	-	-
Korisva	2(3)	2(3, 4)	-	-	-

In Act II, Scene 1 Nartses, acting as advisor of common sense over passion, counsels his master Massinissa not to let his love for Sofonisba ruin the alliance with Rome. When Massinissa retorts that Sofonisba takes precedence over all else, Nartses' persistence results in the following exchange.

Massinissa: Kol' Sofonisba, kak prezhdë ia liubim.
Nichto mne i Sifaks i mir i groznyĭ Rim.
Vot vsë nameren'e, koto-ro predpriemliu.

Nartses: No gosudar' ...

Massinissa: Nich'ikh sovetov ia ne vnemliu ...

(Massinissa: If I am loved by Sofonisba as before./
Then, Sifaks, the world
and dreaded Rome/Mean nothing to me.

Nartses: But my lord ...

Massinissa: I shall listen to the advice of no one....)

In Act IV, Scene 2 acting as messenger, Nartses informs his master of the military threat posed by the Romans. When Massinissa breathes defiance, Nartses, acting as political advisor, reminds him of the hopelessness of their position. By ignoring Nartses' advice to approach things rationally, Massinissa has brought about catastrophe.

Nartses: Vospomni skol'ko nam teper' sud'by surovyy;
Bez pomoshchi ruka ostavlena tvoia.
Protivu Rima sil s toboi kto stanet?

(Look now how bleak our fates are;/
Your hand remains helpless./Who will
stand with you against Rome?)

In Act V, Scene 1 the designated confidant counsels reason over passion when Massinissa finally realizes their desperate situation.

Nartses: Chtob tron tvoi sokhranit' prevoznesis'
nad strast'iu.

(To save your throne, you must rise above
passion.)

Fenisa, the designated confidante to Sofonisba, appears in only a few scenes but does play a significant role. In Act I, Scene 1, acting as a medium, she is responsible for drawing out Sofonisba's admission of her passion for Massinissa and the revelation, which shocks the incredulous designated confidante, that Sofonisba had written to her

former lover. When Fenisa presses for more information, Sofonisba replies in the following exchange, one of the most revealing in all of Russian tragedy.

Fenisa: I tak liubov'iu grud' tvoia eshche
tomnitsia?

Sofonisba: ...
Ia priznaius'; tebe ia serdtse otkryvaiu,
Chto ia bezplodno strast' moiu odolevaiu,
...

(Fenisa: And your breast still aches
with love as much as that?

Sofonisba: ...
I admit it; I shall open my heart to you,/
That I cannot overcome my passion.)

In Act III, Scene 1 Fenisa, in her capacity as messenger, relates the course of the bloody battle between the forces of Massinissa and those of Sifaks. In Act III, Scene 2 Fenisa, acting as advisor, urges Sofonisba, distraught at the news of her husband's death, to woo Massinissa with her beauty. In proffering this advice, the designated confidante prepares the outcome of the tragedy by encouraging her mistress to side with her lover Massinissa in what turns out to be a tragic situation for them both. At the end of Act V, when Sofonisba commits suicide, Fenisa is nowhere to be found, a reflection of her lack of loyalty.

Sofonisba's other designated confidante, Korisva, plays a less significant role than that of Fenisa.²⁰ In Act I,

²⁰ Commenting on the fact that Korisva's part in the tragedy amounts to only five lines in Act I and just two words in Act II, Galakhov considers the use of Korisva superfluous. See Galakhov, *op. cit.*, pp. 37-38.

Scene 2 Korisva, acting as medium, informs her mistress that Sifaks has intercepted her letter to Massinissa.

In Act II, Scene 2 Korisva, acting as intermediary, introduces the disguised Massinissa to Sofonisba as a soldier who has some secret to reveal.

Sofonisba retains the triangular plot structure, seemingly a common feature of Russian tragedy, of three protagonists, two of whom are at odds with the third. Here this triangle takes the form of the eternal love triangle. Sofonisba is divided between her loyalty to her husband, Sifaks, and her affection for her erstwhile lover, Massinissa. The love conflict is directly affected by the political conflict, in which Sifaks and Massinissa clash on the battlefield. Two of the three protagonists are supported by confidants, all of them designated and all playing traditional roles as messengers and advisors.

4. Ol'ga (c. 1775)

Dramatis personae:

Ol'ga	- Vdovstvuushchaja supruga Igoria, velikogo rossiiskogo kniazia (Widow of Igor', Grand Russian Prince)
Mal	- Kniaz' drevlianskiy, podvlastnyy rossiiskim kniaz'iam, pokhitivshiy prestol rossiiskiy (Drevlian Prince, subordinate to the Russian princes and usurper of the Russian throne)
Sviatoslav	- Syn Ol'gin (Ol'ga's son)
Volod	- Vel'mozha, vospitavshiy Sviatoslava v lesakh (Nobleman, having raised Sviatoslav in the forest)

Mirved	- Napersnik Ol'gin (Ol'ga's designated confidant)
Vsevesta	- Napersnitsa Ol'gina (Ol'ga's designated confidante)
Zlovred	- Napersnik Malov (Mal's designated confidant)
	- Voiny (Soldiers)
	- Zhretsy (Priests)

The fact that the tragedy Ol'ga, which appears to be Kniazhnin's fourth, survived the eighteenth century only in manuscript form has raised questions about its authenticity and why it was not published.²¹ Both questions seem to have been satisfactorily answered, however. There appears to be little doubt that Kniazhnin is the author of Ol'ga, a reworked version of Voltaire's tragedy, Mérope (1743).²² Kniazhnin did not consult the original, but relied instead on Vasilii Maikov's verse translation, published in Moscow in 1775, the latest possible date the play was written.²³ Moreover, Kniazhnin ignored, it seems, the historical image of a cunning, vindictive ruler, preferring instead to invent his own character for Ol'ga.²⁴ Indeed, the vengeance wrought by Mal against the Kievans for previous defeats is the only historical fact which found its way into the tragedy.

As far as criticism is concerned, it is interesting that Stoiunin does not mention the tragedy, either because

21 A.P. Mogulianskii, "'Ol'ga,' Tragediia Ia.B. Kniazhnina," in XVIII Vek-Sbornik 3 (Moscow-Leningrad: Akademiia Nauk SSSR, 1958), p. 499.

22 Ibid., pp. 499-502.

23 Ibid., p. 499.

24 Ibid., p. 502.

he was unaware that it existed or because he considered it a mere translation. Galakhov devotes only a few lines to it. Modern criticism, except for Mogulianskiĭ's article, consists of a few words here and there concerning the fact that Kniazhnin borrowed the plot from Voltaire's Mérope. 25

In answer to the second question as to why Ol'ga was not published during Kniazhnin's lifetime and for years after his death, Mogulianskiĭ contends there are a number of reasons. First, he believes that Ol'ga is not an original work but a reworking (peredelka) of Mérope, which may have discouraged attempts to publish it as a separate tragedy. Second, because Ol'ga is artistically inferior to Kozel'skiĭ's Velesana, an original tragedy published at about the same time and dealing with the same historical period as Ol'ga, Kniazhnin was reluctant to tarnish his good reputation with an unfavorable comparison. Third, the existence of the tragedy was made public only in 1886.26

Plot

Briefly, the plot of Ol'ga is as follows. The Drevlian Prince Mal has slain the Russian Prince Igor' and seized the Kievan throne. To forestall opposition to his tyrannical rule, Mal wants to marry Igor's widow, Ol'ga. Fifteen years before the action begins, during the siege of Kiev,

25 For example, see Kulakova in "Ia. B. Kniazhnin 1743-1791" in Russkie dramaturgi, op. cit., p. 324.

26 Mogulianskiĭ, op. cit., passim.

Ol'ga had entrusted Sviatoslav, her only surviving son and heir to the throne, to the nobleman Volod to be raised in safety deep in the forest and away from Mal. Mal, of course, secretly desires to find and kill Sviatoslav, the sole legitimate heir to the throne. Mal proclaims publicly that his marriage to Ol'ga will legitimize Sviatoslav as the rightful heir when Mal dies. Also, the Kievan nobles, afraid of Mal, urge the stubborn Ol'ga to stabilize the political situation. Mal impatiently orders Ol'ga to choose between marriage or the dungeon.

It is falsely reported that Sviatoslav has been slain in the forest by a bandit. A suspect in the murder is brought to the court. Ol'ga, distraught by the report of her son's alleged death, finally agrees to wed Mal, but only if she herself is permitted to execute the murderer. It is soon discovered that the "murderer" is really Sviatoslav. Now Ol'ga must devise a way to keep his identity secret from Mal, but at the same time not arouse suspicion by failing to execute the man who is really her son. But Mal is wary when he sees that Ol'ga's mood has inexplicably improved.

The tragedy reaches its climax when Ol'ga admits to Mal that she will not slay "the suspect" because he is her son. She then offers to wed Mal in exchange for Sviatoslav's life. Mal readily accepts but Sviatoslav defiantly rejects the arrangement and is led away. Forced to witness the wedding ceremony of his mother and Mal, Sviatoslav, who refuses

to bow and scrape before the tyrant, suddenly seizes a poleaxe and slays him. Sviatoslav then succeeds in convincing the soldiers and masses of his legitimacy as Igor's successor and wins the day.

Analysis

There are three designated confidants in this tragedy. Their act and scene distribution is as follows.

	Act I	Act II	Act III	Act IV	Act V
Mirved	2	1, 2, 3, 5	4, 5	(2)	1(2, 3, 4)
Vsevesta	1, 2(3)	2, 3, 4, 5 (6)7	2, 3, 4	2	1(2, 3, 4)
Zlovred	4	6	-	1	3(4)

The most remarkable characteristic of Mirved, one of Ol'ga's two designated confidants, is that he is a male confidant to a female protagonist. All other designated confidants and confidantes examined in the forty tragedies analyzed in this dissertation have been of the same sex as their masters and mistresses. If it is assumed that the sexes differ psychologically, then the notion that the designated confidant represents a subconscious projection of the master or mistress may be weakened by the use of Mirved.

In Act I, Scene 2 Mirved, acting as messenger, reports to Ol'ga on his unsuccessful efforts to find Sviatoslav, as well as the climate of fear Mal has created among the people. But he contends that the spark of rebellion could be

ignited by the appearance of Sviatoslav.

In Act II, Scene 1 Mirved, again acting as messenger, announces the death of a young man near the city. Acting as comforter, Mirved then proceeds to calm Ol'ga who is worried it might have been her son Sviatoslav. The designated confidant plays here the traditional role of trying to soothe the troubled spirit of master or mistress.

Mirved: Ty strakha ukroti tvoY dukh smutivshi volny.

(Calm the waves of fear agonizing your soul.)

Acting as advisor of the politically advantageous course, Mirved also counsels Ol'ga to marry for the sake of all concerned.

Mirved: ...

S tiranom brak khotia tebia i oskorbliaet,
No nepremenno ves' togo narod zhelaet.
Goniashchii zavsegda tebia tvoY rok i sel
styd
Neobkhodimost'iu teper' uzhe tvorit:
Lish' v brake sem tebe ostalos' spasen'e,
V nem synu tvoemu nasledstva vozvrashchen'e;
Vel'mozhi, voyny, zhretsy - vse mysliat
tak,
Chto byt' neobkhodim sel dolzhen nyne brak.

(Although marriage to the tyrant dishonors you/That is exactly what the whole populace desires./Your fate, always pursuing you, has now made this shame a necessity:/Only in this marriage lies your salvation,/Lies the way to return the inheritance to your son;/Nobleman, soldiers, priests - all agree,/That this wedding is now necessary.)

In Act II, Scene 3 Mirved, counselling restraint, tries to prevent Ol'ga from any precipitous action which would jeopardize Sviatoslav's safety, should he appear. Elsewhere

in this scene and Act II Mirved acts as messenger.

In Act III, Scene 4 Mirved gives bad advice in urging Ol'ga not to delay the execution of the young stranger she thinks has killed her son. Ol'ga must act rationally, according to nature and law.

Mirved: Pochto ty medlish' kazn'. Razi, otmsti
skoreY
Prirodu i zakon i nashikh krov' kniazeY.

(Why do you delay the execution! Strike,
and avenge directly/Nature and the law
and the blood of our princes.)

In Act III, Scene 5, in order to save Sviatoslav, Mirved again urges Ol'ga to marry Mal. Here the designated confidant advocates the politically expedient course of marriage to the monarch.

In Act V, Scene 1 Mirved preaches reason over passion to Ol'ga.

Mirved: ...
Sberi rassudok svoY, voYdi sama v sebia,
...
Krepis': ne slabeY, bedami ustrashenna,

(Pull yourself together/Strengthen your
reason: do not be weak, frightened by
misfortune,)

Mirved, a good example of a typical designated confidant, acts as messenger, comforter and advisor of political reason. Fortunately for her son, Ol'ga does not follow Mirved's advice, particularly when he urges Ol'ga to have the stranger (really Sviatoslav) executed.

The ubiquitous Vsevesta is probably the most active of all designated confidants encountered in Russian neoclassicist tragedy. She has speaking parts in 12 scenes and appears in 5 others. In Act I, Scene 1 Vsevesta, like Mirved, advises Ol'ga to marry Mal to save Sviatoslav. The designated confidante observes that Mal has indeed made an effort to control his tyrannical temper. Here Vsevesta counsels, as does Mirved, a "rational" solution to a political problem. The advice of the two designated confidants notwithstanding, it is difficult to see how Ol'ga can be expected to wed her husband's murderer. In Act I, Scene 2 Vsevesta counsels Ol'ga to restrain herself.

Vsevesta: Prestan' ty goresti vdavat'sia bezpoleznoy,
Naprasen, mozhet byt', v ochakh tvoikh
tok slēznyĭ:...

(Cease surrendering to useless grief,
In your eyes a torrent of tears is perhaps
in vain.)

In Act II, Scene 4 Vsevesta again counsels her mistress to choose the politically expedient course of marriage to Mal.

Vsevesta: Vse 'zret' tebia. Khotiat ottsov tvoikh
na trone:
Delis's tiranom vlast', smiagchi ee v
korone.

(Everybody is watching you.. They want
a member of the royal family on the
throne:/Sharing power with the tyrant,
you mitigate it while wearing the crown.)

In Act II, Scene 7 Vsevesta again advises Ol'ga to restrain herself.

Ol'ga: ...
Za syna svoego lish', tol'ko otomshchu,
V tot chas i zhizn' svoiu neshchastnu
prekrashchu.

Vsevesta: Dlia imieni bogov ...

Ol'ga: Prestan' o nikh veshchati!

(Ol'ga: I seek revenge only for my son,
And then I shall put an end to my own
unhappy life.

Vsevesta: In the name of the gods....

Ol'ga: Cease to invoke their names!)

In Act III, Scene 2 Vsevesta, acting as intermediary, meets with Volod, Sviatoslav's guardian. In Act III, Scene 4, on learning that she has almost executed her own son, Ol'ga falls into Vsevesta's arms.

In Act V, Scene 1 Vsevesta, ever persistent, again counsels Ol'ga to honor her agreement to marry Mal. If Ol'ga were to commit suicide, concludes Vsevesta, Sviatoslav would be doomed.

Vsevesta acts as messenger, comforter and advisor of political reason. Her advice to Ol'ga to accept Mal's proposal of marriage is taken only reluctantly when Sviatoslav is in real peril. Even if her warnings are not always heeded, Vsevesta never opposes her mistress but remains loyal.

Zlovred, the designated confidant to Mal, advises evil, as his very name indicates.²⁷ In Act I, Scene 4 Zlovred
²⁷ Zlo means evil in Russian; vredit, to harm.

suggests to Mal that he rule with reason and reject his passion for Ol'ga.

Zlovred: No schast'e l' odno tebia iavit v korone?
Tvoi razum, gosudar', tebia krepit na
trone ...

(But will happiness alone help you
wear the crown?/Your reason, my lord,
will keep you on the throne ...)

Zlovred also makes known his readiness to do Mal's dirty work and slay both Volod and Sviatoslav, should they appear.

In Act II, Scene 6, Zlovred, acting as messenger, conveys to Ol'ga Mal's offer of marriage. Acting as intermediary Zlovred tries to soften in Ol'ga's eyes Mal's tyrannical image.

In Act IV, Scene 1 Zlovred, acting as messenger, reports to Mal that the young man suspected of the murder of Sviatoslav does not appear to be a common criminal. Unbeknownst to both Zlovred and Mal, the murder suspect is Sviatoslav himself.

Zlovred: Skazati ia derzaiu,
Chto ia ego iz tekh ubiitsu ne schitaiu,
Kotory izbrany tebe sluzhiti mnoi.

(I dare say,/That I do not consider him
one of those murderers,/Whom I select
to serve you.)

In Act V, Scene 3 Zlovred demonstrates his loyalty to Mal by fighting to salvage his master's reputation. After Sviatoslav slays Mal, Zlovred, acting as independent agent, seizes the fallen Mal's sword and appeals to the masses to avenge the tyrant who has slain the monarch. Mirved in turn

takes the sword from Zlovred. In the ensuing public debate over Sviatoslav's right to claim the throne, Zlovred, acting again as agent for his dead master, attempts to convince the populace that Sviatoslav is an impostor and should not, therefore, ascend the throne.

Zlovred: Ne ver'te, voiny, ne Igorev syn.
Stydites', strannik vash previdet
vlastelin!

(Soldiers, do not believe him; he is not
Igor's son./You would be ashamed should
a stranger become your ruler!)

Zlovred, the designated confidant, acts as messenger, intermediary, advisor of reason (to evil ends) and also as an independent agent after his master's death.

Ol'ga continues the tradition of triangular plot structure. The three protagonists are locked in political and love conflicts. Mal loves Ol'ga but she does not love him, out of memory for Igor', slain by Mal who in turn opposes Sviatoslav, son of Igor' and Ol'ga, and legitimate heir to the throne. Sviatoslav, for his part, seeks vengeance against the usurper who murdered his father and now woos his mother. Two of the three protagonists, Mal and Ol'ga, have confidants, all of them designated. All three designated confidants act as messengers and advisors of political reason. Mirved and Vsevesta also comfort their mistress; Zlovred acts as an independent agent after Mal's death.

5. Rosslav (1784)

Dramatis personae:

- | | |
|------------|--|
| Khristiern | - Tiran vladeiushchii Danieiu i Shvetsieiu (Tyrant ruling Denmark and Sweden) |
| | - Polkovodets Khristiernov (Khristiern's military commander) |
| Adel' | - Napersnik Kedarov (Kedar's designated confidant) |
| Zafira | - Kniazhna, ostatok roda prezchnikh shvedskikh pravitelei (Princess, last surviving member of a house of Swedish rulers) |
| Rosslav | - Polkovodets Rossiiskoi v plery u Khristierna (Russian military commander imprisoned by Khristiern) |
| Liubomir | - Poslan'nik Rossiiskoi (Russian emissary) |
| | - Voiny Khristiernovy (Khristiern's troops) |
| | - Narod (The masses) |

Plot

Like Kniazhnnin's previous tragedies, Rosslav explores the conflict between duty and love, but it also conveys a strong patriotic theme.

The political conflict involves the Danish tyrant, Khristiern, who has subjugated Sweden and imprisoned the Russian military commander Rosslav for refusing to reveal the hiding place of rebel Swedish forces. Khristiern's military chief, Kedar, is an old friend and comrade-in-arms of Rosslav, with whom he fought the Sarmatians. Rosslav wants Kedar to intervene with Khristiern to have him freed which puts Kedar, of course, in a dilemma. Liubomir, a Russian emissary, offers to exchange some Russian cities for the release of Rosslav, but the patriotic Rosslav will hear nothing of it and announces that he is prepared to die for

his country's honor.

The love conflict, in the best tradition of Sumarokov, complicates the plot. Rosslav is in love with Zafira, a Swedish princess who is, in turn, betrothed to Khristiern.

Khristiern refuses Liubomir's offer to exchange the Russian cities to secure Rosslav's release. Only if Rosslav divulges the hiding place of the Swedish rebels will he go free. Rosslav, placing the security of the Russian state above his own personal safety, swears never to reveal the secret. Khristiern would prefer to execute Rosslav but cannot before extracting the secret, which he considers even more important than his love for Zafira. When the distraught Zafira attempts suicide, the remorseful Rosslav finally breaks and agrees to flee. Meanwhile, other characters are working to resolve the crisis. Kedar offers his erstwhile friend the opportunity to commit suicide, and Liubomir summons the help of the Swedish rebels led by Gustav.

Having once discovered Zafira's feelings for Rosslav, Khristiern, considering himself betrayed, orders her to be tortured and executed before Rosslav's eyes and then decrees that Rosslav himself be killed. In addition, Khristiern gives the command that Gustav is to be ambushed and slain. Desperate, Zafira offers to marry Khristiern if he will spare Rosslav. The tragedy reaches its climax when an angry mob tears Kedar to pieces as he tries to stop Gustav and his

forces who arrive in time to prevent Khristiern from executing Rosslav. Khristiern then commits suicide and the lovers Rosslav and Zafira are free to consummate their affair. Russia's honor, of course, remains intact.

Analysis

In this tragedy the plot is reminiscent of Sumarokov's tragedies in that the love conflict is contingent on the resolution of the political conflict. Rosslav and Zafira are unable to consummate their affair not only because of the tyranny of Khristiern but, because Rosslav must act honorably toward his country.

As far as criticism is concerned, Stoiunin considers Rosslav one of Kniazhnin's best tragedies, even though the characters are generally one-sided. Also, he finds it unlikely that the Swedish masses would rally to the side of two foreigners, Gustav and Rosslav, instead of to Kedar.²⁸ It should be mentioned, Stoiunin's comments notwithstanding, that the characterization is indeed strong, especially that of Rosslav, who finds himself in a dilemma and wavers in his actions according to the circumstances, and that of Kedar, who finds it difficult to side with his monarch against an old friend.

²⁸ Stoiunin, *op. cit.*, Chast' vtoraiia, Iiun', 1850:166. For some inexplicable reason Stoiunin contends that Gustav is a foreigner, that is, not Swedish. There is nothing in the tragedy to support this view.

There is only one designated confidant in this tragedy and his act and scene distribution is as follows.

	Act I	Act II	Act III	Act IV	Act V
Adel' :	1	-	-	-	4

Although he appears in only two scenes, Adel', Kedar's designated confidant, does have many lines. In the opening scene, Act I, Scene 1, Adel' sings his master's praises. Kedar, however, suffering from pangs of conscience, reveals his secrets to Adel'. Kedar relates how he had once been friends with the courageous Rosslav, whom he still admires, and admits that he himself is not a great military leader. Kedar also reveals that he too, like Rosslav, has fallen in love with Zafira and is now Rosslav's rival in love. Adel' is incredulous at this news and, acting as advisor, counsels caution.

Adel': Chto slyshu gosudar'!

Kedar: Liuteishei strasti glas!
Ia zhertva goresta Zafirinykh zaraz!

Adel': Prel'shchat'sia sei kniazhnoui, kakoe derznovenie,
Ili, snedaia v vek v molchanii muchen'e,
Bezplodno khochesh' ty siiu kniazhnu liubit',
Kotoru tsar' sudil svoei suprugoi byt'?
Ty vedaesh' ego k Zafire plamen' strasti;
Strashisia razdrazhit' ego zhestokost' vlasti;
Ty znaesh' zlost' ego.

(Adel': What do I hear, my lord!

Kedar: The voice of cruellest passion! / I have become the sad victim of Zafira's infections.

Adel': To fall in love with this princess, what daring, / Or, forever in tortured silence, / You want to love in vain this princess, /

Whom the King judges his spouse to be?/
You know of his flame of passion for
Zafira;/Be careful not to rouse the force
of cruelty;/You know his anger.)

Kedar, of course, is under no illusions concerning Khristiern's terrible temper. He also knows that Khristiern wants to marry Zafira in order to ingratiate himself with the masses. In addition, Kedar is aware of Zafira's revulsion for the monarch and therefore thinks he stands a chance to win her hand for himself in spite of her love for Rosslav. Kedar freely admits that his actions are ruled by passion and dreams of glory. Nobody, he vows, will stand in his way, including his former comrade-in-arms, Rosslav.

In Act V, Scene 6 Adel', acting as messenger, reports to the tyrant that his military commander and last hope, Kedar, has been "torn to pieces" by the angry masses for having planned to execute Rosslav. Adel' also announces that Gustav and the angry mob are poised at the gates of Khristiern's castle and that everywhere Khristiern's troops are hard pressed to ward off the rebels.

Adel''s role as designated confidant is limited. He serves mainly as messenger and counsellor to his hapless master. He also acts as a sounding board for Kedar.

The triangular symmetry of plot structure witnessed elsewhere is intact here but in a more complicated form. The tyrannical ruler is opposed to the young lovers because he desires the young woman for himself and considers the

young man a political threat. However, a secondary character, Kedar, is also in love with the young woman and is torn between her and loyalty to his friend and prisoner, Rosslav. There exist, then, two eternal triangles: Khristiern, Rosslav and Zafira; and Kedar, Rosslav, and Zafira.

Kedar is by far the most interesting character in this tragedy. He is torn in many different directions - by his love for Zafira, his admiration and friendship, still warm, for Rosslav, his guilt over having betrayed his country, his disgust for Khristiern yet his willingness to act as his henchman. Every side of Kedar's character is exposed to the designated confidant, a device Kniazhnin employs with skill. Interestingly, Kedar also plays the role of confidant to Khristiern.

Of the three protagonists - Khristiern, Rosslav, and Zafira - only Khristiern is counselled by a confidant, the secondary character Kedar. Kedar himself confides in Adel', the only designated confidant in the tragedy.

6. Vladislan (c. 1786) 29

Dramatis personae:

Vladislan	-	Kniaz' Slavianskiĭ, kotorogo mertvym pochutaiut (Slavic prince, thought dead)
Plamira	-	Supruga ego (His wife)
Vel'kar	-	Mladenets, ikh syn (A young boy, their son)
Vitozar	-	Pervyi vel'mozha (Chief nobleman)

29 Mogulianskiĭ fixes the date of composition as 1786.
See Mogulianskiĭ, op. cit., p. 503.

- | | |
|--------|--|
| Izbar | - Vitozarov napersnik (Vitozar's designated confidant) |
| Vamir | - Starik, predannyi Vladislanu (Old man, devoted to Vladislan) |
| Zenida | - Napersnitsa Plamirina (Plamira's designated confidante) |
| | - Narod (Masses) |
| | - Voiny (Soldiers) |

The origin of the tragedy Vladislan is a matter of contention. The critic Stoiunin, who if anything, is thorough, contends that Vladislan, which he says "consists of amorous moans and sighs,"³⁰ was modelled on Voltaire's Mérope. In this tragedy, which takes place in the Greek city of Messina, Rusfont, a descendant of Hercules, is slain by the usurper, Polyfont, but his son, Egist, escapes. Mérope is forced to wed Polyfont to save Egist. He rebels, kills Polyfont and Mérope returns to the throne.³¹

Kniazhnin modified Voltaire's plot. He adds a love conflict, provides his characters with Slavic names, and has the monarch revealed as alive. In addition, the designated confidant prevents the heroine, Plamira (Mérope), from taking her own life.

Gukovskii agrees with Stoiunin concerning the origin of the tragedy, saying it was created on the model of Voltaire's tragedies, although he does not specify the exact source.³² Gukovskii's main criticism of the tragedy is its "moral tone" (moral'naia okraska) which, he says, Kniazhnin

³⁰ Stoiunin, op. cit., Chast' vtoraiia, Iiun', 1850:158.

³¹ Ibid.

³² Gukovskii, op. cit., p. 78.

omitted in other tragedies.³³ In addition, Gukovskiĭ is disturbed by the cumbersome plethora of effects, such as the chorus, the members of which bemoan the prince's fate or bare their swords; the coffin from within which the Prince's voice is heard; the hero's small son throwing down the gauntlet to the tyrant. On the other hand, Gukovskiĭ credits Kniazhnin with a highly developed plot of "adventure and psychological events" reinforced with "animated dialogue."³⁴

Finally, Mogulianskiĭ ignores any link to Voltaire's Méroppe and claims instead that Vladislan was inspired by Ol'ga, an earlier tragedy by Kniazhnin discussed in this chapter. Mogulianskiĭ adduces various pieces of contextual evidence to lend support to his theory.³⁵ It is difficult to determine whether Vladislan was based solely on Ol'ga, but there is no doubt that there are strong similarities between the two works.

Plot

Briefly, the plot is as follows. The Princess Plamira mourns her late husband, Prince Vladislan, allegedly killed suppressing a rebellion against his rule. In her grief, she entrusts her young son Vel'kar to Vitozar, chief noble. Vitozar, it turns out, had plotted the uprising against

³³ Ibid.

³⁴ Ibid.

³⁵ Mogulianskiĭ, op. cit., pp. 503-504.

Vladislan because of his passion for Plamira. Now, after Vladislan's apparent demise, Vitozar suffers pangs of conscience, and cannot bring himself to seize the throne. His love for Plamira, however, remains undiminished.

Meanwhile, Vladislan is not dead but has merely been hiding, waiting for the right moment to reappear. He knows that Vitozar was the instigator of the rebellion and when Vladislan discovers that Plamira helped Vitozar to claim the throne, he considers her a traitor as well. Vladislan instructs Vamir to spread the rumor that the Prince is still alive. Having finally ascended the throne, Vitozar, enslaved by his passion, tries to force Plamira to marry him by threatening to kill her should she refuse. Plamira, true to the memory of her "late" husband, prefers death. Vel'kar accuses Izbar, Vitozar's designated confidant, of attempting to persuade him to accept Vitozar as his father.

The threat of attack by the opportunistic Pechenegs, who have laid siege to the city, only aggravates the political turmoil. The nobles rally to Vitozar's cause as they believe he is the only leader capable of repelling the Pechenegs. The Pechenegs offer to make peace in exchange for Vel'kar, lawful heir to the throne if Vladislan is indeed dead. Vitozar seizes this opportunity by promising not to surrender Vel'kar to the Pechenegs, and thus to certain death, if Plamira accepts his proposal of marriage.

In despair Plamira plans suicide. She is soon

discovered by Vladislav, who tries to kill his wife for having allegedly committed treason. Vamir intervenes to provide her the opportunity to explain her actions and thus save herself. Meanwhile, Vel'kar has been taken hostage by Vitozar, who appears at Vladislav's grave to order it razed. Vladislav finally emerges and succeeds in rallying the populace to his cause at the same time that the young Vel'kar disarms his guard, Izbar. Then Vitozar breaks down, admits his wrongs and hopes that his example will be a lesson to others. Vladislav grants the former tyrant mercy, but Vitozar chooses suicide.

Analysis

Vladislav has been the subject of harsh criticism by Stoiunin. First, he calls the tragedy a "most ill-conceived" (samaia neobdumannaia) work, its plot so unwieldy that it is difficult to read. Stoiunin's critical comments focus on a certain lack of plausibility and realism in the tragedy.³⁶

The designated confidants in the tragedy appear in the following acts and scenes.

	Act I	Act II	Act III	Act IV	Act V
Izbar	(3)4	-	3(4,5,6) 7	-	3
Zenida	1,2(3)	-	1(2,3,4, 5	3	-

³⁶ Stoiunin, op. cit., Chast' vtoraiia, Iiun', 1850:161.

In Act I, Scene 4 Izbar swears allegiance to Vitozar for having raised him from the dregs of society.

Izbar: Moë userdie izvestno vsë tebe,
Toboiu soderzhim v vozvyshennoi sud'be,
Kuda menia vozvel iz nizosti ty mraka,
...
Ia dolzhen vsem tebe; i samu zhizn' moi.

(You know the reason for my zeal,
Because of you fate has been kind, / You
have raised me from the gloomy depths, /
I owe everything to you; even my life.)

Izbar's credentials as an absolutely loyal designated confidant are thus established early and firmly. In addition, the rationale is provided for this undying devotion. Izbar does play his role as comforter and medium, however. He inquires as to the real reason for Vitozar's despair.

Izbar: Proik um ne mogu ia.goresti tvoe!; ...

(I cannot fathom your mind to know your
grief; ...)

Eventually Vitozar reveals his passion for Plamira and his guilt at having plotted against Vladislav. Izbar, again acting as comforter, tries to calm him.

Izbar: Vo izumlenii tvoi vostorgi zria,
Ne vizhu, chem sebia porochnym ty tvoria,
Vozmozhes' ukorit' tvoiu smiatennu dushu?

(In light of your triumphs, / I am surprised /
And cannot see why you reproach yourself, /
How can you reproach your downtrodden
soul?)

By trying to allay Vitozar's fears that Vladislav may still be alive, Izbar wins his master's trust. Vladislav also underscores the symbiotic relationship of master and

designated confidant..

Vitozar: Izbar, sud'bu moi^u tebe vruchaiuia,
Vo schastii mo^uem vkliuchenna chast' tvoia:
...

(Izbar, entrusting my destiny to you,
Your fate depends on my happiness:....)

In Act III, Scene 3 Izbar, acting as messenger, conveys an offer to hold peace talks with the Pechenegs. The designated confidant is shown working hand in glove with his master.. In Act III, Scene 7 Izbar, acting as messenger and agent, informs Vamir of Plamira's impending wedding and then threatens the old man if he continues to provide shelter to the hermit (strannik) who, unbeknownst to Izbar, is really Vladislav.

In Act V, Scene 3 Izbar threatens Vel'kar, who is under his "care," but the boy disarms Izbar and changes the denouement of the tragedy. Vitozar commits suicide and while dying reproaches Izbar for having instigated his crimes. Izbar, in contrast, accompanies his master to the grave by taking his own life. Izbar performs the functions of comforter, medium, messenger and agent for his master. His loyalty never wavers.

Zenida, Plamira's designated confidante, also plays an active role. In Act I, Scene 1, acting as comforter to her mistress, she entreats the chorus not to cause her mistress even more grief. In Act I, Scene 2 Zenida, acting as advisor of political wisdom, counsels Plamira to marry Vitozar

in order to give her people a queen and guarantee her son's safety.

In Act III, Scene 1, when Plamira is distressed to observe how Vitozar has so brazenly seized the throne, Zenida, acting as political advisor, suggests to her mistress that she should appeal to the people for support and rule as if nothing had happened.

In Act IV, Scene 3 Zenida accompanies her mistress as she visits her husband's grave. When the grief-stricken Plamira contemplates suicide, Zenida, again ready with rational advice, reminds her not to abandon her son to Vitozar.

Zenida plays the typical designated confidant role of comforter and advisor. In addition, her advice is decidedly political. The plot of this tragedy exhibits a remarkably clear-cut triangular symmetry. There is the eternal triangle of Vitozar who covets Plamira, wife of his deadly and allegedly dead rival, Vladislav. Plamira, of course, remains loyal to her husband with whom she is reunited only after the political conflict is resolved. Since Vamir might be considered a confidant because he comforts Vladislav in Act IV, Scene 2, all three protagonists are supported by confidants.

7. Vadim Novgorodskii (1789)

Dramatis personae:

Rurik	-	Kniaz' Novgorodskii (Prince of Novgorod)
Vadim	-	Posadnik i polkovodets (Chief political and military officer of Novgorod)
Ramida	-	Doch' ego (His daughter)
Prenest	-	Posadniki (Political officers)
Vigor		
Izved	-	Napersnik Rurikov (Rurik's designated confidant)
Selena	-	Napersnitsa Ramidina (Ramida's designated confidante)
	-	Voiny (Soldiers)
	-	Narod (Masses)

The political significance of Kniazhnin's last tragedy, Vadim Novgorodskii, written the same year as the French Revolution, has understandably evoked considerable controversy, witnessed by the fact that this tragedy was neither staged nor published during Kniazhnin's lifetime.³⁷ There has been much discussion in Soviet critical works,³⁸ especially over the supposedly anti-monarchist, anti-absolutist tone of the tragedy.³⁹ The object of this dissertation, however, is not to debate the putative political merits of Vadim Novgorodskii. Suffice it to say that a close reading of the text, as Aseev himself admits,⁴⁰ reveals not politi-

³⁷ Vadim Novgorodskii was published twice in 1793, once as a separate edition and once in the Rossiiskii Featr (39th Chast'); see op. cit. Having read the tragedy, the indignant Catherine II ordered all copies burned. The complete version was published only in 1914 in a limited edition; see Aseev, op. cit., p. 411.

³⁸ It is interesting to note that neither Galakhov nor Stoiunin mentions this tragedy, possibly to avoid political repercussions.

³⁹ See Aseev, op. cit., p. 412; See also A.Ia. Maksimovich, Istoriia russkoi literatury Tom I (Moscow: Izdatel'stvo Nauk, SSSR, 1958-1964), p. 585.

⁴⁰ Aseev, op. cit., pp. 412.

cal stereotypes, but well-rounded characters which unfortunately are lacking in Sumarokov's tragedies and many of Kniazhnin's earlier tragedies. Indeed, Vadim and Rurik appear as credible figures, both of whom evoke our sympathy and understanding. In sum, there are no heroes or villains, only tragic characters.

The political content should not obscure the other artistic merits of Vadim Novgorodskii which far surpasses most Russian tragedies. The exceptions which leap to mind are Nikolev's Pal'mira, Kheraskov's Venetsianskaia monakhinia, and Kliucharëv's Vladimir Velikiĭ. Kniazhnin's earlier works cannot match Vadim Novgorodskii for its smooth expressiveness, imagery, polished style, believable characters, and suspense, all within the confines of neoclassicist tragedy. This tragedy is truly one of the crowning glories of Russian classicism.

Plot

Vadim Novgorodskii is based on the legend of Rurik, the Varangian Prince, invited by Novgorod's nobles to bring order to their city-state, which is torn by internecine war. The populace willingly forgoes its liberty for the rule imposed by Rurik, revered as a savior. Subsequently, Prince Vadim and his retinue return from a prolonged campaign to find their stubbornly independent city-state ruled by a foreign autocrat. Vadim attempts to depose Rurik by force,

but Rurik, with the support of the masses, wins the day, and Vadim has no choice but to commit suicide.

Intertwined with the political conflict, in the best tradition of Russian tragedy, is a love affair. Ramida, Vadim's daughter, and Rurik are in love and plan to wed. To garner support and goad on the anti-Rurik forces in the city at large, Vadim promises his daughter in marriage to whoever can overthrow Rurik. Attracted by Ramida's undeniable charms, Vigor and Prenest both compete for the honor. The love conflict is resolved only when the political struggle between Rurik and Vadim has run its course.

Analysis

The two designated confidants in this tragedy play only insignificant roles. Their act and scene distribution is as follows.

	Act I	Act II	Act III	Act IV	Act V
Izved	-	-	3(4)	1, 4	-
Selena	-	1(2, 3)	1(2)	-	-

In Act III, Scene 3 Izved performs a typical function for a confidant - he counsels his master to put reason before passion.

Izved: Otvergni strast', tebia katora unizhaet.

(Reject the passion which debases you.)²

In Act IV, Scene 1 Izved questions the wisdom of grant-

ing mercy to Vadim and his followers. Here, the designated confidant not only acts as advisor but his advice takes on a decidedly political tinge. In Act IV, Scene 4 Izved, acting as messenger, informs Rurik that Vadim's forces have surrounded the city.

Selena, designated confidante to Ramida, plays an equally insignificant role. In Act II, Scene 1 she confers with her mistress about the planned wedding to Rurik and the return of Vadim. Interestingly, here the designated confidante and her mistress pledge their mutual friendship, which indicates the psychological link between the two characters. Ramida admits to Selena that she is enslaved by her passion for Rurik. Selena comforts Ramida with the thought that she, too, is worthy of a hero's love.

Selena: Dushno^Y obladat' geroia ty dostoina;

(You are worthy of taming the heart of a hero.)

In Act III, Scene 1 Ramida, distraught over Vadim's decision to marry her off to another, is comforted by Selena.

Selena: Gorcha^Yshikh sl⁸z tvoikh potoki osushi,
Ne pogruzha^Y tvoe^Y v otchaian'e dushi.

(Dry the streams of your hot tears,
Don't plunge your soul into despair.)

After the following scene, the attentive Selena disappears for the rest of the tragedy. In conclusion, Selena as confidant acts as comforter and advisor.

The tragedy, like most others examined in this dissertation, manifests a triangular plot structure. Two lovers, one of whom is also the monarch, are opposed by another protagonist, father of the young woman and political rival to the male lover. Two of the three protagonists - Rurik and Ramida -- are supported by confidants, both designated.

Conclusion

The designated confidants in the tragedies of Kniazhnin play the traditional roles of comforter, messenger, advisor, and medium for the protagonist to express his or her thoughts. At times their advice is political and not merely concerned with romance. The designated confidants, along with other confidants, also perform the secondary function of reinforcing the triangular plot structure. The protagonists of the seven tragedies analyzed and their respective confidants and designated confidants, if any, are shown in the following configuration.

Monarch

1. Didona (1. Eliza) (Didona)
(2. Arsina)
2. Iaropolk (Svadel'*) (Vladimir i Iaropolk)
3. Sifaks (lacking) (Sofonisba)
4. Mal (Zlovred) (Ol'ga)
5. Khristiarn (Adel') (Rosslav)
6. Vitozar (Izbar) (Vladislav)
7. Vadim (Izved) (Vadim Novgorodskii)

Young lover

1. EneY (Antenor*)
2. Vladimir (Vadim*)
Kleomena (lacking)
3. Massinissa (Nartses)
4. Igor' (who is deceased)
5. Rosslav (lacking)
6. Vladislav (Vamir*)
7. Rurik (lacking)

Young lover

1. Iarb (Gias)
2. Rogneda (Val'mira)
Rogneda (Val'mira)
3. Sofonisba (1. Fenisa)
(2. Korisva)
4. Ol'ga (1. Mirved)
(2. Vsevesta)
5. Zafira (lacking)
6. Plamena (Zenida)
7. Ramida (Selena)

Of 21 confidant positions available, 16 are filled, 12 of those by designated confidants. It appears that Kniazhnin, like his mentor Sumarokov, made greater use of the designated confidant than did Kheraskov. Also, Kniazhnin employs more than one designated confidant for a protagonist in four tragedies (Didona, Vladimir i Iaropolk, Sofonisba, and Ol'ga), so his use of the designated confidant is even more extensive than at first glance.

CHAPTER VII

THE TRAGEDIES OF MAIKOV

Vasiliĭ Ivanovich Maikov (1728-1778) was one of the leading writers in eighteenth-century Russia. Although he remained basically a neoclassicist, his work, at times evolving into parody of the neoclassicist style, did reveal sentimentalist features such as folkloric elements, scenes from everyday life, and the use of colloquial speech. Best known for his two parodies, Eliseĭ, ili razdrahĕnniy Vakkh and Igrok Lombera, he also wrote odes, missives (poslaniia), epigrams and two tragedies - Agriopa (1769) and Femist i Ieronima (1772).¹

Although the tragedies cannot be considered the summit of Maikov's career, they do retain features typical of neo-

¹ Apparently Maikov planned a third tragedy, only fragments of which, including two lists (spiski) of the dramatis personae, survive. The first list contains three designated confidants, one for each protagonist: Slaven, kniaz' slavianskii (Slaven, Slavic prince); Vel'mira, doch' ego (Vel'mira, his daughter); Ostan, kniaz' novgorodskii, syn Rossov (Prince of Novgorod, son of the Russians; Vadim, napersnik Slavenov (Vadim, Slaven's designated confidant); Userda, napersnitsa Vel'mirina (Userda, Vel'mira's designated confidante); Mechest', napersnik Ostanov (Mechoest', Ostan's designated confidant); voiny novgorodskie i slavenskie (Slaven's soldiers and those of Novgorod). See Maikov, Leonid Nikolaevich, O zhizni i sochineniiakh Vasiliia Maikova, Issledovaniia L. Maikova (Sanktpeterburg: Tipografiia I.I. Glazunova, 1867), p. 21. It would be surprising if the tragedy would not have included a love triangle in which the monarch would have opposed his daughter's union with Ostan, and where the designated confidants would have advised their respective masters and mistress of the politically rational course to follow.

classicist tragedy and are therefore worthy of study. For example, both tragedies consist of five acts and observe the unities of time, place and action. In addition, Maikov employs the traditional iambic hexameter in rhymed masculine and feminine couplets with a caesura placed after the third foot.²

1. Agriopa (1769)

Dramatis personae:

Agriopa	- Tsarevna miziiskaia (Queen of Myzia)
Telef	- Kniaz' iz Gretsii (Grecian Prince)
Azor	- Vel'mozha miziiskii (Nobleman of Myzia)
Al'bina	- Napersnitsa Agriopy (Agriopa's designated confidante)
Ariston	- Napersnik Telefa (Telef's designated confidant)
	- Voenachal'nik, voiny grecheskie i miziiskie (Military commander, soldiers of Greece and Myzia)

Agriopa bears a striking resemblance to Lomonosov's Demofont. According to one critic of Maikov, the similarities are not purely coincidental as Maikov availed himself of the characters, basic plot and grand style of Lomonosov's tragedy.³ Like Demofont, Agriopa is based on the legends of the Trojan War. However, Agriopa differs from Demofont in that tragedy is brought about by fatal flaws in the characters of the protagonists and not by pernicious external circumstances as in Lomonosov's tragedy.⁴ In comparing the

² James Malcolm Curtis, Maikov: An Eighteenth-Century Russian Poet (Unpublished Doctoral Dissertation, Columbia University, 1968), p. 84.

³ Ibid.

⁴ Hans-Bernd Harder, Studien zur Geschichte der rus-

features of Agriopa and those of Sumarokov's tragedies, Curtis notes that the similarities are common to most neo-classicist tragedies while on the other hand, in contrast to Sumarokov, the founder of Russian neoclassicist tragedy, Maikov abandons forced political didacticism. Again, in contrast to Sumarokov, Maikov introduces exotic settings into his works. He uses soliloquies sparingly and portrays on stage battle scenes and murder, abhorrent to the fastidious Sumarokov.⁵

Plot

Maikov based the plot of his tragedy on the myth of Telephos, son of Hercules. According to this myth, Telephos defended Teuthrans, capital of Myzia in Asia Minor, from the Greeks who, believing it was Troy, laid siege to it. Teuthras, King of Teuthrania, showed his gratitude by offering his daughter, Agriopa, in marriage to the hero Telephos.

This myth served as a vehicle for Maikov's tragedy, which is based on the conflict between reason and passion. The Greek Prince Telef, having successfully defended Myzia and saved the life of the King from marauding Greeks, is offered the King's daughter, Agriopa, in marriage and the right of succession to the throne. Initially, Telef and Agriopa are in love. Then Telef's heart is captured by the sischen klassizistischen Tragödie, 1747-1769 (Otto Harrassowitz: Wiesbaden, 1962), p. 55.
⁵ Curtis, op. cit., pp. 88-97.

beautiful Polidōra, daughter of the Myzian nobleman, Azor. The opportunistic Azor incites the weak-willed Telef to seize the throne, but the plot is uncovered and Telef arrested. Agriopa releases her former lover, who then promptly commits suicide on hearing the news that Polidōra and her father have been killed. The grieving Agriopa eventually recovers her composure and ascends the throne.

The resolution of the love conflict, intertwined with the political power struggle, is not forestalled by external circumstances but by the indecision of Telef. Telef faces a dilemma in that he is torn between, on the one hand, his sense of honor and commitment to Agriopa, his former lover, and to her father, who had promised him the inheritance, and, on the other hand, his passion for Polidōra. Agriopa's stoic dignity in the face of Telef's ebbing passion for her makes it all the more difficult for him to provoke an open rift and break their engagement.

Analysis

There are three protagonists in this tragedy - Agriopa, Telef and Azor. Polidōra, the third member of the love triangle, does not appear. However, Azor represents his daughter and advocates her cause by proxy. Two of the three protagonists, Telef and Agriopa, are supported by designated confidants, in contrast to Lomonosov's Demofont where none is employed. Their act and scene distribution is

as follows.

	Act I	Act II	Act III	Act IV	Act V
Al'bina	1(2)3(4) -		3(4)5	5	2(3,4,5) 7
Ariston	-	1(2)3(4) -		1,2	7

In Act I, Scene 1 Al'bina, acting as medium, inquires about Agriopa's agitated state, incomprehensible on the eve of her wedding to Telef. Agriopa, acting as comforter, is concerned that the once attentive Telef has not shown his face for days. Al'bina tries to assuage her mistress' fears. She also advises Agriopa to consult Azor who, it seems, sees Telef every day. In Act I, Scene 3 Agriopa is even more agitated to learn that Telef wants to postpone their wedding while he fights Troy. Al'bina, as advocate of reason, tries to rationalize Telef's odd behavior and thus comfort her mistress. Unconvinced, Agriopa believes that Telef's devotion to her is only a ruse to gain the throne. She dispatches Al'bina to consult with Azor.

In Act III, Scene 3 Al'bina, acting as messenger, informs Agriopa that there is a plot against her and that Telef has been smitten by Polidora. In Act III, Scene 5 Al'bina serves as a medium to reveal Agriopa's concerns. She is then sent by her mistress to rouse the guard.

In Act V, Scene 2 Al'bina, acting as messenger, informs her mistress that Telef has seized the throne and is preparing to wed Polidora. Agriopa, in response to this crisis, dispatches her troops. The designated confidante, in

reporting the news of the progress of the battle, acts as a link between the action taking place onstage and the action occurring offstage. In Act V, Scene 7 Al'bina, acting as independent agent, directly changes the denouement by preventing Agriopa from committing suicide when the latter discovers Telef's perfidy.

The other designated confidant, Ariston, plays a similar role of advisor, comforter, messenger, and medium of expression for the protagonist. In Act II, Scene 1 Telef informs the incredulous Ariston of his passion for Polidora and his intention of abandoning Agriopa, who loves him. Ariston reminds Telef of the scandal that will erupt if passion rules his actions. As the two men argue, Telef is frank about his master's weakness.

Ariston: Chto sdelalos' tebe, ty nrav peremenil?

Telef: Ia dolgu, i liubvi, i chesti izmenil, ...

(Ariston: What has happened to you, your character has changed?)

Telef: I have forsaken my duty, my love, my honor ...)

and

Telef: ...
Ostav', liubeznyĭ drug, ostav', ne much' menia
...
O Agriopa, ia uzhe bolee ne vnemliu; ...

(Telef: ...
Let me be, dear friend, let me be, do not
torture me.

...
O Agriopa, I no longer am able to hear ...)

In Act II, Scene 3 Ariston, acting again as advisor of

reason over passion, reproaches Telef once more for his lack of strength for overcoming passion. Telef is adamant, and in vain requests Ariston to desist.

Ariston: Tak predpriemlich' ty namerenie si⁸
I k bezzakonnomu tol' delu pristupaesh'!

Telef: Ostav' menia, ostav', liubeznyy Ariston,
...

(Ariston: So you intend to follow this course of
action/And act illegally!
...)

Telef: Let me be, let me be, dear Ariston,
...)

In Act IV, Scene 1 Telef reveals to the sympathetic Ariston and the audience that Al'bina has informed Agriopa of his love for Polidora. Acting as advisor of reason, the designated confidant tells Telef that he must try to overcome his passion.

Ariston: Pozvol' mne, gosudar', pozvol' sebe
veshchati:
Ty dolzhen istinu ot chesti zashchishchati,
Ty dolzhen sam svoi zakony nabliudat',
~~I dolzhen sam svoim ty serdtsem obladat'~~.

(Permit me, my lord, permit me to tell
you:/You must defend truth from honor,
You must observe your own laws;/
And must possess your own heart.)

Acknowledging his weaknesses and despairing, Telef attempts to slay himself with his sword but is prevented by the loyal Ariston. Claiming that he and others depend on Telef as their leader, Ariston vainly encourages Telef to make a clean breast of things to Agriopa and overcome his wanton passion for Polidora. In Act IV, Scene 2 Telef ord-

ers Ariston to rally his troops for the battle against Agriopa's forces. Initially, Ariston agrees, but his loyalty finally seems to waver. Maikov shows some skill in portraying this character development.

In the final scene, Act V, Scene 7, Ariston, acting as counsellor of reason, reminds Telef of his good deed in order to prevent his master from committing suicide. Ariston does not intervene physically to save his master this time and Telef kills himself.

Both designated confidants fulfill the traditional functions of messenger, advisor of reason over passion and medium of expression for the protagonist. In addition, Al'bina acts as comforter and independent agent, and Ariston, in his capacity as advisor, also counsels political wisdom. Each designated confidant directly affects the denouement by successfully preventing his master from committing suicide. However, when Telef threatens to take his own life a second time, Ariston intervenes only verbally and ultimately to no avail.

2. Femist i Ieronima (1772?)⁶

Dramatis personae:

Magomet Vtoryi	- Sultan turetskiĭ (Turkish sultan)
Ieronima	- Plennaia kniazhna grêcheskaia, doch' Dmitriia Paleologa (Imprisoned Greek princess, daughter of Dmitriĭ Paleologue)

⁶ Curtis can establish only an approximate date of composition. See Curtis, op. cit., p. 85.

- | | |
|--------|--|
| Femist | - Kniaz' grecheskiy, syn Fedora Komnina, pod imenem Solumana, sluzhashchii vizirem (Greek prince, son of Fedor Komnin, alias Soluman, serving as vizier) |
| Klit | - Drug Femistov, pod imenem Murata, nachal'nik sadov seral'skikh (Friend of Femist, alias Murat, head of the seraglio gardens) |
| Osman | - Napersnik Magometov (Magomet's designated confidant) |
| | - Strazha i nachal'nik onyia (The guards and their chief) |

Maikov's second tragedy, Femist i Ieronima, appears to be a free translation of Mahomet Second (1715) by the little-known French playwright Jean-Baptiste Vivien de Chateaubrun (1686-1775).⁷ In turn, Chateaubrun's source for Mahomet Second was a sixteenth-century novella by the Italian writer, Matheo Bandello. In his novella Bandello recounts how the Turkish sultan Mohammed II, having captured Constantinople, executes his Greek lover to prove to the Turkish guards that his heart was not in her hands.⁸ According to the German critic Elisabeth Frenzel, quoted in Curtis,⁹ this novella served as a vehicle for anti-Turkish feeling all over Europe at that time. Curtis concludes that it is likely more than coincidence that Maikov composed this tragedy shortly after the Russo-Turkish War that began in 1768.¹⁰ It should also be noted that the title of the tragedy, which does not include the name of the sultan, was

⁷ Curtis, op. cit., p. 85.

⁸ Ibid., p. 98.

⁹ Ibid. See Elisabeth Frenzel, Stoffe der Weltliteratur (Stuttgart, 1963), p. 301.

¹⁰ Ibid.

intended to deemphasize Mohammed.¹¹ For technical reasons Femist i Ieronima was never staged.¹²

Plot

The plot of Femist i Ieronima, which naturally resembles closely that of Mahomet Second,¹³ is as follows. During the conquest of Constantinople, Femist, son of the last Greek emperor, is wounded in battle and reported killed. His lover and betrothed, Ieronima, is captured by the Turks under Magomet. Femist, who survives the battle, takes the Turkish name Soluman, and joins the Turkish army all the while thinking that Ieronima is dead.

When the action opens five years later, Femist has risen to become a leader of the Janissaries, the elite fighting force. Femist/Soluman nurses a secret hatred for his Turkish masters. He plots an uprising against Turkish rule, but first he must convince Mohammed to take the mass of the army on a campaign away from the city. Mohammed, however, is reluctant to leave Constantinople because he is infatuated with a Greek prisoner, Ieronima.

When Ieronima refuses his advances, Mohammed instructs Femist/Soluman to execute her.

The scene in which Femist and Ieronima recognize each

¹¹ Ibid.

¹² Ibid., p. 85.

¹³ Ibid., p. 98.

other is, of course, the climax of the tragedy. At that moment the insurrection begins. Femist requests the sultan's head gardener, Klit, a Greek who, like Femist himself, escaped years earlier in disguise, to take Ieronima to a safe place. Femist makes the fatal error of sending a letter to an ally to request aid in the uprising, but the letter is intercepted by the sultan and the plot is uncovered as well as the true identity of Femist. Angered, Magomet slays Ieronima and Femist takes his own life.

The tragedy appears to lack a didactic statement and thus avoids any moralizing.¹⁴

Analysis

There is only one designated confidant in this tragedy and he appears in the following acts and scenes.

	Act I	Act II	Act III	Act IV	Act V
Osman	(2)3	1(2)3	-	-	6(7,8)

In Act I, Scene 3 Osman, acting as advisor of reason over passion, urges Magomet to overcome his feelings and abandon the beautiful Ieronima.

Osman: Velikiĭ gosudar', kol' smeiu ia predstavit',
Zabud' krasavitsu, potshchis' ee ostavit'.

¹⁴ Ibid., p. 103. Curtis contends that Maikov eschews such basic neoclassicist tenets as didacticism and reason over passion and that the decline of didacticism is inversely proportional to the rise of sensationalism and nationalism. On the contrary, Maikov's first tragedy, *Agriopa*, does stress the danger of putting passion before reason.

Vooבריזי sebe nesklonnosti eia.

(Great Lord, may I dare suggest,
Forget the beauty, try to abandon her./
Imagine her faults.)

In Act II Osman advises political wisdom. First, in Act II, Scene 1 Osman warns Magomet of the dangers of appearing weak in the face of a possible uprising. The perceptive designated confidant is suspicious of Femist's true intentions. In Act II, Scene 3 Osman advises Magomet to follow the politically expedient course of abandoning Ieronima to the mob in order to appease the rebels.

Osman: ...

Kol' podlinno ikh gnev ty khoches' obuzdat',
Tak dolzhen im svoiu liubovnitsu predat'.

(If you really desire to restrain their
anger, /Then you must surrender your lover
to them.)

Magomet cannot accept this advice, but he does dispatch Osman for reinforcements should an uprising occur.

In Act V, Scene 6 Osman, acting as both messenger and intermediary, delivers the incriminating letter sent by Femist to seek aid.

This tragedy retains the traditional triangular structure of three protagonists locked in love and political conflicts. Two lovers are kept apart, indeed, finally die, because of the actions of a monarch who loves the young woman and is a political enemy of the young man. Only Magomet is provided with a designated confidant. Klit, Femist's friend disguised as the chief gardener, does act as

a confidant in Act III, Scene 1, where he convinces Femist that the time has come to move against Magomet. In Act V, Scene 1 Klit keeps the spectators informed of offstage events. Thus two of the protagonists are supported by confidants, one of them designated.

Conclusion

In conclusion, all three of the designated confidants in Maikov's tragedies play the roles of messenger/intermediary and advisor of reason over passion. Al'bina and Ariston serve as a medium of expression for the protagonist; Al'bina alone acts as comforter to her mistress; and both Ariston and Osman counsel political wisdom. In addition, Al'bina and Ariston affect the denouement by intervening to prevent their mistress and master, respectively, from committing suicide. In the latter's case, however, the suicide is only postponed.

Both tragedies retain the traditional triangular structure. Maikov fills 4 out of 6 confidant positions, 3 of them with designated confidants. The protagonists along with their confidants, including designated confidants, are set out below.

Monarch

1. Agriopa (Al'bina) (Agriopa)
2. Magomet (Osman) (Femist i Ieronima)

 Lover

1. Telef (Ariston)
2. Femist (Klit*)

Lover

1. Azor for Polidora
(lacking)
2. Ieronima (lacking)

Maikov made extensive use of the designated confidant to perform the functions noted above and to reinforce the triangular plot structure.

CHAPTER VIII

RZHEVSKII'S PODLOZHNYI SMERDII

The period of artistic creativity of Aleksey Andreevich Rzhevskiy (1737-1804), perhaps one of the most underrated writers of Russian neoclassicism, was brief but intense. In just four short years this prolific author managed to publish 225 works, mostly poems.¹ As a follower of Sumarokov and the neoclassicist tradition, Rzhevskiy experimented with numerous genres, including fables (like Sumarokov, he called them pritchi), elegies, idylls, riddles, rondos, madrigals, odes, sonnets and epigrams.

In the political sphere, Rzhevskiy supported the palace coup which brought Catherine II to the throne in 1762 and he rose in the ranks of government service.² Later he joined the Masons and was close to Kheraskov and Prince N.N. Trubetskoy.

Rzhevskiy's poetry was never republished after its initial appearance and his two tragedies, Prelesta (1765) and Podlozhnyy Smerdiy (1769), both short-lived on stage, were never published either. Rzhevskiy's work is not without artistic merit, however, and there have been attempts to

¹ I.Z. Serman in the anthology Poëty XVIII veka: Tom pervyy, vstupil'naya stat'ya G.P. Makogonenko, biograficheskie spravki I.Z. Sermana, sostavlenie G.P. Makogonenko i I.Z. Sermana, in the series Biblioteka poëta, osnovana M. Gor'kim, Bol'shaia seriya, Vtoroe izdanie (Leningrad: Sovetskii pisatel', 1972), p. 189.

² Ibid., p. 191.

reevaluate him in this century.³ Of Rzhevskii's two tragedies, Prelesta (1765) and Podlozhnyi SmerdiY (1769), only the latter has survived to this day.⁴

1. Podlozhnyi SmerdiY (1769)

Dramatis personae:

SmerdiY	- Tsar' persidsksoY (Persian king)
Fedima	- Zhena Smérdieva, doch' Otanova (SmerdiY's wife, daughter of Otan)
Otan	- Vel'mozha persidskoY (Persian nobleman)
DariY	- Syn persidskogo namestnika Istaspa (Son of the Persian satrap Istasp)
Patiziv	- Volkhv, namestnik Smerdiev (Sorcerer, SmerdiY's satrap)
Aspafin	- Persidskie vel'mozhi (Persian noblemen)
Idari	- Neskol'ko vel'mozh persidskikh, druzeY Otanovykh (Several Persian noblemen and friends of Otan)
Priksasp	- Napersnik Smerdiev (SmerdiY's designated confidant)
Parmiia	- Napersnitsa tsaritsyna (Queen's designated confidante)
	- Nachal'nik evnukhov (Head eunuch)
	- Evnukh s pis'mom (Eunuch with a letter)
	- Evnukhy (Eunuchs)
	- Nachal'nik persidskie (Persian leaders)
	- Narod (The Masses)

Plot

³ See G[rigoriY] A[leksandrovich] GukovskiY, Russkaia poeziia XVIII veka (Leningrad: 1927), pp. 151-182.

⁴ Serman, op. cit., p. 191. For a discussion of the controversy surrounding the dates and the very existence of the two tragedies, see P.N. Berkov, "Tragediia A.A. Rzhevskogo 'Podlozhnyi SmerdiY'," in Teatral'noe nasledstvo: Soobshcheniia publikatsii (Moscow: Iskusstvo, 1956), p. 140. Podlozhnyi SmerdiY was first published in this anthology only in 1956 from the manuscript in the M.E. Saltykov-Shchedrin State Public Library in Leningrad.

The plot of Podlozhnyi SmerdiY (podlozhnyi means impostor in eighteenth-century Russian) is based mainly on AndreY Nartov's 1763 translation of Herodotus' story of the Persian monarch, Kambiz, and the events following his death.⁵ To write this tragedy Rzhevskii modified the legend only slightly. During a military campaign in Egypt, the Persian monarch Kambiz has a vision that a man called SmerdiY will seize the throne. Thinking this man must be his brother SmerdiY, Kambiz has him secretly killed. Then two sorcerers (volkhvy), the brothers Patiziv and SmerdiY, hear of the murder of the real SmerdiY and, taking advantage of the uncanny resemblance that the sorcerer SmerdiY bears to the dead SmerdiY and the fact that the Persians are unaware that Kambiz had his brother murdered, seize the throne. The False SmerdiY rules as heir to Kambiz, accidentally killed while returning from Egypt to unmask the impostor.

The False SmerdiY rules so tyrannically that suspicions arise concerning his real identity. Finally Otan, a Persian nobleman and father of Fedima, the dead SmerdiY's wife, and DariY, son of a Persian satrap and Fedima's lover, plot to overthrow the tyrant, much to the sorrow of Fedima, who feels she must remain loyal to the man who claims to be her husband even when he is revealed to be the impostor. The tragedy ends when DariY and Otan slay the False SmerdiY.

⁵ P.N. Berkov, "Tragediya A.A. Rzhevskogo 'Podlozhnyi SmerdiY'," in Teatral'noe nasledstvo, op. cit., p. 141.

Analysis

The anti-tyrannical tone of this tragedy has quite naturally attracted the attention of Soviet critics, who like to draw parallels between the plot of Podlozhnyi Smerdi and the events surrounding the palace coup of 1762 which resulted in the murder of Peter III and the ascension of Catherine II to the throne.⁶ Berkov is quick to point out that it would be unwise to read too much into the tragedy,⁷ perhaps because such an interpretation could not help but favor Catherine.⁸

Artistically, Podlozhnyi Smerdi is certainly the equal of the tragedies of Kheraskov and Sumarokov. The development of plot, conflict resolution, characterization and language are all more than adequate.⁹ On the other hand, some of the characters do repeat themselves and the suspense deteriorates into melodrama. The character of Fedima is superficial; her continued devotion to a man who is neither her husband nor her monarch is implausible. Like other Russian tragedies the plot does combine the political and love conflicts. However, Fedima puts duty to her spouse before love for Darii, so that although the political conflict is eventually resolved, the love conflict is not, and the

⁶ Serman, op. cit., p. 192.

⁷ Berkov, "Tragediia A.A. Rzhevskogo 'Podlozhnyi Smerdi'," op. cit., p. 142.

⁸ Serman, op. cit., p. 192.

⁹ Berkov, "Tragediia A.A. Rzhevskogo 'Podlozhnyi Smerdi'," op. cit., p. 143.

tragedy ends inconclusively.

There are two designated confidants in this tragedy and their act and scene distribution is as follows.

	Act I	Act II	Act III	Act IV	Act V
Priksasp	-	5	-	-	-
Parmiia	1(2)3(4)	-	(1,2)3 (4)	1(2)3 (4,5) 6(7,8)	2(3,4,5 6,7,8,9 10)

Priksasp, the designated confidant of the False SmerdiY, plays an unconventional role. He appears in only one scene, Act II, Scene 5, where he informs Otan and other Persian noblemen how he murdered SmerdiY, Kambiz's brother, but kept it secret. Having witnessed the tyrannical rule of the False SmerdiY, Priksasp feels he must obey his conscience and inform the Persians that their monarch is an impostor. Priksasp admits his guilt and announces that he no longer has any dealings with his former master. Early in the tragedy, Act I, Scene 6, the False SmerdiY admits to Patiziv that he does not quite trust Priksasp, nominally his designated confidant and the one in whom he should confide. Patiziv remarks that they can still use Priksasp, probably to dispell any persistent rumors that the real SmerdiY is dead, and then dispose of him afterward.

The use of Priksasp as a designated confidant is curious indeed. He performs no function normally associated with that device. Green takes a much more benign view. He contends that Rzhëvskii's portrayal of a designated

confidant as evil as his master marks a positive step toward credibility and realism.¹⁰

In contrast to Priksasp, Parmia, designated confidante to Fedima, plays a more orthodox role as advisor, medium and comforter. In Act I, Scene 1 Parmia inquires about the reason for Fedima's troubled state. In Act I, Scene 3 Fedima finally reveals to Parmia and the spectators that her passion for Darii conflicts with her duty as a wife to the False Smerdii.

In Act III, Scene 3 Parmia intervenes to protect her mistress as she attempts to separate the False Smerdii and Darii, who attack each other with daggers. Here, the designated confidante acts as independent agent to save her mistress from harm.

In Act IV, Scene 1 Parmia, acting again in the best interests of her mistress, reports to Fedima how she has bribed the guards to release Darii. Fedima is both joyful and despondent over this news as she feels that she cannot decide in favor of her husband or lover without betraying

¹⁰ Green, op. cit., p. 217. "An example of Rževskij's truth where Sumarokov and Xeraskov sacrifice psychological credibility to didacticism is to be found in his treatment of the tyrant's confidant; while the latter two dramatists supply their tyrants with virtuous confidants who denounce their masters' wrongdoing to their faces with impunity Rževskij knows that a dictator is far more likely to surround himself by unscrupulous flatterers who will serve as his willing fools, and consequently he makes Smerdij's confidant Patiziv a bird of the same feather as the master he serves; ..."

one or the other. Parmia, acting as comforter, tries to lift her spirits. In Act IV, Scene 3 Parmia, acting as messenger, informs Fedima that Darii has once again been taken prisoner for defying the False Smerdi. In Act IV, Scene 6 Parmia restrains Fedima, rushing to save Darii from Smerdi, and makes an impassioned plea to her mistress to save herself first. The designated confidante here is the epitome of common sense, thinking first and foremost of the welfare of her mistress.

Parmia: Kuda, tsaritsa, ty? ...

Fedima: Ot smerti ikh spasti.

Parmia: 'V pogibel' ty sebia staraesh'sia vvesti!

Fedima: On bez menia ot nikh, konechno, ne spasaetsia!

Parmia: Tsaritsa! Nad samoY toboY udar triasetsia!
(Stav na koleni)
Dlia imieni bogov i radi slëz moikh,
Spasalsia ty sama! SokroIsia ty ot nikh!

(Parmia: Where are you going, queen? ...)

Fedima: To save them from death.

Parmia: You are trying to bring about your own demise!

Fedima: Without me he cannot escape from them!

Parmia: Queen! You are in great danger!/
(On her knees)
In the name of the gods and for the
sake of my tears, /Save yourself! Flee
from their sight!)

In Act V, Scene 2 Parmia, acting as messenger, reports that she has not been able to find Darii. Fedima wants to confront the quarreling Darii and Smerdi to try to recon-

cile them. The ever attentive designated confidante warns her to be careful.

Parmiia: Bregi sebia! ...

(Take care of yourself! ...)

Parmiia is present in the rest of the tragedy but does not speak. She does nothing, apparently, in Act V, Scene 8, when Smerdii takes Fedima hostage and threatens to kill her.

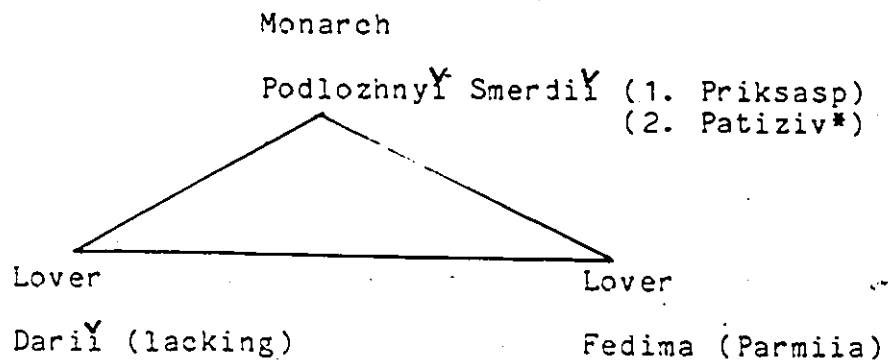
An honorable mention as confidant should go to the satrap and sorcerer Patiziv, who advises the False Smerdii throughout the tragedy.

Conclusion

The triangular plot structure of Russian tragedy lies at the base of Podlozhnyi Smerdii. A monarch, the usurper known as the False Smerdii, is in love with a young woman, wife of the real Smerdii. She loves another - Darii. Two of the three protagonists - the False Smerdii and Fedima - are supported by confidants. Of the False Smerdii's two confidants, Priksasp, the designated confidant, plays an insignificant role. Parmiiia performs a number of functions - medium of expression for the protagonist, comforter, advisor of reason and messenger. She also acts as independent agent to protect her mistress from harm, even to the point of bribing the guards.

The triangular plot structure showing the protagonists

and their respective confidants is given in the following configuration.



Rzhevskii fills 3 of 4 confidant positions, 2 with designated confidants.

CHAPTER IX
KOZEL'SKII'S VELESANA

Fedor Iakovlich Kozel'skiĭ (1734-?) is one of the lesser-known Russian neoclassicists. Born the son of a colonel's esaul, or aid, in Poltava, he served in the military, attaining the rank of captain and then, moving to the capital, became stenographer charged with recording Senate proceedings. Few other details of his life are known.¹

Kozel'skiĭ's first published literary work was an ode to Catherine - Oda Ekaterine na Novyi 1764 god (1764). During his most intensive period of creativity he wrote elegies, odes, missives, long poems (poemy) and two tragedies, Panteia (1769) and Velesana (1778).² Only Velesana contains designated confidants and for that reason is examined here.

1. Velesana (1778)

Dramatis personae:

Izrad	- Kniaz' Drevlianskiĭ (Drevlian prince)
Velesana	- Velikaia kniaginia Rossiiskaia (Great Russian princess)
Sviatoslav	- Syn eia, naslednik kievskogo prestola (Her son, heir to the Kievan throne)
Svenel'd	- Voevoda Kievskiĭ (Kievan military commander)
Pradim	- Napersnik Sviatoslavov (Sviatoslav's designated confidant)
Oskar	- Voevoda Izradov (Izrad's military commander)
Ratuda	- Napersnitsa Velesany (Velesana's designated confidante)

¹ Serman, Poëty XVIII veka, op. cit., p. 451.

² Ibid.

The tragedy Velesana, about which critical comment is scarce, is strikingly similar to Kniazhnin's Ol'ga, written earlier but not published.³ Mogulianskiĭ claims that the undeniable artistic merits of Velesana, especially in its portrayal of Ol'ga, made it difficult for Kniazhnin to publish his tragedy without substantial reworking. Furthermore, Mogulianskiĭ contends that Kozel'skiĭ, like Kniazhnin, was influenced by Voltaire's Mérope and like Kniazhnin demonstrated great skill in combining the plot of Mérope with that episode of Povesti vremennykh let in Old Russian literature which relates how Ol'ga used the ruse of a wedding feast to slay five thousand drunken Drevlians.⁴ Kozel'skiĭ is more historically accurate in his portrayal of Velesana (Ol'ga) than is Kniazhnin. Kniazhnin's Ol'ga is indecisive, but this failing makes for better theater. Kniazhnin's language is elevated in comparison to that of Kozel'skiĭ's; he creates more dramatic tension and brings his tragedy to an abrupt, arresting climax. Although Velesana is certainly inferior to Ol'ga, it still should not be relegated to the back pages of Russian neoclassicism.

Plot

Briefly, the plot is as follows. Izrad, the Drevlian tyrant, has conquered Kiev, slain Prince Igor', and now wants to wed Igor's widow, Velesana. Velesana

³ See Chapter VI.

⁴ Mogulianskiĭ, op. cit., p. 503.

understandably rejects the suit of her husband's murderer and waits for her son Sviatoslav to reappear from the forest to punish Izrad. Izrad's offer of marriage includes the adoption of Sviatoslav as his own son. Like Mal in Ol'ga, Izrad secretly plans to murder Sviatoslav, whom he sees as the rightful heir to the throne and thus a threat to his legitimacy. His desire to wed Velesana is prompted partly by passion, partly by his rush to acquire more power.

Unaware that the proposed wedding ceremony is merely a ruse to intoxicate the drunken revellers and then slay them, Sviatoslav quarrels with his mother over her apparent decision to marry Izrad. To deceive Izrad further, Velesana has Sviatoslav "arrested", then asks Izrad to treat her son with leniency. In private, Velesana tells the ecstatic Sviatoslav of her plans to dispose of Izrad and his forces. The pace quickens as Izrad orders Sviatoslav's execution for having confronted him. Velesana coolly agrees, biding her time, but requests a one-hour stay of execution.

Eventually the plot is discovered. Velesana herself is arrested and told her son is already dead. To everyone's surprise, Sviatoslav defeats Izrad's army and saves the day. Izrad appears in chains and is offered the choice of dying by poison or being slain by Velesana's dagger. Izrad makes a good speech and, defiant to the end, promptly commits suicide. The play ends on a positive note for patriotic Russians and in tragedy only for the Drevlian usurper.

Analysis

The act and scene distribution of the two designated confidants is as follows.

	Act I	Act II	Act III	Act IV	Act V
Pradim	-	5,6	1(2,3)	1	2(7)
Ratuda	1,2(3)	1,3	(2,3)	(1)2 (3,4)	1,2,3 (4,5,6,7)

Neither designated confidant plays more than a traditional role. In Act II, Scene 5 Pradim, designated confidant to Sviatoslav, acting as messenger, informs Svenel'd that his master Sviatoslav has been killed by Izrad's henchmen. In Act II, Scene 6 Pradim, stunned and delighted to see his master alive and well, tells Sviatoslav of his mother's impending wedding. Pradim, acting as medium, also sums up the action and provides an opportunity for Sviatoslav to speak.

In Act III, Scene 1, acting as counsellor of wisdom, Pradim restrains Sviatoslav from taking any ill-timed, quick-tempered actions against Izrad.

Pradim: Kniaz', ne budi derznovënný
I ukroti svoj gnev tol' bystro ustremleñnyĭ,
...

(Prince, do not be so foolhardy, /And tame
your anger, so quick to attack, /...)

Acting as comforter, Pradim also attempts to shore up Sviatoslav's flagging spirits.

Pradim: Prestan' smushchat'sia, kniaz', vse za
tebia umrem.

(Cease grumbling, Prince, everybody is prepared to die for you.)

In Act IV, Scene 1 Pradim comforts not his own master but the latter's mother. He tries to cheer ~~up~~ Velesana and arrange for her to meet Sviatoslav.

Pradim: Umer' svoiu pechal', umal' svoë stradan'e.

(Moderate your sadness, diminish your suffering.)

In Act V, Scene 2 Pradim, acting as messenger, informs Velesana that Izrad has ordered Sviatoslav imprisoned and poisoned.

Pradim serves as messenger, comforter, advisor of wisdom, and medium of expression for the protagonist.

Ratuda, Velesana's designated confidante, plays an equally traditional role. In Act I, Scene 1 Ratuda acts as a medium for Velesana to reveal her fears and provide some background information.

In Act II, Scene 1 Ratuda, acting as advisor of wisdom, is worried that Velesana is tempting fate by thwarting Izrad.

Ratuda: I nebo i zemlia sposobstvuet Izradu;
Opasno privodit' tebe ego v dosadu.

(Heaven and Earth favor Izrad; /It is dangerous to anger him.)

Ratuda also seems perturbed by Velesana's refusal to heed her advice.

Ratuda: Skazhi, chto v mysliakh ty tol' vazhno

predpriemlesh'?

No v mrachnykh pomysliakh ty slov moikh
ne vnemlesh'.

(Tell me, what do you intend to do?/But when
you are deep in gloomy thought you do not
listen to my words.)

In Act II, Scene 3 the designated confidante, acting as messenger, informs Velesana that Sviatoslav is in mortal danger.

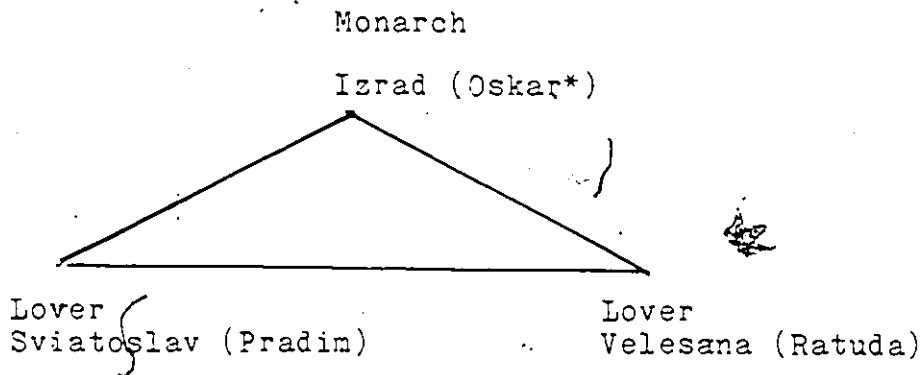
In Act IV, Scene 2 Ratuda counsels Velesana to try to restrain the impetuous Sviatoslav. Here the designated confidante is advising not only her mistress but another protagonist by proxy. Ratuda's advice is taken in the next scene when Velesana asks Sviatoslav to cool his temper. Ratuda has no more lines of importance in the tragedy.

Ratuda performs the functions of messenger, medium of expression for the protagonist, and advisor of political reason.

Conclusion

The two designated confidants in this tragedy play traditional roles. It should also be mentioned that on several occasions Izrad confides in his military commander Oskar. In addition, Oskar acts as a messenger for Izrad informing him of the military situation. Oskar, therefore, might be considered to play the role of confidant to Izrad. In that case, each of the three protagonists in the triangu-

lar plot structure is supported by a confidant. The confidants perform the functions of messenger, medium of expression for the protagonist, comforter, and advisor of reason over passion and political wisdom. Kozel'skiy fills all 3 confidant positions, 2 of them with designated confidants, as shown in the following configuration.



CHAPTER X

KLIUCHAREV'S VLADIMIR VELIKII

Another little-known poet and dramatist was Fëdor Petrovich Kliucharëv (1754-1822). Although he was born into the gentry, Kliucharëv began government service as a lowly copyist in the Ministry of Mining in Moscow in 1766. Toward the end of the 1770's Kliucharëv joined the Masons, and became the close friend of Novikov, the celebrated publisher. In spite of this friendship with a prominent critic of Catherine, Kliucharëv continued his government service without any apparent repercussions.¹ In 1815 the faithful Kliucharëv became a senator.²

As a writer, Kliucharëv's scant reputation rests mainly on his poetry, published in the periodical Vecherniaia Zaria. His work is mystical in content, probably reflecting his Masonic leanings. Kliucharëv's tragedy in verse, Vladimir Velikiĭ, was published separately in 1779 and later included in the sixth volume of Rossiĭskiiĭ Featr.³

1. Vladimir Velikiĭ (1779).

Dramatis personae:

Vladimir	- Velikiĭ kniaz' Rossiĭskiiĭ (Grand Prince of Russia)
Rogneda	- Kniazhna Polotskaia, ego supruga (Polovtsian princess, his wife)

¹ Serman, Poëty XVIII veka, op. cit., Tom vtoroiĭ, p. 297.

² Entsiklopedicheskiĭ Slovar' (Sanktpeterburg: Tipolitografiia I.A. Efrona, 1895), 32:443.

³ Ibid.

Styd	- Pervoy Boiarin Vladimirov (Vladimir's chief boiar)
Sigurd	- Voevoda sil kievskikh (Chief of Kiev's armed forces)
Kinvzor	- Napersnik Stydov (Styd's designated confidant)
Vineta	- Napersnitsa Rognedy (Rogneda's designated confidante)
Iziaslav	- Syn Vladimira i Rognedy (Son of Vladimir and Rogneda)
	- Provozglashatel' (Herald)
	- Vel'mozhi, zhretsy i voiny (Nobles, priests and soldiers)

Thematically, this tragedy is based on the legend of Vladimir, Great Prince of Kiev, and his Polovtsian wife, Rogneda. In keeping with a well-established tradition, the plot consists of intertwined political and love conflicts.

Structurally, Vladimir Velikiy is well-written; Kliucharëv's style is lean yet powerful. As was the custom, Kliucharëv employs the alexandrine line with consecutively rhymed couplets and, as is also the case with many other Russian tragedies, Vladimir Velikiy exudes a strong patriotic theme.

Plot

Briefly, the plot is as follows. Vladimir suspects that there is a conspiracy to assassinate him. He is doubly suspicious of Rogneda because he had seen her as his murderess in a dream and also because, before she became his wife, he had taken her prisoner and killed her brothers in a raid against the Polovtsians. Actually, Styd, the chief boiar and confidant to Vladimir, is the one secretly

plotting to dispose of his master and seize the throne. To serve his own ends, the treacherous Styd encourages Vladimir's suspicions of his wife and advises the monarch that she deserves to be executed.

Vladimir's suspicions are not entirely groundless. Rogneda is troubled by visions of her father's ghost and she does harbor evil thoughts against her husband. Her pangs of guilt lead her to a fatalistic acceptance of possible execution. Sigurd, Kiev's military leader, and Vineta, Rogneda's designated confidante, try to encourage the heroine and stress Vladimir's alleged merciful disposition. In a dream Rogneda perceives Styd as her real enemy and the threat to Vladimir. Yet, she stubbornly rejects Vineta's advice to appeal to her husband for mercy.

Meanwhile, Styd, driven by lust both for power and for Rogneda, continues to try to orchestrate Vladimir's overthrow. Styd succeeds in convincing Vladimir that Sigurd and Rogneda are plotting against him. Styd arms Kinvzor and instructs the obedient designated confidant to slay Vladimir. In the meantime Styd intends to instigate the nobles and the masses against Vladimir and thus seize the city.

Rogneda refuses to reveal to Vladimir whom she saw in a dream as constituting a threat to his rule and is therefore led away to be executed. To ensure the success of his plan, Styd has Vineta imprisoned. He then informs Vladimir that Sigurd has admitted his complicity in the plot and should be

put to death along with Rogneda, but Vladimir is reluctant to proceed. Styd acts on his own to order the willing Kinvzor to execute Sigurd, whose strength of character in the face of death begins to unnerve Styd. As an indication of his treachery, Styd plans to dispose of Kinvzor once the hapless designated confidant has committed the crime.

The climax of the tragedy occurs when Kinvzor disobeys Styd's order to murder Vladimir. When Styd persists in attacking Vladimir himself, Kinvzor intervenes to restrain his master, who retaliates and slays his designated confidant. Aware that all is lost, Styd mortally wounds himself. Dying, he explains that his hatred for Vladimir stems from the latter's murder of Iaropolk. Vladimir comments that his own inability to put reason before passion enabled Styd to deceive him.

Analysis

There are two designated confidants in this tragedy, and they both play crucial roles. Their act and scene distribution is as follows.

	Act I	Act II	Act III	Act IV	Act V
Kinvzor	4	1	2, 3(4)5	-	1, 6
Vineta	7(8)	4, 5, 6	-	1, 2, 3 (4)	-

In Act I, Scene 4 Kinvzor, acting as messenger, informs Styd that a mutiny, instigated by Styd himself, has broken

out in the city.

Acting both as messenger and advisor in Act II, Scene 1, Kinvzor reports at length to Styd, informing him how Vladimir has managed to quell the rebellion, secretly fomented by Styd himself, merely by appearing before the assembled citizens of Kiev. The irrepressible Styd counters that the situation may change in their favor, especially if greater force is applied. Kinvzor now feels that Vladimir will take extra precautions and it will be more difficult to assassinate him. Kinvzor is reluctant to slay Vladimir and for the first time there is some hint of Kinvzor's subsequent revolt. The adamant Styd rejects Kinvzor's admonishments and orders him to follow closely the movements of Sigurd, commander of the armed forces, and the man he fears most.

In Act III, Scene 2 Kinvzor, acting as messenger, announces an attack by the Varangians. In Act III, Scene 3 Kinvzor reports to Vladimir that a Varangian prisoner has admitted the existence of a plot against Vladimir. In the following scene Styd declares that Sigurd had plotted with the Varangians to topple the Prince. In this light Kinvzor's endeavors in Scenes 2 and 3 appear designed to rouse Vladimir's fears so Styd will be able to convince him of Sigurd's duplicity. In Act III, Scene 5 Styd again urges Kinvzor to avenge Iaropolk's death and slay Vladimir. Kinvzor agrees to perform his assigned task and also reveals how he shares the same goals and ambitions as his master.

Styd provides some rare biographical information on the designated confidant.

Styd: GeroYskiy ogn' teper' v glazakh tvoikh gorit,
No iunost' chasto vse prevratnye tvorit!

(An heroic fire now burns in your eyes,/But youth often is capable of any evil.)

Kinvzor takes Styd's dagger and swears to avenge Iaropolk. In this scene the designated confidant is almost a direct extension of his master's will.

In Act V, Scene 1 Kinvzor is instructed by Styd to commit another murder, that of Sigurd. Kinvzor accepts his new assignment willingly but his incredulity at the news of Sigurd's imprisonment indicates some hesitancy. In Act V, Scene 6 the final break between Styd and Kinvzor occurs when Styd attempts to stab Vladimir himself and Kinvzor restrains his erstwhile master.

Styd: Pogibni robkiY kniaz'! ...

Kinvzor: (Uderzhivaia ego)
Ostanovis', zlodeY!

Styd: Izmennik! liutyY vrag! umri rukoY moeY!
(Udariaet Kinvzora kinzhalom. Kinvzor padaet i umiraet.)

Kinvzor: Akh! Varvar!

(Styd: Die, cowardly Prince! ...)

Kinvzor: (Restraining him)
Stop, villain!

Styd: Traitor! cruel enemy! Die by my hand!
(Strikes Kinvzor with a dagger. Kinvzor falls and dies.)

Kinvzor: Ah! Barbarian!)

Kinvzor shows good character development. Throughout most of the tragedy he appears as a loyal accomplice of his master, indeed almost an extension of his will. Moreover, Kinvzor's whole relationship with Styd supports a theory, proposed by Lawton, that the designated confidant represents a psychological double of his master or her mistress. In an early scene, Act II, Scene 2, Styd suffers pangs of conscience over his murderous lust for political power and for the Princess Rogneda. If it were assumed that Kinvzor personifies Styd's conscience, this would explain the designated confidant's incessant admonishments to reject evil. In Act V, Scene 6 the bloody confrontation between Styd and Kinvzor is analogous to the conflicting impulses within Styd. Although he manages to suppress his conscience and slay his designated confidant, doing so he destroys himself and must commit suicide. Further support for the notion of the psychological double may possibly be Kinvzor's very name (kinzhal means dagger, vzor sight) which suggests that Kinvzor acts as the extension of Styd's murderous hand, or that the designated confidant, in the guise of Styd's subconscious, may perceive (from the word vzor) what Styd's conscious may not. Even Styd's name may have been purposefully chosen to indicate the revulsion Kinvzor must ultimately feel: (Styd means shame in Russian.)

It is, of course, useless in retrospect to speculate on whether Kliucharev had consciously and deliberately, or even unconsciously, chosen the name of the designated confidant.

Furthermore, it cannot be stated irrefutably that the psychological double is at work here. On the other hand, the points raised above should not go unnoticed. Finally, as mentioned in the chapter on the theory of the confidant, the designated confidant as psychological double cannot explain all or even most of its use as a literary device.

Vineta, the ubiquitous designated confidante to Rogneda, plays an equally important role. She consults not only with her mistress but with a number of characters to secure freedom and safety for Rogneda.

In Act I, Scene 7 Vineta, acting as intermediary, explains to Sigurd that Rogneda is losing the will to live. Acting as comforter, Vineta attempts to lift Rogneda's flagging spirits by reminding her of Vladimir's intrinsic kindness. Vineta, again acting as intermediary, pleads with Sigurd to reconcile the royal couple.

In Act II, Scene 4 Vineta, acting as dispenser of political wisdom, advises Rogneda to admit to Vladimir that she had once harbored evil thoughts and to beg forgiveness.

Vineta: Proshu, padi k nogam supruga razdrazhenna
V raskaian'e tvoem ne budesh' im prezrenna.

Rogneda: Ne nuzhen dlia menia poleznyĭ seĭ sovet,
...

(Vineta: I beg of you, throw yourself at the feet of
your angry husband/In your contriteness he
will not suspect you of any crime.

Rogneda: I do not need this useful advice,/...)

In Act II, Scene 5 Vineta, acting as independent agent,

appeals to Styd to put in a good word for Rogneda to Vladimir. In Act II, Scene 6, again acting in the same capacity as in the previous scene, the peripatetic Vineta appeals to Vladimir himself on behalf of her mistress.

In Act IV, Scene 1 Vineta, acting as comforter, tries to reassure a doubting Rogneda of Vladimir's love for her. In Act IV, Scene 2, when Rogneda is arrested in spite of all Vineta's hopes and efforts to the contrary, Vineta swears her devotion to remain loyal even unto death.

Vineta: Ia ne ostanusia na svete po tebe!
V tot chas, v kotoroi krov' obrazhaishaia
pol'etsia,
Dykhanie vo mne na veki presechetsia,
A est' li smert' togda zhelanna ne pridet:
Ruka moia eiu kinzhalom prizovet.

...
Umru: i pri tebe ia budu pogrebenna.

(I shall not remain on this earth after you!/
At that very moment when your blood is shed,
The breath of life shall cease in me forever,
And if desired death does not come: My hand
will summon it with a dagger.

...
I shall die: and by your side I shall be
buried.)

The loyal Vineta is prevented from attending to her mistress and is herself arrested and imprisoned by Styd. She does not appear in the final act.

Vineta plays a pivotal role. Acting as independent agent for the sake of her mistress, she succeeds in extracting a pardon for Rogneda from Vladimir and changes the course of the denouement. Acting as comforter, she constantly tries to encourage Rogneda's spirits, reconcile her

with Vladimir, whose positive qualities she never ceases to repeat and maintains her fierce loyalty to her mistress.

Styd, one of the protagonists and chief villain of the tragedy, also plays the role of confidant to his rival, Vladimir. In Act I, Scene 1 Vladimir even addresses Styd as his confidant.

Vladimir: Napersnik iskrenni monarkha svoego,
Zri vse stradanie dushi teper' ego,
Uzhasnyi sluchai moy drug tebe otkroi,
...
Potreben nyne mne polezny tvoi sovet ...

(Sincere confidant of his monarch,
See all the suffering now of his soul,
I shall reveal to you, my friend, a
horrible incident,

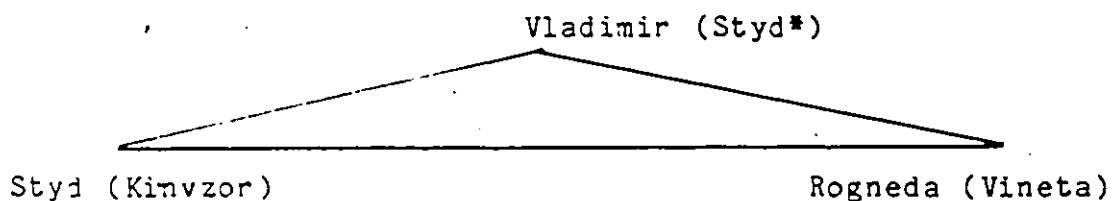
...
Now I need your useful advice ...)

In Act I, Scene 2 Styd advises Vladimir to quell the rebellion and quash rumors of his death by appearing before the populace. As the tragedy progresses, however, Styd's influence over Vladimir wanes.

Conclusion

This tragedy, like so many others, retains the triangular structure based on an eternal love triangle. The two lovers are the monarch, Vladimir, and his wife, Rogneda. Their union, already established by their marriage, is undermined by mutual suspicion fostered by the traitorous Styd. His unrequited passion for Rogneda complicates the love plot while his lust for power constitutes the political

conflict. The three protagonists are supported by confidants, two of whom are designated. The other confidant is Styd, an example of a principal character who, at times, also performs the functions of a confidant although this is not his primary role. The triangular plot structure is shown in the following configuration.



Of the three possible confidant positions, Kliucharev fills all three, two with designated confidants. These designated confidants, Kinvzor and Vineta, are two of the most powerful in all of Russian tragedy. Each not only plays a strong role as advisor of political wisdom, but each also acts as independent agent to affect the outcome of the tragedy.

CHAPTER XI
THE TRAGEDIES OF NIKOLEV

The life and work of Nikolai Petrovich Nikolev (1758-1815) places him in the neoclassicist tradition. Born into the aristocracy, he received a good education under the egis of Princess Dashkova, a renowned liberal intellectual of the period. The future writer demonstrated a keen aptitude for mathematics, philology, and foreign languages. As a youth he frequented the Panins and other representatives of the enlightened gentry. As a result, Nikolev emerged as one of the most educated men of his time, in both the formal and general senses. A true neoclassicist, he embraced the free-thinking enlightenment ideas of the new elite. Yet, manifesting an intellectual integrity lamentably lacking in such hypocritical snobs as Sumarokov, Nikolev was not adverse to mixing with the common people.¹ He also served in the army, but his brief military career was cut short by worsening eyesight which eventually left him blind.²

A typical neoclassicist, Nikolev experimented with all manner of genres. He is the author of odes, satires,

¹ According to his biographer, Stefan Maslov, Nikolev would dress himself in a simple frock coat (prostoy siurtuk) and visit the village common (narodnye ploschadi) to observe the customs and entertainments of the peasants. See V.A. Bochkarev, in Stikhotvornaya tragediya: kontsa XVIII - nachala XIX v., vstupitel'naya stat'ia, podgotovka teksta i primechaniya V.A. Bochkareva (Moscow-Leningrad: Sovetskii pisatel', 1964), p. 63.

² Bochkarev in op. cit., p. 63.

fables, verse, comedies, comic operas and two tragedies. Both of his tragedies contain designated confidants and it is to them that we now turn.

1. Pal'mira (1781)

Dramatis personae:

Iroksers	- Tsar' TirskiY (King of Tyre)
Atrida	- Ego docheri (His daughters)
Pal'mira	
Omar	- Kniaz' SidonskiY pod imenem Zolega (The Prince of Sidon, disguised as Zolega)
Arkambrod	- Napersnik Iroksersov (The designated confidant to Iroksers)
Orislan	- Poslannik Iroksersov (Iroksers' messenger)
Izida	- Napersnitsa Pal'mirina (Pal'mira's designated confidante)
ZileY	- Napersnik Omarov (Omar's designated confidant)
	- Strazh plennykh (Guard of the prisoners)
	- Voin, zhretsy, voenachal'niki, voiny tirske, voenoplennye i voiny sidonskie, narod tirskiY (Soldier, priests, commander of the armed forces, Tyre's troops, prisoners of war and Sidon's troops, the people of Tyre)

As far as I have been able to determine, there is almost no critical commentary of Pal'mira.

Plot

Essentially, the plot consists of a political conflict intertwined with a love conflict in the traditional manner. The political conflict stems from an old quarrel between the monarch of Sidon and the man he insulted, Iroksers. It seems that the Sidonian monarch had refused to honor a

pledge to marry his daughter to Klearkh, son of Iroksers. In retaliation for his injured pride Iroksers declares war on Sidon, but, as a result of a stunning military reversal, Sidon's forces, under the leadership of Zoleg (Omar in disguise), lay seige to Tyre. Moreover, Klearkh is taken prisoner by the enemy forces. Iroksers, on the other hand, does succeed in capturing Zoleg (Omar) and some of his troops. When Iroksers learns of the death of Klearkh at the hands of the enemy, he orders the imprisoned Zoleg/Omar executed.

The love conflict is designed to complicate matters. Iroksers' two daughters, Atrida and Pal'mira, are both in love with Zoleg/Omar but he loves only Pal'mira. Neither sister, however, is aware of the other's secret love or Zoleg/Omar's real identity. Eventually Pal'mira learns her lover's true identity and has him released to save his life. The jealous Astrida informs her father, who then orders the escaped Zoleg/Omar to be recaptured and executed along with Pal'mira. The distraught Astrida, seeing what she has done, commits suicide.

What happens next depends on the version of the tragedy consulted. Both versions are included in the RossiYskiY Featr edition of 1787. In the first version of the ending, Zoleg/Omar, although victorious on the battlefield, arrives too late to prevent Iroksers from stabbing Pal'mira to death. Iroksers, repentant, then commits suicide and Omar pronounces a bitter speech. In the second version Pal'mira

is saved in the nick of time, but Iroksers nevertheless commits suicide.

Analysis

These ingredients were transformed by Nikolev into what can be considered the best tragedy in Russian neoclassicism. The plot, never maudlin, is well constructed; the characterization is good and believable; the style is nearly faultless; and the language elevated, yet moving. Suspense is maintained and sentimentalist elements are sparse. In addition, there are many excellent speeches and quotable lines.

Three designated confidants appear in this tragedy. Their act and scene distribution is as follows.

	Act I	Act II	Act III	Act IV	Act V (1st version)
Arkambrod	2(3)4 (8,9)	-	(2,4,5) 7	(5)	4(5)
Izida	-	1(2)	9	2,3(4) 5	(5)6,8(9,10) 11(12)
Zilei ^Y	(8,9)10	-	-	-	(12)
					Act V (2nd version)
Arkambrod	"	"	"	"	4(5)14(15)
Izida	"	"	"	"	6(7,8)9,10 11,12(13,14) (15)
Zilei ^Y	"	"	"	"	11(12,13,14) (15)

Arkambrod plays the traditional role of advisor. In

Act I, Scene 4 Iroksers puts his trust in Arkambrod and asks him for advice on what to do with the prisoners, one of whom is Zoleg/Omar. The designated confidant suggests that they try to sow discord among the prisoners by showing preferential treatment to Zoleg/Omar.

In Act III, Scene 2 Arkambrod, acting as agent, carries out his master's orders to summon Zoleg/Omar and then burn him at the stake.

In Act V, Scene 4, acting as messenger, Arkambrod reports to Iroksers on their unfavorable military situation. In the first version, the loyal designated confidant does not appear in the final scene, Act V, Scene 12, when Iroksers slays his daughter, then himself. In the second version, Act V, Scene 14, Arkambrod announces to Pal'mira that Iroksers would like to see her before he dies. Pal'mira is incredulous to learn that her father is still alive since Omar had already announced his death.

The character Izida is possibly the best example of the designated confidante in all of Russian neoclassicism. Her extensive role (8 speaking scenes in the first version, 10 in the second) not only reveals her powerful personality, through the force and beauty of Nikolev's verse but also, in the most striking and complete manner, the ideal relationship between mistress and designated confidante. In one lengthy scene (Act II, Scene 1), Izida acts as comforter, messenger, advisor, and medium. She first informs Pal'mira

that her brother, Klearkh, is to be released and returned to Tyre. But Pal'mira still worries about the fate of her lover Zoleg/Omar, for whom her affection is unknown to Izida. In the following exchange, the role of the attentive designated confidante, desirous of knowing the secrets of her mistress, is examined.

Izida: ...
Chtob kniaziiu vozvratit' nemedlenu svobodu,
I vest' ia slyshala nesetsia po narodu,
Chto s Oristanom on v sei den' pribudet
v Tir.

Pal'mira: (S smiateniem)
A plennye? ... Zoleg?

Izida: Kogda svershitsia mir:
Tak mniu i plennye s Zolegom svobodiat'sia.

Pal'mira: I novye dlia menia mucheniia rodiatsia.

Izida: Chto znachit rech' sia?

Pal'mira: (V storonu) Chto ia proiznesla!
Liubov'! vot do chego ty v sendtse
vozrosla!
Nevoleiu iazyk vsiu tainu izvlekaet!

Izida: No v tainstvo tvoe moy um ne pronikaet,
....

(Izida: ...
That the Prince is to be freed, / This news,
I have heard circulating among the people, /
That he will be here this very day
with Oristan in Tyre.

Pal'mira: (Worried)
And the prisoners? ... Zoleg?

Izida: When peace is achieved: / I think that Zoleg
and the other prisoners will be freed.

Pal'mira: And then I shall be tormented anew.

Izida: What are you saying?

Pal'mira: (In an aside) What did I utter! / Love!
That is what has grown in my heart! /

A slip of the tongue has revealed the secret!

Izida: My mind cannot fathom your secret, ...)

Izida pleads to be privy to the secrets of her mistress to whom she says she has been so loyal.

Izida: Il' iskrennosti' ia tvoeY ne zasluzhila?
Akh! Chem ia na sèbia tvoY gnev vooruzhila?
Izida li tebe ne predanna dusheiu?
Za chto zhe ne delit ona toski tvoeY?
ProleY pechal' tvoiu v ušerdnei'shuu dushu!
Klianusia nebom ia, chto tainy ne narushu,
Ne liubopytstvuaia, khochu to vedat'sia,
Khochu, poznay vinu pechali tvoeia,
Khot' malo oblegchit' tvoe serdechno bremia...

(And I have not earned the right to know your thoughts?/Ah! How have I raised your ire?/Is not Izida devoted to you with all her soul?/Why can she not share your anxiety?/Pour your sorrow into the most zealous soul!/I swear to heaven that I shall not reveal your secret,/I am not curious, nor do I merely want, to be informed,/I want, having known the reason for your sorrow,/In some small way to alleviate your heart's burden.)

Likewise, Izida requests the confidence of her mistress when she suspects her of being the victim of a great passion.

Izida: Odnim muchen'em rok predprinial vas terzat':
Atrida, kak i ty, po vsiakii chas stradaet,
Liubov' ne menea i eiu obladaet.
Ona otkrylas' v tom napersnitseY svoeY,
Kotoraia i mne otkrylas' v taine sei! ...

(Fate is torturing you both in the same way:/Atrida, like you, is constantly suffering,/Love has a great hold on her./She revealed her secret to her designated confidante,/Who revealed it to me! ...)

In the above passage the designated confidante indi-

cates that she has conferred with another designated confidante who is neither present in the tragedy nor mentioned anywhere else, including the dramatis personae. The reference to the existence of another designated confidante broadens the unseen background of events and widens the scope of Izida's activity. Finally, as a result of Izida's urgings, Pal'mira reveals the object of her secret passion and at the same time provides information on the designated confidante, which is an unusual occurrence.

Izida: O skol' pospeshno strast' vseliaetsia v serdtsa!

Pal'mira: Uvy! ... ia dva goda ne vizhu eY kontsa.

Izida: Chto slyshu? ...

Pal'mira: Ne bylo togda Izidy v Tire,
Kogda on obraz svoi zapechatlel v Pal'mire
...

(Izida: O how quickly passion seizes our hearts!

Pal'mira: Alas! ... it has been two years.

Izida: What do I hear?

Pal'mira: Izida had not yet arrived in Tyre, /When
he had etched his image in Pal'mira ...)

Eventually, Izida, acting as advisor, urges Pal'mira to overcome her passion but her advice is not heeded.

Izida: Sberi kniazhna svo^y um! Skol' možhno opolchis'
Protivu bedstvenno^y se^y strasti!

Pal'mira: Net, ne tshchis',
'I ne nade^ysia ty, chtob strast' ia
pobedila,
Oslabla moego uzhe razsudka sila!

(Izida: Use your reason! Steel yourself/
Against this unhappy passion!

Pal'mira: No, do not try,/And do not hope that I
will defeat my passion,/My powers of reason
have already weakened.)

Pal'mira's lines convey succinctly the neoclassicist
notion that passion robs the mind of its power to reason.

In Act II, Scene 2 Izida, having gained Pal'mira's confidence, is present when Zoleg/Omar reveals his true identity to the incredulous Pal'mira.

In Act III, Scene 9 Izida acts as advisor and comforter. First, she suggests~~at~~ that Pal'mira calm her nerves.

Pal'mira: (Bezhav ei [Izida] na vstrechu)
Se glas ego! ... Gde ty mo^y kniaz' liubezno^y?

Izida: Prestan' sebia krushit' tosko^yiu bezpolezno^y.

Pal'mira: ...
Izida, tyl' so mno^yiu?
...

Izida: Odoleva^y sebia! ...

(Pal'mira: Running to meet Izida)
His voice! ... where are you, my dearest
Prince?

Izida: Cease swooning because of this useless anguish.

Pal'mira: ...
Izida, are you with me?

Izida: Pull yourself together! ...)

Izida shows her capacity for independent action when she succeeds in persuading her brother, assigned to guard Omar, to free him.

Izida: Bregi ty zhizn' tvoiu, chtob kniazii zhizn' zberech' ...
Ia sposob nakhozhu eshche udar otvlech'.
...
Ne obol'shchu tebia: svoboden tvoŷ Omar.
On bratu moemu preporuchen pod strazhu:
Dlia pol'zy ia tvoeŷ na vse ego otvazhu.

Pal'mira: O shchast'e! ... o moŷ drug! ... Izida! ...

(Izida: Spare your life, in order to save that of your Prince ...
I shall find a way to avert this blow yet!
...
Do not worry: your Omar is free.
He is guarded by my brother:
I can rely on him to help you.

Pal'mira: O joy! ... o my friend! ... Izida! ...)

In Act IV, Scene 2 Izida, acting as intermediary and messenger, carries Pal'mira's jewels and messages to Omar and reports on his love for Pal'mira. She also brings back a letter from Omar to Pal'mira. Izida, acting as counselor, advises Pal'mira not to make known her passion for Omar to her father at the risk of her life. Here Izida counsels common sense over Pal'mira's headstrong passion.

Izida: Ne k propasti vedu, k spaseniu tebia:
Kogda otkroesh'sia ty; pogubish' sebia.

(I am leading you to salvation, not to disaster://If you reveal your secret; you are doomed.)

In Act V, Scene 6 Izida comments on the destructiveness of blind passion. In Act V, Scene 8 Izida reports to Pal'mira that Astrida has committed suicide. In Act V,

Scene 11 Pal'mira, about to be executed, begs forgiveness from the loyal Izida who, faithful to the end, wants to die with her mistress.

Pal'mira: Prosti, Izida!

Izida: (Brosias' na koleni)
Net: umru s toboi.

Pal'mira: Vostan'
I pri kontse moi dukh trevozhit' prestan'.
Zhivi: ...

(Pal'mira: Forgive me, Izida!

Izida: (Throwing herself on her knees)
No: I shall die with you.

Pal'mira: Arise/When I die, do nothing to alarm
me./Live: ...)

Izida is present in the last scene when the murder and suicide take place.

In the second version, in Act V, Scene 9, the designated confidante makes a much stronger plea for the life of her mistress than she does in Scene 11 of the first version. In Act V, Scene 10 Izida, acting as independent agent, castigates Astrida for encouraging Pal'mira's death sentence. When Zilei and his troops rescue Pal'mira in Act V, Scene 11, Izida is overjoyed to see her mistress safe and sound. In Act V, Scene 12 Izida comforts Pal'mira. It appears that in the second version of the ending of this tragedy, Nikolev strengthened, for some unknown reason, the already powerful personality of Izida.

Zilei, the third designated confidant present in

Pal'mira, plays a less significant role than the first two. In Act I, Scene 10 Omar reveals to his loyal designated confidant his passion for Pal'mira. Advising caution, ZileY warns that this passion cuts across political loyalties. This is an excellent example of the designated confidant advising reason over passion for political motives. Moreover, ZileY implies that once Pal'mira learns Omar's true identity she will reject him. Omar decides to follow ZileY's advice and make known his true identity to Pal'mira to test the sincerity of her passion.

In the first version, ZileY has no speaking parts in the final act. In Act V, Scene 12 he is present but does not intervene when Iroksers murders Pal'mira and stabs himself. In the second version, Nikolev increased the scope of ZileY's role as he did for that of Izida. In Act V, Scene 11 ZileY actually changes the whole ending of the tragedy by intervening with a large number of Sidon's troops to save Pal'mira from execution.

Not only is Pal'mira well written but the designated confidants, especially Izida, play significant roles. ZileY's role is small but pivotal.

Not surprisingly, Nikolev retains the triangular plot structure found in most Russian tragedies. Two lovers, Omar and Pal'mira, are prevented from consummating their affair on account of political intrigue: Pal'mira's father, Iroksers, has declared war on Sidon, Omar's city. To

complicate the love conflict. Atrida also has fallen in love with Omar, but, when she discovers this love is not reciprocated, she actively plots against the young couple. The three protagonists are supported by confidants, all three of whom are designated.

2. Sorena i Zamir (1784)

Dramatis personae:

Mstislav	- Tsar' Rossiĭskii (Tsar' of Russia)
Zamir	- Kniaz' Polovetskii (Polovtsian Prince)
Sorena	- Ego supruga (His spouse)
Premysl	- Napersnik Mstislavov (Mstislav's designated confidant)
Zenitsa	- Napersnitsa Sorenina (Sorena's designated confidante)
	- Voiny Mstislavovy (Mstislav's soldiers)
	- Voiny Zamirovy (Zamir's troops)

Sorena i Zamir, in contrast to Pal'mira, has drawn substantial critical comment. Although the protagonists and events in the plot of the tragedy are invented,³ the plot itself does bear a strong resemblance to Voltaire's Alzire.

⁴ For example, the names of the male lovers are similar: Alzire's lover is called Zamore, Sorena's lover, Zamir. In addition, the designated confidants in both tragedies perform the function of messenger.

There are differences, however. To expiate their sins

³ Aseev, op. cit., p. 400.

⁴ A. Kadlubovskii, "'Sorena i Zamir' Nikoleva i tragedii Vol'tera," in Izvestiia otdeleniia russkogo iazyka i slovesnosti Imperatorskoi Akademii Nauk (Sanktpeterburg: 1907), Kniga I, 12:191-192.

Zamore and Alzire accept Christianity and are saved.⁵ Also, in Nikolev's tragedy, it is not explained how Zamir dies and why Mstislav undergoes a change of heart.⁶

Two other tragedies by Voltaire, Eryphile (1732) and Semiramis (1748), apparently influenced the plot of Sorena i Zamir. In both of these tragedies the designated confidant, as in Nikolev's tragedy, meets the hero on stage as he exults in the supposed murder of the tyrant.⁷

Soviet critics naturally take a more politicized view of Sorena i Zamir. Aseev contends that Nikolev's characterization of Mstislav as a tyrant was an indirect criticism of Catherine II⁸ and indicative of the growing opposition to her despotic rule.⁹ Maksimovich claims that the tragedy's message is that the removal of a tyrant was not only a right but a duty incumbent upon his or her subjects.¹⁰ Whatever the exact political import of this tragedy, the artistic merits, including the depiction of strong passions, heroism, and suffering, greatly appealed to the public of the time.¹¹

Plot

Briefly, the plot is as follows. The Russian Tsar',

⁵ Ibid., p. 194.

⁶ Ibid., p. 197.

⁷ Ibid., p. 199.

⁸ Aseev, op. cit., p. 402.

⁹ Ibid., p. 400.

¹⁰ Maksimovich, op. cit., p. 543.

¹¹ Kadlubovskii, op. cit., p. 185.

Mstislav, has fallen in love with Sorena, wife of the Polovtsian Prince Zamir, who, having successfully resisted against overwhelming odds, is taken prisoner. Mstislav, aware of the love Sorena and Zamir have for each other, plots to separate them. At first he decides to kill his rival, but then attempts to convince Zamir to convert to Christianity and thus render his marriage to Sorena void on religious grounds. Zamir, led to an empty cathedral at night, is supposed to witness a miracle, a vision of Christ. Urged by his designated confidant, Premysl, Zamir at the last minute, refuses to accept the Christian faith. In the meantime the distraught Sorena lies in wait to slay Mstislav. In the dark she mistakes Zamir for the tyrant and murders her own husband. Realizing her error, Sorena takes her own life. The sorrowful Mstislav admits his guilt in causing this tragedy and denounces his own tyranny.

Analysis

The two designated confidants appear in the following acts and scenes.

	Act I	Act II	Act III	Act IV	Act V
Premysl	(4)5	4,6	1,3(4,5) (6)	2,4,5 (8,9)10	2,3,8 (9)
Zenida	1	1(2)3 4(5)6	(7)8	-	5,6,7,8 (9)

Premysl, Mstislav's designated confidant, plays a traditional role. In Act I, Scene 5 Mstislav reveals to Premysl

and the spectators his uncontrollable passion for Sorena. In true confidant fashion Premysl advises Mstislav to subdue his passion, if necessary by removing its source, Sorena, from his presence, but the Tsar' rejects this advice as unacceptable.

Premysl: Chto vizhu gosudar'! - Mstislav
li tako slab?

Mstislav: Mstislav uzhe ne tsar'! - Mstislav
Sorenin rab!

Premysl: Tak udali ot glaz svoeY prichinu muki.

Mstislav: Sorenu udalit'? - Umru ot seY razluki!

...
Strast' boretsia so vseY: s razsudkom,
dolgom, chest'iu
I pobezhdaia vseY, lish' tsarstvuet odna;
...

(Premysl: What do I see, my lord! - Is Mstislav
so weak?

Mstislav: Mstislav is no longer tsar'! - Mstislav
is Sorena's slave!

Premysl: Banish from your sight the cause of your
torment.

Mstislav: Banish Sorena? - I would die from such
a separation!

...
This passion is undermining everything:
reason, duty, honor/And defeating all,
it alone is supreme;/ ...)

In Act II Premysl acts as messenger. In Scene 4 he announces to Sorena that all the prisoners have been released. In Scene 6 Premysl, acting as agent, carries out Mstislav's harsh orders to imprison Sorena.

In Act III, Scene 1 Mstislav confronts Premysl and claims that the latter has not told him all concerning his

meeting with Sorena. Mstislav admonishes his designated confidant, accusing him of treason. Premysl falls to his knees, swearing his innocence and loyalty. Mstislav apologizes for his actions, blaming them on his all-consuming passion for Sorena and on his anxiety in the presence of Zamir. Premysl counsels restraint, claiming the prisoners should be dealt with mercifully, but Mstislav rejects this suggestion. Instead, he plans to murder them all. In Act III, Scene 3 Premysl, acting as agent and herald, ushers in the prisoners and announces their arrival.

In Act IV, Scene 2 the loyal Premysl announces that he has prepared the poison for the executions. However, in this moment of truth he does advise Mstislav to follow not his passion but his reason.

Premysl: Pribegnuv k razumu, on sposob dast tebe
Liubvi bezplodnoĭ vlast' preodolet' v sebe.
V vas serdtse dlia strasteĭ, v nas
razum dlia spokoĭstva,
Posledovat' emu est' deĭstviia geroĭstva.

(Rely on your reason, it will show you the
way/To overcome the power of fruitless
love./In you the heart is for passions,
reason gives us peace,/To follow
it [reason] is an act of heroism.

In Act IV, Scene 10 the indecisive Mstislav first orders Premysl to slay Sorena with a dagger, then calls him back. Rejecting Premysl's pleas to be merciful, Mstislav finally orders him to try to convince Zamir one last time to accept Christianity or suffer a painful death.

In Act V, Scene 2 Premysl announces that, in compliance

with Mstislav's orders, Zamir has been led to the cathedral. Premysl pronounces an eloquent speech on the folly of tyranny and states that Mstislav must rise above it. In Act V, Scene 3 Premysl prays to God (pravitel' estestva) to free Mstislav from passion, but in uttering his prayer, inadvertently informs Sorena where Mstislav is hiding in the cathedral.

Premysl's role is extensive. He acts mainly as messenger, intermediary and advisor. Though he often disagrees with Mstislav, he loyally carries out his orders.

Zenida, the other designated confidante, plays a similar role. In Act I, Scene 1, pointing to rumors of Zamir's death on the battlefield after Mstislav's defeat of the Polovtsians, Zenida, acting as medium, inquires if Sorena will now consider marriage to Mstislav. Sorena replies that she will remain loyal to her husband, dead or alive. The designated confidante here serves as a device to gauge Sorena's loyalty to Zamir. Sorena instructs Zenida to find out if Zamir is still alive.

In Act II, Scene 1 Zenida, acting as intermediary, conveys Sorena's request to see the Polovtsian prisoners. In Act II, Scene 3 Zenida advises the distraught Sorena to cease her snivelling as the released prisoners approach. In Act II, Scene 6 Premysl commands Sorena and Zenida to be imprisoned. Stunned, Sorena falls into the arms of Zenida, who, acting as comforter, advises her mistress to stay calm.

In Act III, Scene 8 Zenida tries to comfort Sorena once again by saying that she has just seen Zamir alive and well.

Zenida: Opomnis', progoni uzhasnuuiu mechtu!

Sorena: Zamir! - Zamir! - uzh ia na veke menia lishilas'.

Zenida: Ne dumaY, chtob ego sud'bina sovershilas':
Minuty net tomu, kak zrela ty ego; /
SpokoY smiateniia razsudka tvoego!

(Zenida: Pull yourself together, chase away your horrible dream!

Sorena: Zamir! - Zamir! - I have already lost you forever..

Zenida: Do not believe that he is dead ✓
I just saw him a minute ago; /
Put your mind at ease.)

- In Act V, Scene 5 Zenida, having found Sorena in the cathedral, is made privy to the plans of her mistress. Here the designated confidante is used as a medium to convey the heroic thoughts of the one she serves. In Act V, Scene 6 Zenida is used to prolong the suspense by despairing (rare for the designated confidant in any tragedy) as Sorena exits to commit the fatal error murdering her own husband. In Act V, Scene 7 Zenida, acting as advisor, wisely suggests that they quickly leave the scene of the crime.. In the final scene, Act V, Scene 9, Sorena realizes that she has mortally wounded her own husband and collapses into the arms of her designated confidante.

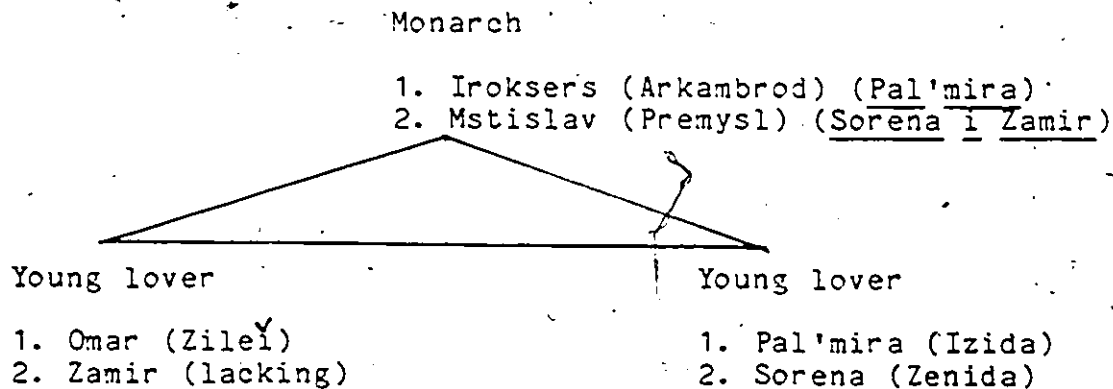
Zenida, as designated confidante, plays the traditional roles of advisor, comforter, medium, messenger and intermediary. Like Promysl, she does not play a pivotal role in the

tragedy.

Sorena i Zamir retains the traditional plot structure. A tyrannical monarch, Mstislav, opposes the union, actually reunion, of husband and wife because he wants the woman as his lover. The husband is also the political enemy of the monarch. Two of the three protagonists, Mstislav and Sorena, enjoy the support of confidants, both of whom are designated. Because his role is negligible, Zamir does not have, nor does he really need, a confidant.

Conclusion

Nikolev makes good use of the designated confidant to perform the usual functions and reinforce the triangular structure. Of the 6 confidant positions available, he fills 5, all of them with designated confidants. In addition, his designated confidants emerge as strong characters.



CHAPTER XII

KRYLOV'S FILOMELA

Ivan Andreevich Krylov (1769-1844), the famous Russian fabulist, in addition to his fables wrote comedies, comic operas, a tragi-comedy, and one surviving neoclassicist tragedy, Filomela (1786).¹

1. Filomela (1786)

Dramatis personae:

TereŸ	- FrakiŸskiŸ tsar' (King of Thrace)
Progneia	- Supruga ego (His spouse)
Ifis	- Syn ikh (Their son)
Filomela	- Sestra Prognei (Progneia's sister)
LinseŸ	- Liubovnik Filomely (Filomela's lover)
Kalkhant	- Zhrets frakiŸskiŸ (Priest of Thrace)
Agamet	- Napersnik Tereia (TereŸ's designated confidant)
Kheres	- [no role indicated]

To judge from a number of sources, the subject of Filomela appears to be based on Ovid's Metamorphoses.² The tragedy explores the themes of religion, antimonarchism, popular discontent, and illicit passion.

¹ Apparently, Krylov wrote one other tragedy, Kleopatra, now lost. See A.V. DesnitskiŸ, "Tirano-borcheskaia tragediia I.A. Krylova 'Filomela,'" in Len-ingradskii gosudarstvennyi pedagogicheskii institut imeni A.I. Gertsena, Uchënye zapiski, 198 (1959):89.

² See DesnitskiŸ, op. cit., p. 109; G. A. GukovskiŸ, Remarks (Kommentarii) in Krylov, Ivan Andreevich, Polnoe sobranie stikhotvorenii, Tom vtoroi: liricheskie stikhotvoreniia, p'esy (Moscow: SovetskiŸ pisatel', 1937), p. 375; N.L. BrodskiŸ, in I.A. Krylov, Sochineniia, Vol. II, Dramaturgiia, Redaktsiia teksta i primechaniia N.L. Brodskogo (Moscow: Gosudarstvennoe izdatel'stvo khudozhestvennoi literatury (OGIZ), 1946), p. 756.

Critical material on Filomela is not entirely lacking. Desnitskiĭ, a Soviet critic, has devoted a whole article to the tragedy, mostly to its contents. He examines the possible thematic influences - classical, Western and Russian - on Filomela, and concludes that the tragedy's originality lies in its rejection of enlightened despotism, republicanism and religious salvation.³

Zagorskiĭ disagrees with much of Desnitskiĭ's criticism. He claims that the tragedy is hardly worth analysis due to a lack of any "trace of originality." Its only virtue is its antidespotic theme, but even that is hardly novel, having been "more successfully" expressed by Sumarokov, Khvostov and other predecessors of Krylov. In addition, Krylov fails to portray the masses in Zagorskiĭ's opinion.⁴

Unfortunately, almost all of Desnitskiĭ's article is devoted to the tragedy's allegedly antimonarchist theme. However, he does discuss the artistic quality of Filomela. Desnitskiĭ criticizes weaknesses of the tragedy, such as the strict observance of the unities of time and space, use of the "high style" of language and archaic vocabulary.⁵ He

3. Desnitskiĭ, op. cit., pp. 105-113 passim. Only the masses (narod), claims Desnitskiĭ in what appears to reflect a typical Soviet assessment, provide a viable alternative to autocracy.

4. M. Zagorskiĭ, in the introduction to I. A. Krylov, P'esy (Moscow-Leningrad: Iskusstvo, 1944), pp. 6-7 passim.

5. Desnitskiĭ, op. cit., p. 116.

apportions some of the blame to the neoclassicist movement itself, which "bound Krylov's first steps in the creation of a tragedy."⁶ He does admit, however, and I strongly agree, that Filomela provides some forceful lines (sil'nye stikhi).⁷ In fact, in my opinion the power and smoothness of Krylov's verse make this tragedy a delight to read, if not stage, and this work marks a refreshing change from such clumsy efforts as Derzhavin's two tragedies, discussed later in this thesis. The remarkable quality of Krylov's style is all the more striking when it is recalled that he wrote Filomela when a mere youth of seventeen.

Plot

Briefly, the plot is as follows. Much to the consternation of Prognea and Linsey, both Terey and Filomela are first reported lost at sea. Terey reappears safe and sound, however, claiming that the same storm which delayed his return had swept Filomela to her death from the deck of the ship. It is soon revealed to the audience that Filomela has not perished but is being held prisoner by Terey, whose passion for his wife's sister has overcome his common sense and has led him to force her to love him. Eventually, Filomela¹ is able to reach Prognea and Linsey and relate her ordeal. Unmasked, Terey admits that he was aware of the illicit nature of his passion, but claims he was helpless in

⁶ Ibid.

⁷ Ibid., p. 118.

its power. LinseY and TereY quarrel, then engage in a struggle, stopped only by the entrance of the high priest Kalkhant, who advises TereY to repent his evil deed and overcome his passion.

When this passion deteriorates into a thirst for revenge against the long-suffering Filomela, TereY orders her imprisoned and tortured. Informed of this new outrage, Prognea herself swears vengeance against the monarch and her estranged husband. LinseY also threatens to kill the King, then himself.

Meanwhile, Agamet, TereY's designated confidant, betrays his master and transmits a letter to Prognea from the imprisoned Filomela, who informs her sister of the location of her prison. Agamet also reveals where Filomela is being held. Eventually freed by LinseY, but already dying as a result of the torture inflicted on her, Filomela is brought before the astonished TereY who heaps blame on the high priest Kalkhant for having provoked the masses, already discontent with TereY's tyrannical rule.

When news finally arrives confirming Filomela's death, the repentant TereY wishes for his own. In the meantime, as a result of popular discontent and indignation over Filomela's death, a mob lays siege to the royal quarters. Dispirited, TereY begs Prognea to care for their son, Ifis, when he, TereY, is no more. The unforgiving Prognea produces a bloody skull, all that remains of their progeny.

Completely broken, TereY commits suicide. Kalkhant has the honor of pronouncing the morat of the tragedy - not to anger the gods.

Analysis

Agamet, the only designated confidant in this tragedy, appears in the following acts and scenes.

	Act I	Act II	Act III	Act IV	Act V
Agamet	3(4)5	-	1(2,3)6	-	2(3,4) (5,6)

Although he does not change the ultimate course of the tragedy, Agamet does betray his master TereY. Krylov is artistically mature enough, even at the tender age of seventeen, to show that Agamet's decision to thwart TereY's schemes is not taken suddenly, but is the result of his inability to convince TereY to cease his evil actions.

In Act I, Scene 3 Agamet, acting as herald, announces the entrance of TereY. In Act I, Scene 5 Agamet, acting as messenger and intermediary, reveals to his master that he has fulfilled his task of imprisoning Filomela in a secret hideaway. Agamet appeals to TereY to come to his senses and release Filomela.

Agamet: ...

No, gosudar'; vnemli napersnika sovet:
Vospomni chest', zakon, tronis' tsaritsy
stonom.

and

Zabud' liubvi svoeY neschastlivyY predmet,

Zabud' kniazhnu.

(But, my lord, heed the counsel of your
confidant:/Remember your honor,
the law, are you not touched by the moans
of the Queen.

and

Forget the object of your unhappy love,
Forget the Princess.)

Worried that his secret passion and Filomela's imprisonment might be revealed, TereY instructs Agamet to go into the streets and see if the populace has any inkling of his actions. Agamet wonders who could possibly dare reveal this secret. TereY replies that his own countenance may betray him. Acting as advisor, Agamet argues that TereY should suppress his passion and act rationally.

In Act III, Scene 1 TereY reveals to his designated confidant that he is consumed by a new passion - thirst for revenge against the defiant Filomela. Agamet here serves as a medium for TereY to express his thoughts. When TereY disregards his advice to stop torturing Filomela, Agamet invokes the possibility of a threat by LinseY, Filomela's betrothed. More and more disillusioned with TereY, Agamet states that he no longer recognizes him. TereY suggests that they part company, thus leaving Agamet free to follow his conscience. In Act III, Scene 6 Agamet, who has now abandoned any hope of restraining TereY, forwards to Progneia a letter from Filomela asking for help. Here, the designated confidant breaks completely in word and

deed with his former master and becomes an agent for the other side. Questioned by Prognea, Agamet reports that he had little control over TereY but was able to discover the tower where Filomela was being held by retracing TereY's return path to the city. On the path to the tower, Agamet finds Filomela's letter.

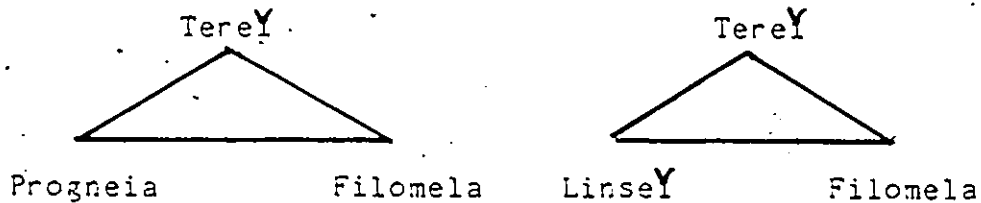
In Act V, Scene 2 Agamet, acting as messenger, informs TereY and the spectators of Filomela's slow, painful death. Agamet also reports that there is growing discontent among the masses and warns TereY of a terrible retribution by the Fates.

As designated confidant, Agamet plays a traditional role of messenger, advisor of political wisdom, and finally, agent for the forces of reason over passion. His service to Prognea, Filomela and LinseY is not so much a betrayal of the reckless TereY as a testament to the consistency of Agamet's moral stand outlined in the first act. In providing the key information concerning Filomela's whereabouts, Agamet gives fresh impetus to the plot without, however, altering its eventual outcome.

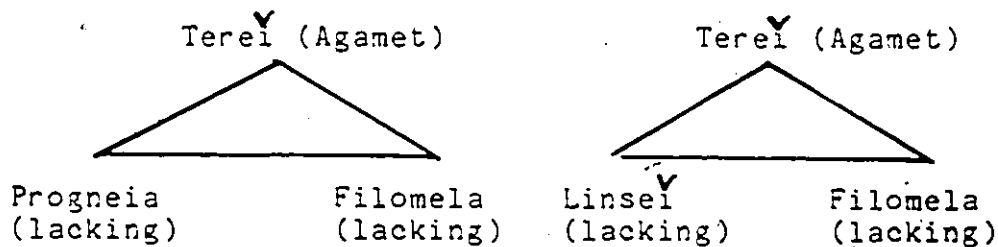
It should also be mentioned that Kalkhant, the high priest, acts as an unsolicited confidant to TereY by advising him to try to overcome his passion or risk incurring the wrath of the gods (see Act II, Scene 6; Act IV, Scene 5).

Conclusion

The plot, based on the same triangular structure common to many Russian tragedies, consists of two interconnected love conflicts and one political conflict. The latter exists only in the sense that Tereĭ's unbridled passion arouses opposition from all levels of society and threatens his rule. No usurper lurks waiting in the wings to seize power nor does the resolution of the political conflict depend on the outcome of the love conflicts. The love conflicts consist of two eternal triangles - Tereĭ, Progneaia and Filomela; and Tereĭ, Filomela and Linseĭ. Tereĭ loves Filomela, sister of his spouse, Progneaia. Filomela loves not Tereĭ but Linseĭ, who returns her love. The two love triangles are represented graphically as follows.



Among the four protagonists only Tereĭ is provided with a confidant, and that one is designated as such.



Krylov did not make extensive use of the confidant in his only neoclassicist tragedy. Of 4 possible confidant positions he fills only 1, and that twice.

CHAPTER XIII
THE ANONYMOUS TRAGEDY SAKMIR

1. Sakmir (not later than 1787)

Dramatis personae:

Alnagor	-	Polotskiĭ kniaz' (Polovtsian prince)
Sakmir	-	Syn ego (His son)
Al'vida	-	Tsaritsa slavenskaia (Queen of the Slavs)
Ezira	-	Plennaia kniazhna Turetskaia (Imprisoned Turkish Princess)
Aganod	-	Srodnik eia (Her kinsman)
Naida	-	Monakhinia (Nun)
Semfora	-	Napersnitsa Al'vidy (Al'vida's designated confidante)
Eid	-	Napersnik Sakmira (Sakmir's designated confidant)
	-	Voenachal'nik, vestnik, voiny (Military commander, messenger, soldiers)

It seems that Sakmir was sent anonymously to the editors of the Rossiĭskii Featr, who published it in the 1787 edition, an indication that the tragedy was written at least before that date.¹

Not only has Sakmir evoked no criticism, it is not, as far as can be determined, mentioned anywhere outside the Rossiĭskii Featr. However, it meets all the requirements to be considered a neoclassicist tragedy. Written in five acts, in the traditional alexandrine verse with rhymed couplets, the tragedy also contains two designated confidants, an indication of the widespread use of this dramatic device, even among self-effacing authors. Overall, though,

¹ See the Rossiĭskii Featr, op. cit., Chast' 4, p. 618.

the artistic level of the work is not high.

Plot

The author of this tragedy has dispensed with any political conflict and examines only an overly sentimental love conflict. Alnagor, the Polovtsian Prince, wants his son to marry Al'vida, a Slavic tsaritsa, but Sakmir is in love with Ezira, a captured Turkish princess. Alnagor is not unaware of his son's passion for Ezira, but he finds himself in a dilemma, having promised Al'vida's father that Sakmir would marry his daughter. Alnagor feels that he must live up to his honor and not break his promise.

Furious that Sakmir has refused to obey his wishes and marry Al'vida, Alnagor sentences his own son to death. Sakmir in turn threatens suicide. Gnawed by doubts about his harsh course of action, Alnagor tries to have Ezira marry another. The impulsive Alnagor then decides to have Ezira executed, followed by Sakmir.

To save her lover, Ezira lies to him, saying that she no longer loves him and then announces her intention to enter a convent. Later, when Ezira refuses to break her vows and leave the convent for Sakmir, he promptly commits suicide. Stunned, Ezira tries to kill herself, but is stopped by her designated confidante. She does, however, manage to take poison, and as she slowly dies, pleads with Alnagor to kill Al'vida, indirectly the cause of Sakmir's

death. Then Ezira repents and asks Al'vida and her God to forgive her. Al'vida, on seeing Sakmir's body, blames misfortune for her jealous passion.

Analysis

As mentioned, the artistic quality of this designated tragedy is poor. The language and style are mediocre, the plot is sensationalized and some of the events related are preposterous beyond belief (for example, the decision of a Turkish princess to take her vows in a Christian convent).

The act and scene distribution of the two designated confidants is as follows.

	Act I	Act II	Act III	Act IV	Act V
Semfora	-	-	-	4, 5(7)	(4)
Eid	-	-	-	2, 3(4)	(1, 2, 4)

Both designated confidants appear only late in the tragedy and therefore play insignificant roles in plot development.

In Act IV, Scene 4 Semfora, acting as messenger, informs Sakmir that Al'vida would like to see him. In Act IV, Scene 5 Semfora, acting again as messenger, informs her mistress that Sakmir does not love her. Al'vida reveals to her designated confidante that she is jealous of Ezira and plans to poison her. In Act IV, Scene 7 Al'vida instructs her compliant designated confidante to poison Ezira.

In Act V, Scene 4 Semfora comforts Al'vida who, distraught over what she has done, collapses into the arms of her designated confidante.

Semfora plays a restricted role as designated confidante. She serves as messenger, comforter and as a medium for Al'vida to reveal her thoughts to the audience. Surprisingly, she does not counsel reason when Al'vida makes known her intention to poison her rival for Sakmir, but instead Semfora obediently carries out the orders of her mistress.

Eid plays a limited role as well. In Act IV, Scene 2 he advises Sakmir to overcome his fatal passion for Ezira, but Sakmir is adamant.

Eid: Bori svoiu liubov' sebia·sim ne razi,
Zabud' eia, zabud'!

(Defeat this passion before it defeats you,
Forget her, forget her!)

When Sakmir despairs at the news; brought by a messenger, that Ezira has entered a convent, Eid, acting as comforter, counsels calm.

Eid: Opomnis', prekrati, o kniaz'! SvoY glas
ty slēznoi.
VoYdi, o gosudar'! voYdi, voYdi v sebia.
...

(Pull yourself together, stop it, o Prince!
Your voice! You are weeping./Pull yourself
together my lord,/ ...)

Eid acts as comforter and also emerges as advisor of reason over passion.

Although the designated confidants play relatively insignificant roles, there are other characters who emerge as strong confidants. Aganod, Ezira's kinsman, acts as intermediary and advisor for her in Act I, Scene 2. In Act III, Scene 4, and in Act IV, Scene 5, he intervenes to prevent Sakmir from committing suicide. Al'nagor comforts Al'vida in Act II, Scene 1. However, the most extensive confidant role is played by Naida, a nun in the same convent as Ezira. In Act V, Scene 2 she counsels Ezira to overcome her passion and forget Sakmir.

Naida: Poŭdëm otsel', poŭdëm; ostav' ego, Ezira.

(Let's depart this place, let's depart; leave him, Ezira.)

When Sakmir commits suicide, Ezira falls into Naida's arms. In Act V, Scene 3 Ezira is prevented from taking her own life by Naida who seizes Sakmir's bloody dagger from Ezira, and, in the tragedy's best understatement, announces:

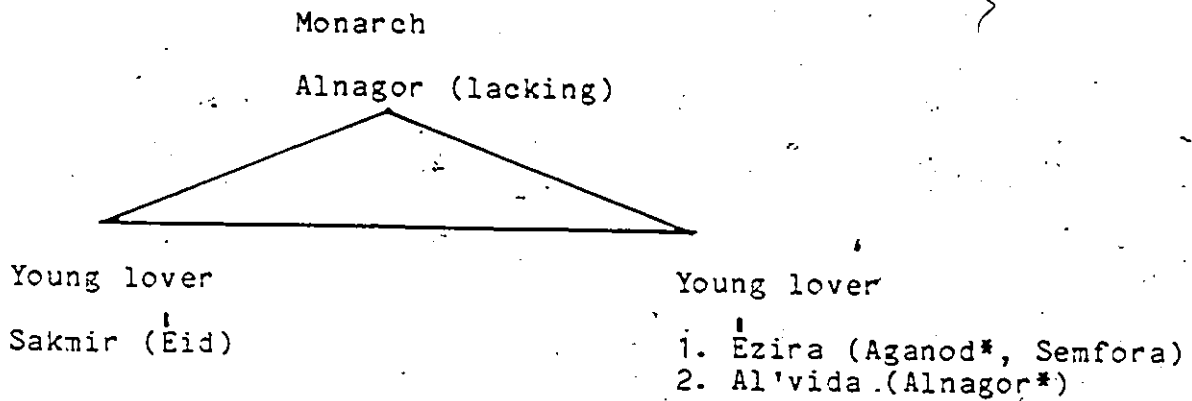
Naida: Prilichno li sië monasheskomu chinu?

(Is this becoming of one of the monastic order?)

Conclusion

Sakmir does adhere to the basic triangular structure common to most Russian tragedies. The young lovers, Sakmir and Ezira, are prevented from marrying by a monarch who is related to the young man. However, the love triangle is further complicated by Al'vida's unrequited love for Sakmir.

The protagonists and their confidants are shown in the following configuration.



3 of the 4 protagonists are supported by confidants, of whom 2 are designated. Ezira is counselled by 2 confidants, 1 designated.

CHAPTER XI

THE TRAGEDIES OF OZEROV

Perhaps the career of no other Russian tragedian illustrates better the rapid rise and fall of Russian tragedy as a genre than that of Vladislav Aleksandrovich Ozerov (1769-1816). Ozerov and his five tragedies enjoyed such immense, although brief, popular and critical acclaim that even today he is considered the major Russian tragedian of the late neoclassicist period. However, his star soon waned and he spent the final years of his life in a mentally deficient state.

Like many of his predecessors, Ozerov was a graduate of Shliakhetnyĭ Sukhoputnyĭ Korpus (1787). Attracted by the beauty of French tragedy, Ozerov decided to try his hand at writing, although he was also employed in government service.¹ Idealistic, he was always captivated by the works of Euripides, Corneille, Racine and Voltaire.² His interest in antiquity and the classical elegance of French neoclassicism blended with the strong sentimentalist influence in Ozerov's work to produce a curious amalgam of tragic genre. This tragic genre of Ozerov's is all the more understandable when it is remembered that he wrote in the late 1790's and the early years of the nineteenth century, at the very time that

¹ P.O. Potapov, Iz istorii russkogo teatra: zhizn' i deiatel'nost' V.A. Ozerova (Odessa: Tekhnika, 1915), pp. 76 and 96.

² Ibid., pp. 98 and 175.

the decaying neoclassicist movement was ceding its preeminent position to the sentimentalist movement, personified by Karamzin and his school.³

Ozerov's literary career, like that of more than one Russian writer, began with a translation from French. He soon advanced to composing original works, including the tragedies Iaropolk i Oleg (1798), Edip v Afinakh (1804); Fingal (1805), Dimitrii Donskoi (1807), and Poliksena (1809).

A number of features distinguish Ozerov's tragedies. First, they are highly sentimentalist in style and content. Second, Ozerov eschews the moralistic and political tendencies of earlier Russian tragedies for a more "truthful" depiction of nature and life. According to Potapov, Ozerov's striving to imitate nature cannot so much be attributed to the wave of sentimentalism at the turn of the nineteenth century as to the heritage of French neoclassicism, especially as it was reflected in Boileau's works, where art is supposed to imitate life and not merely serve as a didactic vehicle.⁴

Reflecting on both his sentimentalist leanings and his classical yearnings, Ozerov strove to examine the tragedy

³ It is Potapov's contention one cannot really speak of a neoclassicist movement as such in Russia. This is an extreme position but his point that Russian neoclassicism differed from French neoclassicism is essentially valid. See Potapov, op. cit., pp. 135-142.

⁴ Potapov, op. cit., pp. 892 and 904.

which takes place in man's mind rather than between opposing political forces. Thus his work is partially a return to the psychological analysis peculiar to Racine and Corneille.⁵ Furthermore, the stimulus for psychological behavior was considered by Ozerov, like Racine before him, to be not the will (volia) nor the mind (razum), but rather feelings (chuvstva).⁶ As such, in Ozerov's work love becomes not the central determining factor, but is reduced to a byproduct.⁷ Consequently, his heroes are unlike those of classical tragedy and the neoclassicist tragedy of his French and Russian predecessors.⁸

Another feature of Ozerov's tragedies was his use of Romantic sources. Like both French and Russian tragedians before him, Ozerov relied on either classical works, such as Oedipus Rex for Edip v Afinakh, or on history and legend, as he did for Iaropolk i Oleg. At times, Ozerov ventured further afield, drawing upon Ossian's poetry for the plot of Fingal.

In matters of form Ozerov was not an innovator. Although the themes of his tragedy depart from the norms of Russian neoclassicism and constitute both a return to traditional sources as well as the introduction of new material, he retains the standard form of a five-act tragedy with

⁵ Ibid., p. 866.

⁶ Ibid., p. 895.

⁷ Ibid.

⁸ Ibid., pp. 896-897.

rhymed couplets and the alexandrine line.⁹ Ozerov's undeniable forte is his exquisite command of language. His style, effortless and flawless, stands in marked contrast to some of the clumsy attempts of other better-known artists such as Sumarokov and Derzhavin (the latter in the tragedies only). Ozerov's principal weakness is that his overuse of sentimentality occasionally results not in tragedy but in melodrama. As elegant as Ozerov's work appears, I cannot agree with Potapov's assertion that Ozerov's contribution is not that he introduced sentimentalism to drama, but that he brought literature closer to life, explored the psyche of his characters and began a realistic trend in Russian tragedy.¹⁰ The final verdict on Ozerov as tragedian may be that he was neither an original genius nor merely a translator and adapter, but a combination of both, adopting features from a wide

⁹ Ibid., p. 899.

¹⁰ Potapov, op. cit., p. 911. Although Potapov's research is undeniably extensive, his overreliance on psychology to interpret anything and everything colors his conclusions. He seems to feel that the quality of a work of art is in direct proportion to its stress on psychological analysis. In fact, Potapov, in claiming that Ozerov began a realistic trend in Russian tragedy, appears to contradict himself when he states, quite accurately, that Russian tragedy after Ozerov came virtually to naught. Derzhavin, for example, wrote his tragedies in the wake of Ozerov's sudden success and Potapov, quite rightly, considers their quality poor. See Potapov, op. cit., p. 215. Furthermore, Potapov claims, rather extravagantly, that Ozerov cleared the way for Pushkin to break down the neoclassicist canons of the eighteenth century (Potapov, op. cit., p. 914) and that Ozerov's tragedies created a real Russian audience and a real theater (Potapov, op. cit., p. 921). Elsewhere, Potapov concludes that Ozerov failed to establish a school, perhaps a telling final tribute (Potapov, op. cit., p. 911).

variety of sources.

The four tragedies in which Ozerov employed designated confidants are examined below.

1. Iaropolk i Oleg (1798)

Dramatis personae:

Iaropolk	- Velikiĭ kniaz' Kievskii (Grand Prince of Kiev)
Oleg	- Kniaz' Drevlianskiĭ (Drevlian prince)
Predslava	- Kniazhna Bolgarskaia (Bulgarian princess)
Zaida	- Napersnitsa Predslavy (Designated confidante to "Predslava")
Svenal'd	- Pervyi vel'mozha Iaropolkova (Iaropolk's first nobleman)
Izved	- Tysiachnik voiska Iaropolkova (Commander of Iaropolk's forces)
	- Posol Pechenegov (The Pecheneg emissary)
	- Sotennik strazhi Iaropolkovoĭ (Centurion of Iaropolk's guard)
Vernest	- Tysiachnik voiska Olegova, negovoriashchee litse (Oleg's military commander who does not speak)
	- Vel'mozhi, strazhi Iaropolkova, voiny Olegovy, zalozhnik Pechenegov (Nobles, guards of Iaropolk, Oleg's troops, the Pechenegs' hostage)

Ozerov's first original tragedy, Iaropolk i Oleg, was based on the same tenth-century Russian legend as Sumarokov's Mstislav. Indeed, Ozerov likely borrowed the general plot outlines from Sumarokov's work but greatly modified the content.¹¹ For example, he employs the theme of sibling rivalry also found in Sumarokov's tragedy.¹² On the other hand, Ozerov differs from Sumarokov both in his

¹¹ Ibid., p. 271.

¹² Ibid.

emphasis on the psychological analysis of motives and by his sentimentalist leanings, particularly in his depiction of the love conflict.¹³ In addition, Ozerov's language is much more polished in comparison with that of Sumarokov.¹⁴

Plot

Like virtually all Russian tragedies before it, the plot of Iaropolk i Oleg consists of intertwined political and love conflicts. The brothers Iaropolk and Oleg compete for power; Iaropolk rules Kiev and Oleg has gone over to seek support among the Pechenegs, mortal enemies of the Russians. The brothers' mutual distrust is exploited by Ssenal'd, Iaropolk's leading noble. Ssenal'd admits to Izved, one of Iaropolk's military commanders, that he lost a son in battle with Oleg and now plots to kill Oleg in revenge. Ssenal'd must act quickly, for Iaropolk and Oleg appear to be coming to terms.

Ssenal'd is able to take advantage of Iaropolk's weakness, his love for Predslava, the Bulgarian princess who intends to marry Oleg. Ssenal'd encourages Iaropolk to keep Predslava in Kiev against her will and to prevent Oleg from coming to get her. Struck by his passion, Iaropolk acts on Ssenal'd's advice. Playing an Iago-like role, Ssenal'd advises Iaropolk to proceed cautiously in the face of Oleg's

¹³ Ibid., p. 298.

¹⁴ Ibid.

overwhelming military superiority and to prevent his brother from knowing of his passion. Svenal'd aims to capture, then execute, the unsuspecting Oleg once he arrives in Kiev.

However, Iaropolk receives his brother and erstwhile adversary graciously and they are reconciled. His plans seemingly foiled, Svenal'd decides to act. He has Oleg arrested and the princess Predslava confined to her quarters. Then Svenal'd falsely informs Iaropolk that Oleg is plotting an armed uprising. Svenal'd tries to convince Iaropolk to have Oleg captured and executed, but Iaropolk hesitates.

Here Ozérov demonstrates his skill at portraying Iaropolk's character development. The monarch is shown torn by different emotions yet moving toward a resolution of his jealousy and the political conflict. Oleg appears and claims that Predslava is his according to their father's will. Iaropolk concedes for the moment and grants permission to Oleg and Predslava to depart from the city. Svenal'd, like the dark side of Iaropolk's character, accuses his master of weakness and eventually obtains permission to waylay Oleg and his troops and massacre them. Oleg leaves the city, confident that his feud with Iaropolk has ended. Predslava still has her doubts.

Meanwhile, Iaropolk, suffering from terrible visions of blood and death and regretting his decision to let Svenal'd murder Oleg, orders his centurion to save Oleg and his

party. When the centurion finds only a bloodstained sword, Iaropolk concludes that it is too late and his brother is already dead. When he informs Predslava of Oleg's alleged death, she attempts suicide, but is prevented by Iaropolk. Izved enters and proclaims that it was Srenal'd who has been killed with Oleg's help. Iaropolk grants permission to Oleg and Predslava to wed, but admits his passion is still strong.

Interestingly, the love intrigue is not completely resolved because the monarch, in love with the young woman, does not totally conquer his passion, but can only just prevent it from dominating his reason. The political conflict, on the other hand, is at least partially resolved by the reconciliation of the two brothers.

Analysis

The sole designated confidante in this tragedy plays a traditional but insignificant role. Her act and scene distribution is as follows.

	Act I	Act II	Act III	Act IV	Act V
Zaida	(4)	-	1(2, 3)	(4, 5)	(4, 5, 6)

In her only speaking scene, Zaida performs the traditional functions of messenger, advisor and comforter. At first she tries to calm Predslava, worried over the dissension that has arisen between Iaropolk and Oleg.

Zaida: ...

Oleg v Kieve i s bratom on soglasen:
Ty zrish', skol' za nego ves' strakh tvoY
byl naprasen.

(Oleg is in Kiev and has reconciled with
his brother:/You see, how much all your fear
for him was in vain.)

Zaida advises common sense when warning Predslava to beware of the evil Svenal'd. Acting as comforter, Zaida finally is able to put Predslava somewhat at ease by informing her that Vernest, a true ally of Oleg, has arrived in Kiev.

In conclusion, the role of the designated confidante in this tragedy is severely limited. Potapov notes that Ozerov, in contrast to Sumarokov in Mstislav, a tragedy on the same theme, deemphasizes the love intrigue and consequently lessens the use of the confidants Izved and Zaida.¹⁵ The nobleman Svenal'd also plays the role of confidant to Iaropolk. His advice, it turns out, leads the monarch astray.

In Iaropolk i Oleg Ozerov retains the traditional triangular structure of the love plot based on the eternal triangle. The monarch, related to one of the young lovers (in this case he is the brother of the male lover), tries to prevent the lovers from consummating their affair.

2. Edip v Afinakh (1804)

¹⁵ Ibid., p. 298. Interestingly, Potapov considers Izved a confidant.

Dramatis personae:

- | | | |
|----------|---|---|
| Tezei | - | Tsar' Afinskiĭ (King of Athens) |
| Edip | - | Byvshiĭ tsar' Afinskiĭ (Former king of Athens) |
| Antigona | - | Doch' ego (His daughter) |
| Polinik | - | Syn ego (His son) |
| Kreon | - | Poslannik Eteokla, tsaria finskogo (Emissary of Eteocle, the Phoenician King) |
| Nartses | - | Napersnik Kreonov (Kreon's designated confidant) |
| | - | Pervosviashchennik khrama, Evmenid (Evmenid, high priest of the temple) |
| | - | Vestnik (Messenger) |
| | - | Zhretsy (Priests) |
| | - | Narod Afinskiĭ (Athenian people) |
| | - | Strazha Tezeeva (Tezei's guard) |
| | - | Voiny Kreonovy (Kreon's soldiers) |

Plot

Briefly, the plot is as follows. The Phoenician king, Eteocle, has sent his messenger, Kreon, to Tezei to ask for help against Edip, whose forces have surrounded Phoenicia. The chorus reveals to the audience Edip's ignominious history: how the Athenians, on learning of his incestuous behavior, deposed him and banished him from their city. In addition, Edip was then exiled from Thebes where he had fled from Athens, by his own son, Polinik, who in turn was subsequently overthrown by his brother, Eteocle.

Now an old man, Edip returns to Athens and requests permission for himself and his daughter to reenter the city. Tezei's decision to grant permission angers the gods. Insulted by Tezei's decision to readmit Edip and Antigona, Kreon plots revenge, for it was he who had had Edip banished

from Thebes. Kreon's motive for revenge springs from his resentment of having been denied what he believes is his rightful claim to the throne of Thebes when Edip, banished from Athens and having fled to Thebes, seized the throne now occupied by his progeny. Kreon is adept at concealing his hatred for the time being in order to camouflage his real goal - revenge. He admits to sowing discord between Edip and his son Polinik and between the brothers Polinik and Eteocle.

When Edip refuses to accompany him back to Thebes, Kreon, with the aid of Nartses and his forces, captures the old man. Antigona appeals to Tezei who, disgusted at Kreon's crass behavior, orders him arrested. Antigona makes peace with her estranged brother, Polinik, who confesses to her that he has declared war on their brother, Eteocle. She then is able to reconcile Polinik and their father, Edip, who forgives his son. Polinik swears to regain Thebes and restore Edip to the throne. Edip, however, remains skeptical of Polinik's intentions.

The gods, ever angry at Edip's presence, are appeased only when he agrees to sacrifice himself. Polinik tries to stop his father and failing that, replace Edip as the intended sacrificial victim. Desperate, Polinik seizes the sword with which Edip intended to commit suicide. Edip forgives Polinik and they embrace. Edip again attempts suicide but is prevented from doing so by Tezei who rushes in.

Kreon, unarmed, is ushered in and blamed for all the troubles. As he is led away, a bolt of lightning strikes him dead. The gods have apparently meted out justice and forgiven Edip.

Analysis

The one designated confidant appears in the following acts and scenes.

	Act I	Act II	Act III	Act IV	Act V
Nartses	(4)	(3, 4)	1(3)	-	-

In Act III, Scene 1, the only scene where Nartses speaks, he acts both as a medium for Kreon to express his thoughts and as advisor of reason. Nartses counsels Kreon to let the gods decide Edip's fate as they seem to want to destroy him. Rejecting this advice, Kreon retorts that he wants to guarantee Edip a slow, merciless death. The use of the designated confidant in this tragedy is severely limited.

Edip v Afinakh does not retain the traditional triangular plot structure typical of so many Russian tragedies. There is only one designated confidant and his role is insignificant.

3. Fingal (1805)

Dramatis personae:

Starn	- Tsar' Loklinski (King of Lockinvar)
Moina	- Doch' ego (His daughter)

Fingal	- Tsar' Morvenskiĭ (King of Morvenia)
Ullil	- Bard Fingalov (Fingal's bard)
Kolla	- Napersnik (Starnov (Starn's designated confidant))
Morna	- Napersnitsa Moiny (Moina's designated confidante)
	- Verkhovnyi zhrets Odinov (Odin's high priest)
	- Deva loklinskaia (Maid of Lockinvar)
Karill	- Voin Starnov (Starn's soldier)
	- Zhretsy (Priests)
	- Bardy ili skal'dy Starnovy (Starn's bards or minstrels)
	- Bardy Fingalov (Fingal's bards)
	- Voiny Loklinskie (Lockinvar's soldiers)
	- Voiny Morvenskie (Morvenia's soldiers)
	- Narod Loklinskiĭ (People of Lockinvar)
	- Devy Loklinskiia (Maids of Lockinvar)

Fingal enjoyed great popular and critical success. It was admired by such luminaries as Shishkov, the haughty and conservative critic, as well as by the grand old man of Russian letters, Derzhavin himself. Fingal was eventually translated into French, the supreme compliment for a Russian tragedian.¹⁶

Fingal exemplifies Ozerov's independent yet eclectic approach to tragedy. He ventured beyond the usual sources for tragic plots and borrowed his theme from Ossian's poem of the same name. The degree to which Ozerov relied on Ossian is a matter of contention. Potapov, in his extensive review of the criticism, cites the whole gamut of available views. According to Viazemskiĭ, Ozerov took much of his plot from Ossian.¹⁷ Galakhov and Smirnovskiĭ, two

¹⁶ Ibid., p. 551.

¹⁷ Ibid., p. 588.

nineteenth-century critics, contend that Ozerov borrowed extensively but not totally,¹⁸ while Zamotina claims there exists only a superficial resemblance between Ossian's poem and Ozerov's tragedy.¹⁹ Potapov himself concludes that Ozerov's tragedy does resemble Ossian's poem, both in characterization and plot, ²⁰ but that there are redeeming features, notably the inclusion of some elements typical of Russian and French tragedies.²¹ These elements are quite natural, given Ozerov's background. On the other hand, Ozerov's very reliance on Ossian may have been the cause of the tragedy's two principal weaknesses - its lack of dramatic tension and character development. Fingal, as a result, comes to resemble more a dramatic poem than a tragedy.²² What might be considered other departures from the norm, if not weaknesses, include his use of only three acts, a ballet, and a chorus, as well as military games presented on stage. Moreover, Potapov considers contrived the fact that Toskav's sword happened to be lying about at the right moment to change the course of the denouement.²³ Among Fingal's strengths must be counted the observance of the unity of time, the depiction of credible designated confidants in Kolla and Morna,²⁴ rarely-glimpsed local color, and a feeling for the epoch in which the action takes place.

¹⁸ Ibid., p. 589.

¹⁹ Ibid., p. 590.

²⁰ Ibid., p. 644.

²¹ Ibid.

²² Ibid., pp. 567 and 678.

²³ Ibid., p. 571.

²⁴ Ibid., p. 585.

Plot.

Fingal in some ways marks a return to the traditional plot design of the basic triangle of a monarch opposing his daughter's union with his son's murderer. Two years before the action begins, Fingal, the King of Morvenia, slew Toskav, son of Starn, in a battle. Fingal and Starn's daughter have fallen in love and plan to wed. Outwardly tolerant of his daughter's intentions, Starn is still bitter over Toskav's death and plots to murder Fingal when he appears for his wedding.

Fingal's reputation as an invincible warrior makes it difficult to find men to volunteer to liquidate him. Starn, playing the role of hospitable future father-in-law, persuades Fingal by means of a ruse to visit Toskav's grave, where he is to be killed. Using yet another ruse, Starn manages to persuade Fingal to surrender his sword as a prize to the victor in some military games Starn organizes ostensibly for the benefit of his guest.

When Fingal is seemingly helpless, Starn orders his men to attack, but Fingal seizes Toskav's sword hanging on a nearby tree and defends himself until his own troops, led by Moina, arrive on the scene. Foiled, Starn, in one last desperate attack, lunges at Fingal with a dagger but succeeds only in slaying Moina, who tries to protect her lover and groom. Starn then takes his own life. Fingal, distraught at the outcome of events, attempts suicide but

is prevented by his bard Ullin, who claims that Fingal must live for his people.

Analysis

There are two designated confidants in this tragedy and their act and scene distribution is as follows.

	Act I	Act II	Act III
Kolla	(2)3	2(3)	(1)2,3(4)
Morna	1(5,6)	(3)4(5)	-
	(7)		

Kolla plays the traditional designated confidant role of advisor and comforter. In Act I, Scene 3 he also acts as a medium for Starn to spew forth all his venom against Fingal and his own unfaithful daughter. Kolla, however, in true designated confidant style, advises Starn against precipitous action, urging him to overcome his sorrow for Toskav, who has already been dead for two years. Moreover, in the face of Starn's criticism of her, Kolla defends Moina as a faithful daughter.

In Act II, Scene 2 Kolla acts as messenger to inform Starn that, given Fingal's reputation for military prowess, it has been difficult to find volunteers to confront Fingal, and all except eighteen men have fled. Starn despairs, claiming that he is bereft of progeny to inherit the throne. When the designated confidant suggests that he still has his daughter, Starn retorts sharply that he has disowned her.

Starn reiterates his intention to slay Fingal, but the cautious Kolla reminds his master that, according to their customs, all visitors must be accorded at least three days of hospitality. Incredulous, Starn rejects any notion of postponing his revenge.

In Act III, Scene 3 Kolla, acting as messenger, announces the arrival of Fingal's troops. Kolla is also present in the final scene, Act III, Scene 4, to hold the dying Starn and lower him gently onto a slab of rock. Although he often disagrees with his master, Kolla, the true designated confidant, remains loyal to the end.

The same cannot be said for Morna, designated confidante to Moïna.²⁵ Morna starts out strongly enough but inexplicably disappears after the second act. In Act I, Scene 1 Morna tries to comfort her mistress, despondent because Starn still grieves for Toskav. Morna reminds Moïna that Fingal did not know her until after the battle with Toskav so she cannot be responsible for her love now.

In Act II, Scene 4, the only other scene where Morna speaks, she serves as a medium to reveal Moïna's anxiety.

Morna's role as designated confidante is extremely limited.

²⁵ The similarity of the name of the designated confidante to that of her mistress must be more than coincidence and may indicate that Morna was intended to represent a psychological extension of her mistress.

This tragedy retains the traditional triangular plot structure of a monarch opposed to the love affair of two young lovers. All three protagonists - Starn, Moina and Fingal - are supported by confidants. Kolla and Morna act as designated confidants to Starn and Moina, respectively. Ullil, Fingal's bard, also plays the role of confidant. In Act I, Scene 1 Ullil speaks on behalf of Fingal; in Act III, Scene 4 Ullil prevents Fingal from committing suicide after Moina's death, advising the young king to live for his people.

4. DimitriY DonskoY (1807)

Dramatis personae:

DimitriY	- VelikiY kniaz' Moskovskiy (Grand Prince of Moscow)
	- Kniaz' TverskiY (Prince of Tver')
	- Kniaz' BelozerskiY (Prince of Belozersk)
	- Kniaz' SmolenskiY (Prince of Smolensk)
Kseniia	- Kniazhna Nizhegorodskaiia (Princess of Nizhegorod)
Izbrana	- Napersnitsa Ksenii (Designated confidante to Kseniia)
Mikhail BrenskoY	- Oruzhenosets Dimitriia (DimitriY's aide-de-camp)
	- Kniaz'ia ruskie (Russian princes)
	- Boiars Moskovskie (Muscovite boiars)
	- Voysko ruskoe (Russian troops)
	- Tartary prishedshie s poslom (Tartars, arriving with an emissary)
	- Boiarin Moskovskiy (Moscovite boiar)
	- Posol Mamaev (MamaY's emissary)
	- Voiny (Soldiers)

DimitriY DonskoY (1807) is an original work based on the exploits of DimitriY DonskoY, hero of the Battle of Kulikovo (1380).²⁶ Controversy, although limited, has

²⁶ Potapov, op. cit., pp. 721-722. Potapov contends

centered around the historical accuracy of the work and its observance of the norms of neoclassicist tragedy. According to Potapov, Ozerov purposely distorted the historical background in order to lionize Alexander I who, by 1807 was the only monarch in Europe other than the English king to stand against Napoleon.²⁷

Structurally, Dimitrii Donskoi retains many of the traditional elements of neoclassicist tragedy, including the alexandrine line; rhymed couplets, a designated confidant and messengers.²⁸ Moreover, after experimenting with three acts in Fingal, Ozerov returns to the standard format of five. The principal weakness of Dimitrii Donskoi is its lack of the essential conflict between good and evil. All characters are basically positive; there is no moral drawn and there is no tragic element which can justify the very existence of the work as a tragedy.²⁹

In short, Dimitrii Donskoi, if nothing else, emerges as a paean to Alexander I. In addition, Ozerov, probably because of his sentimentalist leanings, emphasizes feelings as much as historical events.³⁰

that he can find no analogous tragedy in either French or Russian drama (See Potapov, op. cit., p. 721). But he claims that Dimitrii Donskoi does contain some scenes which closely resemble passages in Voltaire's Brute and Tancrede and Racine's Alexandre (See Potapov, op. cit., pp. 727-734). In Tancrede, for example, Algire decides to award his daughter Orbassana to the man who defeats the enemy (See Potapov, op. cit., p. 734).

²⁷ Ibid., pp. 697-700.

²⁸ Ibid., p. 696.

²⁹ Ibid.

³⁰ Ibid., pp. 697-698.

Plot

The plot is typical in that it consists of intertwined political and love conflicts. The Russian princes gather to discuss strategy for attacking the Tartar forces. The Prince of Belozersk suggests that at least one more attempt be made to negotiate a treaty with the Tartars in the hope that, with time, the enemy will weaken. Prince Dimitrii, however, favors an immediate attack on the invading forces. Rejecting the peace proffered by Mamai's envoy if the Russian troops agree to disperse, Dimitrii vows to fight to liberate his homeland. His arguments impress the Prince of Belozersk, who decides to stay and fight. Dimitrii insists on being the overall commander of the Russian forces.

The political conflict, dangerous as it is for Russia, is aggravated by the love conflict which threatens to divide the Russian camp. Kseniia, daughter of the Prince of Nizhegorod, is in love with Dimitrii, but she has been promised since childhood to another, the Prince of Tver', whose forces form part of the contingent opposing the Tartars. The proud Kseniia has given her word to her father that she will do her filial duty. However, she cannot bear to wed the Prince of Tver', whom she despises, so, torn between passion and duty to her father, she decides to enter a convent.

Her decision distresses both Dimitrii and the Prince of Tver'. The latter plans to take Kseniia prisoner and marry

her after the battle. Dimitrii, admitting that he is a rival for Kseniia's hand, expresses his intention to prevent the Prince of Tver' from taking her prisoner. The stubborn Prince of Tver' announces that he now wants to marry Kseniia just to spite his rival. The other Russian princes are alarmed at the prospect of deep divisions in their camp on the eve of a major battle with the Tartar invaders.

Meanwhile, Dimitrii tries to dissuade Kseniia from taking her vows and to accompany him to safety instead. The proud and patriotic Kseniia, putting duty before passion, refuses Dimitrii's offer but, instead, agrees to marry the Prince of Tver' for the sake of Russia. Dimitrii unsuccessfully attempts to prevent the Prince of Tver' from leading Kseniia to the cathedral.

In the battle the next day, a mysterious unknown warrior saves the day for the Russian forces and Mamai's army is routed. Impressed by the prowess of the mystery warrior, the Prince of Tver' swears to embrace him as a brother. When it is revealed that the unknown warrior was really Dimitrii in disguise, the Prince of Tver' graciously cedes Kseniia to his rival and the tragedy ends on a high note.

Analysis

The only designated confidante in the tragedy plays an insignificant role. Her act and scene distribution is as follows.

Act I Act II Act III Act IV Act V

Izbrana - 1(2,3) - (4,5) 1(2,4,5,6)

In Act II, Scene 1 Izbrana serves as a vehicle for Kseniia to reveal her resolve to enter a convent rather than marry a man she does not love. The designated confidante advises reason over passion, claiming that refuge in cloistered halls will not dissipate passion. She says, too, that Kseniia would do well not to waste her youth but should reveal her feelings for Dimitrii to her father.

Izbrana: ...

Akh, luchshe, Kseniia, sovet priemlia moĭ,
Serdechny chuvstviia roditeliu otkroĭ!
I upovaiu, ia ...

(Ah, it would be better, Kseniia, to take
my advice, /Open your heart's feelings to
your father! /And I shall rejoice ...)

Unusual for a heroine, Kseniia freely chooses reason over duty.

Kseniia: Net, upovan'e lozhno!

Roditel' slovo dal; to slovo neprelozhno.

(No, rejoicing is premature! /My father
has given his word; that word is sacred.)

Since the heroine already makes the "right" decision of putting duty before reason, the role of the designated confidante as advisor of reason is redundant. Obviously, Ozerov shows that he did not emphasize the most important function of the designated confidante. Later, in the same scene, Izbrana acts as advisor of reason to Kseniia, who prefers death over separation from her lover. In addition,

Izbrana acts as messenger to inform her mistress that she has sent a soldier to tell the Prince of Tver' that her mistress wishes to speak to him. In Act II, Scenes 2 and 3 the designated confidante is present as Kseniia explains her intended course of action to both DimitriY and the Prince of Tver'.

In Act V, Scene 1 Izbrana and Kseniia wonder about the outcome of the battle raging at that very moment. Obviously, this scene was included to prolong the suspense before the denouement. When Kseniia blames herself for the misfortune which has befallen Russia, Izbrana, acting as comforter, reminds her of her agreement to marry the Prince of Tver' to save the country. On another occasion, when Kseniia reproaches herself for deserting DimitriY, Izbrana reminds her mistress of her oath to her father. In this scene Izbrana expresses the rational side of Kseniia's mind. In Act V, Scene 5, on hearing the news, false as it turns out, of DimitriY's death on the battlefield, Kseniia collapses into Izbrana's arms.

In conclusion, Izbrana plays a severely limited role although she does fulfill the functions of messenger and advisor of reason and acts as medium for Kseniia to reveal her thoughts. Most of the time, though, Kseniia seems to be perfectly capable of choosing reason over passion.

A much more powerful confidant is DimitriY's aide-de-camp, BrenskoY, who advises his master on a number of

occasions (Act I, Scenes 2 and 5; Act II, Scenes 4 and 5) and comforts him (Act IV, Scene 6).

This tragedy retains the traditional triangular plot structure. Two lovers are opposed by a third in the eternal triangle. The love affair is complicated by Kseniia's determination to obey her father. Two of the protagonists are supported by confidants, neither of whom plays a pivotal role. Dimitrii is advised and comforted by Brenskoi; Kseniia by Izbrana, a designated confidante.

Conclusion

The designated confidants in four of the five tragedies by Ozerov play insignificant roles. However, Ozerov, in the three tragedies containing designated confidants and projecting a triangular plot structure, does fill 7 of 9 confidant positions. Four of these confidants are designated.

Monarch

1. Iaropolk (Svenal'd*) (Iaropolk i Oleg)
2. Starn (Kolla) (Fingal)
3. Dimitrii (Brenskoi*) (Dimitrii Donskoi)

- | | |
|----------------------------------|----------------------|
| 1. Oleg (lacking) | 1. Predslava (Zaida) |
| 2. Fingal (Ullil*) | 2. Moina (Morna) |
| 3. The Prince of Tver' (lacking) | 3. Kseniia (Izbrana) |

CHAPTER XV

THE TRAGEDIES OF DERZHAVIN

The brilliant eighteenth-century poet Gavriil Romanovich Derzhavin (1743-1816), in addition to verse, composed dramatic works, including tragedies. Two of these tragedies, Irod i Mariamna (1807) and Evpraksiia (1808), contain designated confidants and are analyzed here.

What spurred the celebrated and gifted poet to turn to tragedy in his later years was the lure of a prize of 500 rubles offered by the Russian Academy to the first author to write a five-act tragedy in verse. Derzhavin accepted the challenge but, inexplicably, did not submit his effort, Irod i Mariamna, and the prize was awarded to Kheraskov for Zareida i Rostislav.¹ In addition, the enormous success enjoyed by Ozerov at the turn of the century also inspired Derzhavin to try his hand at tragedy.²

There is a dearth of critical material on Derzhavin's dramatic works and justifiably so. The artistic quality of the two tragedies is abysmally low for a man of letters of the reputation and ability of Derzhavin. Irod i Mariamna and Evpraksiia are overly sentimental, wordy efforts replete

¹ Ia. Grot, pp. 179-180 in Sochineniia Derzhavina so ob"iasnitel'nymi primechaniami Ia. Grota (bez risunkov), Tom chetyvrtii: Dramaticheskiiia s ukazateliami k pervym chetyrem tomam (Sanktpeterburg: Tipografiia Imperatorskoi Akademii Nauk, 1894); see also footnote, p. 179.

² Ibid., p. iii of the Foreword (Predislovie).

with archaic language set to clumsy verse. In short, they are neither a pleasure to read nor would they be a delight to see performed.³

1. Irod i Mariamna (1807)

Dramatis personae:

Irod	- Tsar' iudeYskii, prostago idumeYskogo proiskhozhdeniia (Judean king of simple Idumean origin)
Mariamna	- Ego suprug, iz tsareskogo pokoleniia Iudina, ili Asmoneev (His wife, of the royal house of Judea, or Asmon)
Solomiia	- Sestra ego, nazvannaia Antipatru mater' (His sister, Antipatr's stepmother)
Antipatr	- Syn ego ot pervoy zheny Dorisy; namestnik Ierusalim (His son from his first wife Dorisa; local governor of Jerusalem)
Aleksandr Aristobyl	- Deti ego maloletnyia ot Mariamny, 12-ti i 11-ti let (His young 12-year- and 11-year old children by Mariamna)
ArkhelaY	- Vnuk ego, vospitannyY v Rime (His grandson, raised in Rome)
Sovern	- Srodnik Mariamny, napersnik Irodov, pristav u neia i u detei (Mariamna's kinsman, Irod's designated confidant, and ward for her and her children)
Varr	- Prokonsul rimskii (Roman proconsul)
Kada	- Napersnitsa Mariamny (Mariamna's designated confidante)
Iuda	- Vinocherpy (Vintner)
	- Iunoshi i devy, sostavliaiushchie khory (Youths, girls in the chorus)
	- Sendarin, ili Sangedrin, senat iudeYskii (Sanhedrin, the Judean senate)
	- Pridvori (Courtiers)
	- Voiny rimskie i evreYskie (Roman and Jewish soldiers)

Structurally the tragedy Irod i Mariamna is composed of

³ Irod i Mariamna was the only one of Derzhavin's dramatic works ever staged. See Grot, in op. cit., pp. 180-181.

five acts written in the traditional alexandrine line of verse and rhymed couplets. Derzhavin himself in his foreword admits that the theme for the work is drawn from the story of King Herod and his spouse as related by the Roman historian Josephus Flavius and by Voltaire in his tragedy Mariam.⁴ Derzhavin claims that he has tried to present the tragedy with as much historical accuracy as possible, to the point of imitating the "eastern style" of speaking in order to portray more accurately the character of the Jewish people and to honor realism which, according to Derzhavin, is the hallmark of good drama.⁵

Plot

The plot of Irod i Mariamna is the same as Shakespeare's Othello. A jealous husband doubts the faithfulness of his beautiful wife. Unscrupulous individuals close to the husband engender his suspicions to the point where his uncontrolled jealousy results in the death of his wife, who, it turns out, is innocent of all charges against her.

Solomiia, Irod's sister, considers her brother a tyrant and plots his overthrow. In addition, she wants to ruin his marriage because she is jealous of Mariamna's beauty. Solomiia enlists the aid of her stepson Antipatr, who, in

⁴ Grot, op. cit., p. 182.

⁵ Ibid.



love with Mariamna and wanting her for himself, spreads the rumor that Mariamna has been unfaithful to Irod during his absence on business to Rome. Initially cool to his wife on his return, Irod is disarmed by her declaration of complete devotion to him, and she regains his trust. An indecisive character, Irod, throughout the whole tragedy, vacillates between jealousy and trust in Mariamna. Pressed by her suspicious husband, Mariamna admits that a troubadour had entertained her with song but nothing more. Irod forgives her again. However, his suspicions are aroused once more when Iuda informs him of Mariamna's intention to poison him. Solomiia relates to her brother how Mariamna was removed from her children and forced to drink poison.

The Roman consul Varr arrives with proof that Mariamna is innocent and Solomiia and Antipatr are plotting to overthrow Irod. Finally convinced of his wife's innocence, Irod dispatches Arkhela^y to save her and the children. Kada, designated confidante to Mariamna, recounts how her mistress, once cleared of the charges against her, was permitted to take an antidote to the poison but still felt weak. Then, Solomiia, knowing all was lost, attacks Mariamna on her death bed and tries to kill her. Kada protects her mistress and desperate, Solomiia turns the dagger on herself. Dying, she makes a full confession. Sovern, Antipatr and Iuda confess their crimes and are tortured to death. The dying Mariamna, brought on stage before Irod, forgives her husband. When told that her children have been

killed; Mariamna dies, followed by Irod, who apparently expires of a broken heart. Varr then offers the royal scepter to Arkhelai.

This tragedy continues the tradition of intertwined political and love intrigues. Solomiia wants to overthrow her tyrant brother. Antipatr, her stepson, lusts for power, so the two conspire to destroy Irod's regime. The relationship between Solomiia and Antipatr is strained, however. Solomiia is passionately in love with Antipatr, her own stepson and more than several years her junior, who loves in turn Mariamna, his father's queen. Antipatr at first rejects Solomiia's advances as "unnatural." His lust for power even overcomes this inhibition, and Russian tragedy comes close to treating the unseemly theme of incest.

Analysis

~~Confidants~~ abound in this tragedy. Solomiia and Antipatr confide in each other while Irod and Mariamna are supported by designated confidants. The two designated confidants appear in the following acts and scenes.

	Act I	Act II	Act III	Act IV	Act V
Sovern	(3)4, 5	2, 3, 6(7)	-	5(6)	2(3, 4, 5, 6) (7)8
Kada	(3)	1, 3	2, 3	(6)	(3, 4)5, 8 10

Sovern plays an unusual role as a designated confidant. Designated as such to Irod and a relative of Mariamna and

guardian of her and her children, Sovern plots against Irod and Mariamna and is punished, by death in the end. In Act I, Scene 4 Sovern reveals to Antipatr all he knows: that while Irod was away in Rome, a singer serenaded Mariamna. In a monologue in Act I, Scene 5 Sovern wonders if his "passion" for news and gossip could be dangerous if the King should ever find out.

In Act II, Scene 2 Sovern, in what is unusual behavior for a designated confidant, attempts to convince the receptive Mariamna that Irod is guilty of many abuses of power. Irod, told of Sovern's insinuations, reproaches his designated confidant in Act II, Scene 6. To redeem himself in Irod's eyes, Sovern pleads that he was only testing Mariamna's loyalty and to prove his case produces a document (khartiia), allegedly a love letter from Mariamna to the singer who had serenaded her.

Sovern gets his just desserts. In Act IV, Scene 5 Irod believes Solomiia's accusation that Sovern had had an affair with Mariamna and orders the hapless Sovern led away.

In Act V, Scene 2 Sovern is condemned to death along with Mariamna for having tried to escape. In Act V, Scene 8, where Varr proves Mariamna's innocence, Sovern admits his complicity in trying to persuade Mariamna to flee the city. Like Antipatr and Iuda, he is seized and led away to be executed.

In conclusion, it appears that Sovern in no way acts as confidant to his designated master Irod. On the contrary, Sovern constantly plots against Mariamna and Irod for reasons which remain unclear.

The other designated confidante plays an equally undistinguished role. In Act II, Scene 1 Kada acts as a messenger informing Mariamna for the first time that there is a rumor impugning her honor. However, a rather nasty exchange occurs when Kada reminds Mariamna that Irod has murdered innocent people and questions his ability to treat his wife well. Mariamna orders her designated confidante to hold her tongue, for the King's actions are beyond reproach.

Kada: Ne raz on groba dver'
Nevinnym otverzal. - I mil tebe sei' zver'?

Mariamna: Ne sokrushai' menia takim napominan'em.

Kada: Nel'zia i ne merziti' gnusnei'shim zlodeian'em.

Mariamna: Molchi! ne nam sudit' deiania tsarei'.

(Kada: He opened the door of death to more/
Than one innocent person. And can this
animal now be your beloved?

Mariamna: Do not upset me with such memories..

Kada: Such horrible crimes must be condemned.

Mariamna: Silence! Who are we to judge the deeds
of kings?)

Kada also serves as a medium for Mariamna to reveal her secret fears and ambitions by asking a number of leading questions. For example:

Kada: Tak chto zh ty dumaesh' teper' nachat'?

(Kada: What do you intend to do now?

and

Kada: Il' sredstv uzh net spastis'?

(Kada: Is there no way to save yourself?)

Finally, acting as advisor, Kada counsels Mariamna not to let her passion for her husband blind her to his evil tendencies. This scene also provides some rare biographical information about the designated confidante. It is revealed, for example, that Kada was probably a designated confidante to Mariamna's mother, which would make her at least past middle age.

In Act III, Scene 2 Kada raises once again the question of the Tsar's harsh character. She also warns Mariamna to beware of the "crafty" Solomiia. An element of the subconscious is introduced with a dream in which Kada sees the portents of Solomiia's lust for power and a mass rebellion against Irod. Mariamna dismisses these premonitions of disaster. In Act III, Scene 3, hearing of how Antipatr had the troubadour savagely murdered, Kada suspects Sovern.

In Act V, Scene 5 Kada pleads along with Mariamna's children not to be separated from Mariamna as she is led away to be executed. This scene demonstrates the designated confidante's loyalty to her mistress, in sharp contrast to the role played by Sovern. Kada's greatest moment comes in Act V, Scene 8 when she tells Irod, by now convinced of Mariamna's innocence, of how Mariamna heard of her

exculpation of all charges and tried to take an antidote to the poison, but was attacked by Solomiia. Kada recounts how she, Kada, was able to ward off the attacker, who then took her own life and while dying made a full confession.

Kada: ...

No ia, udar sderzhav eia, tak otrazila
 Chto sta ochami zmei mne vzory ozarila
 I pala pred' mnoi, vonzia sebe stal' v grud'.

(But I, restraining her, deflected the blow/
 So that she looked at me with the stare of a
 snake of a hundred eyes/And fell before me,
 plunging the steel into her own breast.)

The action of the designated confidante, although dramatic and selfless, does not in the end result in any change in the denouement. In Act V, Scene 10, the last scene, it is Kada who informs Marianna that her children are dead and then, loyal to the end, supports the dying queen. As a confidante, though, Kada plays a more traditional role than Sovern.

2. Evpraksiia (1808)

Dramatis personae:

Iurii' riazanskiĭ -

Udel'nye kniaz'ia - [Russian princes
 ruskie: controlling appanages:]

Fëdor - Syn ego (His son)

Oleg muromskiĭ -

Gleb kolomenskiĭ -

Vsevolod pronskiĭ -

David gorokhovskiĭ -

Evpraksiia - Supruga Fëdora s mladentsem, ikh
 synom (Wife of Fëdor with their
 infant son)

Sofiia - Napersnitsa eia i nian'ka syna
 (Designated confidante to Sofiia
 and nanny to her son)

Batyĭ
Burundaĭ

- Tsar' tatarskiĭ (The Tartar king)
- Napersnik ego (His designated confidant)
- Vestnik russkiĭ (Russian messenger)
- Druzhina posol'stva Batyeva (The retinue of Batyĭ's emissary)
- Boiare, boiaryni i ryndy kniazheskie, voevody i voiny russkie i tatarskie (Boiars, knights, military commanders, Russian and Tartar soldiers)

According to Derzhavin himself, the second tragedy Evpraksiia is based on the legend of Evpraksiia, wife of the Russian prince Fëdor.⁶ Russia was subject to savage attacks by the Mongol hordes in the early years of the thirteenth century. Batyĭ, the Great Khan, had invaded the Riazan' region in the south. Dissatisfied with gifts brought by the Russians in exchange for peace, the lascivious Batyĭ demands an even more valuable tribute - the most beautiful daughters and wives of the princes for his harem. The request is refused on the grounds that it is illegal for a Russian to marry a heathen. Then Batyĭ is informed that Fëdor's wife Evpraksiia is the fairest in the land. His lust focuses on Evpraksiia and he demands her, and her alone, in exchange for not laying waste to the Russian land. The request is denied and Fëdor is killed. When she hears of her husband's murder, with her child in her arms, she leaps to her death from a fortress turret. In the ensuing battle the Russians are defeated and their land is destroyed.

⁶ According to Grot the legend is from the Skazaniia o nashestii Batiia na russkuiu zemliu. See Grot, in op. cit., p. 319.

In the foreword to his tragedy Derzhavin concedes that he modified the legend to conform to artistic constraints. However, he does stress the importance of Russian patriotism and Christian faith, two ingredients which inspired the Russians to victory over the Mongols years later, and was not lost on Russian audiences in the dark years when Napoleon's shadow hung over Europe.⁷

Artistically, Evpraksiia marks only a slight improvement over Irod i Mariamna. Like its predecessor, Evpraksiia is too wordy, the style is too bland, and the plot is contrived, melodramatic, and characterized by an unfortunate tendency to have almost every character weep buckets of tears. Its artistic weaknesses are attested to by the fact that Grot's edition (1894) was the first published version of the work.⁸ Critical analysis; at least as far as can be determined, is noticeably and justifiably lacking.

Structurally, the tragedy is typical. Derzhavin uses five acts, employs the time-honored alexandrine with rhymed couplets. Thematically, as he indicates in his own foreword, Derzhavin stresses the "virtuous mores of our ancestors of both sexes," their devotion to their faith, their country and its rulers.⁹ This patriotic theme seems to border on jingoism.

⁷ Grot, in op. cit., p. 251.

⁸ Ibid.

⁹ Ibid.

Plot

Briefly, the plot is as follows. There is a dispute among the Russian princes over how to thwart the Mongol menace, and the Russian camp is divided. Disguised initially as a common soldier, BatyY offers peace in exchange for all the beautiful Russian women. These terms are obviously unacceptable to the proud Russians and they gird for battle. Spurred on by his designated confidant, the Russian traitor BurundaY, BatyY drops his demand for all the beautiful women in exchange for Fëdor's wife, Evpraksiia, whose beauty has aroused his lust. BatyY also considers that putting the onus on one prince might sow discord among the hitherto united Russian princes. In the meantime BatyY, still incognito, tries in vain to court the fair Evpraksiia.

BatyY's stratagem produces its intended effect. The other princes, including Fëdor's father, are reluctant to reject BatyY's terms if peace can be achieved. Devoted to each other, Fëdor and Evpraksiia decide to surrender together to BatyY. Roused to action by Fëdor's sacrifice, the other princes rally to Fëdor and vow to fight the invaders. In the ensuing battle the Russians are defeated and Fëdor is taken prisoner. Unsuccessful in his efforts to obtain Evpraksiia in exchange for Fëdor's freedom, BatyY tries to undermine the relationship between Fëdor and Evpraksiia by telling her that Fëdor has taken a Tartar woman, but the steadfast Evpraksiia refuses to believe this.

By revealing his true identity and producing a ring which belonged to Fëdor, Batyĭ is able to convince Evpraksiia that Fëdor has betrayed their marriage - or so she pretends to be convinced. She still refuses to give up on Fëdor, and she will not accept Batyĭ's advances. Batyĭ is finally convinced that only Fëdor's death will break her will. Once informed of her husband's demise, Evpraksiia, defiant to the end, commits suicide by leaping from a castle turret. Reinforcements from Moscow arrive in time to slay Batyĭ, whose death is announced as the curtain closes.

Analysis

There are two designated confidants in this tragedy and their act and scene distribution is as follows.

	Act I	Act II	Act III	Act IV	Act V
Sofiia	-	1, 2(6, 7)	2(3, 4) (5, 6)	-	3, 8
Burundaĭ	4, 6, 7	4	1, 5, 6	4	(5, 6, 8)

Sofiia, designated confidante to Evpraksiia, plays the traditional role of advisor, comforter, and messenger. Only once does she physically intervene on Evpraksiia's behalf. In Act II, Scene 1 Sofiia discusses with her mistress the unusually polite behavior displayed by Batyĭ (in disguise as his own kinsman and as a member of the Tartar negotiating party). Sofiia interprets Batyĭ's civilized approach as deference to the vaunted courage of the Russians. Her mistress is more suspicious; she suspects a ruse.

Interestingly, the designated confidante is shown here as the naive partner, the mistress as the more cautious personage, which is the reverse of the situation in most tragedies. In Act II, Scenes 6 and 7, Sofiia attends to her mistress and holds her child in her arms. Besides her function as designated confidante, then, she also serves as a nanny. This dual role is indicated in the dramatis personae.

In Act III, Scene 2 Sofiia acts as both messenger and comforter. She informs Evpraksiia and the audience that Oleg has been injured in a riding accident but that Fedor is alive and well. When Evpraksiia frets over a premonition of impending doom as a result of a nightmare, Sofiia tries to put her mind at rest.

In Act V, Scene 3 Sofiia acts as messenger to report how the Tartars have slain Fedor for refusing to renounce his faith and country. At the end of the scene Oleg instructs Sofiia to have Prince Fedor given a decent burial. Sofiia seems to step out of the shadows in Act V, Scene 8, the last scene, to protect her mistress. Batyĭ, dismayed at Evpraksiia's defiance, threatens her child with a sword but Sofiia intervenes courageously and gives the princes enough time to rescue the infant.

Batyĭ: (Skhvativaet mladentsa za ruku, zamakhavaias' na nego mechem)

Sofiia: (Otvedia mech' rukoiu)
Proch', tigr!

(Baty^Y: (Seizing the infant with one hand, and threatening him with a sword)

Sofiia: (Deflecting the sword with her hand)
Away, tiger!)

Sofiia's tears, at the sight of the dead bodies of Evpraksiia and her son at the end of the tragedy bear witness to her loyalty.

Burunda^Y also plays a traditional role of messenger and advisor. In Act I, Scene 4 he introduces Baty^Y, incognito as his own kinsman, to the assembled Russian princes. Burunda^Y also helps the disguised Baty^Y present his demands. In Act I, Scene 7, Burunda^Y provides some autobiographical information. By his own admission he had been captured by the Russians, then raised in Moscow where he worked as a servant. Having escaped from the Russian camp, he defected to the Tartars and renewed his Moslem faith. He then saw service in many campaigns waged by Baty^Y's father. Burunda^Y fulfills a typical designated confidant function, that of dissuading his master from being a slave to passion.

Burunda^Y: ...

Ne mnil, chtoby Baty^Y plenilsia se^Y zhenoi^Y
Ia dumal, ty zhivesh' sryvat' s tsare^Y
korony;
No zriu, v tsepiakh liubvi i ty shlesh'
zhalki stony.

(I did not think that Baty^Y would be
enthralled by this woman/I thought that
you live to tear the crown from
the heads of tsar's;/But I see
that you are caught in the chains
of love and utter pitiful moans.)

Baty^Y retorts, with some justification, that it was

Burundaĭ who first brought Evpraksiia to his attention. Acting as advisor, Burundaĭ warns his master in true designated confidant style that no good can come of this passion, for Evpraksiia will kill herself rather than become Batyĭ's mistress. The warning is not heeded and therein lies the plot of the tragedy.

In Act II, Scene 4 Burundaĭ acts as messenger to inform Batyĭ that the Russian princes are gathering to hold counsel.

In Act III, Scene 1 Burundaĭ is delighted to report that Batyĭ's stratagem to gain Evpraksiia and defeat the Russians seems to be working. The other Russian princes are not fully supportive of Fëdor's desire to fight instead of sacrificing his wife. Burundaĭ, acting as messenger and agent for his master, gleefully recounts the dissension in the Russian camp and how the Tartars have been able to infiltrate troops into the city. Furthermore, many Russians have already defected to the Tartars within the Russian camp and will act as fifth columnists. In Act III, Scene 5 Burundaĭ, acting as Batyĭ's agent, harangues the Russian princes for not ceding to the Tartar demands and threatens them with destruction.

In Act IV, Scene 4 Burundaĭ, who in the presence of others follows Batyĭ's orders without question, inquires about his master's private state.

Burundaĭ: Nô mozhno l' voprosit' mne o liubvi tvoeĭ?

(Could I question you about your love?)

When informed that Baty^Y extracted from Evpraksiia a promise to marry him in exchange for Fëdor's freedom only by the threat of force, Burunda^Y doubts if Evpraksiia will keep her word. He then suggests to Baty^Y that he spread the rumor that Fëdor is already dead. The designated confidant here acts as an agent to stimulate the plot. In the last act Burunda^Y appears but does not speak, and his fate at the end of the tragedy is unknown.

Besides the designated confidants there is another confidant at work in Evpraksiia. Prince Iuri^Y advises his own son Fëdor and thus can be considered as fulfilling the role of confidant, particularly in Act II, Scene 8.

Iuri^Y: O syn mo^Y! uteshi volnen'e chuvstv tvoikh.
Idi s nadezhdoi u - : vozyrat's' so slavo^Y.

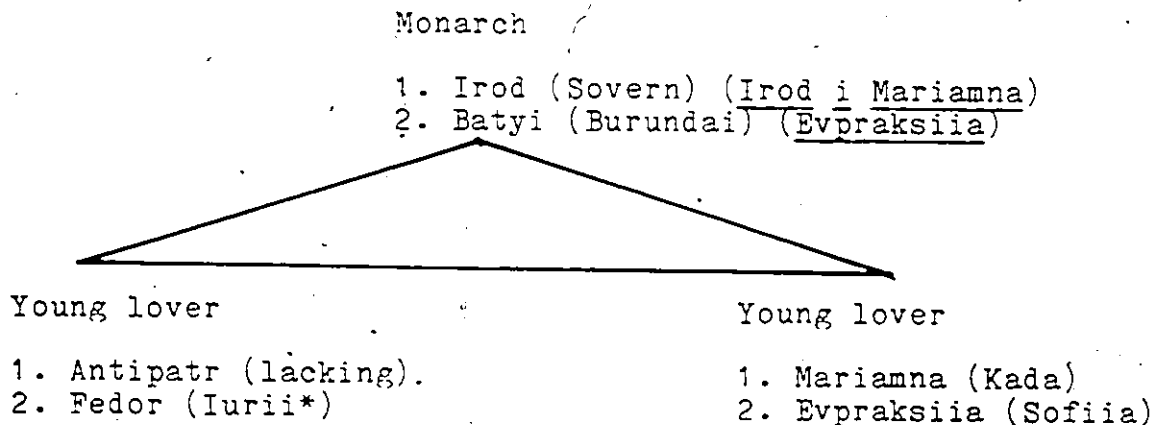
(O my son! calm your feelings./Go with hope - And return in glory.)

Like Irod i Mariamna, Evpraksiia continues the tradition of interdependent political and love conflicts. The political denouement hinges directly on the resolution, for good or bad, of the love conflict. The love conflict itself consists of the eternal triangle. The young lovers are separated and then destroyed by an evil monarch who covets the young woman for himself. The three protagonists - Baty^Y, Fëdor and Evpraksiia - are all supported by confidants, two of them designated.

Conclusion

In general, the designated confidants in the tragedies of Derzhavin play fairly typical roles as messengers, advisors, and comforters. However, Sovern is a striking exception. He hardly plays the role of the typical designated confidant in that from the beginning he plots against his master. Interestingly, Derzhavin departs somewhat from tradition by designating some of his characters (Sofiia and Sovern) not only as designated confidants but also as a nanny and a kinsman.

Derzhavin makes extensive use of the confidant. Of 6 confidant positions in these two tragedies, Derzhavin fills 5, 4 with designated confidants. The triangular configuration of the two tragedies, including their protagonists and confidants, appears as follows.



CHAPTER XVI

GLINKA'S VEL'ZEN, ILI OSVOBOZHDENNNAIA GOLLANDIIA

Over the course of his long life, Fëdor Nikolaevich Glinka (1786-1880) engaged in various activities reflecting the times in which he lived. Born in the village of Sutoki in the Smolensk Guberniia, he graduated from the Kadetskii Korpus in 1802 and later took part in the Patriotic War against Napoleon in 1812.¹ Like many young officers disillusioned with the Russian monarchy after the elation of victory over the French, Glinka became involved in the Decembrist movement, first as a member of the Soiuz spaseniia, later of the Soiuz blagodeistviia. After the suppression of the Decembrist uprising in 1825, he was exiled for five years to Petrozavodsk.²

In Russian literature Glinka made a name for himself as a poet, publicist and dramatist. His first literary effort, Pis'ma russkogo ofitsera (1815-1816), was based on his own experiences in the Patriotic War.³ He put his exile in Petrozavodsk to good use by studying the folklore of Kareliia which in turn served as material for the poems Deva karel'skikh lesov and Kareliia (1828-1830). Later he copublished the journal Moskvitianin. His other works include

¹ V.G. Bazanov, "Podgotovka teksta k pechati, primechaniia i posleslovie V.G. Bazanova," in Fëdor Glinka - Izbrannoe (Petrozavodsk: Gosudarstvennoe izdatel'stvo Karelo-Finskoi SSR, 1949), p. 6.

² Bol'shaia sovetskaia entsiklopediia, Volume 6 (Moscow: Sovetskaia entsiklopediia, 1971), p. 593.

³ Ibid.

the poem Dukhovnye stikhotvoreniia (1839), the long poems Iov (1859) and Tainstvennaia Kaplia (1861). The latter was steeped in mysticism to which Glinka became more and more attracted in his later years.⁴

1. Vel'zen, ili Osvobozhden'naia Gollandiia (1810)

Dramatis personae:

Floran	- Pokhititel' prestola gollandskogo (Usurper of the Dutch throne)
Edval'd	- Napersnik ego (His designated confidant)
Inslar	
Erik	- Kniaz'ia gollandskie (Dutch princes)
Gil'denberg	- Doch' Inslarova (Inslar's daughter)
Godmila	- Suprug Godmily, nachal'stviushchii nad gollandskimi voiskami (Godmila's husband, chief of Holland's armed forces)
Vel'zen	- Maloletnyi syn Vel'zenov (Vel'zen's young son)
	- Tainyi posol ot Anglii (Secret emissary from England)
	- Ranenyi sluzhitel' (Wounded servant)
	- Vestniki, voiny i narod (Messengers, soldiers and the masses)

Vel'zen, ili Osvobozhden'naia Gollandiia, written early in Glinka's career,⁵ is based on the Dutch Revolution of the sixteenth century.⁶ Serious criticism seems to be lacking.

Structurally, Vel'zen is rather typical. Glinka employs five acts, rhymed couplets and the alexandrine line. Thematically, the tragedy, with its Romantic strain,⁷ is too tendentious to rise above mediocrity and the style is too

⁴ Ibid.

⁵ Bazanov, op. cit., p. 482.

⁶ Ibid.

⁷ Ibid.

wordy to arouse much esthetic feeling. However, the characterization is strong and developed, especially in the person of Edval'd, the designated confidant.

Plot

Briefly, the plot is as follows. The tyrant Floran has seized Holland. His despotic rule has led to revolt at all levels of society, including the aristocracy. To consolidate his power, Floran attempts to capture Vel'zen's castle and all its inhabitants. Vel'zen, as commander of Holland's armed forces, poses a threat to the tyrant. Vel'zen escapes, but his wife Godmila, daughter of Inslar, and their son are captured. Floran plans to befriend Inslar and, having gained his trust, slay him. Floran denies, of course, any part in Godmila's abduction, but Vel'zen and other military leaders are soon informed that Floran had organized the attack and, smitten by Godmila, holds her hostage. He orders her to be his queen or he will slay her son. She refuses and is imprisoned and tortured.

Godmila is eventually released and told to inform her husband that she had sworn in an oath to Floran that he would surrender once she was freed. Vel'zen does not consider the oath binding since it was made under duress. Floran's emissary replies that if Vel'zen does not surrender, harm will come to Vel'zen's son and father and Godmila's father, Inslar, who are all prisoners of the

tyrant. Godmila announces that she will honor the oath and return as Floran's prisoner but whispers in her husband's ear to proceed with the attack.

Meanwhile, Inslar is freed by Erik and his troops. They also capture Floran's designated confidant, Edval'd, who is about to execute Vel'zen's son. Edval'd repents and is spared when it is revealed that he has arranged the unauthorized release of Godmila. Meanwhile, Vel'zen's troops overthrow the tyrant Floran and replace him with Edgard, son of the former king deposed by Floran.

Analysis

By far the most developed character in the tragedy is the designated confidant, Edval'd. He appears in the following acts and scenes.

	Act I	Act II	Act III	Act IV	Act V
Edval'd	-	1, 2, 3, 4	1(3, 5)6,	-	3, 7
			8		

Edval'd undergoes a character change during the course of the tragedy. He begins as a loyal designated confidant to Floran but, repelled by the tyrant's evil behavior, eventually betrays him. In Act II, Scene 1 Edval'd is shown ordering Floran's troops to capture Vel'zen's castle. The designated confidant acts here as military leader for the usurper. In Act II, Scene 2 Godmila, in trying to flee the attack with her son, is stopped by Edval'd and his forces.

In Act II, Scene 3 Edval'd, in accepting Floran's gratitude for his efforts on the tyrant's behalf, announces his utter devotion to Floran.

Edval'd: Nagrada dlia menia - odno tvoe vozzren'e,
Moi dolg vo vsem khranit' & tsariu
povinovent'e: ia rab!

(My only reward - is your approval,
My only duty is to be obedient to my king:
I am a slave!)

But even Floran cannot accept so abject a subordinate.

Floran: Net! dal' sebia, kak druga, menia obniat'!

(No! Let us embrace, like friends!)

In Act III, Scene 1 Floran admits his weakness - his love for Godmila - to the incredulous Edval'd, who reminds his master that he enjoys absolute power over Godmila and can force her to do his bidding. Floran admits that he is attempting to overcome his passion. In Act III, Scene 6 Floran notices the consternation on Edval'd's face when he announces his intention of torturing Godmila if she should disobey him. Appalled at the tyrant's extreme acts of cruelty, Edval'd begins to tremble with horror and sympathy for Godmila. In a soliloquy in Act III, Scene 4 Floran, who has not failed to notice Edval'd's distaste for his action, swears to murder his designated confidant should he prove unfaithful. In Act III, Scene 8 Edval'd acts as messenger, informing the tyrant that Vel'zen is approaching with troops. Pressed by the suspicious Floran, Edval'd reaffirms

his devotion to his master's cause, but Floran privately expresses his doubts and makes dark threats.

Edval'd: Pover', chto robost'ia i robkikh vsekh
klianu ...

Floran: Ia veriu! (V storonu) smertiiu usta
tebe somknu! ...

(Edval'd: Believe me when I say that I condemn
cowardice and all cowards ...

Floran: I believe! (In an aside) I shall seal
your lips with death!)

Edval'd is entrusted with a new task - to rouse the Saxons to war and then seize Inslar and imprison him in a cave near the sea.

In Act V, Scene 3 Edval'd cannot bring himself to execute the young Vel'zen. Confronted by the armed Inslar, Edval'd throws down his sword and surrenders. He claims that he could not bring himself to slay the boy.

Edval'd: ...
Mne groznyĭ tsar' velel. - No ia khotel
spasti ...

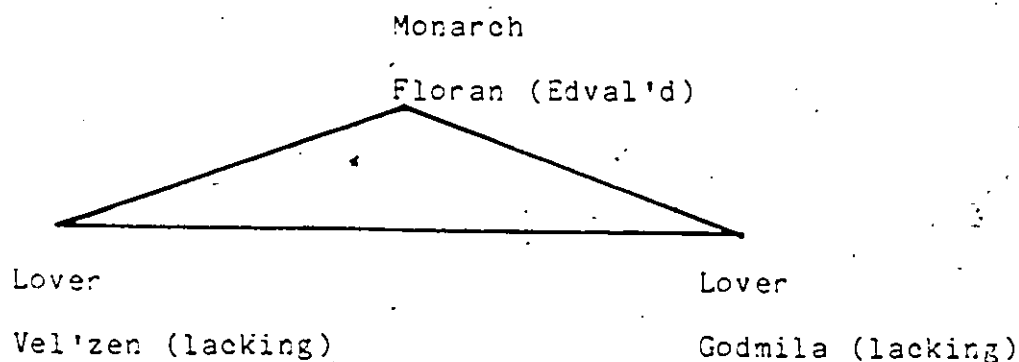
(The dreaded king ordered me - But I
wanted to save ...)

In Act V, Scene 7 Edval'd throws himself at the feet of the victorious Vel'zen and is spared for having released Godmila the second time after she had returned to Floran. The guilt-stricken Edval'd feels he cannot accept a full pardon and become an ordinary citizen but must wander in the deserts and forests to beg forgiveness from the Creator. Before his departure he wishes Vel'zen all the best.

The mediocrity of this tragedy is somewhat compensated for by the good character development of Edval'd as a designated confidant. Edval'd serves as messenger, intermediary and medium of expression for Floran. In the end he cannot bring himself to carry out Floran's orders.

Conclusion

The plot of this tragedy continues the tradition of intertwined political and love conflicts in triangular symmetry. The political and love conflicts are resolved at a single stroke, for the tyrant Floran has not only usurped the throne, but also abducted the wife of the commander of the armed forces. Floran's passion for Godmila completes a love triangle as shown in the following configuration.



Only one of the three protagonists is supported by a designated confidant. Of the 3 confidant positions available, Glinka fills only 1, and that with a designated confidant. However, his designated confidant emerges as a very strong character.

CHAPTER XVII

VISKOVATOV'S KSENIIA I TEMIR

Stepan Ivanovich Viskovatov (1786-1831?) was one of the lesser-known dramatists of the ~~early~~ nineteenth century. Born near Pskov, he served in the army and later taught Russian and history. From 1811 through 1828 he worked in the Ministry of Police. From 1828 to 1829 he was employed as a translator for theaters in St. Petersburg. Curiously, one summer night in 1831 he left his house and disappeared without a trace.¹

Viskovatov wrote both poetry and drama. His poetical works were published in one volume as I moia lira (1806). His translations and adaptations of tragedies include Inesa de Kastro (1810), Vseobshchee opolchenie (1812), Tsaritsa Amazonskaia (1813), Vladimir Monomakh (1816) and Radost' moldavan ili pobeda (1823).² Viskovatov also composed an original tragedy in verse, Kseniia i Temir, analyzed below.

1. Kseniia i Temir (1810)

Dramatis personae:

Mikhail	-	Kniaz' Pereslavskii (Prince of Pereslavl')
Kseniia	-	Doch' brata ego Mstislava, Kniazia Galitskogo (Daughter of Mstislav's brother, the Prince of Galicia)
Vseslav	-	Brat Ksenii (Kseniia's brother)
Temir	-	Kniaz' Tatarskii, brat khana Tatarskogo (Tartar prince, brother

¹ Entsiklopedicheskii slovar', op. cit., Vol. 12, p. 530.

² Ibid.

- of the Tartar khan)
- | | | |
|----------|---|---|
| Presveta | - | Napersnitsa Kseniia (Kseniia's designated confidante) |
| Osman | - | Vozhd' Tatarskiĭ (Tartar leader) |
| | - | Odin iz Rossov (One of the Russians) |
| | - | Vestnik Tatarskiĭ (Tartar messenger) |
| | - | Voiny Rossiĭskie (Russian soldiers) |
| | - | Voiny Tatarskie (Tartar soldiers) |

Kseniia i Temir was staged for the first time in 1809 in St. Petersburg and published the following year.³ Serious criticism seems to be lacking.

The tragedy is well written. Sparse, powerful language is skillfully set to iambic pentameter and alexandrine lines. The strong patriotic theme is typical of the works of the early years of the nineteenth century, likely as a result of the threat to Russia from Napoleon.

Plot

The plot of Kseniia i Temir is based on the triangular symmetry of intertwined political and love conflicts. The heroine, Kseniia, a Russian princess, is in love with Temir, a Tartar prince, whose troops have killed her father Mstislav and taken her and her father's army prisoner. Kseniia's dilemma is that she must choose between her passion for Temir, on the one hand, and her devotion to her father's memory and to the Russian homeland, on the other. Her brother Vseslav and her uncle Mikhail have no such

³ See Stepan Viskovatov, Kseniia i Temir, Tragediia v 5-ti deĭstviakh (Sanktpeterburg: Morskaia tipografiia, 1810), cover page.

misgivings and seek only revenge against the Tartars. While still a prisoner of Temir, Kseniia is able to send a message to Vseslav and Mikhail to spare her lover, Temir, if they succeed in defeating the Tartars. At the same time Temir prepares to have Kseniia, Mikhail and Vseslav rescued if the Tartars, suffering a possible defeat, should execute their prisoners in desperation.

Eventually, Temir decides to release the defiant Mikhail. This action precipitates a chain of events. Osman, a Tartar general, is sent to see that the Russian prisoners are forced to reveal their leader's identity under pain of death. Naturally, they refuse. Temir's decision to grant clemency to Mikhail displeases the opportunistic Osman, who also voices his strong concern over Temir's passion for Kseniia. The indecisive Temir is eventually convinced by Osman to perform his patriotic duty and execute all the Russian prisoners.

At this point Kseniia expresses her willingness to die with her compatriots. Again Temir reverses himself and, at risk to his own safety in the face of the khan's angry order that all the prisoners, with no exceptions, are to be executed, decides to release them. Then Kseniia and Temir reveal to each other their mutual passion. On the advice of her designated confidante Kseniia at first rejects the possibility of her union with Temir, but he manages to overcome her objections and they make plans to flee. Temir consents

to convert to Christianity for the sake of his bride. When left alone, however, he is gnawed by doubts concerning the wisdom of his actions. He reconsiders his commitment to Kseniia, asking rhetorically which is stronger - love or duty.

Meanwhile, the freed Mikhail and Vseslav are rallying their troops to launch a counterattack. Kseniia begs her brother to spare Temir's life during the attack. Kseniia and Vseslav plan a secret meeting at a Tartar grave so Kseniia can eventually be shown the path to freedom. Osman overhears their conversation and, not recognizing Vseslav, assumes that he must be Kseniia's lover. Osman considers Kseniia a traitor to the Tartar cause and seeks to punish Temir for having freed her. Osman recounts to the incredulous Temir how Kseniia had embraced one of the Russian prisoners, really Vseslav. In the ensuing confrontation the lovers accuse each other of treachery. The jealous Temir wants to know the identity of Kseniia's interlocutor. Afraid for Vseslav, Kseniia refuses to divulge her secret but swears her love for Temir. Temir cannot decide what course of action to take.

Following a brief skirmish with a Russian force, Osman brings a letter found on the body of a Russian soldier he falsely identifies as Kseniia's lover but who was really a messenger carrying Vseslav's letter to him. In this letter Vseslav informs her of the start of the military offensive

against the Tartars. Thinking that Kseniia had all along been well aware of the attack, Temir becomes enraged and orders the Russian forces destroyed.

In his next encounter with Kseniia Temir threatens her with his sword but cannot bring himself to slay her. Word comes that the Russian forces have routed the Tartars. Kseniia, rejoicing, wants to reveal her secret. The heart-broken Temir orders her to be put in chains but not executed. He then leaves to fight the Russians.

When it is clear that the Russian troops are victorious, Osman attempts to slay Kseniia but is prevented by Mikhail. Temir is spared by the Russians as Vseslav had promised, but he inflicts a mortal wound on himself. Dying, Temir is brought before Kseniia but, jealous of what he imagines is her other lover, refuses to forgive her. She finally convinces him that it was her brother and not another lover with whom she had the rendezvous and the lovers rejoice. When Temir dies, Kseniia attempts suicide but is stopped by Vseslav who snatches away her sword. She falls, despairing, into her brother's arms. Mikhail pronounces the closing lines on a patriotic theme.

Analysis

There is one designated confidante in this tragedy and she appears in the following acts and scenes.

Act I Act II Act III Act IV Act V

Presveta - 1(2)3(4) - (3,4)5
(6,7,8)

In Act II, Scene 1 Presveta, acting as messenger, informs her mistress of the latest news and reminds the audience of what has occurred so far. Acting as intermediary for Kseniia and Temir, she was able to convince Temir to come to see Kseniia. She then introduces Temir for the following scene. In Act II, Scene 3, the scene after Kseniia's meeting with Temir, the incredulous designated confidante reproaches her mistress who, for the sake of Temir's love, decides that she might renounce her faith and her country. Kseniia justifies her behavior by her passion for Temir. In true designated confidant style, Presveta advises her mistress to overcome this passion for Temir.

Presveta: ...
Terpi, otchaian'iu sebia ne predavaŭ -
I strast', chtob prevozmoch' Temira ubegaŭ.
(Endure, do not yield to despair, /And avoid
passion so as to get over Temir.)

The defiant Kseniia begs Presveta to leave her alone, but the loyal designated-confidante stands by her.

Kseniia: ...
Ostav' i ty menia ... Druzeŭ neshchastnym net!

Presveta: Za chto menia, kniazhna, somneniem
oskorbliaet?
Uzhel' toski tvoeŭ moŭ dukh ne razdeliaet?

(Kseniia: Leave me in peace.... The unfortunate have
no friends!

Presveta: Why does the Princess insult me with her
doubts?/Can it be that my soul does not
share her anguish?)

When Kseniia becomes despondent, Presveta, acting as comforter, tries to encourage her.

Presveta: Tvoĭ brat eshche v zhivvykh, eshche zrish' Mikhaila
Pochto otchaianiem, ty svoĭ terzaesh' dukh?
(Your brother is still alive, you still see Mikhail, /Why do you torment your soul with despair?)

Presveta reappears only in Act V. She is present in Scene 3 when Temir threatens Kseniia with his sword and in Scene 4 when Kseniia is shown in chains. In Act V, Scene 5 Presveta helps Osman restrain Kseniia, who is in danger of becoming caught in the battle between Vseslav's forces and those of Temir. Presveta advises Kseniia to put her faith in God.

Conclusion

In this tragedy the role of the designated confidante is restricted to comforter, messenger/intermediary and advisor of reason over passion.

The triangular plot structure found in most Russian tragedies is not found here. Two young lovers are prevented from consummating their relationship not so much by a third party as by circumstances and their duty to their relatives and military cohorts. Of the 2 confidant positions, only 1 is filled, and that one by a designated confidant.

CHAPTER XVIII
KATENIN'S ANDROMAKHA

Pavel Aleksandrovich Katenin (1792-1853) was one of the more controversial figures of Russian literature. Born into an old gentry family, Katenin managed not only to serve his country in peace and war, but also oppose it by joining secret revolutionary societies and aligning himself with the Decembrists.¹ This ability to straddle two opposing political camps carried over into his literary career. Although Katenin gained the reputation of a leading poet, critic, dramatist, translator and patron of the theater, his eclectic literary style alienated both neoclassicists and Romanticists, who were often hostile to one another.²

In matters of style, Katenin pursued a middle course. In contrast to Karamzin, the leading Sentimentalist, who favored the iambic tetrameter for ballads and popular songs, Katenin preferred to create his own octets and hexameters, replete with trochees, amphibrachs and dactyls.³ He also insisted on retaining neoclassicist elements such as Old Church Slavonicisms. Katenin's interest in ballads and other popular works for their local color can be explained by the central theme of his art - nostalgia for the heroi-

¹ G.V. Ermakavoi-Bitner in P.A. Katenin: Izbrannye proizvedeniia, vstupitel'naia stati'ia, podgotovka teksta i primechaniia G.V. Ermakavoi-Bitner (Moscow-Leningrad: Sovetskii pisatel', 1965), p. 5.

² Ibid., p. 39.

³ Ibid., pp. 24-25.

cism of bygone days.⁴ The historicity provided by local color, usually considered a Romantic feature, Katenin uses to reproduce the grandiose heroism of ancient times. What emerges, then, is a peculiar form of neoclassicism in which heroism is stressed and the setting is historically accurate.

1. Andromakha (1809-1818)

Dramatis personae:

Agamemnon	-	
Pirr	-	
Uliss	-	
Andromakha	-	
Astianaks	-	
Kleona	-	Napersnitsa Andromakhi (Andromakha's designated confidante)
Alkin	-	Klevret Pirrov (Pirr's aide-de-camp)
	-	Voin troianskii (Trojan soldier)
	-	Voiny grecheskie (Greek soldiers)

Katenin's crowning achievement is Andromakha. The tragedy's long gestation and Katenin's reputation as an excellent translator naturally aroused suspicion that Andromakha was not an original work.⁵ Nonetheless, there seems to be little doubt that Andromakha is an original tragedy, having its own plot (siuzhet), imagery, and theme.⁶ Bochkarev compares Andromakha with its two famous predecessors. Euripides' Andromakha, he contends, is marked by a

⁴ V.A. Bochkarev, "Glava tret'ia: Dramaturgiia P.A. Katenina," in Kulbyshevskii pedagogicheskii institut imeni V.V. Kulbysheva: Uchenye zapiski, Vypusk (Volume) 56:78.

⁵ Ibid., p. 105.

⁶ Ibid., p. 106.

realistic, at times satirical, portrayal of the everyday life of the ancient Greeks; Racine's Andromache is a "profound psychological analysis of passion and Katenin's Andromakha is imbued with the heroic epic spirit of ancient times and the unbridled passions of ancient figures..."⁷

Andromakha observes several of the traditions of Russian tragedy. It contains a designated confidante in addition to other personages acting as confidants. The conflict, basic to the tragedy, is the traditional struggle between duty and passion. The three unities are observed. In addition, the alexandrine line is employed exactly in the manner of Sumarokov. In contrast to Racine and other neoclassicists, Katenin emphasizes the "heroic, epic character" of the Trojan War⁸ rather than duty over passion.

Bochkarev contends, rightly so I believe, that Katenin surpassed not only the French neoclassicists, but even Ozerov in his recreation of the period. Indeed, the tragedy resembles more a Greek tragedy written in Russian than a typical Russian tragedy. The emphasis on reason over passion gives way to heroicism and the belief in fate and inexorable historical forces, all awash in local color.⁹ There is no intrusion by the masses to affect the outcome of the tragedy. Neither are social and political questions raised, debated, and then decided as in the other tragedies of

⁷ Ibid., pp. 107-108.

⁸ Ibid., p. 108.

⁹ Ibid., pp. 110-113.

Russian neoclassicism which are often didactic.¹⁰ Ulyss (Ulysses) speaks in monologues; Pirr (Pyrrhus) in short sentences. Yet, Katenin departed from the convention of always employing poetic language. The characters emerge not as stereotypes but realistic portraits. For example, the proud Andromakha must yield and plead first to Ulyss, then to Pirr, for her son's life.¹¹ At the same time Katenin manages to avoid slipping into bathos.¹² For all its artistic merits, though, Andromakha did not leave its mark on Russian tragedy.

Plot

Briefly, the plot concerns the story of Andromakha, Hector's widow, after the fall of Troy at the hands of the Greeks, who have captured the city by means of their famous ruse of the wooden horse. Andromakha, having witnessed the slaughter of her husband and six brothers, now fears for the life of her son Astianaks, a potential threat to the Greeks' hope to dominate the Trojans. The plot consists of Andromakha's attempts to save her son from the bloodthirsty Greeks, first by concealing him in her husband's tomb, then by yielding to the importunate Pirr's offer of marriage if such a step will safeguard Astianaks. The bargain is not easily struck. Pirr is opposed by his fellow Greeks who

¹⁰ Ibid., p. 114.

¹¹ Ibid., p. 117.

¹² Ibid., p. 118.

want to eliminate the threat represented by Astianaks, and by Andromakha, who not only remains loyal to the memory of Hector but loathes Pirr. Within this framework Katenin explores with subtle skill the jealousy and rivalry in the Greek camp, the strained but virtually symbiotic relationship between Pirr and Andromakha, and Andromakha's own struggle, aided by her designated confidante, to save her son yet retain her dignity.

The climax occurs in Act III, Scene 4 when Andromakha is forced to reveal the whereabouts of Astianaks. The Greeks plan to desecrate Hector's tomb to force Andromakha's hand. Unbeknownst to them, the tomb is Astianaks' hiding place. Andromakha must reveal his presence or risk his death as Pirr's soldiers prepare to destroy the tomb.

The simmering rivalry between Pirr and Agamemnon finally erupts into armed conflict. The gods eventually intervene but also decree, through the oracle Kalkas, that Andromakha must submit to her fate, wed Pirr and become his queen. Her son Astianaks is taken to Olympus as a new Ganymede to dine forever with Heaven's other offspring. Andromakha accepts her fate stoically.

Analysis

There is one designated confidante in this tragedy, and she appears in the following acts and scenes.

Act I Act II Act III Act IV Act V

· Kleona

1(2)3,5 -

1, 3(5)6 -

(3, 4)5
7, 8(9)

Naturally, in a tragedy where the Fates determine the denouement, the role of any character, including the designated confidante to Andromakha, does play the traditional role of advisor, messenger and medium for her proud, stubborn mistress. In Act I, Scene 1 Kleona, acting as comforter and messenger, tries to calm Andromakha by claiming that the situation is returning to normal as the Greeks are preparing to depart from Troy. To guarantee Astianaks' safety, Kleona broaches the subject of marriage to Pirr, who would be loath, once married to Andromakha, to harm his own stepson. Her advocacy of political expediency in the matter of marriage draws a sharp rebuke from Andromakha. In Act I, Scene 3 Kleona is incredulous to discover that Andromakha does not plan to flee the approaching Greek invaders and seems not to worry about the safety of her son. On the contrary, Andromakha prepares to lead the Greeks astray and instructs the loyal Kleona to conceal Astianaks in Hector's tomb.

In Act III, Scene 1 the loyal Kleona arranges an escape for Astianaks. Her plans may be in jeopardy, however, for the Greeks intend to occupy the palace. Kleona reports that dissension among the Greeks should guarantee the success of the escape, but Astianaks is discovered before the plan can be put into effect. In Act III, Scene 6 Andromakha admits to the attentive Kleona, who reports that Ulysses has taken

Astianaks away, that she is prepared to do anything to save her son.

In Act V, Scene 5 Kleona, acting as messenger, reports that the Fates have decided that Andromakha will wed Pirr and rule over Epir (Epirus). Nothing is known of Astianaks' fate. Kleona suggests once more that marriage to Pirr might save Astianaks, but Andromakha retorts that man is powerless when pitted against the gods. Andromakha and Kleona then dispute the outcome decreed by the Fates. Kleona feels that the gods have ordained Andromakha's marriage to Pirr and that Andromakha should take advantage of this to ensure Astianaks' safety. Andromakha retorts that they are doomed, having angered the gods by following their own will for nine years in defying the Greeks rather than submitting to the Fates. Kleona, acting as comforter and inspirer, succeeds in rousing Andromakha from her despondency by reminding her that the only hope of the Trojan people is Andromakha herself. Andromakha quickly dispatches Kleona to find out what is going on. In Act V, Scene 7 Kleona, acting as messenger, reports that the oracle is deliberating their fate but that she could not hear all of what he said.

Kleona: ... Kalkhas
Veshchal im, no v dali ego terialsia glas,
Ia slyshat' ne mogla; ...

(... Kalkhas/Informed them, but his voice
was lost in the distance,/And I could
not hear; ...)

Here the designated confidante serves to build suspense.

Conclusion

As designated confidante Kleona performs the traditional functions of advisor, comforter, and messenger. She also serves as a medium for her mistress to relay her feelings to the audience. Alkin, Pirr's aide-de-camp (klevret), also acts as a confidant in that he advises him of what action to take.

In this tragedy the plot does not seem to center around a love triangle as do so many other Russian tragedies. Instead, Andromakha consists of two separate plots: Andromakha's endeavors to save Astianaks and keep Pirr at bay and the struggle for supremacy between Agamemnon and Pirr. Like Viskovatov, Katenin makes little use of confidants. He employs only two, one of which is designated.

CHAPTER XIX

KORSAKOV'S MAKKAVEI

In his introduction to his own tragedy, Makkavei, Pëtr Korsakov, a little-known dramatist 1 of the early nineteenth century, provides the sources for his work and shows where he modified the plot for his own artistic reasons.

1. Makkavei (1813)

Dramatis personae:

Antiokh IV	- Po prosvaniiu Epifan, tsar' Sirskii (Called Epifan, King of Syria)
Solomoniiia	- Mater' Makkaveev (Mother of the Maccabees)
Antigona	- Kniagina, dshcher' Apolloniiia Polkovodtsa Antiokhova (Princess, daughter of Apollonii, Antiokh's military commander)
Martsel	- IuneYshii iz synov Solomonii (The youngest of Solomoniiia's sons)
Farisa	- Napersnitsa Solomonii (Solomoniiia's designated confidante)
Tsefiza	- Napersnitsa Antigony (Antigona's designated confidante)
Bartses	- Nachal'nik telokhranitel' (Head bodyguard)
Arzas	- Napersnik Antiokhov (Antiokh's designated confidant)
Gidasp	- Voenachal'nik Sirskii (Syria's military commander)
	- Voiny (Soldiers)

Korsakov's tragedy of the Maccabees is, by his own admission, historically based on the Bible, the writings of the Jewish historian Josephus Flavius, and two other historical sources by T. Stackhouse (English) and J. Saurin

1 Pëtr Korsakov in the Foreword (Preduverdomlenie) of Makkavei - tragediia sviataia iz iudeiskoi istorii (Sanktpeterburg: Tipografiia Pravitel'stvennushchego Senata, 1815), pp. i-viii.

(French) in their German translations. But as a work of art it is based mainly on the tragedy Les Macchabées, tragédie en 5 actes et en vers, by Houdar de la Motte. Korsakov admits that he adapted freely from de la Motte, but modified certain features. For example, he made his Antigona "more beautiful" (blagopristsoi neishnee); he rejected the idea of Antiokh's lover (liubimetsa Antiokha) because she was said never to have existed; shortened the role of Solomoniia to avoid de la Motte's lengthy repetitions; tried to present Antiokh as the Bible portrays him; and avoided the many entrances and exits for designated confidants.²

Korsakov also made some thematic modifications. In de la Motte's version, according to Korsakov, Antiokh is not repentant before the wrath of the gods. This is wrong, says Korsakov, because tragedy should serve to punish vice. In Makkavei, then, Antiokh is repentant. Structurally, Korsakov flouts tradition by employing three acts instead of the customary five. Occasionally he uses blank verse, a practice he defends by claiming that Voltaire and Lomonosov (in Tamira i Selim) both employed it.³ In addition, Korsakov at times uses alternating rhyme instead of the traditional rhymed couplet.

Plot

² Korsakov, in Foreword of op. cit., p. iii.

³ Ibid., p. v.

Briefly, the plot is as follows. The Syrian king, Antiokh the Fourth, having suppressed the Maccabean revolt, threatens to execute the Maccabees to eliminate any possibility of another uprising. Solomonias, mother of the Maccabees, remains defiant. Before the end of the first act Antiokh makes good on his threat and murders all the Maccabees except Martsel, whom he spares at the request of Antigona, the beautiful daughter of his military commander Apolloniy. Antigona shares a secret, mutual passion with Martsel. Moreover, Antigona reveals that she, too, is Jewish. Martsel and Antigona admit to each other their love and are wed in the Jewish faith. They then flee the court with aid of Bartses, a Jewish commander supposedly at the service of Antiokh.

Antiokh, enraged at the turn of events because he wanted to marry Antigona, sends a force to recapture the escapees. In the brief battle that follows Bartses is killed, but all the others are taken prisoner. Antigona and Martsel, given the choice of divorce or death, choose the latter and, singing their wedding song, are burned at the stake. But God works retribution on Antiokh. Through the lips of Solomonias, He announces Antiokh's punishment. By now the thoroughly frightened Antiokh is truly repentant and asks God to kill him. It is too late, however, and rendered insane, he falls to the ground.

Korsakov has employed three designated confidants in this tragedy. Their act and scene distribution is as follows.

	Act I	Act II	Act III
Farisa	(2)3 (4,5)	-	(9,10,11)
Tsefiza	-	1(2,3)	-
Arzas	-	-	1,9

All three designated confidants play minor roles. In Act I, Scene 3 Farisa comforts her mistress Solomoniia, distraught over the threat to her sons, by claiming that the same God who spared Abraham's son might yet show mercy to the Maccabees. Farisa serves as a medium to reveal the strength of character of Solomoniia and the determination on the part of the Maccabees in general.

In Act III, Scene 9 Solomoniia, as her son and Antigona are led away, collapses into the arms of Farisa, who acts as comforter.

Tsefiza, the designated confidante to Antigona, plays an equally insignificant role. In Act II, Scene 1, the only scene in which she speaks, the designated confidante Tsefiza serves as a sounding board for Antigona's confession of her love for Martsel, as well as her attachment to the Jewish faith, unbeknownst up to that time even to Tsefiza. Tsefiza is reduced to making the appropriate sounds of amazement as various secrets are revealed to her.

Tsefiza: Divlius', goriachnosti uchast'ia tvoego ...

(I am surprised at the rapture of your happiness ...)

and

Skol' vlast', tvoia, sil'na, nad
serdtsem, o liubov'!

(O love, what power you have over
the heart!)

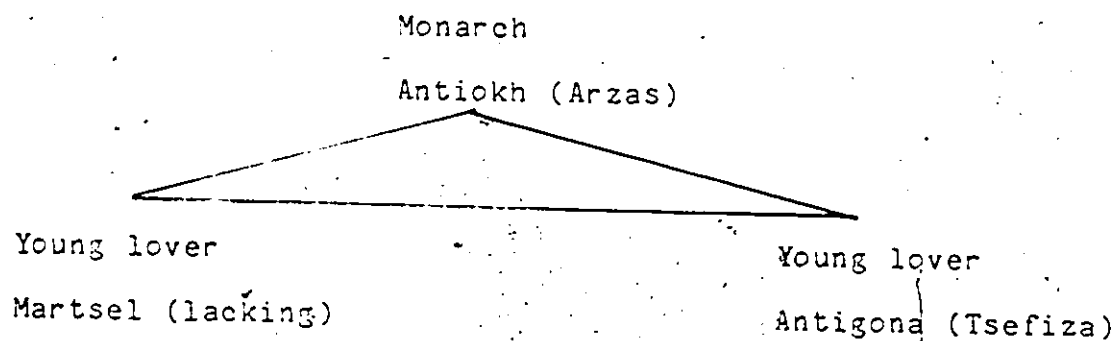
Acting as advisor of political wisdom, Tsefiza warns Antigona not to permit Antiokh to know of her true faith in order to avoid persecution. Except for two appearances in Act II, Scenes 2 and 3, where she does not speak, Tsefiza is absent for the rest of the tragedy.

The third designated confidant, Arzas, plays a similar role, appearing in only two scenes in the third act. In Act III, Scene 1 Arzas, acting as messenger, informs Antiokh that the traitor Bartses had aided the escape of the traitor Martsel and admitted he was attempting to help Solomoniiia. When the enraged Antiokh threatens the life of Antigona in retaliation for Martsel's escape, Arzas informs him that she, too, has fled. In addition, Arzas informs his master that he has already dispatched a detachment of troops to recapture the traitors. Antiokh is grateful but still cannot understand the reason why Antigona has gone over to the side of the Jews. He orders Arzas to summon Solomoniiia, who, he hopes, will provide the answer. In this scene Arzas might be considered an extension of Antiokh's will. Likewise, in Act III, Scene 9 Arzas orders the execution of the

young lovers when they refuse to be separated. Arzas does not appear in the final three scenes of the tragedy.

Conclusion

This mediocre tragedy continues the tradition of a triangular plot structure. Here it takes the form of the eternal triangle. The cruel tsar, Antiokh, prevents two young lovers, Martsel and Antigona, from consummating their affair both for political and personal reasons. Antiokh is not only waging a campaign to exterminate the Maccabees, of whom Martsel is the lone survivor, but also wants the lovely Antigona for himself. Two of the protagonists, Antiokh and Antigona, are supported by confidants, both of them designated. Solomoniia, a secondary character, is also supported by the designated confidante Farisa.



CHAPTER XX

KRIUKOVSKIĬ'S ELISAVETA

Matveĭ Vasil'evich Kriukovskiĭ (1781-1811) is another of the lesser-known Russian dramatists of the early years of the nineteenth century. Like many sons of the aristocracy Kriukovskiĭ received his education in the Sukhoputnyi kadetskii korpus. He later worked as a translator in the commission charged with drawing up legal statutes (Kommis-siia sostavleniia zakonov). 1

Kriukovskiĭ was captivated by neoclassicism. Pozharskiĭ (1807), his first tragedy, written in a style imitative of Ozerov, brought him immediate fame.² However, only his second tragedy, Elisaveta (1820), employs designated confidantes, and is analyzed here. Neither tragedy, to the best of my knowledge, has drawn critical attention.

1. Elisaveta (1820)

Dramatis personae:

Iaroslav	- Samoderzhets zemli Ruskoĭ (Autocrat of Rus')
Garal'd	- Kniaz' Norvezhskiĭ (Norwegian prince)
Elisaveta	- Doch' Iaroslava (Iaroslava's daughter)
Zoia	- Kniazhna Grecheskaia (Greek princess)
Kseniia	- Napersnitsa Elisavety (Elisaveta's designated confidante)
Kleona	- Napersnitsa Zoi (Zoia's designated confidante)

The tragedy Elisaveta is not particularly well written.

1 Entsiklopedicheskiĭ slovar', op. cit., Vol. 32, p. 903.

2 Ibid.

Its clumsy style often makes for difficult reading. In fact, Elisaveta's lack of artistic merit might account for the apparently total lack of criticism. To his credit though, Kriukovskii does adhere to certain conventions such as the use of the alexandrine line and five acts.

Plot

It would appear that the plot of Elisaveta is based on historical sources.³ Elisaveta, the daughter of the Kievan prince Iaroslav, married the Norwegian prince Garal'd (Harald). On the basis of this historical event Kriukovskii invents a tragedy consisting of a love plot in the form of an eternal triangle between Garal'd, Elisaveta and the Greek princess Zoia, whose father Garal'd has saved in battle. Both women pine for Garal'd but he loves only Elisaveta. When she hears of the impending wedding of Elisaveta to Garal'd, the jealous Zoia plots revenge against the young lovers. Upset over the conflict with Zoia, Elisaveta decides to forsake her claim to Garal'd and cede him to Zoia. The Greek princess is even more outraged by this apparent condescension. When informed that the wedding has been cancelled, Garal'd, who truly loves Elisaveta, despairs to the point of suicide.

Zoia's jealousy drives her to seek revenge. Feigning

³ The full name of the tragedy is Elisaveta - Doch' Iaroslava.

an offer of friendship, she offers a drink to Elisaveta as a sign of her willingness to be reconciled with her rival. Unbeknownst to Elisaveta, the chalice contains poison. Garal'd bursts into the room to stop Elisaveta from drinking the poison. The two women reproach him for his behavior. Garal'd still refuses to give the cup to the indignant Elisaveta so Iaroslav asks Zoia to prove her innocence by drinking from the chalice. She readily complies and consequently dies. Garal'd makes a short speech on the dangers inherent in allowing passion to rule over reason.

Analysis

Both designated confidantes in this tragedy play traditional roles. Their act and scene distribution is as follows.

	Act I	Act II	Act III	Act IV	Act V
Kseniia	1(2,3)	-	-	-	-
Kleona	-	1(2)3(4)	1(2)	-	(2,3)

Kseniia speaks in only the first scene but it is a long one, and she is able to perform a number of functions. Acting as messenger Kseniia describes how Garal'd has already reappeared in Kiev and inquires why this news seems to trouble Elisaveta. When Elisaveta admits her strong feelings for Garal'd, Kseniia counsels restraint.

Kseniia: Khot' tiagostno tebe ego vtorichno zret'.
No chuvstva ty svoi dolzhna preodolet'.

(Although it is difficult for you to see

him again./You must overcome your feelings.)
Kseniia, as counsellor of wisdom, is incredulous to discover that Elisaveta's feelings have developed into a full-blown passion.

Elisaveta: Chuvstvitel'nost' k nemu v strast' sil'nu prevratilas'!

...
Garal'd umom moim, i serdtsem obladal.

(My feelings for him have grown into a strong passion.

...
Garal'd has possessed my mind and heart.)

Kseniia, naturally, approves of Elisaveta's intention to conquer her passion.

Elisaveta: ...
I strast' preodolet' nameren'e vziala.

Kseniia: Ty glasu strogomu razsudka pokorilas',
I serdtsem dolzhnosti pozhertvovat'
reshilas'.

(Elisaveta: ...
And I now intend to overcome passion.

Kseniia: You are obeying the strict voice of reason,/And have decided to sacrifice your heart to duty.)

Kseniia, after proffering this advice, appears in only two more scenes. She is present in Act I, Scene 2 when Garal'd and Elisaveta are reconciled and in Act I, Scene 3 when Iaroslav consents to the marriage. Kseniia disappears for the four remaining acts of the tragedy.

Kleona, the other designated confidante, plays an equally insignificant role. In Act II, Scene 1 Kleona tries

to lift the spirits of her mistress Zoia, who believes that Garal'd no longer loves her. Kleona reminds her that, as proof of his love, Garal'd has saved Zoia's father in battle, but Zoia is still anxious. In Act II, Scene 2 Kleona is witness as Garal'd announces to Zoia that his feelings for her do not extend to love and that they cannot marry. In the following scene, Act II, Scene 3, Kleona, acting as advisor, admonishes her mistress for having admitted her passion.

Kleona: V smushchenie privelo ego tvoe priznan'ie.
Naprasno, ty emu svoiu otkryla strast'.

(Your admission has upset him, / In vain
did you reveal your passion to him.)

Zoia, in a manner unusual for a heroine, admits that she did not intend to reveal her passion and that henceforth she should obey her reason.

Zoia: Razsudok dolzhen ty menia byl osterech':

(Reason, you should have warned me.)

In the following scene, Act II, Scene 4, Elisaveta announces her forthcoming wedding to Garal'd to the stunned Zoia, who immediately collapses into the arms of her designated confidante.

In Act III, Scene 1 Zoia proclaims her intention of defeating her rival, Elisaveta, and marrying Garal'd. Zoia bases her claim to Garal'd on her divine right, earned by having made sacrifices to the gods. Kleona approves her plan to appeal to Iaroslav who is known for his sense of

justice. The designated confidante also suggests that once the truth of Zoia's prior claims is made known, Elisaveta will graciously cede and be content with her feelings for her country and her birthright. Zoia doubts very much that Elisaveta would ever consider yielding Garal'd. Kleona replies that she was only trying to comfort her mistress.

Kleona: V userdii moëm, nadezhdoi lestnoi seï,
Otradu mnila dat' ia goresti tvoei ...

(In my zeal, with false hope, /I thought to
give a little joy to your grief ...)

Zoia contends that Elisaveta, if deprived of Garal'd, will hate her. Kleona disagrees, saying that Zoia has all the advantages, as Garal'd is allegedly persecuted by Elisaveta, and that Elisaveta is suspicious of his actions while Zoia has saved Garal'd and had him returned to the throne. Zoia hotly disputes this assertion, claiming instead that it is she whom Garal'd has neglected.

The designated confidante is proved right in the following scenes, however, as Elisaveta does indeed cede Garal'd to Zoia. Kleona appears in Act V, Scene 2 to bring onto the stage the chalice of poisoned drink which Zoia tries to get Elisaveta to take. It seems unlikely though that Kleona is aware that the drink has been poisoned. In Act V, Scene 3 the dying Zoia collapses into the arms of her designated confidante.

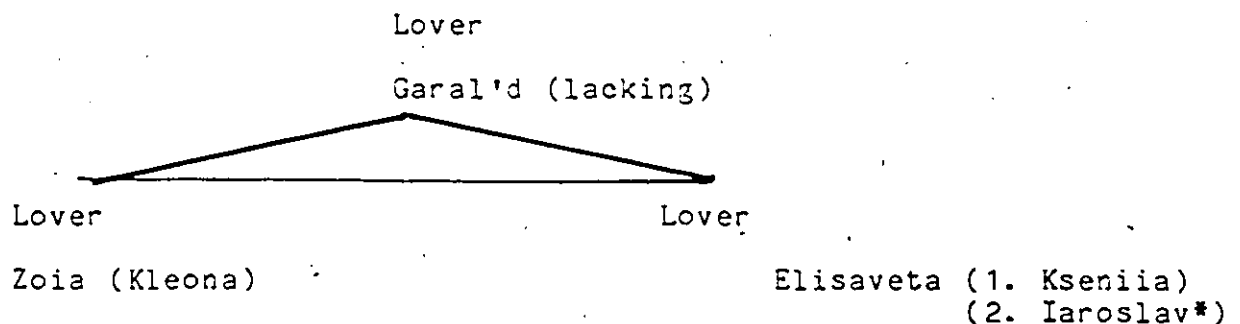
Kseniia and Kleona play traditional roles of comforter and counsellor. Kseniia advises reason over passion while

Kleona, acting as comforter, tries to convince her mistress that her passion is reciprocated.

Conclusion

The plot of this tragedy marks a return to the tradition of triangular plot structure. As there is virtually no political conflict, the love conflict comprises the whole plot and takes the form of an eternal triangle. Garal'd loves Elisaveta but not, it seems, Zoia. Two of the protagonists, Zoia and Elisaveta, have confidantes, both of whom are designated. In addition to Kseniia, Iaroslav, Elisaveta's father, also acts as advisor to his daughter in Act V, Scene 1 where he tries to shield Elisaveta from the angry Zoia and then advises her to regain her composure.

The plot structure of the tragedy can be represented by the following configuration.



Of 3 confidant positions available, Kriukovskii fills 2, both with confidants he designates. In addition, one protagonist has another confidant, this one not designated as such.

CONCLUSION

The designated confidant is a device used in Russian neoclassicist tragedy to perform specific functions. Before examining the designated confidant and the extent of its use in detail, we should summarize what has been learned of Russian neoclassicist tragedy in general and of the theory of the confidant developed by various critics.

Russian neoclassicist tragedy has its roots in classical tragedy. Briefly, classical tragedy can be defined as a dramatic work incorporating a standard theme. The classical tragedy was composed of five acts in verse. The theme was the inevitable downfall of the hero caused by a fatal character flaw. Dialogue in tragedy was really the dramatic realization of sophistic rhetoric, the presentation and analysis of two diametrically opposed points of view. Neoclassicism, an outgrowth of the Renaissance, proclaimed the superiority of reason over passion. As a vehicle for sophistic rhetoric, tragedy was considered the ideal genre to present the neoclassicist advocacy of reason over passion. Given the neoclassicist belief in a rational social order, reason was equated with promotion of the social welfare and passion was considered an essentially subversive impulse. In Russian neoclassicist tragedy, reason became synonymous with virtue, passion with evil.

Sumarokov was the creator of Russian neoclassicist tragedy. His genius lay in his ability to combine the

features of Western European neoclassicist tragedy with elements from earlier Russian drama to create a unique genre known as Russian neoclassicist tragedy. Structurally, Sumarokov observes many conventions of Western European neoclassicism. He uses the alexandrine line and employs a caesura for emphasis. In other ways Sumarokov's tragedy differs from its French counterpart. He streamlines the plot to one basic episode, thus examining only one "psychological motive" and its effect on each character. The accumulation of succeeding scenes dealing with this one "motive" produces a dramatic refrain but precludes plot development (in the sense of intriga). The resulting unilinear plot line makes it possible to reduce the number of characters and the designated confidants to support them. The dearth of designated confidants necessitates a greater use of the monologue, retarding the tempo of the tragedies and inducing boredom in an audience often inattentive at best. Sumarokov also differs from his French mentors in regard to theme. From dramatized adventure stories and chivalric tales, Sumarokov took idealistic themes such as love, justice and the triumph of good over evil. Another popular theme was patriotism, manifested as praise of figures found in Russia's turbulent past. Perhaps influenced by earlier Russian drama, Sumarokov introduces a certain political tendentiousness in his work through his depiction of historical figures. Interested only in propagandizing his own enlightenment ideology, Sumarokov creates literary characters based

on historical personages and presents them as one-dimensional entities. His portrayal of DmitriY Samozvanets in the tragedy of the same name is a case in point.

Sumarokov elevates enlightened despotism to a political virtue. The neoclassicist theme of reason over passion becomes in Russian tragedy the theme of good versus evil. His tragedy is a "school of virtue" for wayward monarchs. As a result, it is tendentious and of poor quality. The rational course of action is virtuous in the very real political sense. A rational ruler is disposed to enlightened despotism; he is virtuous. Passion, on the other hand, not only destroys human relationships, it can also subvert the rational social order.

Sumarokov employs an ingenious device to determine the monarch's ability to put reason before passion. If a monarch follows the politically rational course, according to Sumarokov, he must rule as an enlightened despot. If, however, he governs according to his passion, he will act as a tyrant. To present the moral dilemma, Sumarokov introduces a love intrigue into each of his tragedies. The intrigue consists of an eternal love triangle. The member of the eternal triangle whose love is not reciprocated must act to resolve his or her dilemma. If he acts rationally, and virtuously, he will allow the other two lovers to consummate their affair. If, however, his passion overcomes his reason, he succumbs to evil and tries to

prevent the lovers from consummating their affair. Often the rejected lover turns out to be the monarch, who has all the power at his disposal to seize the young woman he loves and liquidate his rival. Such an act would be tantamount to despotism and would brand the monarch. If he is magnanimous, he is enlightened, acts rationally and is virtuous. His rationality may have political overtones. The monarch's rival in love is often a political adversary as well. The political and love intrigues are often inextricably intertwined. The resolution of the one results in the resolution of the other. One of the weaknesses, though, of Sumarokov's tragedy lies in the manner in which the love intrigue is resolved. Often only an arbitrary change of heart by a callous ruler at the last minute will in one stroke free the lovers and resolve the political intrigue.

The love triangle lying at the base of Sumarokov's tragedy produces a triangular plot structure in which the three protagonists interact with one another until the love and political conflicts are resolved and the triangle collapses. This triangular plot structure became the model (with only a few exceptions) for many Russian neoclassicist tragedies. Of the 40 tragedies discussed here, all but three are based on a triangular plot structure. Those three are Ozerov's Edip y Afinakh, Viskovatov's Elisaveta, and Katenin's Andromakha. At each of the three points of the triangle produced by the love intrigue lies a protagonist. The protagonists interact with one another irrationally, as

would be expected in a love triangle. The confidant, in the vast majority of cases, advocates reason over passion and can therefore act as an emotional and intellectual counterweight to the irrational behavior of the protagonist. Within the triangular structure, the pairing of a protagonist with a confidant anchors each point of the triangle with a strong counterpoint which tends to reinforce the triangular plot structure.

Early criticism of the confidant was fraught with controversy. This controversy continued into the twentieth century. The role of the confidant was performed by various characters in classical tragedy but not until neoclassicist tragedy in Western Europe was a specific character designated as a confidant to another character. In neoclassicist tragedy there are three categories of character which can act as confidants: protagonists, secondary characters, and utility characters such as a nurse invented by the tragedian for a specific purpose. The character specifically designated by the tragedian as a confidant belongs to the third category of character. Lawton calls this character the confident anonyme. I have used the more appropriate and meaningful term designated confidant. Of all critics consulted, Lawton is the only one to make a distinction between those characters which at times act as confidants and that character specifically designated as such.

According to both Western and Soviet criticism, the

designated confidant performs eight functions. First, he expounds the situation at the beginning of the tragedy; second, he describes events on stage; third, he reveals the mind of the protagonist; fourth, he guards the secrets of other characters; fifth, he projects the mind of the protagonist; sixth, he at times plays a pivotal role in the tragedy; seventh, he proffers advice to his master. The last function is particularly important. The protagonist, of course, is tempted by passion. The designated confidant, for his part, advocates reason over passion.

In almost every case examined, the designated confidant advises his master to take the rational course. There are exceptions, however. PoloniY, in Sumarokov's Gamlet, urges KlavdiY to undertake a purge of his enemies. StanovoY, in Sumarokov's Vysheslav, advises passion over reason. Leon, in Kherashkov's Iuliiian Otstupnik, is guided solely by his own interests and not those of his master. Val'mira, in Kniazhnin's Vladimir i Iaropolk, encourages her mistress to give full rein to her emotions and to seek revenge. Prik-sasp, designated confidant to SmerdiY in Rzhevskii's Podlozhnyi SmerdiY, is never confided in by his master. Indeed, he performs none of the functions normally associated with a confidant. However, the vast majority of designated confidants play positive roles in that they serve to restrain those who confide in them.

A number of designated confidants stand out. Kinvzor

and Vineta in Kliucharev's Vladimir Velikiy, are two of the most powerful and well-rounded designated confidants discovered. Likewise, Izida in Nikolev's Pal'mira, emerges as a strong character. Vladimir Velikiy and Pal'mira are in my opinion two of the best tragedies among those examined in this dissertation. The strength of the designated confidants certainly adds to the artistic depth of these tragedies.

Certain tragedians deemphasize the role of the designated confidant. Ozerov, for example, makes little use of his designated confidants. Zaida in Iaropolk i Oleg, plays an insignificant role. Nartses in Edip v Afinakh, speaks in only one scene. Morna in Fingal is seen in the first two acts but not the third. The role of Izbrana in Dimitriy Donskoy, is virtually redundant as her mistress, Kseniia, already chooses the rational course of action. Korsakov also makes little use of the characters he designates as confidants. The three designated confidants in Makkavei together have speaking parts in a total of only 4 scenes.

As for Derzhavin, he displays a rather unconventional use of his designated confidants. Indeed, they are not only designated as confidants but are assigned other roles as well. Govern in Irod i Mariamna does not at all act as a confidant to his master but actively plots against him.

There were 40 neoclassicist tragedies written in Russian between 1747 and 1820 that contain one or more

designated confidants. The use of the designated confidant was most popular in the 1770's when 10 tragedies employed them (See Table 1). In the 1770's as well, 18 designated confidants were used, more than in any other decade during which Russian neoclassicist tragedy was written (see Table 2). The designated confidants in Russian tragedy, according to all forty tragedies examined, played five different roles. (See Table 4). They act as a medium to express the thoughts of the protagonist, as messenger and intermediary between characters, as comforter, as advisor of the rational course to take and ~~as~~ independent agent to change, on his or her own initiative, the course of the denouement. Over 47% of all designated confidants act as medium, 44% as comforter and only 20% as independent agent. However, 56 of 70 designated confidants, or fully 80%, are employed as messengers and intermediaries; also, 56 of the 70 act as advisors, and 32 of these 56 give advice of a decidedly political nature. The use of the designated confidant in Russian neoclassicist tragedy did not remain constant, but seemed to decline in later years, particularly in the works of Ozerov and Kor-sakov.

The designated confidant in Russian neoclassicist tragedy also reinforces the triangular plot structure. Of the 40 tragedies examined, 38 are based on a triangular plot structure. If each protagonist is to be supported by a confidant, then there are a total of 114 confidant positions in the 38 tragedies. Of the 114 positions, 85 are filled with

confidants, and of those 85, 63 are designated as such. (It will be recalled that there are 70 designated confidants found in all 40 tragedies. Some of the positions are filled by more than one designated confidant, and sometimes a designated confidant supports a character other than one of the three protagonists in the love triangle. A good example is Adel', designated confidant to the secondary character Kedar, in Kniazhnin's Rosslav).

In conclusion, the designated confidant is a device invented, like its French counterpart, to perform certain dramatic functions. It is used principally as a messenger/intermediary and advisor. In nearly half of the instances recorded, this advice is on the politically rationally course to follow. Structurally, the designated confidant is used, along with other confidants, to buttress the triangular structure of the Russian neoclassicist tragedy.

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Aseev, B[oris] N[ikolaevich] "Russkiy dramaticheskii teatr ot ego istokov do kontsa XVIII veka, izdanie vtoroe, pererabotannoe i dopolnennoe. Moscow: Iskusstvo, 1977.

One of the best Soviet monographs on Russian theater of the eighteenth century. Well-written, comprehensive, and mercifully devoid of a Marxist slant in all but a few obligatory places.

Berkov, P[avel] N[ikolaevich]. "A.P. Sumarokov," in Russkie dramaturgi XVIII veka. Tom 1; pod redaktsiei G.P. Makogonenko. Moscow-Leningrad: Iskusstvo, 1959.

----- A.P. Sumarokov 1717-1777. Moscow-Leningrad: Iskusstvo, 1949.

----- Introduction (Vstupitel'naia stat'ia) and Remarks (Primechaniia) in A.P. Sumarokov, Izbrannye proizvedeniia, vstupitel'naia stat'ia, podgotovka teksta i primechaniia P.N. Berkova. Moscow: Sovetskii pisatel', 1957. Pp. 35-38 (Vstupitel'naia stat'ia) and pp. 568-571 (Primechaniia).

----- "Tragediia A.A. Rzhevskogo Podlozhnyi Smerdi," in Teatral'noe nasledstvo. Moscow: Iskusstvo, 1956. Pp. 139-143.

Bazanov, V.G. Remarks (Primechaniia) in Fëdor Glinka, Izbrannoe, podgotovka teksta k pechati, primechaniia i posleslovie V.G. Bazanova. Petrozavodsk: Gosudarstvennoe izdatel'stvo Karelo-Finskoi SSR, 1949. Pp. 6-10 (Primechaniia) and p. 482 (Posleslovie).

Bitner, G.V. "Dramaturgiia Katenina," in Leningradskii Gosudarstvennyi Universitet - Uchenye zapiski: Seriia filologicheskikh nauk. Vypusk 2, No. 33 (1939), 71-93.

Bochkarev, V.A. "Glava tret'ia: Dramaturgiia

P.A. Katenina," in Kulbyshevskii gosudarstvennyi pedagogicheskii institut imeni V.V. Kulbyshëva - Uchenye zapiski. Vypusk 56 (1968), 72-136.

----- Introduction (Vstupitel'naia stat'ia) to N.P. Nikolev's Sorena i Zamir in Stikhotvornaia tragediia kontsa XVIII - nachala XIX v., vstupitel'naia stat'ia, podgotovka teksta i primechania V.A. Bochkarëva. Moscow-Leningrad: Sovetskii pisatel', 1964. Pp. 63-64 (Vstupitel'naia stat'ia).

Bol'shaia sovetskaia entsiklopediia. Moscow: Sovetskaia entsiklopediia, 1971.

Brodskii, N.L. Remarks (Primechania) in I.A. Krylov, Sochineniia. Tom II - Dramaturgiia, redaktsiia teksta i primechania N.L. Brodskogo. Moscow: Gosudarstvennoe izdatel'stvo khudozhestvennoi literatury (OGIZ), 1946. Pp. 756-757 (Primechania).

Bulich, N[ikolai] N[ikitch]. Ocherki po istorii russkoi literatury i prosveshcheniia s nachala XIX veka, s predisloviiem N.K. Kul'mana, Tom 1. Sanktpeterburg: Tipografiia M.M. Stasiulevicha, 1902. Pp. 242-271.

----- Sumarokov i sovremennaia emu kritika. Sanktpeterburg: Tipografiia Eduarda Prats, 1854. Pp. 135-153.

Bulich reviews the criticism of Sumarokov by his contemporaries but adds little himself.

Chebyshëv, Aleksandr Aleksandrovich. N.P. Nikolev (istoriko-literaturnyi ocherk) - Otdelnyi ottisk iz filologicheskikh zapisok. Voronezh: Tipografiia V.I. Isaeva, 1891.

Curtis, James Malcolm. Vasilij Majkov: An Eighteenth-Century Russian Poet. Unpublished doctoral dissertation, Columbia University, 1968.

Danilov, S.S. Russkii dramaticheskii teatr XIX veka. Tom 1 - Pervaia polovina XIX veka. Moscow-Leningrad: Iskusstvo, 1957.

Desnitskii, A.V. "Tiranoborcheskaia Tragediia I.A. Krylova 'Filomela,'" in Leningradskii gosudarstvennyi pedagogicheskii institut imeni A.I. Gertsena - Uchenye zapiski, Vol. 198, 89-119.

Entsiklopedicheskii slovar'. Sanktpeterburg: Tipolitografiia I.A. Efrona, 1895.

Ershov, L.T. "Tragicheskiĭ kharakter v 'Dmitriĭ Samozvantse' Sumarokova i 'Borise Godunove' Pushkina," in Novosibirskiĭ gosudarstvennyi pedagogicheskiĭ institut - nauchnye trudy, Vypusk 36 (1971), 35-41.

Ermakovoĭ-Bitner, G.V. Introduction (Vstupitel'naia stat'ia) and Remarks (Primechaniia) in P.A. Katenina, Izbrannye proizvedeniia, vstupitel'naia stat'ia, podgotovka teksta i primechaniia G.V. Ermakovoĭ-Bitner. Moscow-Leningrad: Sovetskiĭ pisatel', 1965. Pp. 5-56. (Vstupitel'naia stat'ia) and pp. 361-362 (Primechaniia). (It appears that Bitner and Ermakovoĭ-Bitner are one and the same person.)

Fedorov, V.I. "Formirovanie i kharakternye osobennosti klassitsizma v russkoĭ literatury XVIII v.," in Literatura drevnei Rusi XVIII veka: sbornik statei. Moscow: 1970. Pp. 327-343.

Fermaud, Jacques Albert. "Défense du confident," Romanic Review, 31 (1940), 334-340.

An apology of the confidant, neglected and scorned, according to Fermaud, by many critics in the past.

----- Les sources du confident de la tragédie classique française. Unpublished doctoral dissertation, University of Minnesota, 1943.

A massive (over 900 pages), detailed account of the evolution of the confidant from the beginnings of Greek tragedy to the early years of the nineteenth century in many European literatures. Professor Fermaud attempts to categorize the confidant solely by function. His disagreements with Lawton led to some lively polemics in the mid-Forties.

----- "The Confidant in Literature and Life," Modern Language Review, 41 (1946), 419-422.

A rebuttal to the 1943 article by Lawton, who categorizes the confidant not only by function but by the role designated. Fermaud considers the confidant not merely a device but an ever-present phenomenon in literature and life.

Fizer, John. "Introduction," in Selected Tragedies of A.P. Sumarokov, trans. Richard and Raymond Fortune. Evanston: Northwestern University Press, 1970.

Fooks, Jaquetta Beth. The Serf Theater of Imperial Russia. Published doctoral dissertation, University of Kansas, 1970.

Gabel', M. "Literaturnoe nasledstvo Ia. B. Kniazhnina: Obzor," in Literaturnoe nasledstvo 9-10: Zhurnal'noe-gazetnoe ob"edinenie. Moscow: 1933. Pp. 359-368.

Galakhov, A. "Kniazhnin," in Otechestvennye zapiski 1850 goda, Tom 69, No. 4. Sanktpeterburg: Tipografiia I. Glazunova i Kolly, 1850. Pp. 29-56.

Green, Michael Arthur. Mikhail Kheraskov and His Contribution to Eighteenth Century [sic] Russian Theater. Unpublished doctoral dissertation, University of California, Los Angeles, 1973.

Professor Green provides a detailed analysis of the life and work of the Russian neoclassicist M.M. Kheraskov. However, he fails, along with the Soviet critic A.V. Zapadov, to account for all of Kheraskov's tragedies. See Appendix A.

Grot, Ia. [K.], ed. Remarks (Primechaniia) in Sochineniia Derzhavina, s ob"ianitel'nyimi primechaniiami Ia. Grot (bez risunkov), Tom 4. Sanktpeterburg: Tipografiia Imperatorskoĭ Akademii Nauk, 1894.

Volume 4 of this annotated edition of nine volumes contains all Derzhavin's dramatic works and fragments. Grot's work remains to this day, the definitive edition of Derzhavin's complete works.

Gukovskii, Gr[igoriĭ Aleksandrovich]. "O sumarokovskoi tragedii," Poetika 1 (1926), 67-80.

This seminal article constitutes the first known attempt to treat the role of the confidant in Russian tragedy. Like most other critics, Gukovskii does not, unfortunately, distinguish between the general confidant and the device known as the designated confidant.

Besides his treatment of the confidant, Gukovskii analyzes the dramatic system of Russian tragedy, its similarities with French tragedy as well as its original features.

----- "Obzor," in Literaturnoe nasledstvo G.P. Derzhavina, Tomy 9-10. Pp. 369-396.

----- Remarks (Kommentarii) on the tragedy Filomela in I.A. Krylov, Polnoe sobranie stikhotvoreniĭ, Tom II - Liricheskie stikhotvoreniia i p'esy, redaktsiia i kommentarii G.A. Gukovskogo. Moscow: Sovetskii pisatel', 1937. P. 375..

Harder, Hans Bernd. Studien zur Geschichte der russischen Tragodie 1747-1769. Wiesbaden:

Otto Harrassowitz, 1962.

A detailed analysis of the tragedies of Lomonosov, Trediakovskii and Sumarokov. Like most other critics, including Gukovskii, on whom he relies, Harder does not distinguish between those characters at times acting as confidants and those specifically designated as such.

Kadlubovskii, A. "'Sorena i Zamir' Nikoleva i tragedii Vol'tera," in Izvestiia otdeleniia russkogo iazyka i slovesnosti imperatorskoi Akademii Nauk, Tom 12, Kniga 1. Sanktpeterburg, 1907. Pp. 185-204.

Kasatkina, E.A. "K voprosu o natsional'nykh korniakh Sumarokovskoi tragedii," in Tomskii gosudarstvennyi pedagogicheskii institut - Uchenye zapiski, Tom 5 (1948), 71-92.

----- "Sumarokovskaiia tragediia 40-x nachala 50-x godov XVIII veka," in Tomskii gosudarstvennyi pedagogicheskii institut - Uchenye zapiski, Tom 13 (1955), 213-261.

Kulakova, L[iubov'] I[vanovna]. Iakov Borisovich Kniazhnin 1742-1791. Moscow-Leningrad: Iskusstvo, 1951.

Lang, D.M. "Boileau and Sumarokov: The Manifesto of Russian Classicism," Modern Language Review, 43 (1948), 501-506.

----- "Sumarokov's 'Hamlet': A Misjudged Russian Tragedy of the Eighteenth Century," in Modern Language Review, 43 (1948), No. 1, 67-72.

Lapkina, G.A. "Krizis teatral'noi sistemy klassitsizma i nekotorye problemy russkoi tragedii (iz istorii russkoi mysli o teatre nachala XIX veka)," in Teatr i dramaturgiia, Vypusk I (1959), 213-236.

Lawton, H.W. "The Confidant in and before French Classical Tragedy," in Modern Language Review, 38 (1943), 18-31.

This seminal work discusses not only the functions of confidants but also their categories in the hierarchy of the dramatis personae.

Maikov, Leonid Nikolaevich. O zhizni i sochineniakh Vasiliia Ivanovicha Maikova, issledovanie L. Maikova. Sanktpeterburg: Tipografiia I.I. Glazunova, 1867.

Much useful material and analyses of a large sample of V.I. Maikov's works by one of his descendants.

Magogonenko, G.P., comp. Poëty XVIII veka. Tom I, vstupitel'naia stat'ia G.P. Makogonenko, biograficheskie spravki I.Z. Sermana, sostavlenie G.P. Makogonenko i I.Z. Sermana, in the series Biblioteka poëta osnovana M. Gor'kim, Bol'shaia seriia, vtoroe izdanie. Leningrad: Sovetskii pisatel', 1972.

Maksimovich, A.Ia. Istoriia russkoi literatury, Tom I, Moscow: Izdatel'stvo Akademii Nauk, SSSR, 1958-64.

McDonald, Charles Osborne. The Rhetoric of Tragedy: Form in Stuart Drama. University of Massachusetts Press, 1966.

An analysis of Stuart drama in particular and drama in general from the point of view of rhetoric.

Merzliakov, A. [F.] Kratkoe nachertanie teorii iziashchnoi slovesnosti v dvukh chastiiakh, izdano Professorom A. Merzliakovym. Moscow: Universitetskaia tipografiia, 1822.

Professor of Russian literature at Moscow University in the 1820's; Merzliakov became known as one of the early critics of neoclassicism.

----- "Sumarokov (otryvok razbora tragedii Dmitrii Samozvanets)," in Khrestomatiia kriticheskikh materialov po russkoi literature XVIII veka, sostavil A.D. Orishin. L'vov: Izdatel'stvo L'vovskogo Universiteta, 1959.

Mogulianskii, A.P. "'Ol'ga,' Tragediia Ia. B. Kniazhnina," in XVIII vek: sbornik 3. Moscow-Leningrad: Izdatel'stvo Akademii Nauk SSSR, 1958. Pp. 498-504.

Moskvichëva, G[lafira] V[asil'evna]. Klassitsizm v russkoi literature XVIII veka (zhanry tragedii i komedii). Gor'kii: Ministerstvo vysshego i srednego spetsial'nogo obrazovaniia RSFSR, 1961.

In this very valuable work Moskvichëva draws attention to those particular features Russian tragedy borrowed from the West.

----- Zhanry russkogo klassitsizma. Avtoref[eratsiia] dis[sertatsiia] na soisk[anie] uchen[oi] stepeni d[oktora] filolog[icheskikh] nauk. Moscow:

1976.

In this doctoral dissertation Moskvich^{eva} analyzes the prominent genres of the neoclassicist movement in Russia. She emphasizes the similarities and dissimilarities between Russian neoclassicist tragedy and its European model.

Oates, Whitney J. and Eugene O'Neill, Jr., eds. The Complete Greek Drama: All the Extant Tragedies of Aeschylus, Sophocles and Euripides, And the Comedies of Aristophanes and Menandes, In A Variety of Translations, Volume I. New York: Random House, 1938.

Olga, Sister M.M., I.B.V.M. Les confidents chez Racine. Unpublished doctoral dissertation, L'Université Laval, 1953.

Sister Olga, in her analysis of the confidant in Racine's tragedies, follows Fermaud's approach and like him does not distinguish between the confidant as a function of character and the device known as the designated confidant.

Plavil'shchikov, Pëtr [Alekseevich]. Sochineniia Petra Plavil'shchikova, Chast' chetvertaia. Sanktpeterburg: Tipografiia V. Plavil'shchikova, 1816. Stat'ia II on prose, pp. 24-85.

One of the leading actors of his day, Plavil'shchikov was also a dramatist and a critic.

Potapov, P[ëtr] I[osifovich]. Iz istorii russkogo teatra: zhizn' i deiatel'nost' V.A. Ozerova. Odessa: Tekhnik, 1915.

Potapov's monograph is the definitive work on Ozerov up to the present. Although his research is undeniably extensive (Potapov's work rivals Fermaud's dissertation in length), his overreliance on the psychological approach detracts from his analyses.

----- K voprosu ob istochnikakh tragedii V.A. Ozerova Iaropolk i Oleg. Odessa: Tipografiia Ekonomicheskaiia, 1912.

In this review of Ozerov's tragedy Iaropolk i Oleg, Potapov contends that Ozerov took his subject matter not from the Chronicles but from Tatishchev's Istoriia of the Chronicles.

Propp, V.Ia. Morfologiiia skazki, izdanie 2-e. Moscow: Izdatel'stvo Nauka, 1969.

Propp examines the functions of characters in the fable.

Sharp, Sister M. Corona, O.S.U. The Confidante in Henry James: Evolution and Moral Value of a Fictive Character. Published doctoral dissertation, University of Notre Dame, 1963.

In her introduction to the role of the confidante in James' works, Sharp discusses the concept of the confidant in general.

Stennik, Iu. V. "Dramaturgiiia petrovskoi epokhi i pervye tragedii Sumarokova. (k postanovke voprosa)," in XVIII vek: sbornik 9. Problemy literaturnogo razvitiia v Rossii pervoi treti XVIII veka. Leningrad: Nauka, 1974.

----- "Dve redaktsii tragedii A.P. Sumarokova 'Sinav i Truvor,'" in Russkaia literatura XVIII veka: Epokha klassitsizma (Sbornik statei), pod redaktsiei chlena korrespondenta Akademii Nauk SSSR P.N. Berkova i kandidat filologicheskikh nauk I.Z. Sermana. Leningrad: Nauka, 1964. Pp. 247-292.

----- "O khudozhestvennoi strukture tragedii A.P. Sumarokova," in XVIII vek: sbornik 5. Moscow-Leningrad: Izdatel'stvo Akademii Nauk, SSSR, 1962. Pp. 273-294.

----- Zhanry tragedii v russkoi literature: epokha klassitsizma. Leningrad: Izdatel'stvo Nauka (Leningradskoe otdelenie), 1981.

A brief survey of Russian tragedy. Stennik places particular emphasis on the content of the tragedy, especially those of an anti-monarchist nature. He provides a compendium of over 66 known Russian tragedies published and performed.

Stoiunin, V. Aleksandr Petrovich Sumarokov. Sanktpeterburg: Tipografiia Ia. Ionsona, 1856.

----- "Iakov Borisovich Kniazhnin," in Biblioteka dlia chteniia: Zhurnal dlia slovesnosti, nauk, khudozhestv, promyshlennosti, novostei: 101, chast' pervaiia (Mai, 1850), 17-86 and 101, chast' vtoraiia (Iiun', 1850), 129-197.

Tomashevskii, B[oris]. Teoriia literatury: Poetika, tret'e izdanie. Moscow-Leningrad: Gosudarstvennoe izdatel'stvo, 1927.

Varneke, B.V. Istoriia russkogo teatra XVII-XIX vekov, izdanie tret'e. Moscow-Leningrad: Iskusstvo, 1939.

Veselovskii, Iurii. "Ideinyi dramaturg

ekaterinskoi épokhi: Kniazhnin i ego tragedii," in Iurii Veselovskii, Literaturnye ocherki, Tom 1, Vtoroe izdanie. Moscow: Pechatnoe delo, 1910. Pp. 332-362.

Wann, Louis, "The Rôle of Confidante [sic] in the Renaissance Epic," in Anglia, 51 (1927), 63-74.

Wann continues the ideas first proposed by Ahlers.

Welsh, David J. Russian Comedy. The Hague-Paris: Mouton and Co., 1966.

Zagorskii, M. Introduction (Krylov - dramaturg) in I.A. Krylov, P'esv. Moscow-Leningrad: Iskusstvo, 1944. Pp. 6-7.

Zapadov, A.V. Introduction (Vstupitel'naia stat'ia) and Remarks (Primechaniia) in M.M. Kheraskov, Izbrannye proizvedeniia, vstupitel'naia stat'ia, podgotovka teksta i primechaniia A.V. Zapadova. Moscow: Sovetskii pisatel', 1961. Pp. 45-56. (Vstupitel'naia stat'ia) and pp. 392-394 (Primechaniia). See Appendix A.

-----: Introduction (Vstupitel'naia stat'ia) and Remarks (Primechaniia) in Maikov, V.I., Izbrannye proizvedeniia, vstupitel'naia stat'ia, podgotovka teksta i primechaniia A.V. Zapadova. Moscow-Leningrad: Sovetskii pisatel'; 1966.

APPENDIX A

RUSSIAN TRAGEDIES EMPLOYING DESIGNATED
CONFIDANTS FROM 1747 TO 1820 IN
ALPHABETICAL ORDER BY AUTHOR

- | | |
|-----------------------|--|
| 1. Derzhavin, G.R. | 1. <u>Irod i Mariamna</u> (1807) |
| 2. Glihka, F.N. | 2. <u>Evpraksiia</u> (1808) |
| 3. Katerin, P.A. | 1. <u>Vel'zen, ili Osvobozhdennaia Gollandiia</u> (1810) |
| 4. Kheraskov, M.M.* | 1. <u>Andromakha</u> (1809-1818) |
| | 1. <u>Venetsianskaia monakhinia</u> (1758) |
| | 2. <u>Plamena</u> (1762) |
| | 3. <u>Borislav</u> (1772) |
| | 4. <u>Iulian Otstupnik</u> (?) |
| | 5. <u>Osvobozhdennaia Moskva</u> (1798) |
| 5. Kliucharev, F.P. | 1. <u>Vladimir Velikii</u> (1779) |
| 6. Kniazhnin, Ia. B. | 1. <u>Didona</u> (1769) |
| | 2. <u>Vladimir i Iaropolk</u> (1772) |
| | 3. <u>SoFonisba</u> (c. 1787) |
| | 4. <u>Ol'ga</u> (c. 1775) |
| | 5. <u>Rosslav</u> (1784) |
| | 6. <u>Vladislav</u> (1786) |
| | 7. <u>Vadim Novgorodskii</u> (1789) |
| 7. Korsakov, P. | 1. <u>Makkavei</u> (1813) |
| 8. Kozel'skii, F. Ia. | 1. <u>Velesana</u> (1778) |
| 9. Kriukovskii, M.V. | 1. <u>Elisaveta</u> (1820) |
| 10. Krylov, I.A. | 1. <u>Filamela</u> (1786) |
| 11. Maikov, V.I. | 1. <u>Agriopa</u> (1769) |
| | 2. <u>Femist i Ieronima</u> (1772) |
| | 3. <u>Vel'mira</u> (incomplete) |
| 12. Nikolev, N.P. | 1. <u>Pal'mira</u> (1781) |
| | 2. <u>Sorena i Zamir</u> (1784) |
| 13. Ozerov, V.A. | 1. <u>Iaropolk i Oleg</u> (1798) |
| | 2. <u>Edip v Afinakh</u> (1804) |
| | 3. <u>Fingal</u> (1805) |
| | 4. <u>Dimitrii Donskoi</u> (1807) |

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14. Rzhevskii, A.A..

15. Sumarokov, A.P.

16. Viskovatov, S.

17. Anonymous

1. Podlozhnyi Smerdi (1769)1. Khorev (1747)2. Hamlet (1748)3. Artistona (1750)4. Semira (1751)5. Iaropolk i Dimiza (1756)6. Vysheslav (1768)7. Dmitrii Samozvanets (1771)8. Mstislav (1774)1. Kseniia i Temir, (1810)1. Sakmir (not later than
1787)

*There appears to be some confusion concerning the exact number of tragedies written by Kheraskov. In Tvoreniiia M. Kheraskova, vnov' ispravlennyiia i dopolnenniiia (Moscow:1798) there are only the five tragedies mentioned plus Marteziiia i Falestra (1765) and Idolopoklonniki, ili Gorislav (1782), making a total of seven tragedies. However, two scholars claim that Kheraskov wrote nine tragedies. Michael Green, in his dissertation Mikhail Kheraskov and His Contribution to Eighteenth Century [sic] Russian Theater (Unpublished Doctoral Dissertation, University of California, Los Angeles, 1973), claims that there were nine tragedies (See Green, op. cit., p. 111.) Inexplicably, Green proceeds to examine only the first four mentioned above in addition to Marteziiia i Falestra (1765) and Idolopoklonniki, ili Gorislav (1782). He does not include Osvobozhdeniia Moskva nor does he identify the other tragedy which, in addition to Zareida i Rotislav (1809), the missing tragedy, would make a total of nine.

The Soviet scholar, A.V. Zapadov, in his introduction to M.M. Kheraskov, Izbrannye proizvedeniia (Moscow-Leningrad: Sovetskii pisatel', 1961), also claims that Kheraskov composed nine tragedies. Zapadov rejects Iul'ian Otstupnik as an original work saying it was a reworked version of Voltaire's tragedy. Interestingly, both Green and Zapadov reject Tsid

APPENDIX A

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as a reworked model. Zapadov, in contrast to Green, includes Osvobozhdennaiia Moskva. In addition, Zapadov calls attention to Zareida i Rostislav (1809), published separately and post-humously. Zapadov does not reveal the titles of the outstanding tragedy which brings the total to nine nor does he reveal where both it and Zareida i Rostislav can be found.

I have analyzed the five tragedies mentioned above, Zapadov's comments on the originality of Iulian Otstupnik notwithstanding. As far as Zareida i Rostislav is concerned, I have not been able to determine its whereabouts either in Moscow or here in North America. Nor do I know if that tragedy contains any designated confidants.

APPENDIX B

RUSSIAN TRAGEDIES WITHOUT DESIGNATED
CONFIDANTS IN ALPHABETICAL ORDER BY
AUTHOR:

- | | |
|---------------------------------|--|
| 1. Apollos | 1. <u>Ieffai (sviashchennaia tragiia)</u> (1778) |
| 2. Derzhavin, G.R. | 1. <u>Temnyi</u> (1808)
2. <u>Atabalibo, ili razrushenie</u> (?) |
| 3. Glinka, Sergei N. | 1. <u>Mikhail, kniaz' chernigovskii</u> (1808)
2. <u>Natal'ia - boiarskaia doch'</u> (1817) |
| 4. Gruzintsiv, Alexandr | 1. <u>Elektra i Orest</u> (1810) |
| 5. Iakovlev, Aleksei Semenovich | 1. <u>Otchayannyi liubovnik</u> (1793) |
| 6. Katenin, P.A. | 1. <u>Pir, Ioanna Bezzemel'nogo</u> (1832) |
| 7. Kheraskov, M.M. | 1. <u>Martezia i Falestra</u> (1765)
2. <u>Idolopoklonniki, ili Gorislav</u> (1782)
3. <u>Zareida i Rostislav</u> (1809) |
| 8. Kiukhel'beker, V.K. | 1. <u>Argiviane</u> (1822-1823) |
| 9. Kniazhnin, Ia.B. | *1. <u>Titovo Miloserdie</u> (1785) |
| 10. Kolychev, V.P. | 1. <u>Bedstvo, proizvedennoe strast'iu ili Sal'vii i Adel'son</u> (?) |
| 11. Kozel'skii, F.Ia. | 1. <u>Panteia</u> (1769) |
| 12. Kriukovskii, M.V. | 1. <u>Pozharskii, ili osvobodzhennaia Moskva</u> (1807) |
| 13. Lazarevich, V.V. | 1. <u>Traian i Lida</u> (1780) |
| 14. Lomonosov, M.V. | 1. <u>Tamira i Selim</u> (1750)
2. <u>Demofont</u> (1751) |

APPENDIX B

RUSSIAN TRAGEDIES WITHOUT DESIGNATED
CONFIDANTS IN ALPHABETICAL ORDER BY
AUTHOR

15. Ozerov, V.A.

16. Plavil'shchikov, P.A.

17. Rzhevskiy, A.A.

18. Sumarokov, A.P.

19. Trediakovskiy, V.K.

20. Viskovatov, S.
(Works performed but not
published - translations
or originals)1. Poliksena (1809)1. Takhmas-Kulykhan (1785)2. Riurik (1794)3. Ermak, pokoritel' Sibiri
(1803)1. Prelesta (lost) (c. 1765)1. Sinav i Truvor (1750)1. Deidamia (1750)1. Inesa de Kastro (1810)2. Vseobshchee opolchenie
(1812)3. Tsaritsa Amazonskaia
(1813)4. Vladimir Monomakh (1816)5. Radost' moldavlian ili
pobeda (1828)

APPENDIX C

WORKS OTHER THAN TRAGEDIES
EMPLOYING DESIGNATED CONFIDANTS
IN ALPHABETICAL ORDER BY AUTHOR

- | | |
|-------------------------|--|
| 1. Bogdanovich, Ippolit | 1. <u>Slaviane</u> (drama) (?) |
| 2. Kolychev, K.P. | 1. <u>Torzhestvuiushchaia dobrodetel'</u> (drama) (?) |
| 3. Krylov, I.A. | 1. <u>Il'ia Bogatyr' - volshebnaia opera v chetyrekh deistviakh</u> (?) |
| | 2. <u>Podshchipa - shuto-tragediia</u> (tragi-comedy) (1800) |
| 4. Levshin, V.A. | 1. <u>Garstleŭ i Florinichi - meshchanskaia tragediia</u> (1787) (bourgeois tragedy) |
| 5. Nikolev, N.P. | 1. <u>Rozana i Liubim</u> (1776) (comic opera) |
| 6. Sumarokov, A.P. | 1. <u>Al'tsest</u> (opera) (1759) |
| 7. Anonymous | 1. <u>Lutsinda i Armidor - muzykal'naia dramma</u> (musical drama) (1777) |

APPENDIX D

OTHER TRAGEDIES NOT CONSULTED*-

- | | |
|--------------------------|---|
| 1. Glinka, Sergey N. | 1. <u>Sumbeka, ili Padenie Kazanskogo tsarstva</u> (1806) |
| 2. Ivanov, F.F. | 1. <u>Marfa-Posadnitsa, ili Pokorenie Novogoroda</u> (1808) |
| 3. Kokoshkin, F.F. | 1. <u>Zorada</u> (1807) |
| 4. Moskotil'nikov, S.A. | 1. <u>Ostan</u> (1786) |
| 5. Narezhnyi, V.T. | 1. <u>Krovavaia noch', ili Konechnoe padenie domu Kadmova</u> (1799)
2. <u>Dimitrii Samozvanets</u> (1800) |
| 6. Plavil'shchikov, P.A. | 1. <u>Druzhestvo</u> (1783) |
| 7. Sandunov, N.N. | 1. <u>Igrok</u> (1794) |
| 8. Shakhovskii, A.A. | 1. <u>Debora, ili Torzhestvo very</u> (1810) |
| 9. Anonymous | 1. <u>Prakseda</u> (1760) |

*In addition to the tragedies I have consulted, Stennik includes the above tragedies in his index of Russian tragedies. (Cf. Iu.V. Stennik, Zhann tragedii v russkoi literature (Leningrad: Nauka (Leningradskoe otделение), 1981), pp. 163-167.) I am unaware whether the above works contain designated confidants as I was not able to obtain copies.

Professor Stennik and his colleagues have also provided the dates of publication or the first staging of a number of rare or recently discovered tragedies.

APPENDIX E

REWORKINGS AND TRANSLATIONS CONTAINING
DESIGNATED CONFIDANTS*

1. Kheraskov, M.M.

1. Tsid - tragediia
(peredelannyia iz
tragedii P. Korneliia)

2. Viskovatov, S.

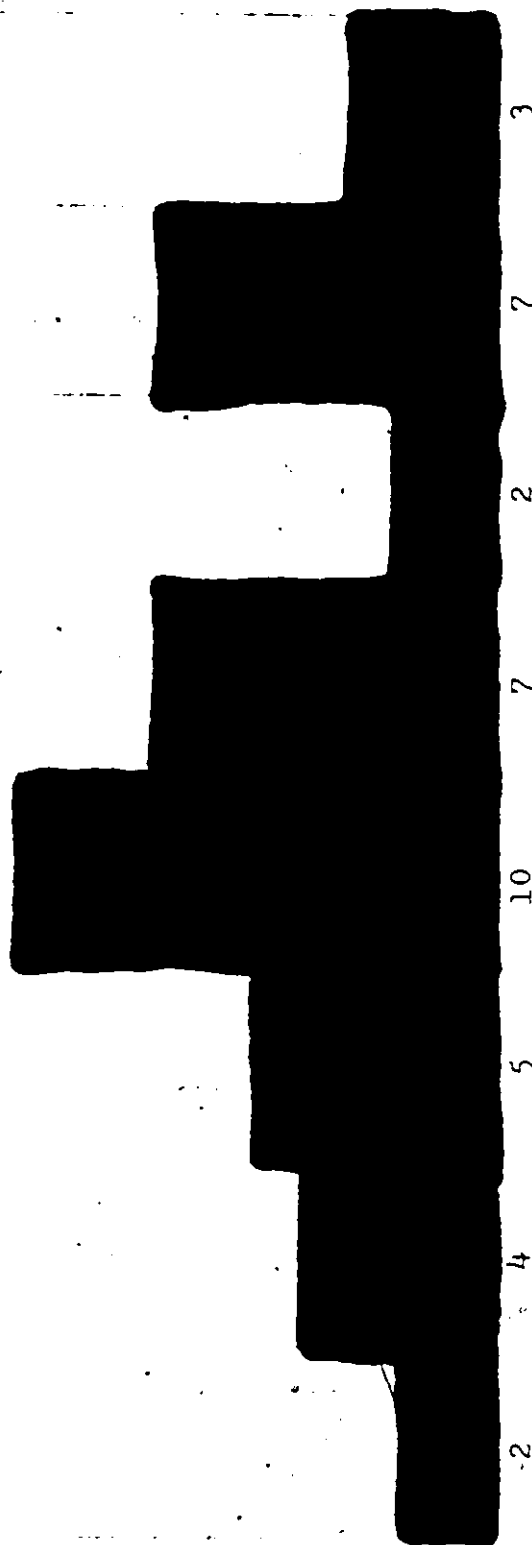
1. Radamist i Zenobiia
(Translation from
Crébillon)
2. Ipermnesta (1812)
(Imitation "podrazhenie"
of Lember's tragedy)

*The distinction between reworkings and translations is not always clear. Some reworkings are embarrassingly close to the original while some translations are very nearly original works. The works included here are as the Russian authors entitled them - either as reworkings of some original or as a translation. No criteria are applied; rather the title given by the author is the touchstone.

TABLE I

TRAGEDIES WITH DESIGNATED CONFIDANTS
BY DECADE

	1740's	1750's	1760's	1770's	1780's	1790's	1800-1810	1810-1820



-2	4	5	10	7	2	7	3
----	---	---	----	---	---	---	---

TABLE 2
NUMBER OF DESIGNATED CONFIDANTS BY DECADE

1740's	1750's	1760's	1770's	1780's	1790's	1810-1810	1810-1820
5	6	10	18	13	2	10	6

TABLE 3

FUNCTIONS PERFORMED BY
DESIGNATED CONFIDANTS

Author and Tragedy	Designated Confidant	Medium	Messenger/Intermediary	Comforter	Advisor	Independent Agent
Sumarokov:						
<u>Khorev</u>	Vel'kar	*	*		** (Political)	
<u>Gamlet</u>	PoloniY	*	*		* (Political)	
	Ratuda	*				
	Armans	*			* (Political)	
	Flemina			*		
<u>Artistona</u>	Zanida	*		*	*	
	Mal'mira	*			* (Political)	
<u>Semira</u>	Vitozar	*			*	
	Izbrana	*		*	* (Political)	
<u>Iaropolk ia Dimlza</u>	Krepostat	*			* (Political)	
<u>Vysheslav</u>	StanovoY	*			*	
	Svetima	*		*	*	
<u>DimitriY Samozvanets</u>	Parmen'	*			* (Political)*	
<u>Mstislav</u>	Osad	*			* (Political)	
	Nastup	*				
	Priveta	*		*		

TABLE 3

FUNCTIONS PERFORMED BY
DESIGNATED CONFIDANTS

Author and Tragedy	Designated Confidant	Medium	Messenger/Intermediary	Comforter	Advisor	Independent Agent
Kheraskov:						
<u>Venetsianskaia</u>	Zherom	*	*	*	*(Political)	
<u>Monakhinia</u>						
<u>Plamena</u>	Ostana	*	*	*	*(Political)	
<u>Borislav</u>	Ratima	*	*	*	*(Political)	*
<u>Iulian</u>	Leon	*	*	*	*	*
<u>Otstupnik</u>						
<u>Osvobozhdeniia</u>	Parfeniia	*	*	*	*	
<u>Moskva</u>						
Kniazhnin:						
<u>Didona</u>	Gias	*	*	*	*	
	Eliza	*	*	*	*	
	Arsina	*	*	*	*	
<u>Vladimir i</u>	Yal'mira	*	*	*	*(Political)	
<u>Iaropolk</u>						
<u>Sofonisba</u>	Nartses	*	*	*	*(Political)	
	Penisa	*	*	*	*	
	Korisva	*	*	*	*	

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TABLE 3

FUNCTIONS PERFORMED BY
DESIGNATED CONFIDANTS

Author and Tragedy	Designated Confidant	Medium	Messenger/Intermediary	Comforter	Advisor	Independent Agent
<u>Ol'ga</u>	Mirved Vsevesta Zlovred	*	*	*	*(Political) *(Political) *(Political)	*
<u>Rosslav</u>	Adel'	*	*		*(Political)	
<u>Vladislav</u>	Izbar Zenida	*	*	*	*(Political)	*
<u>Vadim Novgorodskiy</u>	Izved Selena	*	*	*	*	
<u>Maikov</u>						
<u>Agriopa</u>	Al'bina Ariston	*	*	*	*(Political)	*
<u>Pemist i Ieronima</u>	Osman	*	*	*	*(Political)	
<u>Rzhevskiy</u>						
<u>Podlozhnyy Smerdil</u>	Priksasp Parmila	*	*	*	*(Political)	*

TABLE 3

FUNCTIONS PERFORMED BY
DESIGNATED CONFIDANTS

Author and Tragedy	Designated Confidant	Medium	Messenger/Intermediary	Comforter	Advisor	Independent Agent
Kozel'skiy,						
<u>Veselana</u>	Pradim Ratuda	* *	* *	*	* (Political) * (Political)	
Kliucharov,						
<u>Vladimir Velikiy</u>	Kinvzor Vineta		*	*	* (Political) * (Political)	* *
Nilolev,						
<u>Pal'mira</u>	Arkambrod Izida Zilel	*	* * *	*	* (Political) * (Political) * (Political)	* * *
<u>Sorena i Zamir</u>	Premysl Zenida	* *	* * * <i>g</i>	*	* (Political) *	
<u>Krylov,</u>						
<u>Filomela</u>	Agamet	*	*		* (Political)	* 377

TABLE 3

FUNCTIONS PERFORMED BY
DESIGNATED CONFIDANTS

Author and Tragedy	Designated Confidant	Medium	Messenger/Intermediary	Comforter	Advisor	Independent Agent
<u>Sakmir</u>	Semfora Eid	*	*	* *	*	✓
Ozerov;						
<u>Iaropolk i Oleg</u>	Zaida		*	*	*	
<u>Edip v Afinakh</u>	Nartses	*			*	
<u>Fingal</u>	Kolla Morna	* *	*	* *	*	
<u>DimitriY Donskoi</u>	Izbrana	*	*		*	
Derzhavin;						
<u>Irod i Mariamna</u>	Sovern Kada	*	*		* (Political)	*
<u>Evpraksilia</u>	Soflia BurundaY	*	* *	*	* * (Political)	* 378

TABLE 3

FUNCTIONS PERFORMED BY
DESIGNATED CONFIDANTS

Author and Tragedy	Designated Confidant	Medium	Messenger/Intermediary	Comforter	Advisor	Independent Agent
Glinka:						
<u>Vel'zen, ili</u>	<u>Edval'd</u>	*	*			
<u>Osvobozhdeniia</u>						
<u>Gollandiia</u>						
Viskovatov:						
<u>Kseniia i</u>	<u>Presveta</u>		*	*	*	
<u>Temir</u>						
Katenin:						
<u>Andromakha</u>	<u>Kleona</u>	*	*	*	*	
Korsakov:						
<u>Makkavei</u>	<u>Farisa</u>	*		*		
	<u>Tsefiza</u>	*				
	<u>Arzas</u>		*			
Kriukovskii:						
<u>Elisaveta</u>	<u>Kseniia</u>		*		*	
	<u>Kleona</u>			*	*	

TABLE 4.

TOTAL NUMBERS OF FUNCTIONS
AND PERCENTAGES PERFORMED
BY DESIGNATED CONFIDANTS

Number of functions performed in all 40 tragedies under discussion	Medium	Messenger/Intermediary	Comforter	Advisor	Independent Agent
	33	56	31	56	14
				(Political -)	
				32	
Percentage of number of designated confidants performing each function	47%	80%	44%	80%	20%
				(Political -)	
				45.7%	

There are 70 designated
confidants in all