

Social World Order in the Artistic World of Russian Burlesque in the 60-70s of the Eighteenth Century

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Abstract The study is mainly based on the material of Russian burlesque poetry in the 60s and early 70s of the eighteenth century. The fact that a new type of literary character (a marginal) appears in the Russian literature is being established. This marginal hero tells us about deep changes in artistic representations about the social world order. This hides a nascent understanding of mobility and variability of the social world order, which is not observed in previous Russian literature. The purpose of our study is to conceptually describe the model of the social world order in Russian literary burlesque works in the 60-70s of the eighteenth century as a result of a great change in the artistic picture of the world during this historical period. The theoretical significance of the work lies in the justification of the fact that a fundamentally new type of character for the Russian literature is formed in the Russian burlesque poetry in the 60-70s of the eighteenth century. It is a marginal hero, who differs in its values and motives of its actions. It seems to be important for understanding and describing the deep processes that determine the growth vector of the Russian literary process of the era. The work makes a contribution to the formation of different approaches to the description of specific mechanisms for changing the artistic world picture in the historical process with the help of local material.

Keywords the Russian literature; the eighteenth century; a comic poem; the world picture; a marginal hero¹

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Introduction

The period of the 60s and early 70s in the eighteenth century was marked in the Russian literature with the appearance of a new and very bright phenomenon, burlesque poetry. The study is based on its material. The most systematic information related to the history of this genre is presented by Tomashevsky B.V. in the collection *An Ironic and Comic Poem* (Tomashevsky); various issues of theoretical, literary and historical nature are covered in the dissertation of Nikolaev N.I. (Nikolaev 1986), in the book by Ermolenko G.N. *The Russian Comic Poem of The Eighteenth and Early Nineteenth Centuries and its Western European Parallels* (Ermolenko), the monograph of Vacheva A.I. *The Poem-Burlesque in the Russian Poetry of the Eighteenth Century* (Vacheva), as well as in the study of Kazakova L.A. *The Genre of a Comic Poem in the Russian Literature of the Second Half of the Eighteenth and Early Nineteenth Centuries: Genesis, Evolution, Poetics* (Kazakova).

Actually burlesque works in the era of classicism initially announced themselves in France. They were based either as “some parodies on the principle of a travestic reduction of the elevated subject of a heroic epic” (Prutskov 608), or in the form of “using the attributes and the style of an elevated heroic epic in relation to a trivial everyday situation” (Prutskov 608). Two of the above-mentioned techniques in the history of literature were given names of burlesque and travesty.

Sumarokov A.P. presented a theoretical description of both types of burlesque in Russia in the poetic treatise *The Guidance to Those Who Want to be Writers* (Sumarokov, *Poems* 123). For a long time the research literature devoted to the Russian comic poem has focused on the issues related to the understanding of the stylistic processes of the Russian literary era as well as the issues of literary and social and political polemics. However, in the studies of recent decades, the fact that in the Russian comic poem they stop to see only the product of the literary struggle and polemics of the era deserves special attention. The researchers are increasingly confident that it is distinguished by “an independent image object” that the previous

Russian literary tradition did not know earlier. That new vector in understanding that literary phenomenon identified itself both in the study of Kazakova L.A. and somewhat earlier in the study of Nikolaev N.I.

It is obvious that the characters of the heroes of the Russian comic poem in the 60s-70s of the eighteenth century differ from the characters of their European predecessors. The heroes of the poem *The Lectern* by N. Boileau are a prelate and psalmist of one of insignificant churches. There is a quarrel between them about where the church table (a lectern) should stand. From the point of view of hierarchical ideas of the era of classicism, these are undoubtedly base heroes, who, however, have a completely definite social status. The discrepancy between the subject and the style of presentation gives rise to a comic effect in the work.

The heroes of P. Scarron (*Typhon, or Gigantomachy*) are Olympian gods and titans, the representatives of the sacred world, the highest instance in the ancient hierarchy. The English poet A. Pope in *The Stolen Curl* depicts the mores of the elite aristocratic circle - the English salon of the eighteenth century. The card game *lomber*, a typical element of the salon life, is turned here into a means of winning the "lady of the heart" and is contrasted with noble knightly fights in this capacity. The substitution of knightly tournaments with salon flirting creates a background to the sophisticated irony of A. Pope. This is a mockery of the rights of modern nobility. The social status of the heroes of *The Stolen Curl* is clearly defined: they are representatives of the highest level of the social hierarchy.

The Russian burlesque poetry in the 60s and 70s of the eighteenth century does not allow establishing the social belonging of its heroes with the same certainty. The prototype of *The Ode to the Fist Fighter* by Barkov I.S. could be the kabatsky *yaryzhka* and Count Grigory Orlov, the Catherine's favorite and a great lover of fistfights. And the hero of Maykov's poem *Elisey, or Irritated Bacchus* so easily and rapidly changes his place, his way of life as well as the profession that it is simply not possible to talk about his social status. It is impossible to say anything definite, except that he is a card player even about the hero of the *The Lomber Player* by Maykov V.I.

The uncertainty of the social conditions of the hero of the Russian burlesque poetry is his distinctive feature against the background of similar examples of the European poetry.

What was the reason for the birth of the Russian burlesque? The answer to this question is most often sought in the literary and social conjuncture of Russia in the 60s and 70s of the eighteenth century. Tomashevsky B.V. considers that the reason for the emergence of the comic genre in the Russian literature lies in the surface

of the intra-literary struggle of the era. He emphasizes that the date of occurrence of the first Russian ironic and comic poem (*The Lomber Player* by Maykov V.I.) coincides with the enthronement of Catherine II.

In the above-mentioned work, Kazakova L.A. also points to a fierce literary debate as the reason for the introduction of a comic poem in the Russian literature. The very fact is that the author singled out two types of Russian comic poems (“base” and “salon” ones), which is the key idea of the proposed historical and literary concept, in understanding their interaction with each other in various periods. There is an attitude to the description of purely literary, style processes as the reason that generates some interest in a comic poem in the Russian literature.

In our opinion, some interest in this genre during the reporting period of history is based on the fundamental process of changing the artistic world picture in that era. It was that profound change that required the search for new artistic solutions, which were adequate to that process. We believe that fundamental historical changes in the Russian artistic worldview had begun before the appearance of the burlesque poetry. And its birth in the Russian literature was due to that process.

The Social World Model in the Russian Literature in the 40s and Early 50s of the Eighteenth Century

In the artistic world created by Lomonosov M.V. all the social elements are built into the religious and ethical vertical as well as they are subordinate to basic ideas that form a single hierarchical system. At the same time, it goes without saying that there have been some changes in the approaches. Already in the times of Peter, the artistic concept of the world dominating in secular literature begins to feel the essential role of something “accidental,” meaning what is not defined in the world by divine providence or by the logic of preset events. It has become one of the most significant discoveries of the era: some space where there is no higher predestination has been found.

Something “random” as a systemic factor of everything external to the hero of the world destroyed the model of the universe traditional for the Russian Middle Ages and brought it out of its common balance. The world whose concept allowed the presence of something “accidental,” excluded God from it in that way but it could not be indisputably accepted in conditions when traditional religious and ethical beliefs maintained the enormous power of their influence on human consciousness. However, it does not mean at all that the sacred component has disappeared in the new artistic picture of the world. It can only be about changing its position in the structure of new ideas.

The new concept of statehood actively forming in the era of Peter the Great

noticeably transformed the system of Russian ideas about the class structure of the society. The nobility as the dominant class was assigned the obligation to serve the Fatherland. The necessity of a new identity was determined by completely new tasks set by the era.

It is against this background that the Lomonosov model of the world is gaining special historical relevance. Lomonosov M.V. makes his artistic world harmonic and harmony becomes the main characteristic of his world image, which determines the style and ideological structure of Lomonosov's artistic world. Everything is thought out here and there is no chance and sporadic. The agreed elements are added together into a single system. The organic integrity of being in the artistic literature before Lomonosov turned out to be beyond rational knowledge. The world harmony was thought to be preinstalled and incomprehensible, while Lomonosov, insisting on the integrity and epiphany of the world, at the same time recognizes its cognoscibility.

The unique position of the scientist found in Lomonosov's poetry made it possible to interpret the nature of something "accidental" in the world as the expressions of subjective views of a "mortal person" and allowed to find the most elevated meaning and its integration into the global world order in each coincidence.

The predominance of causal relations in the concept of Lomonosov's world is mentioned in many scientific works devoted to the literary heritage of the Russian poet.

The world of Lomonosov's ode represents the unity of sacred meanings, goal-settings and a social order. Their hierarchical subordination creates a sense of completeness of universal harmony. Thus, "random" is included in Lomonosov's concept of the world not as a factor in the world order, but as a way to emphasize the difference in the points of view on the world, their predetermined hierarchy. The strict hierarchy of the world, apparently, is an act of his harmony for Lomonosov M.V.

Lomonosov integrates a model of the social world order with its central issues (man and power, service and serving) into the organic and sacred hierarchy of the world. In the ideas of Lomonosov and in the practice of his era, the scientist whose position in the world is interpreted as being as close as possible to the position of the Creator is a serving person built into the state hierarchy and aimed at bringing practical benefit to the one who serves.

In solemn odes addressed to the successors to the throne, Lomonosov emphasizes the godly establishment of tsarist power. At the same time, he places strict requirements on the duties of the tsar. The solemn ode of Lomonosov M.V.

interprets the position of the autocrat on the Earth as a direct messenger of the Creator, his representative in the world. In the best Lomonosov ode, *The Ode on the Day of Her Majesty Empress Elizaveta Petrovna's Accession to the All-Russian Throne in 1747*, this direct participation of God in the structure of Russian life is presented as follows:

Terrible with wonderful deeds
The Founder of the World from of old
With his own fates
To glorify himself these days;
Sent a Man to Russia,
What has been unheard of for ages.
Through all the obstacles He lifted
The Head crowned with victories,
Russia, condemned with rudeness,
He raised it up to heaven. (Lomonosov 199-200)

Peter the Great, who is under discussion here, is, according to Lomonosov, the direct messenger of the Supreme Will, its representative on the earth. Through this “representation,” the sacred nature of his efforts to change the life of Russia is confirmed in the Lomonosov world. Further, the relay of Peter's affairs and therefore the function of “representation” of the higher powers are inherited by Catherine “Accepts them with her generous hand” (Lomonosov 141). And finally, Elizabeth becomes the next “representative” of God on the earth by inheritance:

The Great Peter's Daughter
Who exceeds the generosity of her father
Makes Muses' satisfaction deeper
And fortunately opens the door. (Lomonosov 202)

The continuity of power coming from God is an extremely important circumstance for Lomonosov. Therefore, he prescribes it in such detail.

A decade and a half later, in the *Solemn Ode...*, dedicated to the next empress, Catherine II, Lomonosov will return to the topic of inheritance of the “representative” role on the earth again:

Heed all the limits of the world

And know what God can do!

Elizabeth was resurrected to us.... (Lomonosov 772)

In Lomonosov's concept, the social and global physical worlds represented in spiritual odes are connected. They have a single source (the Divine Will). Only in the social world order is it embodied through the “messenger” and the “representative” consistently embodying this will in earthly projects. The main task of the solemn ode is to indicate this “messenger,” which Lomonosov M.V. earnestly does in his different texts.

From a formal point of view, it is somewhat different, but, in fact, in the same conceptual vein, Sumarokov A.P., Lomonosov's contemporary, solves the issues. He quite often uses the technique of opposing a certain ideal world order, miraculously revealed to the author, to the realities of the Russian life familiar in its manifestations to every reader.

In the satire *The Choir to the Wrong Light* Sumarokov writes about the ideal (“overseas”) state and the orders in it, worth of praise; he contrasts them to the disorders of the Russian life:

They do not take their skin off the peasants there,

The villages are not placed on the maps there,

People are not traded over the sea. (Sumarokov, *Selected Works* 280)

A special place in Sumarokov's heritage is occupied by his utopia *The Dream “Happy Society”* which was first published in 1759 in the magazine *A Hardworking Bee*. The author describes an ideal society that can only be seen in a dream: “I was in a dreamy country and considered the dreamy well-being in detail” (Sumarokov, *Dream* 33). A “great man,” a perfect ruler who takes care of the welfare of his citizens, rules the country. This ideal monarch rules graciously and fairly.

The following human vices are despised and condemned: parasitism, gambling (cards) and drunkenness. The artistic world modeling in the work of Sumarokov is based on the same principles, which the concept of Lomonosov is based on.

At the heart of the social world order is a sacred ideal by its nature. It is carried out in the real world only through the “messenger” and the “representative” of the higher forces, consistently realizing their will. But if a vicious and willful person takes its place, then the ideal of social harmony becomes unattainable. Sumarokov consistently implements this scheme in the tragedies, where a willful ruler frequently becomes the cause of disharmony in the world. The extreme

manifestation of this type of hero is Dmitry Pretender (tragedy *Dmitry Pretender*).

Both a positive character of Lomonosov's ode and a negative hero of Sumarokov's tragedy are included in the same system of value attitudes and meanings, although they belong to its various poles. The interconnectedness and interdependence of the world of something sacred and social form the foundation of this system. All this characterizes the artistic picture of the world, revealed in the work of the two largest writers of the era in the 40-50s of the eighteenth century.

The artistic world of Lomonosov is a unified world. It is clearly planned, it reports to one vertical of meanings. The concepts of good and evil as well as the actions of the character, which are united with sacred texts, prevail here, especially if this hero is entrusted with the burden of state power.

The next era in the Russian literature (the 60-70s of the eighteenth century) will make significant adjustments to the artistic picture of the world. The introduction of a new character here in the burlesque poetry of Maykov V.I. and Barkov I.S. radically changes the plan of the existing social world order, which seemed immutable in the conceptual decision of Lomonosov M.V. earlier.

Social World Order and Literary Character in the Comic Poem *The Lomber Player* by Maykov V.I.

The creation of the first Russian ironic and comic poem *The Lomber Player* brought its author (Maykov V.I.) success and fame among the reading public, although its position in the Russian historical and literary process of the era is still not completely clarified. Its role in its modern literary discourse remains obscure.

There was a prevalent interest in the household details of the era of Maykov V.I. (a card game and its role in the life of the Russian nobility) in the assessment of the interpreters of the poem of the twentieth century (Tomashevsky B.V., Bukovsky G.A., Kukulevich A.M., Lotman M.J., Zapadov A.V., Kazakova L.A.)

At the same time, the opinions of the researchers differ in the question if the author blames its character that is fully absorbed in gambling passions or not. However, the main feature of the Maykov's poem is hidden from the researchers in the very non-obviousness for the participants while searching for an answer to this question.

In recent decades, there has been a tendency to comprehend the place and role of the poem in the logic of the actual Russian historical and literary process. So, Kazakova L.A., as it has already been noted before, considers the Russian comic poem in its two varieties: “grassroots” and “salon” ones. In such kind of development, she discovers the originality of the Russian literary process. If the

researcher considers the later poem by Maykov V.I. *Elisey, or Annoyed Bacchus* to be “grassroots,” then *The Lomber Player* is referred to “salon” type. Moreover, here Kazakova L.A. sees the influence of A. Pope (Kazakova 253). The semantic settings of *The Lomber Player* by Maykov V.I. differ significantly from the settings of Pope's poem.

It is aimed at depicting the aristocratic pole of the social life of the society that is quite legal, but incomprehensible and inaccessible to the uninitiated, unelected people. Contrasting what is actually portrayed and what is “ideal” as something base and elevated underpins Pope's presented model of the world. However, in the Maykov's poem, as we have noted before, the unequivocal nature of such a contrast gave rise to great doubts among the researchers of the twentieth century who do not find “condemnation of card players” here (Zapadov 24).

Maykov has an obvious focus on the image of shadow, exotic and forbidden life of the Russian nobility that flows beyond the line of everything transparent and common. It is the life dominated by another language (the language of card players), other goals and meanings, other values and means of achieving them.

Maykov V.I. in his first comic poem *The Lomber Player* uses completely different approaches and principles of world modeling. According to external signs, it seems to repeat the settings of the European comic poem in the spirit of N. Boileau, telling us about the obvious base passions of the bomber player, the young nobleman Leander, in a sublime style:

The spirit strives to sing the card hero,
That deprived himself of peace for the game. (Maykov 55)

He has been playing cards for several days non-stop and he finishes by making mistakes and loses everything. And, tired of a long, unsuccessful game, the hero falls asleep and dreams about entering the underground kingdom, where the judges decide the fate of card players.

In the world of card passions and goal-settings, there are its heroes and its villains, their moral code and their impartial superior court. It generally exists as if it has been separated from a common life; it is a self-sufficient world with its own moral coordinate system. Its correlation with the world, for example, of Sumarokov's ideals and values is completely obvious even in details.

In the poem of Maykov V.I., the court is presented in the following characteristic: “Who will bring us into the underground kingdom, / Where virtues are rewards, evil is judgment” (Maykov 67). It also almost literally repeats the

Sumarokov's formula from his utopia *The Dream "Happy Society"*: "There is a reward for a virtue and an execution for lawlessness" (Sumarokov, *Dream* 34).

This coincidence tells us about the hidden polemic, which Maykov's poem is full of in relation to its modern literary mainstream. However, this polemic character does not find itself in the rearrangement of semantic accents, when everything base seems to be elevated as in European burlesque poetry, where changing poles does not change their systemic opposition itself.

The novelty of Maykov's approach is that beyond the world of the meanings and values, which are familiar to a reader, he discovers a completely different world, based on completely different principles of morality. The absence of signs of "condemnation" of the hero in the poem, which the researchers of the twentieth century drew attention to, is due precisely to this peculiar "bi-worldliness": the moral principles which are typical for one sphere of being lose their relevance when moving to another one.

In the Maykov's poem, Sumarokov's "ideal society" and the vicious world of card players are correlated (opposed to each other). But here these are not different poles (elevated/base) in a single value system (like Sumarokov's), but, in fact, they are different parallel worlds. In the world of Leander's dream, there are some ideas about elevated "service," about what "a vice" is and about "a virtue" as well. But they are completely different than in the Sumarokov's world. This is the world living with its own independent values, the world beyond the common values and meanings, that is, a marginal world where a marginal hero has "settled down."

The first comic poem by Maykov V.I. *The Lomber Player* tests new approaches in artistic world modeling, which will be fully revealed at the next stage of Russian literary development, including the work of the poet himself.

The Model of the Social World in the Poetry of Barkov I.S. and the Poets of "Russian Barkoviana"

A kind of experience of frank and demonstrative transformation of Lomonosov's world picture is the poetry of Ivan Barkov - a unique figure for the Russian literature, who is worth of special attention. Barkov's poems strike us with an amazing combination of sarcasm, rudeness and foul language. He is considered to be the instigator of scabby poetry in the Russian literature.

From reliable sources it is known that Lomonosov M.V. during the work on *Russian History* asked the chancellery of the Academy of Sciences to send him a technical assistant. It was the time when the student Barkov was sent to him in order to rewrite the Lomonosov's manuscripts. So, Barkov I.S. became the student of M.V. Lomonosov.

Barkov I.S. is considered to be the main creator of a handwritten collection called *The Girl's Toy*. Although the texts included in its composition apparently belong not only to him but also to other creators of Barkoviana (Elagin I.P., Ruban V.G., Chulkov M.D.) including unknown authors. It contained more than a hundred poetic works.

The collection is preceded by the introduction *The Offering to Belinda*. And this is its very important component. It is the introduction that makes the collection a single and holistic text, not a mechanical combination of various works.

In the appeal to respectable Belinda, the character of A. Pope's poem *The Stolen Curl*, as it was noted by A. Plutzer-Sarno (2001): certain approaches to the perception of the text were laid down: as entertainment literature, pornographic literature, a remedy for loneliness, as a humorous text.

The fourth approach is indicated in the statement “But I see with this that you laugh internally...” (Barkov), and we can feel a certain orientation to the “ridiculous” origin, to the fact that there is a humorous text in front of its reader in fact. In our opinion, the introduction indicates another very important focus of the compiler—on the non-public nature of the presented literary texts, their relevance and functioning in a closed social group that accepts those moral principles, which seriously conflict with generally accepted norms.

In the article by Makogonenko G.P. *The Enemy of Parnassky Ties*, which had presented the only scientific analysis of the *The Girl's Toy* for a very long time, the contents of that collection and the works of its main author, Barkov I.S., were assessed solely as a parody of the genres of Russian classicism. The comic effect was achieved by contrasting the elevated poetic style with extremely base themes.

A very fruitful thought of the researcher about the role of depicting “new aspects of life” in Russian literature according to Makogonenko comes down to the idea of depicting “common phenomena” from the life of “ordinary people.” At the same time, the researcher does not take into account the fact that both “common phenomena” and “ordinary people” are not rejected either by literary theory or by the practice of Russian classicism. And what the obvious originality of Barkoviana is remains unclear.

But the fact is that in the Barkov's world we do not find the “common phenomenon” and “the life of ordinary people” at all. First of all, these are forbidden topics and his characters are frank and daring destroyers of prohibitions. What Makogonenko G.P. considers to be some kind of weakness, some deviation from the poet's original intentions (“turned out to be able to create... only naturalistic and believable scenes”), was, in fact, a part of the poet's conscious attitudes and his

artistic strategy.

Barkov's statement "I despise wealth, glory, splendor and honor" (Makogonenko 39) is not a protest of a certain representative of lower social strata at all, as Makogonenko G.P. believes. In his message there is no desire for a revolutionary renewal of the world. He only says that the world does not come down to a well-known hierarchy of values.

It is everything forbidden, not base that makes up the content of Barkoviana; in other words, that is beyond the permissible line, which fits into the idea of something normal in the social world. At the same time, something "forbidden" is in some sense the world order that is parallel to the common (normal) one, focused on its values and authoritative judgments. It has its internal integrity. That is why *The Girl's Toy* relies on the entire genre arsenal of classicism (from odes to fables), although, in fact, it is focused on the same subject, and its poetry is primitive and of the same type in this quality.

In the genre system of Barkoviana tragedy also takes its rightful place, whose first two experiences of reposition *Ebihud* and *Durnosov and Farnos* are sometimes attributed to Barkov himself. The plot of *Ebihud* overlaps with *Khorev* by Sumarokov and stylistically relies on the tragedy *Tamira and Selim* by Lomonosov. From time to time, direct quotes from this work of Lomonosov are heard in the replicas of the heroes.

Lomonosov's: "Tell me, my dear son, tell me everything in detail..." (Lomonosov 360).

Barkov's: "Tell us, a faithful slave, tell us everything in detail!" (Barkov 252).

Or, for example, Lomonosov describes the beginning of a new day in *The Ode to the Day of the Accession to the Throne of Empress Elizaveta Petrovna of 1748*:

The dawn with a scarlet hand
 From the morning calm waters
 Leads with the sun
 A new year of your empire.
 Blessed beginning for
 You, the Goddess, shone. (Lomonosov 215)

A very close description in the Barkov's ode is proposed in the key of "forbidden topics":

From the Calm Waters of the Morning
 The dawn on a scarlet chariot
 Febov shows us the sunrise,
 Holding his b... in the right hand,
 And pulls the Feb's d... to the pont,
 So that it lights up our horizon,
 We all rejoice in its brilliance. (Barkov 50)

For example, in the ode to *Bacchus* Barkov's poetic delight is led by the very fact of some changes in the world order, a deviation from what is perceived as a social norm:

The source of much kindness,
 Suddenly making up swearing and peace,
 From small you make a great,
 And change your sackcloth with a tunic. (Barkov 97)

Another ode that lacks foul language is *The Ode to the Fist Fighter*. A connoisseur and frequent participant in fistfights between regulars of taverns, Barkov managed to vividly and colorfully convey the mood of the two fighters overshadowed by alcohol and fury:

A scythe stepped on a hard stone,
 A dock stepped on a dock here,
 The fury and flame are glittering in their eyes
 Like both terrible lions roar... (Barkov 87-88)

There are no negative connotations in the description of an ordinary drunken fight. In *The Ode to the Fist Fighter* there are all the traditional elements of the odic composition; however, instead of Parnas, a tavern is mentioned, and instead of a lira, “duda” and “balalaika” sound, which find themselves in the hands of authoritative ancient poets:

Homer, with your balalaika
 And you, Virgilishka, with the dooda
 With a quarrelsome Trojan Greek gang

Were fighting as hard as the chickens in front of the wall. (Barkov 83)

The burlesque poetic technique used in the works of Barkov I.S. and his supporters (“Russian Barkoviana”) is aimed at establishing a kind of border between various world orders found in a social life. The Lomonosov and Sumarokov's model, based on the ideal whose origins lie in the field of sacred meanings and values, is not rejected in the poetry of Barkov I.S. But it stops to be perceived by him as the only possible in the world. According to Barkov, there is a different life beyond the line of this social life. It is different in its ideological and semantic characteristics, with its heroes and its constitution. It is absolutely real, although fundamentally incompatible with the Lomonosov and Sumarokov's social model, which is beyond its scope and indicated by the prohibition stamp. However, it is important for the Barkov's world modeling that the introduction of this forbidden sphere in his artistic picture of the world changes the content of the Lomonosov and Sumarokov's model that was original for him. The ideal underlying it stops to be considered as the only possible foundation of the social world order.

Its noticeable desacralization occurs, a transition from the position of a moral imperative to something that positions itself as a social “norm” is taking place. And everything that finds itself beyond the line of this norm is considered to be marginal. The phenomenon of this marginal world and its marginal hero in the poetry of Barkov is due to this extremely important process for the history of the Russian literature of the eighteenth century.

The Social World Order and Literary Character in Maykov's Poem *Elisey, or Irritated Bacchus*

The poem by Maikov V.I. *Elisey, or Irritated Bacchus* has been in the center of attention of the researchers of the Russian literature in the 60s and 70s of the eighteenth century for a long time as one of the most original examples of travestic poetry. However, when creating the poem, Maykov undoubtedly departs from the traditions of the European understanding of the genres of burlesque and travesty, at least from those ones that identified themselves in the French literature in the eighteenth century.

In the research literature of the twentieth and the beginning of the 21st centuries the work of Maykov was considered to be one of the first Russian poems in the genre of burlesque ironic and comic poem. For some literary scientists (Zapadov 1966), the poem, full of humor and satire, plain and vulgar vocabulary, was created only to shock and overwhelm a decent reader.

Directly, the problem of the originality of the artistic world of *Elisey* by Maykov was first identified in the work of Zapadov A.V., who put a protester, a rebellious hero from the “social bottom” at the center of his historical and literary concept. Many modern researchers, who saw Maykov’s satire from time to time turning into a political pamphlet aimed at exposing the ruling elite, supported this interpretation of *Elisey*.

Elisey by Maykov in this context has the features of a Protestant hero rebelling against an unfairly arranged world. This point of view requires some clarification today. What sorrows does *Elisey* face? Who does he enter into conflict with, showing his protest social position? Who are they, these authorities preventing the “happiness” of the hero from the “bottom”?

He is an owner of a drinking establishment, on whose head *Elisey* breaks a beer mug, the head of the Kalinkin House, where promiscuous women stay under guard. It is the head of the guard, who, seeing *Elisey* dressed as a girl in the chambers of his cohabitant, orders to take him under arrest. Or the merchant who the hero of the poem enters into fist fights at the drinking house with.

Can they all be referred to the social “top,” to the organizers of the social order that causes protest inside the hero? Obviously not, despite the fact that Maykov clearly emphasizes the social incoherence of his hero in relation to all of them. However, this feature of him cannot be understood in the logic of contrasting the social “bottom” and the social “top.”

Modern researchers analyzing the poem of Maykov V.I. tend to present it in the context of similar topics that gave rise to that kind of poem in the Western European literature of the seventeenth and eighteenth centuries. For example, Kazakova L.A. (2009) defines it as a product of the evolution of the comic poem genre, due to the interaction of its two manifestations in the Russian literature of the era (“salon” and “grassroots” poems). At the same time, she refers Maykov's texts to the samples of “grassroots” comic poems. And the fact that it combines the features of completely different phenomena of the French literary tradition of the seventeenth century fades into the background.

The stylistic game proposed by the French authors (N. Boileau and P. Scarron), meaning the change in the poles of “elevated” and “base” in fact, did not change the system of contrasting polar phenomena itself. Something “elevated” could appear to be “base” and vice versa, they changed places, but the border separating them did not collapse.

The hero of Maykov's poem as a representative of the “revengeful” Bacchus on the Earth should be perceived as part of the “elevated” world, although stylistically

reduced, and here the author of the poem follows the installations of P. Scarron. However, the “fist fighter” Elisha, who is simultaneously entering the fights, seems to be a “base” character for us, beaten in a high stylistic manner. All this undoubtedly introduces chaos into the elevated or base system of values, breaks down the semantic boundaries that divide them.

Maykov's poem and its hero represent the irrational aspects of a social life in a ridiculous form, everything that does not fit into any systemic ideas about it and that is fundamentally out of system. At the same time, we note that any ideas about the social “bottom” are of systemic nature and are correlated with the ideas about the social “top,” which they make up this stable system with. A “base” hero does not destroy the established (dominant) social world order, but, on the contrary, asserts it by the fact of its existence. Elisey is not just a hero from the social “bottom.” During the poem, he constantly changes his social status, but the vector of his movement is directed differently. This is a vector, in the strict sense of the word, of a limitless social decline as it flows beyond any conceivable line of regulatory and understandable moral restrictions for its reader. This, in our position, is one of the first frank marginal characters in the Russian literature. The plot of the poem is built in such way in order to show us a scene of its marginalization.

Already the first scene takes place in the tavern, where he defiantly refuses to pay for a drink, shows him as a person who frankly avoids following any social norms of behavior. The story of his life is a typical story of marginalization of the villager and his loss of his social status. In the ideas of the middle of the eighteenth century, a coachman, who became our hero at the very beginning of the poem after his escape from Zimogorye, is a profession that does not determine the social status of a person at all. It rather tells us about his uncertainty. His occupation is a seasonal work of peasants outside their constant place of living. They had to leave their villages to do it.

But it is not the extreme degree of his moral and social decline. Being under the cover of an invisible hat given to him by the Olympic gods, he finally falls out of the sphere of any social responsibility. Absolute independence from the conditions regulating the social life is what characterizes the position of the hero and the motives of his actions from the moment of his stay in the walls of the Kalinkin House. Although in fairness it should be mentioned that he never coincided unequivocally with his social role - he also parted with it very easily.

Elisey is unpredictable in his actions not only for chumak, but also for his family: his mother and wife, who he constantly throws to her fate. He is unpredictable for the head of the Kalinkin House. The departure from that place

was not determined by any adequate reasons. He was unpredictable even for the Olympian gods. The total unpredictability of Elisey as well as the inability to explain the motives of his behavior with socially determined meanings and goals are his fundamental features.

Social uncertainty is a feature of Maykov's hero. He lives by some of his ideas about happiness and luck, which do not coincide with the generally accepted ones, even if we take into account the thesis about his historical mobility (Nikolaev 2008). The greatest punishment for him (it overtakes the hero at the end of the poem) is his violent socialization. Thus, Maykov's hero is persistently discharged as an asocial type of person, exotic in his fate, habitat and life attitudes. At the same time, it is important to emphasize that the author has no intention of condemning his character. On the contrary, sometimes we even feel frank sympathy for his "feats." In fairness, it should be noted that medieval Russian literature also knew Kabatsky regulars, but they invariably became the subject of condemnation there. The model of the world, which those characters fit into, was built considering the Christian commandments. Everything that followed them was evaluated positively; everything that contradicted them was condemned.

The artistic accents placed in the poem by Maykov V.I. open up completely new opportunities for literary modeling of the social world. His hero does not belong to the social "bottom," as many commentators of this text believe: he is driven by the motives that do not fit into any known (accepted) norms of social behavior in his actions. This is a hero living outside, beyond the line of social foundations, so to say, a marginal hero. The introduction of this type of character, as we have already noted, shades the concept of a social norm by the fact of its existence, as marginal things in the social world are what is beyond the normal line. "Marginal" things in the social world and a "social norm" are becoming new tools for the world modeling in the poem by Maykov V.I.

Conclusions

The study, based on the analysis of literary monuments of the burlesque literature of the 60-70s of the eighteenth century, allows us to claim that this period in the history of the Russian literature is characterized by deep changes in the artistic picture of the world.

The main vector of these changes is due to the desacralization of the ideas about the social world. The model of the social world order that prevailed earlier in the Russian literary consciousness is based on the ideal that goes back to sacred meanings and values. Following this ideal or deviating from it determined the

place of a literary character in the socially significant hierarchy of the world. This principle is followed when creating the works of various genres, which are relevant to the literature of that era.

The formation in the Russian literature in the 60-70s of the eighteenth century of new genre phenomena (the burlesque poetry) was accompanied by the introduction of a fundamentally new type of a literary hero (a marginal hero). The very fact of its introduction tells us about a great change in the social model in literary representations. A marginal hero is the bearer of an alternative point of view on the social world order. Its appearance in the Russian literature contradicts the statement of the only possible concept of the world order based on a certain ideal. This marginal character actualizes the idea of a social norm in the literary consciousness. It replaces this inviolable ideal and is associated with an understanding of mobility and variability of the social world order.

The analysis of artistic texts of the Russian burlesque poetry in the 60s and early 70s of the eighteenth century allows us to claim that sometimes despite their significant differences, they all have some features that unite them. The focus of the authors of this poetry is on those aspects of the social life, which the stamp of forbidden topics is “imposed” on, or those ones that are assessed as being beyond the line of a social norm. The characters of these works are different in the uncertainty of their social status as well as the motives of their actions do not fit into the prevailing ideas about morality.

Their images are realistic, but at the same time incompatible with the ideas about this social order. The artistic world of the Russian burlesque poetry includes marginal elements in its model. The problem of changing the model of the social world order in the Russian burlesque literature has been touched upon in the study for the first time, as well as the problem of a marginal hero who declares itself as an independent literary type here.

Russian burlesque works of the 60-70s of the eighteenth century allows us to think about the concept of a social binary world which is embodied in them, which assumes the existence of another sphere where the influence of these values and meanings is not necessary along with the social sphere of life, built on the basis of sacred values and meanings.

The introduction of this marginal character tells us about the possibility of a different social world order beyond the dominant ideas concerning this subject. An emerging understanding of the mobility and variability of the social world order hides under this fact. It was not admitted by previous Russian literature. These are completely new artistic performances with far-reaching historical consequences.

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