

THE RUSSIAN SATIRICAL POETIC TRADITION IN THE WORKS OF LEV LOSEV: FROM ANTIOCHUS CANTEMIR TO SASHA CHERNY

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Abstract: the article examines the peculiarities of the influence of the Russian satirical tradition in the range from A.Cantemir to S.Cherny on the work of L.Losev, in particular, the peculiarities of using the poetic techniques he inherited. **Keywords:** L.Losev, satirical tradition, poem, game, pun.

Аннотация: в статье рассматриваются особенности влияния русской сатирической традиции в диапазоне от А.Кантемира до С.Черного на творчество Л.Лосева, в частности, особенности использования унаследованных им поэтических приемов.

Ключевые слова: Л.Лосев, сатирическая традиция, стихотворение, игра, каламбур.

Annotatsiya: maqlada A. Kantemirdan S. Cherniygacha bo'lgan rus satirik an'analarining L. Losev ijodiga ta'sirining xususiyatlari, xususan, u meros qilib olgan she'riy usullardan foydalanish xususiyatlari muhokama qilinadi.

Kalit so'zlar: L. Losev, satirik an'ana, she'r, o'yin, so'z o'yini.

Literary value of L.Loseva, conditioned by intertextuality, implies not just a tendency to citation, but a dialogue with the history of poetry. The shocking, oxymoronic nature of the lyrical subject (an intellectual quoting classics and a rebellious wit who does not need a dictionary of obscene vocabulary) indicate innovation on the one hand, and connection with tradition on the other. This ambivalence makes Losev 's work consonant with satire as a refreshing element that prevents the work from solidifying and turning into a convention. Losev's Poetry Indeed, it is marked by the influence of the Russian satirical tradition formed by a circle of writers, which includes A.Kantemir, A.Sumarokov, G.Derzhavin, D.Gorchakov, M.Milonov, P.Vyazemsky, K.Batyushkov, A.Bestuzhev, A.Delvig, V.Kuchelbecker, N.Yazykov, K.Ryleev, D.Minaev, S.Cherny, and others. This is expressed in the interpretation of phrases, images, rhythm, in the use of anagrams, puns, mixing language styles, including foreign words in the Russian-language text, playing with one's own literary image, using the referencing apparatus as an element of the game with the reader's perception. This paper discusses some of the listed techniques.

The formation of Russian satirical poetry falls on the XVIII century, when A.

Cantemir entered the literature. He is the most subtle aristocrat, the heir of the Byzantine emperors, who introduced the word "mug" into poetry and combined high and low styles in one text. The same technique is the basis of Losev's poetics ("Dust rose up like a gray-haired kichka / over a split head in two" [2, p. 270]. Cantemir created a gallery of social types (dandy, miser, hypocrite), among which the naturalistically depicted drunkard Luka stands out. Losev populates his poems with Soviet heroes. Epochs: a stoker, a drug addict, a homeless man, "trash in gray uniforms" [2, p. 434]. The image of the drunkard Alexander Pokhmelych directly resonates with Luke [2, p. 50]. Cantemir was the first to describe the morning of a secular man, the future Onegin [1, p. 68]. Losev gives a parody answer in "Sonatina of Madness", depicting the routine of a Soviet man Ivan Petrovich, whose day is conveyed in the spirit of a poster slogan, which creates a satirical effect [2, pp. 362-364]. Finally, Cantemir is the discoverer of the literary game with his own image (an anagram of "Khariton Makentin"). He is the first secular writer who began writing epigrams about himself [1, p. 435]. Losev also plays with the name [2, p. 255] and uses anagrams [2, p. 267].

A.Sumarokov expands the gallery of social types, for example, with the image of a libertine, which later appears in Losev's The Last Romance: "Here comes a woman alone./ She got hurt again" [2, p. 19], "Her mouth is bitten./ And the Nevsky tower is empty" [2, p. 20]. Another type that attracts the attention of A.Sumarokov is a professor: "A dancer! You're rich. Professor! You are poor./ Of course, your head is much smaller than your legs" [5]. The position of the enlightened intellectual remains the same. In Losev we read: "Tear the hair out of a dusty wig / among professors in a cheap pub" [2, p. 104]. In the genre of satirical ode, Sumarokov acted as the forerunner of G. Derzhavin. Losev is developing this tradition. In the "Ode to 1937" [2, pp. 274-277]. The poet formally retains the odic stanza, but the content is transformed. The lyrical subject undergoes a metamorphosis: he appears as a "comma", then as a "note" from a "tune", "from a Turkish march", then soars and "circles" "over a golden horn", he "falls" into a world with noise interference, into a world doomed to death. The picture looms almost apocalyptic (and Derzhavin's influence is revealed here) - in this chaos, "light" and "toilet", "bliss" and "cart" rhyme.

D. Gorchakov is among the satirists who did not recognize the "official writers". It is worth pointing out the typological connection between his work "From the comic opera Baba Yaga" and the "Appendix" to the poem "The Gun" by Losev. Both poets include the phraseological phrase "After a little rain on Thursday" in their texts. Gorchakov repeats it like a refrain in the answers. Baba Yaga becomes an affirmation of the impossibility of hoping for a change in the human world for the better. The text is constructed according to the principle of creation and destruction, thesis and antithesis. Losev uses this phraseological unit. once and becomes part of the

phraseological stringing. Rhythmically, the poems are similar and written in a four-stop chorus, which corresponds to the song and "counting" beginning. At the same time, and in both cases, a dialogue situation is unfolding before us.

The Decembrist poets also form a satirical poetic tradition. Among them is K.Ryleyev. The archaization technique of the text is inherited Losev as an element of a literary game: "and it is reflected in the lake-yezer / in autumn-yesen, / deer-elen" [2, p. 87]. At the same time, not only is archaized the lexical level of the text. Noteworthy is the syntactic construction "it will not be written a novel" or the stylized, fable title "Paradise, composed awkwardly to ease the spirit and return to living nature after the end of the book of Aesop's language in Russian literature" [2, p. 216].

An iconic figure among satirical poets of the second half of the 19th century it becomes D.Minaev. He turns to literary parody, enters into a dialogue with the elegy "A whisper, a timid breath..." by Athanasius Fet ("Cold, dirty villages, / Puddles and fog..." [3, p. 63]. Losev works similarly. His "Sonnet" goes back to the poem "Swallows" by A. Fet. The connection is found in the first line of the poem: "Doubtful captain captain Fet ..." [2, p. 201], the poet uses a four-stop chorus, but complicates the rhyme. It is worth pointing out a number of typological similarities here., found between the poems of Losev and other poets. The "echoes" of Boris Pasternak's "Night" are heard in the second poem of the cycle "The Sound of the Beginning of Winter". The iambic is replaced by a chorus, but the rhyme and rhythmic endings remain the same. The range of motifs coincides and is associated with flight, air, the change of day and night. However, the theme of creative vigil is reduced to the oppositional theme of revenge. We immediately find a pun – "Fet" and "candy" rhyme [2, p. 337]. At the same time, the verse "Something keeps taking revenge on me" [ibid.] can also be interpreted as evidence of a mystical coming to the poet. inspiration. In this regard, we can talk about the antonymous nature of Losev's poem, which, on the one hand, appears as a parody, on the other – an homage. No less remarkable is the play on the initially comic "Baggage" of S.Marshak. In the "Report", according to the laws of the report, Losev presents a rhyming list of things, and it sounds like a drum roll (with the alliteration "p", "r", "t"): "This year I will be 70 years old. / Accept according to the list: / a pistol, / a party card, / a shoulder belt, / and a pair of gold epaulettes" [2, p. 557].

The connection of Losev's poetry with the work of S. Cherny is no less significant. Both poets turn to autobiography as a means of creating a comic effect, a satirical mockery of attempts at an analytical reading of the poem. In Black, it is implemented directly as a comment in parentheses ("(Did not quote only 149 Kanta,/Like at Krupp's daughter's wedding, /Because Kant was very stupidly understood by the people.)" [7], "We were looking at the sky (to hell with the rhyme!)", Blue circle/ (That is, the moon)..." [6, p. 31]. Losev uses a referential-footnote apparatus. (this is the article by

M.Pavlovets [4]). For example, the following explanation of the encrypted surname becomes a comment on the poem "Brothers K*": "* The publisher knows the full surname of the brothers, but here, for obvious reasons, it cannot be given" [Lev Losev. The K* Brothers : " Cakes, rolls..." (1985-1987)] [2, p. 217]. Meanwhile, it is obvious that the title of F.'s novel is being referred to here.Dostoevsky's "The Brothers Karamazov". A more complex comment is placed in parenthesis, both metaphorically and literally, forming a gaping hole in the fabric of the poem: "Splinters, dots, everything is hurried/ (taken in parenthesis)..." [ibid.].

This is a brief overview of the satirical line in the work of L.Loseva. "Fabric is text, it's life. If you are a doctor, you are a dotcom," Lev Losev finishes the poem "Cloth (doctoral dissertation)" [2, p. 97], leaving a philological instruction-a challenge to the researcher. Almost forty years have passed since the poet-professor's first publication in Russia, but gaps still need to be filled in the canvas of quotations, reminiscences and allusions he bequeathed.

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