THE ARTISTIC INTERPRETATION OF FEMALE PSYCHOLOGY IN A.N. OSTROVSKY'S "THE DOWRYLESS GIRL" AND G.B. SHAW'S "MRS WARREN'S PROFESSION"

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Abstract. The article examines the artistic interpretation of female psychology in A.N.Ostrovsky's "The Dowryless Girl" (1878) and G.B.Shaw's "Mrs Warren's Profession" (1893), focusing on female fate and socio-moral conflict, the comparative psychology of the heroines, and the poetics of dramatic form. Using comparative-typological, historical-contextual, psychological, structural-semiotic and poetics-of-drama methods, the study shows that Ostrovsky constructs female fate as an almost irreversible verdict of the dowry-based marriage market, while Shaw constructs it as a reversible condition rooted in the exploitation of female labour. Larisa Ogudalova's psychology is organised around feeling and expressed through song and silence; the psychology of Vivie Warren and Mrs Warren is organised around calculation and expressed through argument and extended stage directions. The results extend existing scholarship on both playwrights.

Keywords: dramaturgy, female psychology, female fate, socio-moral conflict, dramatic poetics, dialogue, monologue, stage direction, Ostrovsky, Shaw.

A.N.OSTROVSKIYNING "SEPSIZ QIZ" VA J.B.SHOUNING "MISSIS UORRENNING KASBI" PYESALARIDA AYOL RUHIYATINING BADIIY TALQINI

Annotatsiya. Maqolada A.N.Ostrovskiyning "Sepsiz qiz" (1878) va B.Shouning "Uorren xonimning kasbi" (1893) pyesalari misolida ayol ruhiyatining badiiy talqini ayol taqdiri va ijtimoiy-axloqiy ziddiyat, qahramonlarning qiyosiy psixologik tahlili hamda dramatik shakl poetikasi nuqtai nazaridan o'rganilgan. Qiyosiy-tipologik, tarixiy-kontekstual, psixologik, struktur-semiotik va dramaturgiya poetikasi metodlari asosida aniqlandiki, Ostrovskiy ayol taqdirini sepsizlikka asoslangan nikoh bozorining deyarli qaytarib bo'lmaydigan hukmi sifatida, Shou esa ayol mehnatining ekspluatatsiyasiga asoslangan, tubdan o'zgarishi mumkin bo'lgan ijtimoiy holat sifatida tasvirlagani aniqlandi. Larisa Ogudalovaning ruhiyati hissiyot atrofida shakllanib, qo'shiq, sukut va ramziy landshaft orqali ifodalansa, Vivi Uorren va missis Uorrenning ruhiyati hisob-kitob atrofida shakllanib, munozara va kengaytirilgan sahna remarkalari orqali ifodalanishi ko'rsatib berildi. Natijalardan har ikki dramaturg ijodi bo'yicha tadqiqotlarni to'ldirishda foydalanish mumkin.

Kalit so'zlar: dramaturgiya, ayol ruhiyati, ayol taqdiri, ijtimoiy-axloqiy ziddiyat, dramatik poetika, dialog, monolog, sahna remarkasi, Ostrovskiy, Shou.

ХУДОЖЕСТВЕННАЯ ИНТЕРПРЕТАЦИЯ ЖЕНСКОЙ ПСИХОЛОГИИ В ПЬЕСАХ А.Н.ОСТРОВСКОГО «БЕСПРИДАННИЦА» И ДЖ.Б.ШОУ «ПРОФЕССИЯ МИССИС УОРРЕН»

Аннотация. В статье на материале пьес А.Н.Островского «Бесприданница» (1878) и Б.Шоу «Профессия миссис Уоррен» (1893) исследуется художественная интерпретация женской психологии с точки зрения женской судьбы и общественно-нравственного конфликта, сравнительного психологического анализа героинь и поэтики драматической формы. На основе сравнительно-типологического, историко-контекстуального, психологического, структурно-семиотического методов и анализа поэтики драмы установлено, что Островский изображает женскую судьбу как практически необратимый приговор основанного на приданом брачного рынка, тогда как Шоу изображает её как социально обусловленное, в принципе изменяемое положение, порождённое эксплуатацией женского труда. Психология Ларисы Огудаловой организована вокруг чувства и выражается через песню, молчание и символический пейзаж; психология Вивиан Уоррен и миссис Уоррен организована вокруг расчёта и выражается через спор и развёрнутые сценические ремарки. Результаты дополняют существующие исследования.

Ключевые слова: драматургия, женская психология, женская судьба, общественно-нравственный конфликт, поэтика драмы, диалог, монолог, сценическая ремарка, Островский, Шоу.

Introduction. The fate of a woman caught between feeling and economic necessity is one of the most persistent subjects of nineteenth-century drama. Drama externalises

psychology through action and stage detail rather than narration, so a heroine's social destiny and the formal means that make her inner life visible together reveal both artistic method and the society that produced the play. A.N.Ostrovsky's "The Dowryless Girl" (1878) and G.B.Shaw's "Mrs Warren's Profession" (1893), written fifteen years apart, stage two versions of one problem: a society in which a woman's worth is measured in money. Ostrovsky's dramaturgy is well studied by A.I.Zhuravleva [2], V.Ya.Lakshin [3] and Yu.M.Lotman [4]; Shaw's heroines by M.Holroyd [11], J.E.Gainor [9] and E.Bentley [6], against the social background reconstructed by M.Vicinus [22], E.Showalter [19; 20], B.A.Engel [8] and L.Nead [14]. No study, however, combines fate, psychology and poetics for these two plays, which defines the present task.

The aim is to establish how female fate, the heroine's psychological image and the poetics of dramatic form interact in both plays, by determining the socio-moral conflict shaping female fate, comparing the psychology of Larisa Ogudalova, Vivie Warren and Mrs Warren, and establishing the poetic function of conflict, dialogue, monologue and stage detail.

Methods. The study combines comparative-typological analysis, which treats the parallels as typological rather than genetic, since Shaw is not known to have read "The Dowryless Girl"; the historical-contextual method, drawing on B.A.Engel [8], M.Vicinus [22] and L.Nead [14]; psychological analysis of the heroines' turning points; structural-semiotic analysis of feeling and reason, person and thing, word and silence, following Yu.M.Lotman [4]; poetics-of-drama analysis of dialogue, monologue and stage direction, following M.Pfister [15], K.Elam [7], A.Ubersfeld [21] and M.Issacharoff [13]; and feminist criticism, following E.Showalter and S.Gilbert and S.Gubar [10; 19]. The material is the text of both plays [5; 16] and the sources cited above.

Results.

1. Female Fate and Socio-Moral Conflict

In both plays, female fate is the outcome of a specific economic arrangement, and the socio-moral conflict of each arises from the gap between this arrangement and the heroine's sense of personal dignity.

Larisa's fate in "The Dowryless Girl" is sealed by the fact announced in the title: she has no dowry. Her mother keeps an open house for wealthy suitors, turning the family into something like a marriage market. Paratov, whom she loves, returns engaged to an heiress with gold mines as her dowry; Karandyshev values her chiefly as proof of his own status; Knurov and Vozhevatov discuss her merits in the tone in which they earlier discussed selling Paratov's steamer, sold to Vozhevatov in Act I and anticipating her own sale in Act IV [5]. The conflict opposes her sincerity to an environment in which love, too, is negotiable; the logic of this fate allows only an unequal marriage, life as a kept woman, or death.

In "Mrs Warren's Profession", the same mechanism becomes economic argument. In Act II, Mrs Warren tells Vivie how poverty drove her, after work as a scullery maid and a barmaid at starvation wages, into prostitution and later into managing houses abroad with Sir George Crofts [16]. Shaw's preface states that his purpose was to show prostitution caused by the underpayment of women's labour, not by female depravity [17]. Crofts, an aristocrat and magistrate, is her business partner; the Reverend Samuel Gardner, who postures as a moral authority, had a youthful relationship with her, raising the possibility that his son Frank, who courts Vivie, may be her half-brother.

The crucial difference concerns the reversibility of fate: for Larisa it is close to irreversible, while for Vivie it is, in principle, revisable, since her mother's necessity, the play argues, no longer applies to a generation with access to education and a profession, which is what Shaw, discussing Ibsen's device of the discussion, calls treating a heroine's destiny as an argument still open to revision [18]. The comparison is summarised in Table 1.

Criterion	A.N.Ostrovsky, "The Dowryless Girl"	G.B.Shaw, "Mrs Warren's Profession"
Source of the heroine's vulnerability	absence of a dowry in a patriarchal marriage market	absence of fairly paid work for women
Nature of female fate	fixed, almost irreversible verdict	socially constructed, in principle reversible
Primary agents of coercion	family, suitors, merchant patrons	the economic system, a business partner, respectable society
Form of the socio-moral conflict	sincerity of feeling versus commercial calculation	official morality versus economic necessity
Hypocrisy exposed	cynicism beneath the suitors' courtesy	respectability funded by the very trade it condemns
Possible resolution within the play	none; death	partial; individual withdrawal through work

2. Comparative Psychology of the Heroines

Treating each heroine as an artistic image rather than a literal biography [4; 7] allows the three women to be compared by self-perception, defence mechanism, turning point and final state.

Larisa's psychology is organised around feeling: Ostrovsky shows what she feels rather than what she concludes. Her governing mechanism is idealisation; she trusts Paratov through a year of silence and, on his return, persuades herself his feelings have revived. The turning point comes when Knurov and Vozhevatov, having tossed a coin for her, make their offer openly; she recognises that she has been treated as a thing and accepts this in bitter self-irony [5]. Her response is resigned acceptance: shot by Karandyshev out of jealousy, she thanks and forgives him, treating death as a release.

Vivie's psychology is organised around reason. She treats her mother's history as a problem to be assessed on evidence; in the Act II debate she is persuaded rather than placated, ending it respecting her mother more [16]. Her defence mechanism is intellectual distancing. The turning point comes when Crofts reveals that the business continues by choice, not necessity; this present choice, unlike her mother's past, she cannot accept, and in Act IV she breaks with her

mother, ending the play alone at her desk, absorbed in her work.

Mrs Warren stands between the other two: her psychology, too, was shaped by a necessity resembling Larisa's position, but this defence has since hardened into self-justification, as she continues the business from habit and attachment to its comfort. Her real crisis is relational, not economic: it is her daughter's judgement, not poverty, she cannot overcome. These parameters are compared in Table 2.

Parameter	Larisa Ogudalova	Vivie Warren	Mrs Warren
Dominant psychic principle	feeling	Reason	calculation shaped by early hardship
Self-perception at the outset	romantic idealist	rational achiever	pragmatic survivor
Defence mechanism	idealisation, denial of betrayal	intellectual distancing	rationalisation, self-justification
Turning point	recognition of herself as a thing	discovery that the business continues by choice	confrontation with her daughter's judgement
Response to the turning point	passive acceptance, aestheticised suffering	active rupture, redefinition of boundaries	defensive self-assertion, no change
Final psychological state	resignation, death as release	autonomy achieved through labour	entrapment presented as choice

3. The Poetics of Conflict, Dialogue, Monologue and Stage Detail

Psychology is encoded not only in what characters say but in how dialogue, monologue and stage direction are distributed, stage directions functioning as a secondary text that can carry more meaning than performance alone [7; 15; 21].

Ostrovsky's poetics are economical and indirect. True soliloquy is rare; the romance Larisa sings at Karandyshev's dinner functions as a substitute for interior monologue, voicing her fear of being tempted again by hope. His stage directions are sparse but dense, often marking only a pause, so her psychology is read from silence as much as from speech, peaking in the finale, where distant Gypsy singing frames her death in ironic juxtaposition [5]. Even the coin toss by which Knurov and Vozhevatov decide her fate is performative, not descriptive: it enacts her commodification rather than explaining it.

Shaw's poetics are expansive and direct. The Act II dialogue is dialectical, ending in Vivie's reasoned revision of her position rather than a victory for either side. Soliloquy is almost absent; Shaw externalises psychology through argument even in intimate exchanges, while his stage directions are unusually extensive, functioning almost as authorial commentary that exceeds what performance could convey [16]. This intrusion of narrative, or epic, elements into dramatic form situates Shaw, before Brecht, within a self-consciously commentative dramaturgy [15]. The contrast reproduces, at the level of form, the opposition already found at the level of plot and character: Ostrovsky's song, silence and symbol serve a psychology of feeling, while Shaw's debate and commentative stage direction serve a psychology of reason.

Discussion. The three results converge on one conclusion: female fate, the heroine's psychology and dramatic poetics are mutually reinforcing. An irreversible fate calls forth, in Larisa, a psychology of feeling expressed through indirect means; a revisable fate calls forth, in the Warren women, a psychology of calculation expressed through direct means.

This reflects two traditions, not merely two temperaments. Ostrovsky belongs to Russian psychological realism, where inner suffering is itself a moral category [2]; Larisa continues the line of Katerina in "The Storm", Dobrolyubov's ray of light in a dark kingdom [1]. Shaw belongs to the European drama of ideas shaped by Ibsen; Vivie is close to Nora in "A Doll's House" [12], yet is given, unlike Nora, an actual profession to withdraw into. The opposition is not absolute, however: Larisa's recognition of herself as a thing is lucid, not merely emotional, and Mrs Warren's entrapment shows that calculation can itself become an unexamined feeling. History sharpens the difference, since professional paths were closed to a dowry-less woman in 1870s Russia but gradually opening to Vivie's generation in 1890s England [8; 22].

Conclusion.

1. It was established that female fate is the direct outcome of a specific economic mechanism in both plays, the dowry-based marriage market in Ostrovsky and the structure of female wage labour in Shaw, Ostrovsky's version being effectively irreversible and Shaw's revisable.

2. It was shown that Larisa's psychology is organised around feeling and ends in resigned acceptance, Vivie's around reason and ends in rupture and independence, and Mrs Warren's around a calculation hardened into self-justifying entrapment.

3. It was proved that the poetics of each play reproduce this opposition: Ostrovsky through song, silence and the irony of offstage festivity, Shaw through dialectical dialogue and commentative stage direction.

4. It was substantiated that fate, psychological image and poetics are mutually reinforcing, confirming that Ostrovsky interprets female psychology through the heart and Shaw through the intellect. The results may be applied in courses on comparative literature and extended to H.Ibsen and A.P.Chekhov.

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