

**IDEOLOGY AND SATIRE ISSUES OF INTERPRETATION
OF ROBERT BURNS'S CREATIVITY IN SOVIET LINGUISTIC AND LITERARY
STUDIES OF THE 1950S**

***IDEOLOGIA E QUESTÕES DE SÁTIRA DE INTERPRETAÇÃO
DA CRIATIVIDADE DE ROBERT BURNS EM ESTUDOS LINGÜÍSTICOS E
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***IDEOLOGÍA Y TEMAS DE INTERPRETACIÓN
DE LA CREATIVIDAD DE ROBERT BURNS EN LOS ESTUDIOS LINGÜÍSTICOS Y
LITERARIOS SOVIÉTICOS DE LA DÉCADA DE 1950***

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ABSTRACT: The peculiarities of perception of Burns satire in Soviet literary and linguistic criticism of the 1950s are investigated in the article. Among the Soviet literary critics of this time, E.A. Makarova paid the closest attention to Burns satire, who separately characterized anticlerical satires, satires that ridiculed the leaders of the Scottish clans and aimed against the English aristocracy. The methodology of this article is based on the articles written by E.A. Makarova «About Satire in Burns's Works» and «Social Satire in Burns's Poetry of the 1780s». It can be concluded that the specificity of the research perception of the Burns legacy during this period was largely due to the ideological processes in the Soviet society, based on which the readings of many of the Scottish poet's texts were updated.

KEYWORDS: Russian–English literary. Linguistics. Comparative science. Artistic translation. Intercultural communication.

RESUMO: *As peculiaridades de percepção da sátira de Burns na crítica literária e linguística soviética dos anos 1950 são investigadas no artigo. Entre os críticos literários soviéticos dessa época, E.A. Makarova prestou a maior atenção à sátira de Burns, que separadamente caracterizou as sátiras anticlericais, sátiras que ridicularizavam os líderes dos clãs escoceses e visavam a aristocracia inglesa. A metodologia deste artigo é baseada nos artigos escritos por E.A. Makarova «Sobre a sátira nas obras de Burns» e «Sátira social na poesia de Burns dos anos 1780». Pode-se concluir que a especificidade da percepção da pesquisa sobre o legado de Burns nesse período se deveu em grande parte aos processos ideológicos da sociedade soviética, a partir dos quais foram atualizadas as leituras de muitos dos textos do poeta escocês.*

PALAVRAS-CHAVE: *Literatura russo-inglesa. Linguística. Ciências comparadas. Tradução artística. Comunicação intercultural.*

RESUMEN: *En el artículo se investigan las peculiaridades de la percepción de la sátira de Burns en la crítica literaria y lingüística soviética de la década de 1950. Entre los críticos literarios soviéticos de esta época, E.A. Makarova prestó la mayor atención a la sátira de Burns, quien caracterizó por separado las sátiras anticlericales, sátiras que ridiculizaban a*

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los líderes de los clanes escoceses y apuntaban contra la aristocracia inglesa. La metodología de este artículo se basa en los artículos escritos por E.A. Makarova «Sobre la sátira en las obras de Burns» y «La sátira social en la poesía de Burns de la década de 1780». Se puede concluir que la especificidad de la percepción investigadora del legado de Burns durante este período se debió en gran parte a los procesos ideológicos de la sociedad soviética, a partir de los cuales se actualizaron las lecturas de muchos de los textos del poeta escocés.

PALABRAS CLAVE: *Literatura ruso-inglés. Lingüística. Ciencia comparada. Traducción artística. Comunicación intercultural.*

Introduction

In Soviet literary criticism, the satirical line was traditionally characterized as one of the brightest in Burns's work, while the indissoluble unity of the affirming and critical principles in the Scottish poet's aesthetics was affirmed, in whose poetry satire appeared alongside the glorification of friendship and love, everyday peasant labor. Considering the theme of the ordinary people as the main theme in Burns's creative work, researchers traditionally talked about the poet's special closeness to the worldview of Scottish compatriots: showing people's disasters, the Scottish poet invariably affirmed the indestructible resilience of ordinary people, the indestructibility of the freedom-loving rebellious traditions of the ordinary people. In the spirit of Soviet political ideas, it was invariably emphasized that in life itself the poet was able to see the forces that carry the guarantee of the future liberation of mankind from the political power, title and money, from the oppression of class and national injustice; and it was this that gave him the opportunity to look far into the future and brilliantly predict the historical doom of everything that stands in the way of fulfilling the cherished aspirations of the people. Such interpretations, which are most fully formulated in the works of the literary critic E.A. Makarova, published in the 1950s, will become the subject of this article.

Literature Review

The most significant Russian studies of R. Burns's creative works are associated with the names of R. Ya .Rait-Kovaleva, A. A. Elistratova, B. I. Kolesnikov, who dedicated their monographic works to the Scottish poet. The problems of perception of Burns' works in Russia were studied by S.A. Orlov, E.S.Belashova, Yu.D. Levin, D.N. Zhatkin. This article is the first to study materials related to the literary-critical and literary comprehension of the

works of Burns by E.A. Makarova, a Soviet literary critic who was published in the second half of the 1950s.

Materials and Methods

The material for the study was taken from the articles written by E.A. Makarova «About Satire in Burns's Works» and «Social Satire in Burns's Poetry of the 1780s» published in the late 1950s. and became an important milestone in comprehending Burns satire from Soviet ideological positions. Methodologically, the study relies on fundamental works in the field of historical poetics, comparative studies, the history of Russian translated fiction, theory and history of poetic translation (ALEXANDER N. VESELOVSKY, ALEXEY N. VESELOVSKY, V. M. ZHIRMUNSKY, M. P. ALEKSEEV, YU. D. LEVIN, A. V. FEDOROV AND OTHERS).

Results

In the works of E.A. Makarova, a whole concept was formulated, based on the ideological postulates of Soviet society and based on them ideas about Burns as a class-conscious poet-democrat, whose work has progressive and – even – revolutionary significance. E.A. Makarova entered into a tough polemic with Western researchers of Burns, who, in her opinion, underestimated the rebellious orientation and satirical acuteness of Burns's poetry. It is especially important for the researcher to emphasize that Burns's satire is not limited to emphasizing abuses by the ministers of the church (although this direction is very important for the poet), but also extends to other spheres of life, in particular, it contains a protest against the unfair distribution of public domain, corruption in parliament, political arbitrariness. Deeply reflecting the essential aspects of the life of the people, Burns, according to E.A. Makarova, masterfully combines in his poetry affirming and critical principles, lyrics and satire: «The disaster of the Scottish peasantry and the growing political vigilance of ordinary people, their dreams of a better future and their hatred of the nobility and the rich appear in Burns's poetry in the indissoluble unity in which they existed in reality» (MAKAROVA, 1959).

Following M.M. Morozov, E.A. Makarova emphasizes the role in the current processes of the agrarian revolution, which exacerbated social and political contradictions, aggravated interclass contradictions against on the basis of the violation of the rights and

liberties of ordinary people. In order to expose the leaders, who boasted of their superiority over the people. Burns, according to the observation of the researcher, chooses as the objects of the mercilessly caustic and marked satire «the Scottish nobility, the British government, the despotic Presbyterian Church of Scotland, officials and lawyers who oppressed and robbed the peasants» (MAKAROVA, 1959). At the same time, for E.A. Makarova the most significant is the life-affirming pathos of Burns satire, which captures «not only the moral superiority of ordinary people, but also their sober critical mind, destroying the accuracy of their judgments, the formidable force of their just anger» (MAKAROVA, 1959). One of the features of Burns's works is, in the opinion of the researcher, the desire to find «beauty in that sphere of life that the ruling classes considered «base» and unworthy of the artistic imagination», and this desire was not based on fantasy, not an attempt to move away from the real state of affairs. but confidence in the endurance and strength of the common man: «The enlightening faith in man was reinforced in Burns's mind by his closeness to the people, his conviction in the moral and social dignity of working people. That is why Burns creates a fighting, purposeful satire in the period of weakening of satirical tendencies in the literature of the English Enlightenment» (MAKAROVA, 1959).

In an effort to fit Burns' work into the context of literary development in England, E.A. Makarova tries to see the origins of the poet's desire to write for the common people, as well as to comprehend the reasons that determined the aesthetic unity of Burns satire, which is not destroyed by either the genre variety of works, or thematic variations, or motive figurative features of each of the poetic texts. For the researcher, the successive connection of Burns's work with the denunciatory line of advisory literature of the 18th century, first of all, with the works of J. Swift «which is especially significant: to the satire authors of English epoch of Enlightenment, and firstly to Swift, the optimistic perception of life characteristic of folklore and the spontaneity, liveliness and brightness of the colors of apt folk humor are combined in the satire of Burns» (MAKAROVA, 1959). Thus, another source of Burns satire is revealed – Scottish folk poetry, which often denounced reality, referring to episodes of unpretentious everyday life, the image of which, however, did not become an end in itself, but had a subordinate meaning in relation to the general design. Burns not only uses various means of satirical denunciation, which have become a full-fledged part of folklore and literary works of previous eras, but also subordinates them to their own significant goal, which is realized in the wish to reflect «more fully and deeper the life of ordinary people of their time, to express their moods» (MAKAROVA, 1959).

Developing satirical themes, Burns easily oversteps the formed canons, mixes narration and accusation, drama and humor, elements of poetic and comic, which is clearly demonstrated by E.A. Makarova on the example of the poem «Two Dogs», where «the story of the need and sorrows of the peasants goes hand in hand with a fervent assertion of their superiority over the nobility, and satirical criticism of the landowners finds its expression either in the contemptuous exposure of their stupidity and laziness (pictures of the private life of aristocrats), then in a harsh invective (a scene of mockery of peasants who have expired their rent), then in a humorous and at the same time, an angry image of the political activity of the Scottish representative in parliament» (MAKAROVA, 1959). However, the satirical element is also essential for those works of Burns, which are aimed at promoting social ideals, ideas about a better future. Usually it appears when creating a contrasting image of various social groups, each of which receives its own speech and portrait characteristics, shaded by linguistic and stylistic means. For example, in the poem «The Tree of Freedom» E.A. Makarova sees two clearly different and at the same time correlated with each other description plans – «a fiery affirmation of the interests and hopes of the British and French peoples» and «a murderous in its plebeian harshness mockery of the king Louis, an acutely comic depiction of the failures of the coalition forces» (MAKAROVA, 1959). The expressiveness of the satirical portraits of preachers in the poem «The Holy Fair» is enhanced by everyday details, the depiction of folk fun; in «Tam O'Shenter» the satirical description is shaded by elements of folk fiction, mysticism, and devilry.

Criticizing the desire of foreign researchers to present Burns as a supporter of liberal humanism, inclined to vague expression of thought, constant hesitation and forgiveness, E.A. Makarova portrays the Scottish poet as a whole person with clear life aspirations based on a democratic worldview. Without striving for any meaningful generalizations, Burns concentrates on the selection and interpretation of specific facts, seemingly insignificant touches of everyday life, capable of evoking associations, deep reflections about life. E.A. Makarova skillfully identifies these seemingly insignificant details, each of which says a lot about the people of the Burns era. For example, the researcher draws attention to the epigram «Bookworm», in which the elegant, richly designed volume of Shakespeare, which no one has read or planned to read, becomes a reason for ridiculing the ostentatious education of representatives of the nobility. No less striking is the poem «Two Shepherds», in which the squabble of the priests reveals their inner degradation, in particular, the love of money, limitation and licentiousness. Describing the contradictions that arise between different people (belonging both to the same and to different social groups), Burns never tried to depict some

isolated, exotic manifestations; on the contrary, he always singled out something typical, characteristic of social relations, as a result of which his works were close and understandable to a wide range of readers.

According to E.A. Makarova, as Burns grew up creatively as a poet, his «political horizons» expanded, which led to the appearance in his work of the 1790s. «Revolutionary democratic motives», partly caused by the events of the Great French Revolution: «Burns expressed sympathy for the French revolutionaries on many occasions. His work of these years is full of echoes of the radical democratic movement. His political satire and songs were spread among the people along with the works of members of Correspondent Societies» (MAKAROVA, 1959). In this regard, E.A. Makarova offers her own interpretation of the song «Honest Poverty», the central issue of which she considers as «the ideological struggle between supporters of decisive political transformations and defenders of reaction» (MAKAROVA, 1959). The researcher is trying to accumulate facts testifying to the regularity of failures of the ruling circles, which have become detached from reality, from the logic of reality, and therefore have distorted ideas about themselves and about the people, claims that do not correspond to the requirements of life; as material for analysis in this regard, the poems «Church Anxiety», «The Tree of Freedom», the ballad «American War», the song «When Princes and Prelates ...» are used. At the same time, the negative phenomena of life, according to the observation of E.A. Makarova, can be characterized from different sides, as a result of which «the figures who are peculiar to the historical situation of that time appear either as a target of angry satire, or as an object of irony, or as an excuse for a well-marked and sharp jokes» (MAKAROVA, 1959).

A special theme is the opposition of Burns's clerical and socio-political satire, which is typical to many foreign studies, but unacceptable for E.A. Makarova, who perceives Burns's legacy as an organic whole, in which satire and denunciations are inseparable from lyrics, and anticlerical pathos from social political. In this regard, the researcher notes that the church, the state, the law in a single complex oppose the people, after which she gives specific examples from Burns's texts: «The rebellious pathos of the final song of beggars and vagabonds is directed against the church and prison in the cantata «Merry Beggars». Among «all evil spirits» gathered at the hellish party in the Alloway church, there are both «false tongues of the lawyers» and «rotten hearts of priests». Asserting the right of the common man to happiness, Burns sends «to hell» the church and the state («Anna's Golden Curls»). The satire «Inventory List» addressed to the tax inspector sounds like a challenge to the bureaucracy and clergy» (MAKAROVA, 1959).

Trying to understand the reasons for Burns' special attention to the clergy, E.A. Makarova emphasized the important role that the church played in contemporary Scottish society. According to her observation, «the rural pastor appointed by the landowner had unlimited power of the despot in his parish»: «The «church council» drawn up by the pastor had the right to expel a peasant that he did not like and confiscate his property. Church authorities widely practiced bribes, extortion, and fines. <...> The ruling classes of Scotland sought to use church terror to suppress the growing activity of ordinary people, to deprive them of faith in themselves, to intimidate them with the threat of afterlife retribution» (MAKAROVA, 1959). In the process of analyzing the materials, E.A. Makarova comes to the conclusion that the interests of the church and the government are closely aligned, that both of them do not accept the original folk principles, they consider folk songs and dances to be sinful, giving preference to texts in Latin, characteristic psalms, epitaphs, elegies. Thus, orthodoxy and scholarship begin to jointly oppose the «low» genres of folk art, which, in turn, moves even further away from the upper strata of society, starts to be full of parodies, anecdotes, jokes, and witticisms. It is with this folk art that Burns's authorial work is directly correlated, which advanced into wide popular strata due to its intelligibility to each listener, its relevance for his perception of the world: «Burns's satire poems incriminating rigidity, pharisaism greed, despotism of churchmen, his parodies on church sermons, hymns, prayers epitaphs spread with lightning speed among the peasants and in oral transmission» (MAKAROVA, 1959). At the same time, E.A. Makarova's works emphasize the «journalistic, combative character» of Burns's antecleric works, and provide specific examples from the «Epistle to Mac Met», the poem «The Prayer of St. Willie».

Bringing together the anti-clerical and socio-political satires of Burns, E.A. Makarova separately emphasized the use of a stable complex of similar artistic means by the Scottish author: «Describing the greed of privileged predators, their cruelty to common people, Burns created the images which provokes hate and anger of the readers «An appeal to Belzebuth», «Ode to the death of Mrs. Oswald» and others), although the comic beginning was invariably present there. In a different way, the satirist portrays that side of the life of the social leaders, which was supposed to personify in the eyes of the people the greatness of the monarchical government, the inviolability of the estate and church authorities. The ostentatious side of state and church power is embodied by Burns in comedic, even farcical images, popular in educational literature» (MAKAROVA, 1959). Burns has consistently emphasized farce in public relations, like some buffoonery comedy in which everyone plays their own predetermined role.

E.A. Makarova characterizes the 1790s, the time of Burns's late work, as a period of decisive weakening of church and estate authorities, when the arrogant nobility and clergy could no longer impose their stereotypes and dogmas on the people, instill opportunistic ideas, – the people remained with their opinion: «The quarrel of the priests in the satire «Two Shepherds» is shown by the poet against the background of «gloating laughter» of witnesses of their humiliation. In «The Prayer of St. Willie», the «hero» complains about his adversary, whose wit made «the whole world laugh uncontrollably» at the adherents of orthodox Calvinism. The caricatures of the satirical image of the nobleman in the song «Honest Poverty» are given by Burns through the perception of «a man with an independent mind» who looks at the ribbons and stars of the arrogant lord and «laughs at it all». The Austrian emperor is portrayed in the song «When princes and prelates ...» as «a guy that Paris laughed at» (MAKAROVA, 1959).

From the works of Burns, satirically describing the life of Scottish landowners, the researcher pays special attention to the poem «Two Dogs», which combines various techniques and methods of ridiculing, which carries «both sly irony, close in nature to the humor of folklore, and sharp sarcasm, and angry pathos of direct denunciation» (MAKAROVA, 1958). The dog Caesar belonging to the noble lord and the simple yard dog of the poor man Luaf are endowed with human qualities by Burns, but these are still not allegorical images which can be characteristic of fables and fairy tales. The poem begins with a detailed story about the way of life, the habits of Caesar and Luaf, a description of their pastime and entertainment, but unexpectedly the angle of presentation of the material changes dramatically: dogs start talking about people, as a result of this, fairy and fable elements go away, after them the simulated atmosphere disappears too. The change in intonation in the description leaves a strong impression, all the more significant because the lively conversational style of the characters' communication does not change: «The lord's dog shares his observations of the nobility with a friend, her interlocutor talks about the life and customs of the poor. The entire development of the accusatory theme is subject to a strict, logically grounded sequence. Each line of the poem breathes deep faith in the power of mind, in the real power of objective criticism. In the course of the dialogue, the assessment of life facts is revealed, which the poet seems to suggest to the reader, revealing to him the inner connection between the phenomena that appear in everyday life in isolation and fragmentary» (MAKAROVA, 1958).

According to the observation of E.A. Makarova, Burns reveals an educational thesis about the injustice of the existing relationship between a person and society as a question

about the relationship between the nobility and the people in Scotland. In «Two Dogs» the life of the rich is presented through the eyes of a courtyard who fed the gentlemen with their bonded rent and constantly received scolding from the manager for late payments. In the master's house idleness and gluttony reign, presented with vivid realistic details, and it is through descriptions of the striking discrepancy between the lives of the poor and the nobility that Burns, according to E.A. Makarova, builds a path to more complex problems and generalizations, in particular, notes the privileges of the nobility and its uselessness for society, the stiffness and arrogance of the rich, combined with the insignificance of their inner world. In descriptions dating back to Swift's satire, Burns portrays the rich as a parasitic class that does not see the true beauty, the dignity of earthly existence, and is incapable of human sympathy. The acuteness and irreconcilability of Burns's rebellious judgments, according to E.A. Makarova, goes back not so much to literary as to folklore tradition. The key criterion for the poet's ethical assessments is the welfare of the homeland, the ability of a particular person to meet public interests. Denouncing the indifference of the nobles to the interests of the people, their selfishness, and ingratiating themselves with their superiors, Burns selects a few details, which, however, fully characterize social contrasts: «The satirist's mastery lies in his ability to distinguish from the mass of life the facts which are with the most convincing and fully manner reveals the typical essence of the landlord class hated by the people. A few laconic lines of Burns's poem give an exhaustive picture not only of the moral character and political activity, but also of the entire life of the titled slacker. In the emotional richness and clarity of the satirical drawing, in the rapid movement of sharply outlined lines, one can feel the power of boiling indignation, the categorical nature of the judgments that have been handed down and tested by life» (MAKAROVA, 1958).

In accordance with the ideological ideas of the Soviet era, E.A. Makarova discusses in detail the sharpness of the opposition between the nobility and the peasantry, in which all the sympathies of the Scottish poet are given to a modest toiler, hardworking and at the same time cheerful, shining with witticisms at village parties. The researcher notes that Burns's respecting attitude to the life of workers is also manifested at the lexical level, characterized by the use of various colorful epithets: «He talks about the «sweet feeling of relaxation», about the «most precious joy» of family affections, about the «rough fun» of rural youth, about «gloomy winter days» and «freezing» winds, about «billowing foam» of ale, about a «smoking» pipe, etc» (MAKAROVA, 1958). The lord, according to the ideas of E.A. Makarova, thinks only of himself, while the peasants are depressed by the unreasonableness of the rulers, and are morally superior to the rich.

In the poem «Two Dogs», as in many other works, Burns idealized the peasant life, which took place in the conditions of the absolute poverty of the peasants and the death of their traditional way of life. Noting this contradiction, E.A. Makarova pointed out that «Burns turns to an ideal depiction of the recent past, finding no other way to show the poetry of rural labor, the depth and strength of the peasant's family affections, the beauty of the national traditions of the people» (MAKAROVA, 1958). As a result, there are obvious inconsistencies between the truthful description of need and grief and the idyllic notion of rural leisure and entertainment. In this regard, special cases, deviations from the norm are not of interest to Burns: «Luaf's assumption that the cause of the people's misfortunes is «some scoundrels» among the managers, is ridiculed by the author as absurdity. An attempt to find a compromise way out of the existing relationship between peasants and landowners is rejected with the same harshness and anger. Luaf's naive hopes for those «guys» among the nobility who «do not cause a single bit of harm to the poor» are rebuffed by his interlocutor» (MAKAROVA, 1958).

Throughout the text of «Two Dogs», Burns confronts two sets of opposing judgments about the state of affairs in Scotland, due to the current changes: first, a naive thesis is put forward, designed to justify the current state of affairs, but immediately follows a response in which the previous thought is completely refuted: «Luaf's enthusiastic, envious review of the life of the landowners, his naive assumption that the nobility lives «for the good of Britain», serve as a reason for destructive satire on the entire secular society» (MAKAROVA, 1958). Burns, thus, laughs at the naivety of a significant part of the peasant population, bewildered by illusions, and at the same time considers any attempts useless to impose on the people positions and views which are strange to them: «In the allegorical images of dogs, the reader can easily guess those very peasants who «with fury, boiling in the chest», talk about the government and the clergy and «refuse to understand» the anti-popular policy of London legislators. The very humor that «sparkles» at rural parties is felt in the precision and merciless judgments of Caesar and Luaf» (MAKAROVA, 1958).

Noting Burns's fidelity to the spoken language of ordinary Scots, which was clearly manifested, among other things, in the poem «Two Dogs», E.A. Makarova notes the poet's skill, brilliantly conveying the rationality and keen observation of the people through linguistic means. In particular, according to her observation, «sharp and figurative comparisons are taken from the life and everyday life of ordinary people (honest people «pull out of the ground with roots and branches»; society ladies «drink a fair amount of gossip»; the rich man's wallet is «as long as a dog's tail» etc.)» (MAKAROVA, 1958). As a result, angry

accusatory tirades, bitter irony and resentment, anxiety for the fate of the motherland appear in the poem. In the end, the task of Burns' satire is not only to condemn the arbitrariness of the authorities and to accept the growing protest of the masses, but also to denounce and ridicule those representatives of the common people who are ready to put up with the injustice of life, seek to appeal for mercy and compassion on the part of the lords.

In view of the above, the poem «In Beelzebub's Appeal», created by Burns in 1786 and depicting the inhuman cruelty of the new nobility towards the inhabitants of Highland Scotland, acquired a special acuity. At that time, it was in the north of the country that the conflict was especially sharp and acute, entire villages were destroyed in order to free up space for capitalist farms, inhuman exploitation was carried out, the slightest manifestations of disobedience were suppressed. Under the guise of loyalty to the British government, frightened by the events of the Great French Revolution, the leaders of the clans in the Highlands of Scotland became absolute masters of life, whose arbitrariness knew no boundaries. The poem «In Beelzebub's Appeal» was based on a real event when five hundred peasants of Lord Glengarry united for an organized escape to America, bought ships to cross the ocean. These plans became known to the Scottish landowners, members of the Society for Highland Scotland, who, under the demagogic slogans of patriotism, the honor of the nation began to prevent the mass departure of the population, potential agricultural workers deprived of their own land plots: «In Beelzebub's Appeal», Burns reveals the typical meaning of the event in the Glengarry estate for all the Scottish reality of that historical period. He shows that the flight of the highlanders is the result of inhuman living conditions created by the nobility, that the attempts of the nobles to prevent emigration have nothing to do with the interests of the people» (MAKAROVA, 1958).

For the « In Beelzebub's Appeal », according to the observation of E.A. Makarova, a combination of depth of generalization and acute topicality is characteristic, largely based on the artistic traditions of enlightenment satire: «The poet often borrows from his predecessors certain motives and images that generalized with great satirical force the characteristic sides socio-political situation in Britain. Rethinking them in terms of a specific situation, which served as a pretext for the creation of this or that satire, Burns introduces into them features of local color and gives them a laconic, accessible form characteristic of his poetry» (MAKAROVA, 1958). The central image of the poem – the image of Beelzebub – was borrowed by Burns from the satire of J. Swift, addressed to Dr. Delaney: «The Lord of Hell, who sent his governor to Ireland to destroy the country, symbolizes in Swift's poem the government of Britain hated by the Irish people. The same symbol reveals in Burns' satire the

antinational and antinational essence of the politics of the Scottish aristocrats. The image of Beelzebub, who embodied the main idea of the satirist, passes through the entire poem, gradually becoming more complex and enriched with new motives» (MAKAROVA, 1958).

The image of the devil that often appears in Burns's work in this case is significantly transformed: this is not an «old stag», not a «cheerful Nick», not a «friend–Satan», but a sophisticated, refined interlocutor of the members of the Society for Highland Scotland, using when addressing to the latter in a pompous genre of solemn poetic message, filled with greetings and wishes, expressions of devotion and respect. A message from Beelzebub, dated by June 1, 5790 AD, is sent to «the highly esteemed Lord Bridlebane, chairman of the twice esteemed Highland Scotland Society, which met at Covent Garden on May 23 this year to discuss a way to prevent the escape of the five hundred Highlanders, who, as reported to the society by Mr. Meckenzie Applecrox, went so far in their audacity that they conspired to flee from their rightful lord and master, whose property they are, and emigrate from the possessions of Mr. MacDonald Glengarry into the wilds of Canada in search of the notorious invention, which they call freedom» (MAKAROVA, 1958).

Already in these first lines, Burns's sarcasm is obvious, which consists in the interweaving of flattery, sly deference and emphasized courtesy with cynicism and barbaric attitude towards one's own people, rejection of its love of freedom, courage, unwillingness to recognize human dignity for commoners. As a result, the gloomy image of Beelzebub gets a comic tint, the conflict between representatives of different social strata intensifies, the tragedy of ordinary people in the era of social transformations is emphasized. Knowing about the traditions and customs of the Scottish aristocracy, Beelzebub covers up his call to decisively deal with the fugitives with words about the «honor of the nation». According to E.A. Makarova, «the grotesque character of the central image, the accentuated sharpness of the language, the rapid rhythm of the poem – all this is subordinated to the task of the satirist to convey the drama of unfolding events, the fury of the onset of reaction, the growing tension of the socio–political situation in the country» (MAKAROVA, 1958). Under the influence of poisonous sarcastic mockery, fear of a formidable reality fades into the background, the inner inferiority of power, seemingly omnipotent and invincible, becomes understandable. A realistic interpretation of a social theme, as the researcher notes, helps to emphasize the features of the national character of rebel mountaineers, their stubbornness in achieving their goals.

Burns' critical judgments are also directed towards the leaders of the clans, who direct all efforts to weaken the resistance of the people, but at the same time are completely

dependent on the aristocracy. When addressing them, the flattering language of Beelzebub becomes emphatically harsh, persistent: «This is no longer a secular courtesy addressed to people «of their circle»: in the abrupt, imperative phrases one can hear the tough tone of the dictator, unconditionally prescribing his will to obsequious servants» (MAKAROVA, 1958). The subservient Scottish leaders, who sacrificed national freedom for the right to rule uncontrollably in their homeland, could not but heed this voice. At the same time, Burns «does not deny the «highly esteemed members of the twice highly esteemed society» with the right to historical fame», sarcastically inviting the nobleman «to take his proper place in hell next to Herod and Polycrates in time» (MAKAROVA, 1958). In this context, the dream of restoring violated justice, and sly irony, and sharp sarcasm, and an acute expectation of reckoning, which awaits not only in hell, but also on earth, where there is no place for despots and traitors, are combined.

Considering «The Appeal of Beelzebub» one of the «most distinctive works for Burns», E.A. Makarova further explains her words: «The versatility of the poem, the parallel development of several satirical motives, a variety of ways to create a comic effect, a wealth of artistic means, ranging from widespread in enlightenment satire (allegory, opposition, speech portrait, etc.) and ending with the original techniques of Burns (change of rhythm or intonation) – all this is typical for the poet's satirical manner» (MAKAROVA, 1958). At the same time, there is something special in this ode, specific only for a small part of Burns' texts: an accentuation of gloomy, dark colors, infernal motives, when the conditions of life, filled with stress and disappointment, begin to resemble a picture of the afterlife hell.

Discussion

The «The Appeal of Beelzebub» is directly related to the parody «Ode to the Death of Mrs. Oswald», written by Burns in 1789 and based on the motifs of the folk song «Fine Guy – Scottish Highlander». The parody ode is based on the growing sense of reckoning that awaits the cruel punisher Cumberland, who defeated the Jacobite uprising in 1745–1746. E.A. Makarova notes that the pitiful figure of Cumberland, twisting and screaming at the moment when the devils send him to the underworld, is outlined in extremely expressive colors: «With the same triumphant joy with which the people depicted the torment of the hated «butcher», Burns depicts the appearance of a landowner in a «dark dungeon». The satirical portrait is extremely generalized and at the same time retains a pronounced characteristic. There are only two or three strokes here, but the more significant is the role of each of them. Even «the

closest observation» can not detect the slightest signs of humanity and kindness on the «faded face, like the face of a madman». The eyes, which did not know tears of sympathy, «became numb» Tenacious hands – «the hands of the owner of the «iron chest of Mammon» «never reached out for help». Both «took, but never gave anything» (MAKAROVA, 1958).

The laconic and expressively drawn image of Miss Oswald correlates with the image of the lord in the poem «Two Dogs» – in both cases the poet speaks of the alienation of simple human feelings for the nobility. According to E.A. Makarova's observation, every detail of the description was aimed at arousing the reader's disgust, since the poet is not afraid of the rich, their power and influence, but sarcastically laughs at them: «He angrily ridicules the wrong gait and bent figure of the landowner, slowly and reluctantly directing her steps to the place of eternal torment, where she will no longer be helped by «ten thousand sparkling pounds a year» (MAKAROVA, 1958). The motive of inevitable retribution is expressed literally in a parody ode: the widow is sent to another world, not mourned by anyone; her coffin is followed by the curses of the commoners. Perhaps, it is precisely this motive of reckoning, inevitably awaiting despots and rapists, that most of all merges in Burns's work with the assertion of a bright future, the inevitability of progressive changes in life.

Conclusion

Against the background of numerous journalistic publications that appeared in the pages of the Soviet press in the late 1950s, especially in the year of the 200th anniversary of the birth of Burns [see, for example: (GERASIMOV, 1959; SELKIRK, 1959; KOPTILOV, 1959)] E.A. Makarova's articles were distinguished by scientific thoroughness, depth of understanding of the heritage of the Scottish poet. At the same time, all the interpretations of E.A. Makarova, based on the ideology prevailing in the Soviet Union, were overly sociologized and subjective. In this regard, it is especially important to note how skillfully the researcher avoided sharp lines of discussion that could destroy her entire concept. For example, her articles do not give a clear understanding of how the hardships of peasant labor can be correlated with the glorification of the patriarchal life of the peasants, their merry holidays and feasts. In especially difficult cases, E.A. Makarova turned to stereotyped images, trying to present the poet as a harbinger of a revolutionary movement towards a brighter future, which was far from objective reality.

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