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GENRE PECULIARITIES OF LORD BYRON'S CHILDE HAROLD'S PILGRIMAGE AND A. PUSHKIN'S EUGENE ONEGIN: COMPARATIVE ASPECT

Статтю присвячено дослідженню особливостей жанру поеми Дж. Г. Байрона «Паломництво Чайльд Гарольда» та роману О. С. Пушкіна «Євгеній Онегін». Особливу увагу в статті приділено аналізу важливих структурно-композиційних ознак: образу автора, «композиційним вершинам». Досліджено роль епіграфів у композиції творів двох письменників.

Ключові слова: жанр; роман; поема; епіграф; образ автора.

Statement of the problem. Byronism is a surprisingly bright and at the same time a complex historical and literary phenomenon that covers both the aura of the personality of the prominent English poet and the whole complex of Byronic motifs and images, and the genre discoveries of the artist, and the means of constructing the artistic world characteristic of him, which have been reflected in other literatures. Byron and the Byronic flow due to his heritage contributed to “the formation of other national variants of romanticism, including Russian one” (Lotman, 1980, p. 14).

Research analysis. During the XX century, Pushkin's *Eugene Onegin* and Byron's *Childe Harold's Pilgrimage* in domestic and foreign literary studies were investigated in various aspects: creative history, ideological and figurative structure, genre content, connection with the leading directions of the time, reception of works etc. Among the great number of works devoted to these works are the scientific comments of M. L. Brodskiy, Yu. M. Lotman, N. I. Mikhailova, V. V. Nabokov, L. M. Salimova, B. V. Tomashevskii, and also fundamental studies of E. H. Babaev, H. O. Hukovskii, Yu. V. Mann, B. S. Meilakh, V. S. Nepomniashchii, Yu. M. Tynianov.

The article's purpose. The purpose of the article is to make a comparative analysis of two works; to define genre peculiarities of Byron's poem *Childe Harold's Pilgrimage* and Pushkin's novel *Eugene Onegin*; to show the influence of Byronism on Pushkin's *Eugene Onegin*.

Statement of the basic material. In 1823 Pushkin began working on the novel in verse *Eugene Onegin*. At this time, the southern period in the author's life was not over, when he wrote a number of romantic poems based on the Byron model. Traditions of the romantic poem, laid by Byron and creatively re-thought by Pushkin, proved fruitful for the novel *Eugene Onegin*. We tried to find out genre peculiarities of the poem *Childe Harold's Pilgrimage* and the novel *Eugene Onegin*.

It is known that in Mikhailovskoe Pushkin wrote a novel that brought Russian literature to the path of realism, a work that, according to critic V. Belynskii, became “the encyclopedia of Russian life” (Belinskii, 1976, p. 72). The novel *Eugene Onegin* is one of the top-notch phenomena in Russian literature, which is still not fully understood by readers and includes many “dark places” that lead to reflection (Lotman, 1980, p. 25).

In the novel, the story of events and heroes is conducted on behalf of the author. There are several storylines, a lot of actors, and the action takes place over a considerable period of time. The novel is characterized by historicism: the exact definition of Pushkin's chronological framework for the development of the plot (the effect of the novel begins in 1819 and ends in the spring of 1825); in the description of the life of the Moscow noble society, St. Petersburg's supreme world Pushkin introduces many historical realities associated with socio-political and cultural events in the Russian and Western European life of that time, and also mentions a number of contemporaries of the poet (Lotman, 1980, p. 232). All this testifies to the epic beginning of the novel. But we also find elements of a lyrical beginning; Pushkin deeply reveals characters of heroes, pays attention to their inner world, does not conceal their position, emotional assessment of events, heroes, reality in the work, and uses authorial indents concerning various manifestations of human life.

Pushkin himself defined the genre of his work as a novel. A novel is a genre of epic orientation with a guide to a free and detailed narrative story about the existential conflicts of a person (Volkov, 2001, p. 488). But the poet created a novel in verse, and this is, according to the definition, “lyrical epic genre, a plot of lyrical narrative in a poetic form” (Volkov, 2001, p. 496). Pushkin called his work “a free novel”, abandoning any canons and rules. In this way he was close to the romantics. However, without abandoning the achievements of romantics, he created no longer romantic, but the first realistic novel, which clearly revealed the features of realism, namely: the image of the impact of the environment on an individual; perception of the person in the socio-historical terms; authenticity of the image; depicting typical heroes in typical circumstances; shifting the focus of attention to the social sphere; the predominance of an epic beginning; psychologization of the whole atmosphere of the work, its subject-emotional world (portrait, interior, landscape, etc.) (Nikolenko, 2005).

One of the most important structural features of the work is the image of the author, which gives grounds for some researchers to consider him as a main character. The direct presence of the author in the artistic reality of the work itself gives to the verse novel the properties of the lyrical kind, and the direction of the narration determines its epic nature. This, firstly, distinguishes a verse novel from a poetic novel, which, despite the linguistic form, still remains a product of epic orientation (although it's hard to distinguish between these two genre modifications), and secondly, it brings it closer to the poem, especially lyric

one. But, unlike the latter, the events in the verse novel have not an episodic character, but sufficiently detailed in the plot aspect.

In the organization of the artistic structure of the novel, Pushkin uses the method of "compositional peaks", among which the action develops (Nikolenko, 2005, p. 17). In *Eugene Onegin* they are the letter of Tatiana, the answer of Onegin, the duel, the letter of Onegin, the answer of Tatiana. These "peaks" determine the symmetry of the composition of the work, which determine the development of the plot. For Pushkin, it is not the event itself that is important, but its conditionality, the motives that led to certain actions of the heroes. For example, before the author introduces readers to the letter of Tatiana, he details the living conditions of the heroine, her passion for novels, and the expectation of a high sense. At the same time, the description of the environment is essential.

A love plot was laid in the basis of *Eugene Onegin* by Pushkin. Here we find the influence of the system of Byron's poems: alienated, mysterious, opposed to the world hero, the beauty of the heroine and a certain force that hinders the happiness of the heroes. But Pushkin is aesthetically playing this romantic scheme. Firstly, Onegin and Lenskii are in the role of a romantic hero, and during the development of the plot they change their roles. Secondly, there are two heroines here. Thirdly, Olga and Lenskii (created by romantic samples) gradually go to the background, and Tatiana and Onegin are on the forefront. In the image of the heroes of *Eugene Onegin* novel Pushkin often uses the method of the direct (author's) and reflected (the hero in the perception of other heroes) characteristic. Also, the duel scene is depicted in a typical Byron style. Pushkin emphasizes every step, every gesture of the heroes, paying attention to their faces, the expression of the eyes, the glow of pistols, the silence, in the middle of which a shot is suddenly heard (Nikolenko, 1999, p. 109).

Epigraphs play a significant role in the composition of the works of two writers. Childe Harold's *Pilgrimage* consists of individual cantos, some of them preceded by an epigraph that contains the main idea of the canto, or the author's point of view on the event is expressed. In *Eugene Onegin* Pushkin made epigraphs much more meaningful, laying the foundations of the Byron's system of epigraphs. To each canto of his novel, he picks up an epigraph that serves as a kind of key to the chapter.

Selfishness and individualism of Onegin during the conversation with Tatiana were conceived in the epigraph to the novel: "*Penetrated with vanity, he possessed, above all, a special pride that encourages confessing with equal indifference both in his good and bad deeds, following a feeling of superiority, perhaps imaginary.*" (Briggs, 1992, p. 11)

The epigraph to the first canto is taken from P. Vyazemskii's poem *First Snow* (1819), (in the content of which Pushkin saw the features of his hero). This is a story about young people of their time, who ride joyfully a trio of horses on the first snow (Briggs, 1992, p. 23).

Choosing Vyazemskii's poem for the epigraph, Pushkin urged readers to look closely at his hero and find out how *Eugene Onegin* lived in younger years, that he suffered from emotional loss, what he believed in and what he loved.

The second canto is preceded by an epigraph from Horace "O rus! ..." This creates the conditional literary image of the village. On the contrary to the expected praise of the village in a sublime romantic plane, in the second canto Pushkin acted as a realist, showing the real face of the village, under which he understood Russia, the real tragedy of human life at that time. It reproduces the contradiction between the tradition of the parnormal literary image of the village and the real province in which domination, the decay of morality prevailed.

The epigraph to the third canto is taken from the poem of the Malfilatre *Narcissus, or the Island of Venus*: "She was a girl, she was in love." These lines emphasize the romantic nature, the love of Tatiana, and at the same time there are hints about her selfishness, the selflessness of Onegin, who is indirectly compared with the mythical Narcissus, which neglected the love of the nymph Echo, and that's why he was punished by the goddess of love Aphrodite.

For the fourth canto, the epigraph is taken from the book by Germaine de Staël *Reflections on the French Revolution* (1818): "*Morality is in the nature of things,*" in which the author says that morality is the basis of the life of a person and society. Pushkin calls to show on the morality of his time, society.

An epigraph to the fifth canto consists of the lines from the ballad *Svetlana* written by V. Zhukovskii: "*Oh, do not recognize these terrible dreams You, my Svetlana!*" This is an additional feature of Tatiana that highlights the romantic nature of the heroine, and also contains a hint of the next terrible events, which will take place in the novel, i.e. the duel and the death of Lenskii. Before the arrival of the guests, Tatyana had a terrible dream with different chimeras. And during the party at Larin's house, these grotesque characters actually embodied in the images of rural inhabitants (Briggs, 1992, p. 110). Pushkin emphasizes that the destitute world is a terrible dream for the heroine, in which she is forced to live her entire life.

The epigraph to the sixth canto is taken from F. Petrarch's book *On the life of Madonna Laura*: "Where the days are cloudy and short, a tribe is born that does not hurt to die." He acquires a deep philosophical sound, forcing readers to think about the problem of life and death. Lenskii's death is not shown in a romantic form, but in real, terrible form.

For the seventh canto, the author took several epigraphs. These are poems about Moscow written by I. Dmitriev, E. Baratynskii, O. Griboedov. The triple epigraph emphasizes the controversy and complexity of life in the image of Pushkin, as well as his own view, which is not like any of the previous literary traditions.

The eighth canto of *Eugene Onegin* is preceded by an epigraph taken from Byron's poem *Fare Thee Well*: "*Fare thee well, and if forever, Still forever, fare thee well ...*" (Samarina, 1979, p. 195). All these epigraphs express the ironic attitude of the poet to romantic images and situations, and the content of each chapter convinces that Pushkin, unlike Byron, tries to investigate the essence of the realities of life, and not their romantic coloring (Nikolenko, 2005, p. 29).

Childe Harold's Pilgrimage was the first significant work written by Byron. According to Belinskii, if

“Byron wrote about Europe for Europe,” Pushkin’s novel in verse initiated a new Russian poetry, a new Russian literature (Belinskii, 1976, pp. 36-37).

The title of the poem *Childe Harold’s Pilgrimage* suggests that in the center of the author’s attention there is a personality that was characteristic in romantic works. At the same time, the title emphasizes the compositional method of the work – a journey that allows the writer to show different countries, as well as the depths of the inner world of the hero. Pilgrimage is carried out not only by the hero, but by the author himself. Both the author and the hero carry out the journey in time and space in search of high ideals.

Byron defined his work as a poem. The poem is a lyrical, epic, lyric and epic work, mostly poetic, in which significant events and vivid characters are depicted (Hromiak, Kovaliv, & Teremko, 1997, p. 556); this is a lyric and epic literary form with a guideline for a long verse narrative (Volkov, 2001, p. 423). *Childe Harold’s Pilgrimage* reveals such signs of this genre as a combination of lyrical and epic plans, emotionality, incitement of the narrative, showing the flow of feelings and thoughts of the hero (lyricism) (Lagunov, 2003, p. 57). Byron called his work as a “human poem” unlike many “divine poems” that were written before him and during his time. On the one hand, Byron’s focus as a romantic person was a man with his inner world, feelings, desires, and on the other hand, the writer created his poem about all humanity, because in the poem we find not only a description of England, but also an essay on life and spiritual atmosphere of the whole Europe at that time (Nikolenko, 2003, p. 56).

With the appearance of *Childe Harold’s Pilgrimage* and other works of Byron, the notion of “Byronic hero” (which became the embodiment of the spirit of the era, those sentiments that the society of the beginning of the XIX century lived) was included in the turn: disillusionment in the world; boredom (spleen) as the main spiritual state; opposition to the environment, the inability to find its place in it; self-absorption, a propensity to reflection; a sense of world affliction; protest against bondage, spiritual bondage, limited existence; a dream about high ideals, pure and light feelings that are not found in life; loneliness and alienation (Nikolenko, 2003, p. 61). Byronic hero is a pessimist; his disappointment in the world and the ideals of this world is of a total character. However, Byron itself, having created a hero, entered into a kind of controversy with him. And this is proved by the poem. In the first and final cantos, the poet is less interested in the image of Harold, and in the fourth canto the author parted with him. After this, the author appears himself in front of the reader.

In the poem, there are several plot lines that develop relatively independently of each other, but generally give a motley picture of human existence. The story of Childe Harold’s life in the world, about his entertainment and empty existence, love and disappointment, and then the journey through the countries of Europe, is interwoven with the narrative of the author about epochal historical events (the Great French Revolution, the fall of Rome, etc.), the struggle of European people for independence, history culture etc. However, apart from purely external plot lines (often not completed, only drawn, because the history of mankind is in eternal movement), an important role in the poem is played by a lyrical plot, the development of thoughts and feelings of the protagonist and the author himself, which gives special emotional tension, excitement, sincerity. Not only Childe Harold’s ship goes to a long voyage, but the very soul of the hero wanders the world, trying to find the meaning of life, lost harmony, ideals (Nikolenko, 2003, p. 56).

The breadth of reaching human existence in the poem is achieved not only by the descriptions of different time plans. Talking about his hero, about himself, about everything seen and experienced, the author turns to ancient times (in particular, to antiquity), and to the recent past (events of the French Revolution), and to modern life (society, the struggle of European people for independence, etc). Through the prism of yesterday and today, the poet looks into the future. That’s why the poem also contains artistic predictions, warnings against the repetition of past mistakes by mankind.

Childe Harold’s Pilgrimage includes four cantos. The first two of them were written during the journey of Byron in 1809–1811 to Spain, Portugal, Albania, Turkey, and Greece. They were completed and issued by the author in 1812 in England. The third canto was written in Switzerland in 1816, the fourth one in Italy in 1817, and they were published in 1817 and 1818. Each canto is relatively finished, has its own plot, mood, and idea. But all cantos combine the image of the protagonist passing the path of internal evolution, and the image of the author, who assumes not only the role of the observer but also the actor of the poem, the philosopher, generalizing and bringing into a single unit that he had seen, felt, and experienced.

Between the first two cantos of *Childe Harold’s Pilgrimage* and the third and fourth ones there is a significant difference. At the beginning of the journey, the author and his hero are not at all like at the end of the journey (which, in general, does not end there). In the first two cantos, they act as two components of the controversial human soul, but they cannot be identified. The author is more likely to argue with his hero than he agrees with him. The first two cantos outline the main problems of personality that attracted the attention of Byron romanticist: a person and crowd, a person and the world, a person and nature, a person and history, a person and love, a person and culture, a person and his inner essence. In the next two cantos, these problems are partly solved, somewhat generalized. Therefore, if in the first and second cantos the main actor was Childe Harold, then in the third and fourth ones the author speaks from himself. The first two cantos are full of historical concreteness, real facts from the life of different countries and people, and the second and third ones are philosophical and psychological considerations of the author, his reflections on the essence of human existence.

Childe Harold is strange and lonely in this world, dissatisfied with him and the surrounding reality. He did not find in England either high ideals nor internal harmony. His heart was filled with sorrow. Feeling the boundless sorrow and impossibility to further existence, the hero of the poem decided to make a journey through the countries of Europe. However, the reality Childe Harold met in other countries was just as

bleak. Byron understands that spirituality, human evil and violence have overwhelmed all the countries of Europe. And it is proven by the choice of the first epigraph to the poem taken from the book of Foucheret de Monbrion *Cosmopolitan or Citizen of the World* (1753): "The world reminds a book, and the one who knows only his country, read only the first page. I turned them over a lot, and recognized all of them as equally bad. This exam has not passed without a trace. I hated my homeland. The barbarism of other peoples, among whom I lived, reconciled me with it ..." (Byron, 1899, p. 145). These are key words to the image of the protagonist and to the image of the world that he saw.

The emotional drama, which began in the first canto, deepens in the second one. Both Childe Harold and the author feel it. Both of them see the imperfection of the world. Both are disappointed and sick with "spleen", skepticism, confronting the crowd. However, in the second canto, the discrepancies between the author and his hero increase, which enables the poet to conduct a polemic with himself and with his generations.

The third canto begins with an epigraph from the letter of King of Prussia to the philosopher and mathematician Jean le Rond d'Alambert (1776): "Let this application make you think of something else; there is no remedy but this one and time." In this part of the poem Byron begins to look for means of treatment of spleen, and the image of the author substantially changes here. Thinking of eternal and corruptible, he reveals to himself what is truly immortal, art. This idea sounds even at the beginning of the song, deepening further. Art and soul in the imagination of Byron romanticist are inseparable from each other (Byron, 1899, p. 191). The soul of the author seems to come to life in the third canto. Childe Harold never managed to overcome his loneliness, alienation, contempt, while the author, on the contrary, felt himself an organic part of nature, the universe, history, culture, of all mankind. Childe Harold is gradually retreating, becoming less interesting to the author. The personality of the poet himself was richer and more diverse than his character. The author found the way to himself and the world. He recognized the greatness of the world created by God, nature, history, humanity, and he came to the conclusion that virtue and happiness existed.

The fourth canto is the result of the poet's spiritual searches. He is no longer interested in Childe Harold, because the lyrical hero stopped in internal development. But the movement of author's thought, the movement of history, the movement of the universe did not stop.

The final of the poem is open. The work ends with a description of the ever-changing sea, which never stops its movement. Just in the same way people, history, culture, and the world never stop their development. In this eternal movement, the author sees the key to the future revival of mankind. The main result of the journey is the discovery of individuality, the problems that are in the world, and the universal human ideals that drive life.

Conclusions. Consequently, the poem *Childe Harold's Pilgrimage* combines two plans: concrete (personal) and common (universal), which allow one to talk at the same time about the complex and contradictory life of individual, spiritual and historical problems of all mankind. According to genre peculiarities, the poem belongs to lyric and epic works, the innovation of which was in the form of a diary of the lyrical hero, in the reflection (self-deepening, introspection, and self-observation) of the hero and the author, as well as in a combination of historical, philosophical and psychological plans. Byron's *Childe Harold's Pilgrimage* has a simple composition, the work is not overwhelmed by heroes, and the author focuses on the inner problems and experiences of Childe Harold.

Pushkin's novel *Eugene Onegin* has complemented and complicated compositional system. There are several story lines; a lot of main characters; the action is taking place during a considerable period of time; the genre of the work is a novel in verse, "free novel", as the author called it.

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GENRE PECULIARITIES OF LORD BYRON'S CHILDE HAROLD'S PILGRIMAGE AND A. PUSHKIN'S EUGENE ONEGIN: COMPARATIVE ASPECT

This article examines the major works of two outstanding European poets, Lord Byron and Alexander Pushkin, with a view to estimating the extent of their literary and personal affinity. In the examination of style, attention is limited to Byron's Childe Harold's Pilgrimage and Pushkin's Eugene Onegin, since they are regarded as the masterpieces of their respective authors. The purpose of the article was to make a comparative analysis of two works; to define genre peculiarities of Byron's poem Childe Harold's Pilgrimage and Pushkin's novel Eugene Onegin; to show the influence of Byronism on Pushkin's Eugene Onegin. Also it was defined that the image of the author was one of the most important structural features of both works. In Pushkin's Eugene Onegin, we found out the influence of the system of Byron's poems: alienated, mysterious, opposed to the world hero, the beauty of the heroine and a certain force that hinders the happiness of the heroes.

The article gives a detailed analysis of epigraphs, which play a significant role in the composition of the works of two writers. Childe Harold's Pilgrimage consists of individual cantos, some of them preceded by an epigraph that contains the main idea of the canto, or the author's point of view on the event is expressed. In Eugene Onegin Pushkin made epigraphs much more meaningful, laying the foundations of the Byron's system of epigraphs.

In the article it was shown that the poem Childe Harold's Pilgrimage combines two plans: concrete (personal) and common (universal), which allowed the author to talk at the same time about the complex and contradictory life of individual, spiritual and historical problems of all mankind. According to genre peculiarities, the poem belongs to lyric and epic works, the innovation of which was in the form of a diary of the lyrical hero, in the reflection of the hero and the author, as well as in a combination of historical, philosophical and psychological plans. Pushkin's novel Eugene Onegin has complemented and complicated compositional system. There are several story lines; a lot of main characters; the action is taking place during a considerable period of time.

Key words: genre; novel; poem; epigraph; image of the author.

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