



**THE STAGES OF FORMATION OF RUSSIAN SATIRICAL POETRY OF
THE XVIII – XIX CENTURIES**

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ABSTRACT	KEYWORDS
Russian satirical poetry highlights the main stages of formation and evolution of Russian satirical poetry over the course of two centuries, starting from the moment of its appearance in Russian literature in the first third of the XVIII century. The main genres of poetic satire that appeared during that period are given, as well as the key names of poets who had a significant impact on the development of this type of poetry.	Satire, satirical, poetry, genre, poem, criticism.

Introduction

Apart from the ideas of the European Enlightenment, two literary traditions of the previous period had a significant influence on the formation of Russian literary satire of the XVIII century: 1) satirical and edifying literature of the XVII century, in particular the Baroque syllabic poetry of Simeon Polotsky; 2) folklore monuments of folk satire. Both traditions significantly influenced the creative manner of the satirical poet Cantemir at different stages of his formation.

The whole variety of stable genre forms of poetic satire existing in Russian literature was developed during the period of the spread of the aesthetics of classicism. Such genres include satirical poetic epistle, epigram, satirical fable, satirical epitaph, parody stanza-song forms. Thus, the canon of the poetic epistle is based on the traditions of satire by the French classicism theorist N. Boileau.

The first author in Russia who turned to this genre in his work was A. D. Cantemir (1708-1744). The priority of Cantemir in the creation of national Russian satire was noted by M. V. Lomonosov in a review of Sumarokov's epistles [4].

Cantemir's pen contains eight poetic satires, the first publication of which took place in 1762. The poet used the works of N. Boileau, as well as the Roman satirists Horace and Juvenal as a model for creating his works. Cantemir's work reflects a number of cultural and ideological traditions of Europe in the XVII - early XVIII centuries, including the aesthetic and artistic principles of classicism and the ideas of the early European Enlightenment. At the same time, in his artistic manner, he largely remained a follower of the trends of Russian literature of the XVII century. This was manifested, firstly, in his use of syllabic versification when writing his works, and secondly, in his commitment to the ideas of Baroque humanism stated in the works of Simeon Polotsky. Cantemir's connection with Polotsky's work is reflected in critical descriptions of the clergy's lifestyle [3, p.118]. Cantemir's commitment to democratic satire can be considered "as a continuation of the general trend of critical

denunciation of social vices" [4, p. 82], which was much more clearly manifested in Sumarokov's work.

The real heyday of the genre of poetic satire of the XVIII century in Russia is associated with the name of A. P. Sumarokov (1717-1777). He was the first writer who, within the framework of the creative polemic that unfolded in the middle of the XVIII century, used satire as a weapon in the literary struggle. The objects of his satirical ridicule are Lomonosov, V. Petrov, Trediakovsky, whose works he parodies and whom he caricatures in his comedies, as well as allegorically in the genre of fable.

A distinctive feature of Sumarokov's work from Cantemir's satires was manifested in his departure from the theme of greed and hypocrisy of persons of spiritual rank, the absence of anticlerical pathos. At the same time, Sumarokov sought to actively develop the theme of "fashionista", which was practically not touched upon by his predecessor, presenting in a satirical light the gallomania of the Russian nobility ("Satire VI. About the French language"). In this regard, he "stands at the origins of the development of this topic, which has remained topical throughout the century" [4, p.97]. Here is an excerpt from the introduction of Sumarokov's poem, in which the author, in a harsh form characteristic of satires of that period, describes the moral character, as well as the predilection for gallicisms of noble offspring:

Your child has been raised and has already become a big man,
Studied, learned, studied, became a brute;
Why should your son understand a foreign language,
When did he not gather fruit for himself from books?

.....

He uses the French word to translate into Russian speech;
The straw is pale, the view is calling,
And Russian speeches are only charming to him,
Which are known only to the liars in Russia¹ [8, pp. 23-25].

The acute journalistic nature of Sumarokov's satirical cycle is expressed in touching upon a specific political or moral problem in each individual satire, as stated already in the title of the work ("Pete and his Friend", "On Nobility", "On the French Language", etc.).

The development of the satirical genre in Russian poetry of the XVIII century continued in the works of I.I. Chemnitzer (1745-1784). Most of the poetic satires created, as researchers believe, between 1774-1781, were published after the author's death, but their account is important for understanding the evolution of this genre in Russia. A distinctive feature of Chemnitzer's creative method is the peculiar localization of the objects of satirical denunciation, its democratization, as well as a significant attraction to parody, which allows us to speak about the continuity and deepening of the processes noted in Sumarokov. These trends can be noted in the very subject of the author's satires, which are consonant with their titles to Sumarokov's works: "Satire I. On thin judges", "Satire II. On the poor state of the service...", "Satire on short-lived poets", etc.

In the second half of the XVIII century with the formation of poetry schools and literary camps, satire became a convenient platform for conducting a creative platform for a certain group of like-minded literary people. Such authors as V. V. Kapnist, Chemnitzer, A. I. Arsenyev, D. P. Gorchakov, V. L.

¹ Here and further in the article a subscript translation of the poems of Russian classics is given

Pushkin, I. I. Dmitriev, etc. They actively used various genre forms of satire as a means of literary struggle and affirmation of their own literary principles.

The gradual departure from the principles of classicism towards sentimentalism and pre-romanticism had a negative impact on the existence of forms of poetic satire. The relevance of satire in the last third of the XVIII century is lost. The analytical pathos of Cantemir's satires and the sharpness of the social criticism of Sumarokov's satires are increasingly being replaced by abstract diatribes. In this regard, the transition of priority among the forms of literary satire to the genres of prose is natural.

At the end of the XVIII – early XIX century, in the era preceding the appearance of Pushkin in Russian literature, a number of such satirical poets as Gorchakov, Dolgorukov, Nakhimov, Milonov, Voeykov, Izmailov entered the literary arena. Their work was one of the links linking the XVIII century, in which the "high" satire, pursuing "teaching" tasks, originated with the first decades of the XIX century, when I. Krylov (1769-1844) entered literature as a fabulist.

In accordance with Belinsky's statement, who saw in the fable not a "moralizing kind of poetry" [1, p. 575], namely satire, I. A. Krylov's fables were an acute, socially directed criticism. The main means of creating fable satire for Krylov was "Aesop's language". The satirist set his task to expose the entire anti-people policy of the Russian autocracy, covering such negative phenomena of the ruling classes as arbitrariness, hypocrisy, parasitism, treachery, greed. In the images of animals (donkey, frog, pig), the fabulist captured various representatives of the bureaucratic environment, vividly demonstrating their stupidity and arrogance.

In 1823, the "Committee on the Transformation of Censorship" adopted a new censorship statute drawn up by the General Directorate of Schools. At the suggestion of the reactionary Magnitsky, any work containing "outrageous against the powers that be" or only "weakening, in any respect, the respect due to them" should be prohibited [5, pp. 468-469].

A peculiar response to the publication of the censorship statute was the appearance of Krylov's fables "Nightingales" (1823) and "The Cat and the Nightingale" (1824), in which the author in allegorical form (the Cat is the royal censor, the Nightingale is the poet) presented the disenfranchised position of the writer in tsarist Russia:

Should I say my thought in my ear, more clearly?
Thin songs of the Nightingale
In the claws of a cat [6].

The principle of satirical generality in Krylov's fables occupies a leading place in comparison with topicality. A generalized typed image in a fable could be created due to a specific fact or a historically significant person who served as an impulse for the creation of the work. It should be noted that this principle was not always observed by Krylov's contemporary fabulists, such as A. E. Izmailov and K. Masalsky, in whose fables the craving for topicality prevails over the generalizing principle, which deprives their works, once popular, of timeless significance.

The development of satirical poetry of small forms in the first third of the 19th century is directly related to the name of A. S. Pushkin (1799-1837). His active involvement in the literary and social life of the 20s-30s of the XIX century in Russia resulted in the creation of epigrams by him. Pushkin's appeal to this genre of poetic satire was due to the accuracy and maximum capacity of the epigram, which in a few lines concentrates all the ironic (in friendly epigrams) or critical pathos.

Pushkin's belonging to high society and his political views did not allow him to launch at least to some extent a sharp satire on the socio-political structure of Russia. The object of critical depiction in the poet's best sarcastic epigrams are the same representatives of the upper world as the author of Eugene Onegin himself, writers, critics, political figures of the epochs of Alexander I and Nicholas I. The intimacy of Pushkin's satire, which corresponds to the spirit of the time, is vividly evidenced by his famous epigram "Collection of Insects" (1829), which is rightly considered an evil pamphlet against the leading critics of that era:

Here is Glinka — ladybug,
Here is Kachenovsky — the evil spider,
Here is Svinyin — the Russian beetle,
Here's Olin — the black goose bumps,
Raich is a small bug.
There are a lot of them! [7]

In addition to Pushkin, in the XIX century such poets and prose writers as E. Baratynsky, P. Vyazemsky, N. Nekrasov, F. Dostoevsky actively addressed the epigram, in full accordance with the definition of this genre as "poems ridiculing any person or social phenomenon", creating ironic or sarcastic statements addressed to friends or foes by the literary workshop.

A new stage in the development of satirical poetry occurred in the 50s and 60s of the XIX century. and is associated with the emergence of the magazines "Whistle" and "Iskra". Both magazines appeared in 1859, their founders were N. A. Dobrolyubov and N. A. Nekrasov on the one hand (who published the magazine *Sovremennik*; Whistle is published as a special satirical addition to *Sovremennik*) and the poet V. S. Kurochkin and the artist N. A. Stepanov on the other. The magazines were united by a common ideological orientation, criticism of government arbitrariness and liberalism. Thus, their publishers and authors stood on the position of revolutionary democracy, which caused constant dissatisfaction from the state censorship. Under the pressure of the latter, the Whistle was closed in 1863, ten years later, in 1873, Iskra was liquidated.

The unprecedented rise of satirical literary genres, including poetry, is associated with the activity of magazines. A whole group of talented satirical and parodic writers united around the Whistle and Iskra, among whom the names of N. Dobrolyubov, M. Saltykov-Shchedrin, N. Chernyshevsky, N. Nekrasov, V. Kurochkin, D. Minaev stand out. The last three are the most prominent representatives of the satirical genre of Russian poetry in the middle and second half of the XIX century.

Parodies of the works of representatives of "pure art", primarily A. A. Fet, A. N. Maikov, N. F. Shcherbina, V. V. Krestovsky, occupy a significant part of the work of the poets of the Raznochints. They parodied the "meaninglessness" of A. Fet's poetry, the stylization of nationality by Al. Tolstoy, the pessimism of A. N. Pleshcheyev, the biblical sophistication of F. I. Tyutchev's poetry.

The parodies of the Iskra poets were marked during this period by a departure from parodying exclusively literary works. Poets such as D. Minaev, B. Almazov, V. Kurochkin, P. Weinberg, pursuing non-literary goals, begin to create everyday and political satires, poetic feuilletons. The poetic texts of classical poets, including Pushkin and Lermontov, being paraphrased, become poetic material for a poetic feuilleton, jokes, satire.

An example of using a parody "not of a classic, but with the involvement of a classic" [2, p. 29] can be Nekrasov's "Lullaby" ("You will be an official in appearance ..."). Being an imitation of Lermontov's "Lullaby", this work is a public satire and serves populist purposes.

Speaking about the representatives of satirical poetry of this period, published in the magazine Iskra, one cannot but mention Kozma Prutkov (1803-1863), a brilliant example of a literary mask created by A. K. Tolstoy in collaboration with Alexei, Vladimir and Alexander Zhemchuzhnikov. The very image of Prutkov, coupled with his satirical poems and aphorisms, was aimed at ridiculing intellectual stagnation and political "well-intentioned", many of the works of the "author" are a parody of literary imitation.

Conclusions

The origin and development of poetic satire in Russia took place in the first half of the XVIII century. In the era of classicism, the process of active development of the entire variety of satirical genres begins in Russian literature, associated primarily with the names of A.D. Kantemir and A.P. Sumarokov. Since the second half of the XVIII century, the importance and role of poetic satire has been falling sharply, and satirical prose begins to occupy a leading position.

A significant contribution to the development of satirical genres in poetry of the XIX century. such prominent writers as I.A. Krylov, A.S. Pushkin, poets of the democratic camp – N.A. Nekrasov, D.D. Minaev, V.S. Kurochkin contributed.

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