

**Висновки.** Отже, досліджуючи мовосферу Івана Перепеляка, ми переконалися у його відповідності, підпорядкованості мовних засобів твору, що розкривають творчий задум засобами лексики (авторські лексеми – перепелякізми), художніх тропів (метафори, персоніфікації, епітетів, порівнянь, метонімії, гіперболи, антитези тощо), власних стилістичних фігур. Погодьмося, що мовно-поетичний ідіостиль поета характеризується наявністю особливих ментальних структур, а його мовна натура служить своєрідним способом суб’єктивного посередництва між текстом і світом і виражає авторську духовно-образну позицію у довіллі та щодо всього світу.

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## THE LIFE IN THE GREAT WORLD: THE WAY TO SUCCESS OF SAMUEL RICHARDSON’S HEROINE

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**Abstract.** The article highlights the poetics of the texts written by Richardson as a continuation of the novel “Pamela, or Virtue Rewarded”. It denotes the approaches to describing the shifts and the expansion of the possibilities of the epistolary form in the third and the fourth volumes of the book about Pamela. The concepts of the characters, the methods of creating the world of heroes, as well as the mechanism of the plot, are examined. Attention is focused on the ways of deploying of artistic space and time in the novels, the spatial and temporal markers as symbols. It is argued that while Volume I allows for mobility within the social structure for Pamela as long as she is virtuous, Volume II is simply about redirecting that power back in the domestic sphere of a socially controlled male ordered society. The fact that the postmarital parts of “Pamela” deal seriously with a broad range of social issues, centered on the corruption and reform of the aristocracy and the tension between sexuality and social stability, is also stressed.

**Key words:** world of heroes, plot, poetics of characters, artistic time and space, gender, theme of motherhood, novel of manners.

## ЖИТТЯ У ВИЩОМУ СВІТІ: ШЛЯХ ДО УСПІХУ ГЕРОЇНИ СЕМЮЕЛА РІЧАРДСОНА

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**Анотація.** Стаття висвітлює особливості поетики текстів, написаних Річардсоном як продовження роману «Памела, або Винагороджена добродійність». Позначені підходи до опису зрушень і розширення можливостей

епістолярної форми в третьому та четвертому томах книги про Памелу. Розглянуті концепції характерів провідних персонажів, прийоми створення світу героїв, а також механізм сюжеттики. Увагу зосереджено на способах розгортання художнього простору і часу в романах, символізації просторових і часових маркерів. Стверджується, що хоча частина I створює Памелі можливість мобільності в межах системи соціальної ієрархії, оскільки вона добродісна, частина II орієнтована на перенаправлення цієї можливості у внутрішнє середовище соціально контролюваного чоловічого суспільства. Також підкреслюється той факт, що в частинах післяшлюбного періоду «Памели» приділяється серйозна увага широкому колу соціальних питань, зосереджених на корупції та реформах аристократії та напрузі між сексуальністю та соціальною стабільністю.

**Ключові слова:** світ героїв, сюжет, поетика характерів, художній час і простір, гендер, тема материнства, опис звичаїв.

## ŻYCIE W WYŻSZYCH SFERACH: DROGA DO SUKCESU BOHATERKI SAMUELA RICHARDSONA

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**Adnotacja.** Artykuł podkreśla specyfikę poetyki tekstów napisanych przez Richardsona jako kontynuacja powieści „Pamela, czyli cnota nagrodzona”. Przedstawiono podejścia do opisywania zmian i rozszerzania możliwości formy epistolarnej w trzecim i czwartym tomie książki o Pamelę. Omówiono koncepcje charakterów wiodących postaci, techniki tworzenia świata bohaterów, a także mechanizm fabuły. Koncentruje się na sposobach rozmieszczenia artystycznej przestrzeni i czasu w powieściach, symbolizacji znaczników przestrzennych i czasowych. Twierdzi się, że chociaż część I stwarza Pamele możliwość mobilności w ramach systemu hierarchii społecznej, ponieważ jest cnotliwa, część II koncentruje się na przekierowaniu tej możliwości do wewnętrznego środowiska społecznie kontrolowanego społeczeństwa męskiego. Podkreśla się również fakt, że części okresu poślubnego „Pameli” kładą duży nacisk na szeroki zakres kwestii społecznych, koncentrując się na korupcji i reformach arystokracji oraz napięciu między seksualnością a stabilnością społeczną.

**Słowa kluczowe:** świat bohaterów, fabuła, poetyka postaci, czas i przestrzeń artystyczna, płęć, motyw macierzyństwa, opis obyczajów.

**Introduction.** Samuel Richardson’s “Pamela” is often referred to as one of the best English epistolary novel. The vast body of continuations, imitations, adaptations and responses that accumulated after its publication in 1740 might therefore appear as inevitable witnesses to the overwhelming impact of the new genre.

Richardson’s reasons for producing his own sequel to “Pamela” (usually called “Pamela in Her Exalted Condition” by critics) – from a wish to capitalize on the success of the original to wanting to defend himself against the multiplicity of false sequels that were circulating at the time – position the sequel in a distinct supplementary relation to the original. The continuation is grounded in the material necessities of defense and response.

Because Richardson had already established the framework to Pamela’s story and, by the end of 1741, sketched her as a compelling and complicated character, the sequel elaborates the plot by incorporating and linking its elements with the first half; enriches, through multiple correspondents, the characterization; intensifies at particular points the instructive and moral nature of the text and thereby alters significantly the tone of the story as a whole.

In “Pamela” Richardson had developed a new kind of domestic fiction from the structure of courtship-comedy, and in the follow-up (sometimes known as “Pamela-II”) he attempts another kind of comedy, in which already familiar characters encounter the problems of married life in the fashionable world. Previously slightly outlined themes of gender relations in the family, the regulation of manners in London and province, the issues of motherhood, woman’s rights, freedom, and the possibility of self-realization are being actualized in “Pamela-II”. The married Pamela will still have her closet and will still compose letters. But the rise of Pamela’s domesticity after marriage is inextricably linked to her motherhood.

**2. The appearance of the novel about Pamela’s social rise.** A year after the publication of “Pamela, or Virtue Rewarded” (1740), which became an event for the readers of the capital, a continuation of the novel appears, telling about the further life of a young servant who, after a wedding with a young nobleman, a wealthy owner of estates, enters as a mistress in his house, and henceforth, is forced, in the new role of a high society lady, to build relationships with others, to learn the values and norms of a circle that was previously alien to her: “all these things will be quite new...” (Richardson, 2014: 32). The world that opens before Pamela is wide, filled with pleasant chores: she travels from estate to estate (Bedfordshire, Lincolnshire, Kent), from county to county, “the greatest part of England...” (Richardson, 2014: 440), lives in London for a long time, “the vast metropolis...” (Richardson, 2014: 48), communicates with people of high culture, “a capacious and brilliant circle...” (Richardson, 2014: 135), is involved in charity, “acts of charity and benevolence...” (Richardson, 2014: 166), learns languages, improves education, “the pleasant employments of our time...” (Richardson, 2014: 209), travels abroad (France, Italy, Germany, Netherlands, Holland), “I have been a great traveller...” (Richardson, 2014: 447), attends theatres, masquerades, “I can conceive a tolerable notion of every thing...” (Richardson, 2014: 235), sincerely admires her husband, “the best of husbands, the best of lords, the best of masters, the best of friends...” (Richardson, 2014: 229), becomes his close friend, and at the same time discovers for herself that the fate of a woman in marriage is by no

means serene, complex, liable to trials, and the relationship of lovers is fragile and, unfortunately, can be destroyed due to prejudices, imperfect foundations, omnipotence and impunity of the stronger sex.

The importance of Samuel Richardson's first novel about Pamela for the subsequent development of literature can hardly be overestimated. The book's success was enormous. It was read by bookmen and public figures, respectable bourgeois and fine ladies, priests and common people. The author was able to show how much poetry and drama is contained in everyday, seemingly unremarkable events, how much true nobility and depth can be concealed in the feelings of a humble servant, the daughter of poor, but noble in spirit people.

If a book telling about the birth of love between Pamela and the squire, according to William Warner, becomes a bestseller, a media sensation, causes controversy that continues to this day, then Pamela's life in the status of a fine lady and her "entry" into the world of high life – a history of Lady Pamela, "an angel in the house" – turns out to be a text that contemporaries will meet coolly (Warner, 1998: 178). However, this fact will not discourage Richardson from writing, he will find his own reader, paying tribute to the author and his heroes, as indicated by Jarrod Hurlbert, "The biggest surprise may not be that Richardson's sequel was only moderately successful, but rather how well it was received by many of his correspondents" (Hurlbert, 2012: 204). Although, undoubtedly, Richardson reacts to critical attacks on the main character, who, in length of time, will become so famous that she will gain fabulous fame.

It is known that Richardson commented on his first novel, explaining the contradictory aspects of the characters' natures, their actions to interested readers and painfully perceived, and, perhaps, in his own way appreciated the breadth of the resonance of his book, responding to the comments of parodists who offered Londoners a continuation of the novel, touched by the topic of women's right to happiness and self-realization, discovered by Richardson. Literary critic and poet, close to Richardson's circle Anna Laetitia Barbauld (1743–1825), who was given the archive of Richardson's correspondence with readers for editing after the death of his elder daughter, interpreted the motives of the appearance of the texts of "Pamela-II" in her own way, "A great part of it aims to palliate, by counter criticism, the faults which had been found in the first part. It is less a continuation than the author's defence of himself" (Sabor, 2016: 213).

Following the legend of Richardson the writer, if the appearance of "Pamela-I" was a tribute to the occasion, then the creation of a text about the social rise of Pamela (so-called "Pamela-II"), according to the artist himself, he took seriously. The decision to tell the reader about the heroine's further difficulties in her relationship with the frivolous Mr. B. comes to Richardson in the midst of the controversy surrounding his debut work. Richardson is annoyed at the lack of understanding of his plan, is forced to respond to the bright improvisations of brothers of the quill and most of all, to the perversion of the characters in the "refutation novels" of such famous contemporaries as "Shamela" (1741) by Henry Fielding, "Anti-Pamela" (1741) by Eliza Haywood, "Pamela's Conduct in High Life" (1741) by John Kelly and others.<sup>1</sup>

Borrowing the heroine and her story from Richardson, the parodist authors explicitly disagreed with the concept of the image of Pamela, saw in her a pretender who deceived herself into marrying a noddy squire (Fielding), described the exploits of an adventuress who constantly changed patrons (Haywood), or, announcing everything written about Pamela forgery, they offered Londoners a text-exposure of the intriguing tricks, amused by changing masks on the stage of the theater of life (Kelly).

The third and the fourth volumes of "Pamela" were joined by Richardson to two early books and published in December 1741 as a single novel cycle. During the life of the writer, one could get acquainted with the story about the further fate of Lady B. by reading the whole work, as mentioned by N. Simonova, "Richardson himself <...> insisted that these third and fourth volumes were still "Pamela; or Virtue Rewarded", and not a separate work. He often refers to 'the 4 volumes of Pamela', and in subsequent editions all four were reprinted together" (Simonova, 2013: 170). Richardson needed to confirm his own authorship: it allowed not only to tell the reader what would happen in the future with his beloved character, but also made it possible to resist those writers who not only ridiculed the novelist's blunders, but also wished, using someone else's success, to grab a profit.

The new books about Pamela's married life were not probably titled by Richardson deliberately. The title "Pamela, or Virtue Rewarded", invented by him, was extended to the subsequent books of the novel. It is claimed that the publishers willfully added the title "Pamela in her Exalted Condition" to the third and the fourth volumes, using the phrase of Richardson dropped in the preface.

**3. The world of the novel heroes.** The story expanded by Richardson resembled previous books, it was presented as a collection of letters from the heroine to relatives, friends, husband, and was also supplemented by a diary describing events in the family in order to share the news with Lady Davers, the elder sister of her chosen one and close lady friend: "let us hear of every thing that gives you joy or trouble" (Richardson, 2014: 32). The range of letters "composed" by Pamela and sent to her addressees is wider than in the first part. Besides Lady Davers, who receives most of all messages from Mrs B. (34 letters), Pamela corresponds with her girlfriend from Lincolnshire Miss Darnford (14 letters), her parents (8 letters), Mr. B. (8 letters), as well as the squire's mash Countess Dowager (1 letter), former lover of her husband Sally Godfrey, married Mrs. Wrightson (1 letter). The reader also witnesses correspondence between Mr B. and Mr Darnford, as well as with Countess Dowager, Lady Davers and her brother, Miss Darnford with her parents. Pamela's communication with friends and family turns out to be an important reality

<sup>1</sup> Thomas Keimer and Peter Sabor claim that in the first two years after the publication of Richardson's novel about Pamela, the reader was exposed to more than ten sequels. In subsequent years, the flow of texts about Pamela increased. The number of books devoted to Pamela Andrews grew to twenty. Five editions were anonymous: "Pamela Censured" (1741), "Memoirs of the Life of Lady H-, the Celebrated Pamela" (1741), "The Life of Pamela" (1741), "Pamela in High Life" (1741), "The Parallel: or, Pilkinton and Phillips Compared" (1748) (Sabor, 2005: 2).

in her life, becomes a habit: “my dear friend permits me to rise an hour sooner than usual, that I may have time to scribble” (Richardson, 2014: 103). The texts of the messages she sends every day differ in content, the severity of the topics, the degree of trust in the correspondent.

The world of the heroes of the third and the fourth volumes of “Pamela” is wider than in the first books of the novel. It has more than one hundred and thirty characters, but only Pamela’s close friends are covered by the correspondence. Correspondence with some of them goes on constantly (Lady Davers, Polly Darnford, parents, Mr. B.), and communication in letters of Mr. B. with Sir Darnford, Miss Darnford with her parents, Mr. B. with the Countess eventually exhausts itself.

Pamela’s messages vary in form, sometimes they resemble instructive reflections, others contain a retelling of events, include lengthy comments on conversations, important episodes from her life. Pamela is new to the morals prevailing in high society, and visiting theaters, opera performances, familiarizing with social entertainment is an exciting test for her: “I am in a new world” (Richardson, 2014: 232). Therefore, in her letters she reflects on the experience she gained, discusses the tastes prevailing in the capital, reports the latest London news to her friends from the province: “I ...intend... only to give you a general idea of our way of life and conversation...” (Richardson, 2014: 209). Pamela’s addiction to mastering the word will find its way out in writing. Now Pamela will act as an author, write a book of fairy tales for children, “a little specimen of my nursery tales and stories...” (Richardson, 2014: 480), will also dare to comment in detail to the leading journalistic publications of the era on current events in the life of London culture, “a little book <...> of my poor observations on all the dramatic entertainments...” (Richardson, 2014: 277), and the heroine’s arguments about morality during sophisticated small talk will grow into lengthy explanations to Locke’s treatise, “It is a book quite accommodated to my case, being written to a gentleman, the author’s friend, for the regulation of his conduct towards his children” (Richardson, 2014: 292).

The emotional tone of Pamela’s letters in color and warmth is similar to her first letter to her family from the initial books of history. She is happy in marriage, peace and calm reigns in the estate, everyone who is next to Pamela happily greets a new day, despite the fact that the events the characters face are ordinary, filled with worries about loved ones, familiar meetings, routine work, what Pamela herself says in a letter to Miss Darnford, retelling Lady Davers’ praise to the young mistress of the house: “She was pleased to tell me, how much she approved of the domestic management; <...> she never saw such regularity and method in any family in her life, where was the like number of servants” (Richardson, 2014: 138). At first glance, time in Pamela’s life flows steadily, the incidents that occur every day are insignificant, but important, as they show the character of the heroine, which does not destroy her morality. At first, the plot moves slowly from small episodes that fill Pamela’s measured time.

**3. Artistic time and space in the novel.** Richardson subtly distributes lyrical shades in Pamela’s letters, they turn out to be warm, iridescent, emit goodness, care. It is no coincidence that the continuation of “Pamela” begins with a description of the image of the house, light, pleasing to the eye, which will become a symbol of the harmony of relations and the existence of all the heroes who have gained understanding, the care of friends outside its walls: “the commodious dwelling <...> for a few happy days” (Richardson, 2014: 9). And it is not so significant that, at the request of the squire, the old farmhouse in Kent will pass into the possession of Pamela’s parents in order to mitigate the hardships of their fate: to help John and Elizabeth Andrews in raising orphan grandchildren of their son who died early. Richardson is attentive to the space in which the life of a young family takes place. It is curious that each of the houses visited by the married couple is also being renovated and changed for the better like their owners. A picturesque cottage in Kent, where Pamela’s parents find shelter, is being rebuilt by a squire, retaining cute pastoral features: ivy, jasmine and vines curl through large arched windows, “the woodbines, jessamines, and vines, that run up against them”, the air is filled with the scent of flowers and the singing of a nightingale, “the sweet air and light”, “the responsive songs of two warbling nightingales” (Richardson, 2014: 9). The inner chambers of the house in Kent will be expanded by the squire, making them more spacious and restrained: “My dear master <...> still proposes to fit up the large parlour, and three apartments in the commodious dwelling <...> with the plain simple elegance” (Richardson, 2014: 9). Chapel is being restored in the master’s house in Bedfordshire: “the lesser hall, as we call it, a retired apartment, next the little garden; for we have no chapel with us here” (Richardson, 2014: 147). And now personal space is assigned to Pamela. As a rule, these are cozy rooms of various sizes: Kent is a small refuge, “the little room <...> for my use” (Richardson, 2014: 10), and in Bedfordshire – a closet, bedroom and dressing room, previously owned by the mistress of Pamela, “my lady’s dressing room and cabinet” (Richardson, 1985: 488). In London, in a new house, Pamela has the best apartments furnished by Mr B. elegantly and tastefully: “I had my closet, or library, and my withdrawing room, all in complete order, which Mr. B. gave me possession of in the most obliging manner” (Richardson, 2014: 232). Pamela is expecting a baby, so a nursery has been prepared in the mansion, which in the future will become a refuge for a young mother when the relationship between Pamela and her husband goes wrong: “My nursery and my reliance on God <...> are all my consolation” (Richardson, 2014: 299). Each of the mansions belonging to Mr. B. is necessarily framed by a well-groomed natural area, be it a garden, a small courtyard, or an adjacent square, “a coppice <...> or rather a little wood” (Richardson, 2014: 47), “the little garden” (Richardson, 2014: 147), “a convenient house... has an airy opening to its back part, and its front to a square” (Richardson, 2014: 234).

Space also determines the pace of the plot dynamics in the novel. If at first the events affecting the relations of the heroes (caring for the servants, the old butler, “reconciliation” with Mrs. Jewkes, concern about the fate of the brother’s nephews, about the husband’s illegitimate daughter, young Miss Darnford), turn out to be everyday, are described episodically, then on the eve of leaving for London, the time runs faster, the days are filled with the arrival of guests, arranging dinner

parties, interacting, and spending time together, which includes conversations on topics of interest to women and men from Pamela's circle – the current politics, the image of a modern gentleman, questions of morality and charity. The circumstance darkening Pamela's happiness will be the acquaintance with her husband's relative, Sir Jacob Swynford, who is hostile to her, but the objection will eventually exhaust itself (Schellenberg, 2001: 90).

Richardson is attentive to the morals of provincial landowners: Pamela attends church, learns French, Latin, plays music, does a little sewing, although Mr. B. advises her to leave this occupation, since she undoubtedly has a gift for writing: "Your maids can do this, Pamela: but they cannot write as you can" (Richardson, 2014: 103). Mrs B. also tries to take part in the fate of those close to her: thanks to Pamela, the relationship of affection between Mr. Adams, the priest, and her maid Polly, beloved lady friend, Miss Darnford, and Sir William, a landowner from Lincolnshire, Mr. Williams and a relative of his respected mentor, Mr. Peters, end with a happy marriage.

Pamela does not refuse those in need of help, pays back the debts of the bankrupt family to the landowner, pays for doctor's visits, for the education of the children of the poor at school, in a moment of difficulties she supports many people, asks her parents also to do charitable acts in order to "thank" fate for the happiness that happened: "you will be able...to do kinder things by any of our relations" (Richardson, 2014: 22).

The calendar time marking in the novel is symbolic, "Richardson returns to a timeless world" (Bullen, 1965: 10). Joyful incidents in the life of the characters occur in spring and summer, and they endure hardships and difficulties in autumn and winter. The plot rhythm in the novel about Lady Pamela accelerates as the young family moves to London, and now the reader will not reproach Richardson for the colorlessness of the story. Not only the approach of the time, when Pamela becomes a mother, complicates the eventful run of the story, but also the behavior of Mr. B., about which Pamela is worried. She guesses that he is infatuated with and has an interest in the young Countess Dowager, a widow with whom he begins to develop a relationship that resembles a love affair.

The daily routine and family life of Pamela and Mr. B. in the capital is different, the days replace each other quickly, and they are devoted to visits to friends, filled with visits to theaters, operas, museums, trips, participation in the carnival. The squire is busy, zealously fulfills his official duties – he is elected to parliament. Gradually, alienation between previously close people is growing. Pamela is tormented by jealousy, "How strong, how prevalent is the passion of jealousy..." (Richardson, 2014: 315), she is worried about a coming event – the birth of a child, "I know not how it may please God Almighty to dispose of me on the approaching occasion" (Richardson, 2014: 280). Richardson is concerned about the problems of motherhood, women's health, their spiritual and physical suffering, defenselessness in front of the unprofessionalism of doctors, callousness and indifference of loved ones. These themes are penetrating, important and, by the way, are largely personal for the writer, who tragically loses his first family (Doody, 1974: 12).

Mr. B.'s absence from home, his trips outside London are becoming longer, but the depressing situation in the family is dispelled by the birth of a baby, the son of William. But due to the squire's jealousy of the child, the tension increases, the heroes move away from each other. Pamela is busy upbringing her son, and her chosen one is increasingly avoiding her. The conflict becomes more and more confusing, readers do not have to be bored, rather they return to the atmosphere of the first novel, follow the twists and turns of Mr. B.'s love relationship. And at that moment when feelings are tense, and the characters do not know how their destinies will develop in the future, an even more terrible event occurs – the child and Pamela fall ill with smallpox.

**Conclusion.** A few weeks will pass, the disease will recede, love will triumph. Mistrust, coldness, misunderstanding will go away, the squire will again turn to Pamela's diary, realize the hidden meaning of her actions. Pamela and the elder William, busy with their own troubles, will experience happy moments: they will witness the appearance of several love unions. And when life goes back to normal, Pamela and the squire will become like other young aristocratic couples of their era. They will spend their lives travelling, educating themselves, raising their heirs with dignity, Pamela and Mr. B. will find the desired happiness, but, unfortunately, losses are inevitable on their paths: relatives and friends leave. Respect for their family is growing, wisdom, understanding of each other, courage, so necessary in life, come to them.

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## KYIV AS A TRADE AND INDUSTRIAL CENTER IN THE FIRST HALF OF THE 19<sup>TH</sup> CENTURY

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**Abstract.** Since 1797 till the middle of the 19<sup>th</sup> century, Kyiv became a huge trade center. Especially because of the “Contract Fair”, which was visited by merchants from different cities of the Russian Empire and some European countries. A lot of goods were sold at the Fair, so this made Podil (a part of Kyiv) one of the richest parts in the city. Also, in the first half of the 19<sup>th</sup> century, industry started its development, and this gave positive effect for the development of the city too. So, there appeared factories, a lot of new buildings and bridges, development of shipping and railway stations started. One of the main industries became sugar industry. Also, the paper shows the development of different parts of Kyiv, which became bigger, because of the industrial development and growth of population of the city.

**Key words:** Kyiv, trade, Contract Fair, factories, railways, shipping.

## КИЇВ ЯК ТОРГОВИЙ І ПРОМИСЛОВИЙ ЦЕНТР У ПЕРШІЙ ПОЛОВИНІ XIX СТ.

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**Анотація.** З 1797 р. й до середини XIX ст. Київ був великим торговим центром, переважно завдяки «Контрактовому ярмарку», який відвідували купці з різних міст Російської імперії та деяких європейських країн. Завдяки ярмарку Поділ став однією з найбагатших частин міста, адже протягом його існування туди звідусіль звозили товари на великі суми. Окрім того, у першій половині XIX ст. почався розвиток промисловості, що позитивно вплинуло на розвиток міста. Так, у Києві почали з'являтися заводи, будуватися нові будинки й мости, почався розвиток пароплавства й залізниць. Однією з найважливіших на той час стала цукрова промисловість. Загалом розвиток торгівлі й промисловості чинив позитивний вплив на збільшення чисельності населення Києва, унаслідок чого з'явилися нові частини міста.

**Ключові слова:** Київ, торгівля, Контрактовий ярмарок, фабрики, залізниця, пароплавство.