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### **ABSTRACT**

The work is devoted to identifying the features of the Russian literary hero of the 70s of the 18th century, which in modern scientific discourse remain an unresolved and hotly discussed problem. A research approach to this issue is proposed through understanding the new principles of artistic world modeling, discovered in the literature of the period under study. At the center of attention is the question of the social world order in the views of Russian writers. During the period under study, in a number of prose works, the social world was first depicted in two of its manifestations: as normal and marginal. This model of the world order, new for the Russian literary era, also determined the appearance of a fundamentally new hero in Russian literature - the marginal. The research is based on the analysis of prose works by M. Komarov and M.D. Chulkov.

**Keywords:** Russian literature, XVIII century, literary hero, marginal, prose, artistic world modeling.

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### **INTRODUCTION**

Modern researchers see the most noticeable innovations in Russian literature in the 60–70s of the 18th century in what is associated with the development of prose of that time. The fundamental features that distinguish it from the previous period and make up its originality are usually denoted with one word - democratization. The process of democratization has affected the circle of readers interested in the new literary product, it has noticeably expanded at the expense of people from the middle social strata. The composition of the writers who also came to literature from a democratic milieu, who, according to the figurative expression adopted in the professional milieu of literary historians, are usually called "petty-graven", has also changed. But the main literary event of this time was undoubtedly the new central character of Russian narrative prose. In connection with its appearance in this epoch of the 18th century, it is customary to talk about the problem of "democratizing the hero". Moreover, in different periods of the study of works of art of this series, this term did not mean exactly the same thing. In the 20th century, the "democratization of the hero" was understood primarily as the increased interest in people from the lower social milieu. But since a hero with such a characteristic, in principle, knew both the classicistic satire and the comedy of the previous decades, there was a need to clarify the innovative nature of this character. Researchers of the new generation specified that the "democratic hero" of the narrative prose of this period "ceased to be a collective image of everyday vice, as in satire and comedy, or the embodiment of the ideal of virtue, manifested in the image of thought, as in an ode and tragedy, but became simply an attempt at artistic reflections of general and individual human properties" [1, p. 192].

Thus, differences were established from the literary heroes of the 30-50s of the 18th century, who were related to him in social belonging, and were tailored according to the rules of classicism. And if the differences from the direct historical predecessors, the characters of Russian classicist literature, these clarifications really establish, then their originality in relation to the characters of earlier Russian literature, the end of the 17th century, open to the reader in the genre of the short story, "The Tale of Frol Skobeev", these observations in no way not explained. The Russian novel of the end of the 18th century, according to its authoritative researchers, also "refuses to discuss the problem of good and evil" [2, p. 370].

In our opinion, the attempts made so far to explain the historical characteristics of the hero of Russian narrative prose of the 60s – 70s of the 18th century have not achieved the desired result. In our research we propose to fill this gap.

We believe that in the 60–70s of the 18th century, a very significant change in the principles of artistic world modeling is taking place in Russian literature. The picture of the world, artistic ideas about the social world order are changing radically. It was this circumstance that determined the appearance of a typologically new

hero, adequate to the model of the world that finds its embodiment in the Russian narrative prose of the era. In our earlier publications, we pointed out the fundamental connection between the problem of the hero, the motives of his act and the model of the world in which this act is realized [3].

Below will be presented our views on the nature of the change in the principles of world modeling in the Russian literature of the period under study, and on this basis, an original understanding of the typological features of the hero of Russian narrative prose is presented. As the research material, the most striking and popular works of the 70s of the 18th century will be taken: "Vanka Kain" by M. Komarov and "Pretty cook, or The adventures of a depraved woman" by M.D. Chulkov.

## RESULTS AND DISCUSSION

### The hero and his world in "Vanka Kain" by M. Komarov

Historical and literary interest in the work of Matvey Komarov, a Russian writer of the 18th century, arose long ago. Even V.G. Belinsky repeatedly mentioned Komarov's works in his articles as an example of popular literature. Undoubtedly, the main work that determined the long-term interest in the work of M. Komarov "A thorough and correct description of the good and evil deeds of the Russian swindler, thief, robber and the former Moscow detective Vanka Kain" (1779), with whom the author, according to his own statement, personally met, which gave the literary text a documentary character.

In the 20th century, the attention of very authoritative researchers undoubtedly gave in professional circles a historical and literary significance to this text. V.B. Shklovsky dedicated an entire book "Matvey Komarov, a resident of the city of Moscow" in general to a secondary author. G.A. Gukovsky, in his classic textbook, also paid a lot of attention to him. In recent decades the study of Matvey Komarov's work is devoted the dissertation of L.V. Comedina.

At the same time, the sometimes diametrically opposite conclusions that the researchers come to are surprising. So, V.V. Sipovsky, notes that on the one hand, Kain is a murderer, and on the other, a jester and buffoon, laughing at everyone, including himself [4, p. 10]. N. Ya. Aristov writes that Kain is an absolutely immoral person who could not find a spiritual response and sympathy among the people [5, p. 69]. D.A. Mordovtsev denies this, saying that Kain is "a hero of idleness, and idleness develops a code of morality for itself, and from this point of view, Kain is a gifted person" [6, p. 16]. According to A.V. Zapadova, M. Komarov, romanizing the real biography of Kain, creates an adventurous story about a "merry thief" in the spirit of the hero of a folk tale, who is silent about his bloody deeds [7]. L.V. Kamedina claims in her dissertation that the book contains both "moralizing" and "amusement" for the reader. And the main character seems to be a truly Russian person, riotous, courageous, resourceful: "He steals, but all the time it seems that money is not the main thing for him, he is interested in the process itself, the acuteness of the adventure" [8, p. 91]. For V.B. Shklovsky, the goal of Matvey Komarov's book is to denounce and moralize, "a blow not at Vanka Kain, but at the order that created him, by serfdom, by orders, by the clergy" [9, p. 76].

G.A. Gukovsky speaks exclusively about the entertaining nature of the book, arguing that Komarov's works associated with the Western European adventure and rogue novel "did not claim any moralizing and educational value and were the subject of fascinating reading" [10, p. 305].

According to V. B. Shklovsky, the book "Vanka Kain" is built as a documentary story. And for G.A. Gukovsky, it is, first of all, a romanized story.

At the same time, each of the researchers finds convincing evidence, textual confirmation of his position. And Matvey Komarov gives rise to completely contradictory judgments. Contradictions are present in his work itself, the image of Vanka Kain in Matvey Komarov's book is surprisingly ambiguous and the motives of his actions do not fit into any accepted norms of social behavior at all.

According to its external characteristics, the hero of M. Komarov can be fully correlated with the hero of the roguish novella. By the time the book about Vanka Kain was published, the history of the Russian roguish novella had already been around a hundred years old. It is a well-established genre with a recognizable type of hero and plot.

According to Yu.M. Lotman and L.A. Dmitriev, for a story like "Frol Skobeev" "Material life in its empirical given was perceived as the only real value <...> heroes are divided not into good and bad, but into successful and unlucky, active and passive, smart and dexterous ..." [11, p. 494].

With all the universality of this characteristic, it should be admitted that the hero of Matvey Komarov stands somewhat apart in this row. The motives of his behavior in different episodes differ significantly. Here he appears before us as a classic villain, contemptuous and cold to the suffering of his victims (a position not quite familiar to a rogue novel).

When Vanka Kain and his comrades came across a drunken peasant riding with a cart of straw, who, instead of answering the question raised, began to scold them, the hero ordered him to be pulled from the cart and tied with reins to an arc, set fire to the straw and, hitting the horse, let him go along the road. Unpleasantly struck by such cruelty, the author immediately remarks: "This inhuman joke made Kain and his comrades considerable amusement, and the poor and innocently punished peasant from these villains hardly survived" [12, p. 297].

The position of the "merciless villain" in contemporary Russian literature to M. Komarov, especially in its classicistic component, was quite artistically worked out, for example, in the Sumarokov tragedy. But if Sumarokov's hero is a whole nature in its own way, distinguished by the sequence of his villainous deeds, then this cannot be said about Komarov's Vanka Kain. Already the following episodes of his life present him in a completely different way.

Having met the servant of his former master Filatyev, who helped him, Vanka Kain presented her with a stolen velvet box. And then, having robbed the saddlemaker, he gave this maid all the money. Vanka Kain's generosity becomes the leitmotif in the episode with the stolen bills, the release of the servant of Mr. Likharev. The noble robber, the defender of the humiliated and unjustly punished, generously distributing gold to the needy, is undoubtedly guessed in these episodes. The motives behind the actions of such a hero were also familiar to the Russian reader, and the image of such a hero was included in his aesthetic experience. But he never matched the image of a "bloodthirsty villain". In the Russian and European artistic tradition, these are polar opposite images, with polar opposite ethics of behavior. However, in M. Komarov, these features are combined in his Vanka Kain. And this is completely unusual.

One of the most romanized episodes in Komarov's book is the wedding of Vanka Kain, a familiar literary motif is presented here in such a way as to destroy the slightest hint of his nobility in the hero. Falling in love with the daughter of a retired sergeant, he tries to get mutual feelings from her "gave her considerable gifts, which, although she accepted, treated him with all decency in only affectionate conversations" [12, p. 323].

As a result, Kain achieves her with a dirty denunciation, accusing her of fraud and subjecting him to painful punishments. Out of despair, she agrees to become his bride. And the calculating hero cynically ends this story with the aphorism: "Chipped dishes have lived for two centuries" [12, p. 326].

Another unexpected hypostasis of Vanka Kain is a disillusioned thief, a repentant sinner who has embarked on the path of correction. Russian artistic tradition knows this type of hero as well. Suffice it to recall the Nekrasovian robber Kudiya, who got into his poem from the age-old Russian folklore tradition.

The repentant Vanka Kain goes into the service of a Moscow detective. Along with the change in his life status, the nature of the narrative also changes. The story turns into a statistical summary, the actual enumeration of those whom Vanka Kain passed: "I caught twenty-seven robbers, with whom Bakhtey was ataman, caught thirty-five robbers in the village of Pokrovskoye, took the factory Andrei Skorobogaty living near the Vasilievsky Garden with his comrades - only seventeen people who made counterfeit money, caught the thieves - Alexei Zhurka and his comrades - fourteen people, found seventeen thieves who stole the Siberian order, caught the thieves ten people who stole at the Trinity courtyard, caught five people who stole a considerable amount of money from the storeroom in the Maiden Monastery, took thirty-seven robbers in the Yamskaya Dragomilovskaya settlement, and ataman with them was Alexei Lukyanov, etc." [12, pp. 320-321].

Some time later, it becomes clear that there was no deep remorse of the hero. Kain only hid behind the guise of an employee of the detective order, for him it is only a screen behind which more and more robber "exploits" are hidden. But this story with metamorphosis revealed another component of the moral portrait of Vanka Kain, it does not fit not only into the framework of the usual worldly morality, but it cannot be understood through the norms of a specific thieves' morality. Vanka Kain, who surrenders his accomplices, cannot be explained by any laws, no statutes. They are not motivated by any lust for profit, a career, or love passion, or fear, or corporate (thieves') ethics. He is fundamentally incomprehensible in his value orientations, he cannot be attributed to either a positive or a negative hero.

Neither domestic nor foreign literature knew anything of the kind. Even his French predecessor, the thief and swindler Cartouche, whom M. Komarov himself points to as an analogue of Vanka Kain, is cut by completely different standards.

Researchers of this literary text note that the book about Cartouche is "overflowing with piety". According to L.V. Kamedinoy, "When Cartouche 'awakened his conscience', he wished to see his confessor and opened his accomplices to him, and asked that confessor," so that he would propitiate God for him. He listened to his instructions with great attention, and showed heartfelt regret about the deeds he had done: what a great pleasure he made in the confessor". The role of the spiritual father here is purely positive and all his actions are filled with concerns for the human soul, which is not found in any episode of Komarov's book" [8, p. 73].

The story about Cartouche is moralizing, and the hero himself appears in the role of a real reformed sinner, which is generally characteristic of the European literary tradition of the 18th century. According to I.A. Gurvich: "the literature of that time was inclined towards didactics, moralism, and the novel did not escape the common fate. The moralistic attitude dictated a direct and loud condemnation of the rogue hero and his adventures" [13, p. 36]. It was this attitude that was familiar to the Russian reader, absorbed by him both through the original Russian literary texts and through a translated European novel [14].

But this attitude cannot be attributed to the work of Matvey Komarov. There is no noticeable direct condemnation of the rogue hero here. And in some scenes, he appears to be quite handsome, attractive in his "thieves' swagger".

The everyday details of the life of criminal Moscow in the 18th century, with which the book of M. Komarov is full, attracted great attention of historians [15], who use this text as documentary evidence of the era. In principle, such an approach is legitimate, especially since the author himself insists on the reliability of his sources, and this is not only an artistic device he has successfully found. However, as a result of this approach, interpretations of the work appear, interpreting the world of Komarov's prose as everyday, familiar and everyday for the reader of the 18th century and which received an exotic shade only for the reader of later eras due to the natural historical distance that arose between him and the text of M. Komarov.

This reading, it seems to us, contradicts the fundamental aesthetic guidelines of the creator, Vanka Kain. According to the idea of the Russian writer of the 18th century and his hero and the everyday details of thieves' Moscow, the life of the detective's order, secret (criminal) details of the life of the Russian aristocracy - everything should give rise to surprise, everything is based on the effect of surprise. As a traveler to exotic countries, Matvey Komarov leads his reader through exotic Moscow unknown to him. This is also felt in his peculiar comments, which the text contains and even in the warning, where the author formulates his super task - to dissuade the reader that "as if in Russia there were scammers like Cartush, and there were no other adventures worthy of a curious note" [12, p. 281].

The undoubted originality and innovation of Matvey Komarov's book against the background of the modern and preceding literary tradition is that he presented to his reader an artistic world constructed, built in a completely unusual way for him. Instead of his usual single space of the social world, where good and evil are just its different poles, between which the characters and their actions are located, he depicts two worlds completely independent in their internal organization. Moving his hero between these social worlds, M. Komarov creates a sense of reality separating them, on one side of which is the world of familiar social relations, understandable morality, value attitudes, a world in which a respectable reader is well oriented; on the other side - the world, built on completely different values and moral foundations, therefore incomprehensible, in many respects exotic, unpredictable, from the point of view of the actions of its heroes, but at the same time really existing, which has documentary evidence.

#### **The hero and his world in "Pretty Cook ..." M.D. Chulkov**

A similar world, built in a completely atypical way for modern and previous literature of the 18th century, is also presented by M.D. Chulkov in his novel "Pretty Cook, or the Adventures of a Depraved Woman" (1770). The writer's creative heritage is in the area of special attention of literary scholars, and quite often becomes the subject of scientific comprehension. However, despite the large number of works devoted to the works of M.D. Chulkov, they are still a mystery for literary historians. All this fully applies to his "Pretty Cook".

Researchers of this text see the connection between "Pretty Cook" by M.D. Chulkov and the rogue novel. However, one can hardly speak of the direct influence of the rogue novel on M.D. Chulkov. Most likely, the latter was not even familiar with the works of this genre, which had lost its productivity a century before its birth. This connection is rather indirect, genetic. It seems that the rogue novel gave rise to a whole tradition in European culture, rapidly changing, transforming in time, but at the same time retaining the memory ("genre memory") of the original literary phenomenon. M.D. Chulkov was undoubtedly familiar with the later modifications of this genre of the 18th century and was influenced by them. This is what justifies here the appeal to the problem of the rogue novel and its historical modifications.

Traditionally, this work is also compared with European moralistic novels such as "Moll Flanders" by D. Defoe and "Manon Lescaut" by A. Prevo. Moreover, the translation of these works was carried out in Russia before the appearance of the novel by M.D. Chulkov.

Even E. Mechnikova notes in her research: "Splashed with "living water" of real European literature, Chulkov proved himself to be a true artist of the word. Following in the footsteps of Lesage, Defoe and Prevo, he, with merciless courage, vividly and figuratively, reproduces in his novel the most unattractive aspects of Russian reality in the 18th century. He, according to academician A.N. Veselovsky, "reveals the seamy side of social mores and is included in that series of studies of the corrupting influence of the city on the immediate nature of the popular strata" [16].

In the work we see a number of lightly and vividly described genre paintings of everyday life in Russia in the 18th century. The reader is presented with the daily routine in the house of the secretary of the order:

"The secretary was a devout man; he never got up or went to bed without praying to God, before lunch and before dinner he read ordinary prayers aloud and always washed his hands ... Every morning he stood for two hours in prayer, while his wife at that time in the front room practiced bribes and took in all sorts of things. When they sat down to drink tea, their little son gave him a register of the names of all the people who were with him that morning, and who brought what and how much, thus, depending on the amount of the bringing, he decided the affairs in the order" [17, p. 240-241].

And this is not just a description of life, this is a description of the seamy side of life, what is hidden from prying eyes, life beyond the line of the order established by moral laws. There are two lives in the social world represented by M.D. Chulkov, in one of which there is a "devout secretary", in the other a cynical bribe-taker.

Following the hero, the author transports the reader to the prison of the 18th century: "They threw me into a stone cellar without giving me anything to rest on during the night. Food was served to me every day twice, and this consisted of bread and water, and so I was forced to keep a very great fast, which had never even occurred to me before" [17, p. 258–259].

And again there is a hint at the two existing rules of life, that in one world order "great fast", in another (closed, prison) - just hunger.

Submitted by M.D. Chulkov, the dating house carries the features of a parody of French literary salons.

"Her house seemed to me to be the habitation of love, and all people walked and sat in it in pairs. The weirdest of all seemed to me one old man who persuaded a thirteen-year-old girl to agree to marry him. In the corner sat a fellow with his grandmother and talked very modestly. I wanted to praise this young man for the fact that he has respect for his ancestors and, to please his grandmother, leaves helpless amusements, but the hostess assured me that he was a lover, with a mistress" [17, p. 267].

The heroine found herself in a different, turned inside out world. In a normal, morally balanced social world, old people and young men are united by care ("respect"), in a merchant's house, hidden from prying eyes, they are bound by vice.

The authors of European novels also strove to recreate the everyday features of their time. Daniel Defoe in his novel "Moll Flanders" described the events taking place in England, in the thick of bourgeois reality with all its contradictions and social contrasts.

The everyday realities described by A. Prevost in "Manon Lescaut" are written by E.A. Gunst: "Prevost's story is distinguished by a rare thoroughness in describing everyday features. Historians of this era unanimously argue that such details as the procedure for sending exiles to America, the location and customs of gambling houses, the order that existed in taverns, in the police, in prisons - in a word, that all the small details correspond to reality. The author does not allow himself the slightest deviation from what he himself witnessed" [18].

Thus, this is the truth of an open and obvious life to everyone, not always the way the reader would like to see it, but as he actually saw it in his everyday life. M.D. Chulkov, on the other hand, insists in his descriptions that what is hidden from the eyes of most of his contemporaries is not obvious to them. This is not an ordinary life, but a "different life", although it is quite reliable.

The narration in Chulkov's novel is conducted on behalf of the main character - Martona, and this made it possible for the author to reflect the chain of direct internal reactions of his heroine to external events. From the point of view of the interpreters of the Chulkovsky text "Martona goes through life like a traveler in a travel novel, experiencing crashes, ups and downs. In essence, her story about her life is a story about a journey on the sea of life. The circumstances of its existence have changed more than once - and very dramatically" [19].

The image of a "fallen" woman, absolutely new for Russian literature, migrated from European literature, and this has long been noticed: "Chulkovskaya Martona is a socio-psychological type, akin to the heroine of Daniel Defoe's novel "The Joys and Sorrows of the Famous Moll Flanders". Both Defoe and Chulkov show the type of woman who fights for existence by all means, discarding moral principles. This does not mean at all that Chulkov and Defoe profess immoralism. It's just that their aesthetics requires that all the "nooks" of society be shown without embellishment, objectively, with merciless sobriety and truthfulness. The principle characteristic of realism" [19].

By the 18th century, the Western European novel had developed a certain stable structure, to which I.A. Gurvich: "It was usual for the novel to construct it like this: the hero acts as a narrator, and at the will of the author a moral opposition is established - the narrator opposes himself as a character, as an actor" [13, p.36].

The main feature in the established structure of the novel genre is the internal dynamics of the hero, on which M.M. Bakhtin as at the greatest discovery of the novel of education. According to the exact remark of M.M. Bakhtin: "The hero is a constant in the formula of the novel; all the other quantities - social position, spatial environment, fortune, in short, all moments of the hero's life and fate - can be variable quantities. But with all the possible differences in construction, in the very image of the hero there is no becoming, no movement" [20].

However, the emergence of a structurally new novel, according to M.M. Bakhtin, gives the image of a becoming person. "In contrast to static unity, the dynamic unity of the hero's image is given here. The hero himself, his character become a variable in the formula of this novel. The change in the hero himself acquires a plot meaning, and in this regard, the entire plot of the novel is radically rethought and rebuilt" [20]. For the first time in the history of the development of the genre, the protagonist of an upbringing novel becomes dynamic, changing over time.

And there is one more important detail on which attention should be paid. In the Western European novel, the heroes are characterized by a moral distance that separates them from their immoral past, as well as from the whole world, seized by vice. The heroes are acutely aware of their opposite of the surrounding reality, they are looking for material conditions to fence themselves off from its influence, to free themselves from the burdensome necessity of an internal struggle with it. And their "rogue" past evokes sympathy insofar as it carries the energy of confrontation in an imperfect world, the energy of self-preservation, approaching in its limit the tasks of moral self-preservation. Both in those and in other attitudes, the feeling of one's opposition to

the world is seen. The edifying principle is also given a central place in the semantic construction of the works of European authors of the 18th century.

However, M.D. Chulkov in "Pretty Cook" adheres to somewhat different principles of the image. His novel is practically devoid of a moralizing principle. Edification contradicts his chosen manner of storytelling. The author, in contrast to his European predecessors, does not give the reader any moral guidelines in the "Notice" of his work. "A man will be born, overlook honor, glory and wealth, taste fame and wealth, go through troubles, sorrows and sorrows; similarly, this book was born in order to carry away some shadow of praise, criticism, negotiations, indignation and reproach. All this will come true with her, and finally turn to dust, like the man who praised her or denigrated her" [17, p. 227] - he says ironically, emphasizing the temporality of all conditions on earth. For the Chulkovo heroine, unlike her European predecessors, moral distancing from the world is completely irrelevant. She does not try to change, nor to break out of him, nor to fence herself from his vices. In the novel by M.D. Chulkov there is not a single character who would carry in himself a moral potential greater than is possible and "necessary" in the world. None of the heroes strives for moral self-preservation to get away from the world, to fence off its vices.

And one more very important remark about the main character - Martone, she does not correspond to the characteristics of a "reformed sinner" who condemns herself in her "roguish past". Hers ethical distancing is much milder than that of its European literary predecessors.

In this regard, the question arises: how, then, is the heroine's moral evolution built, or does she not evolve at all, unlike similar European characters, or does her development in the novel have a different character, different from the European scheme?

The originality of the Chulkovo work is considered to be its "incompleteness". The text of the work that has come down to us ends with a scene of meeting the dying Akhal from remorse for the feigned murder of Svidal, after which the narrative ends, and then it is noted: "The end of the first part". Many analysts have drawn their attention to the fact that the work has no continuation, however, it is still controversial whether the second part of the work was written and for what reasons it is absent. But all the attempts presented in literary criticism to comprehend the "incompleteness" of the novel look very superficial, poorly reasoned.

Many researchers, for example, A.I. Yukht [21], E.A. Bondareva [22] and others, argue that perhaps the second part of the work was written by the author, but did not appear in print. The motives for this are explained by the fact that, due to censorship considerations, M.D. Chulkov refused to publish the second part of the novel.

Among the various opinions about the incompleteness of the novel, the most convincing is the old witty assumption of V.B. Shklovsky. The scientist claims that in fact the text we are examining represents a completed author's plan: "There is an end. There is a change in the heroine's attitude. She becomes different. And there is a meeting of heroes, there is an explanation of the intrigue" [23].

It remains, however, not clear what kind of change in "life attitude" is spoken about here. The heroine was as a kept woman and remained so. She has not changed her social environment. So what are these changes?

For V.P. Stepanov's novel "Pretty Cook" still remains unfinished, as he notes in his article: "In any case, from the text it can be understood that Martona in the novel had to survive and tell the reader many more of her adventures. The print edition is marked as "part 1", and its action is cut off extremely unexpectedly; it remains unclear to the reader whether Akhal is dying, or whether his preparations for death and mourning decorations are just a cunning trick to lure Martona and Svidal into his house. The poetics of the rogue novel does not tolerate such reticence" [24, p. 22].

O.B. Lebedeva examines the "incompleteness" of the text from several points of view - plot and aesthetic (and, as the author emphasizes, the most important for writers of the 18th century - didactic), all the most important in the first part of the novel "Pretty Cook" has already happened: "it is obvious that Martona has changed, and changed for the better, and a woman writer is already a completely different person, from the height of her life experience, able to objectively understand and describe herself, despite all the delusions of her difficult and stormy youth" [1, p. 205].

O.B. Lebedeva, too, following V.B. Shklovsky, talks about changes in the image of the heroine. However, these changes in the interpretation of researchers are not of a qualitative, but of a quantitative nature: it simply, in their opinion, has become more experienced.

The inner completeness of the novel was insisted at one time by A.V. Zapadov, he writes: "The novel is built as a chain of episodes united by the personality of the heroine; links in this chain can be shortened or increased, and, in fact, the second part of "Pretty Cook" was not required for the development of the novel: everything was clarified in the first "[25, p. 86].

The poetics of the rogue novel did not tolerate any reticence. The moral evolution of the hero in the famous examples of the European rogue novel has its own semantic result. Integrity and completeness in Western novels is ensured by the "ethical distance" with which the narrator leads his story. Whatever the end of the novel, its events, in principle, develop in that time period, which is limited by its moral metamorphosis. The repentant sinner cannot further tell anything about himself, he has absorbed into himself, made his "higher moral

convictions", thus, the evolutionary process is complete. This is a kind of core principle that ensures the semantic completeness and integrity of the novel.

The situation is quite different in Chulkov's "Pretty Cook". The main character, Martona, seems to really change over time, evolve. And although these changes cannot be "grasped" and accurately formulated, the proof of this is the replicas in which these changes in the image are indirectly recorded. Martona notes: "I confess, no matter how shameless and avaricious I was, however, such valet's zeal for my master seemed unfit to me" [17, p. 237]. A lover of a luxurious life and money suddenly states: "This wealth did not amuse me; for I have already seen it enough, but I tried to be more careful and decided to stock up for the right occasion" [17, p. 266].

Signs of the heroine's evolution are recorded in the phrases "was shameless and avaricious", or "wealth did not amuse". The heroine in them herself indicates that she has become not the same as she was before. Although, in fairness, it should be noted that its changes are not fundamental. Martona did not at all give up the vicious life, she only reduced the degree of her dependence on her. At the new stage of her life, she is simply not as "shameless and avaricious" as she was before, and she is not "amused by wealth" to the same extent as in her youth. There were no cardinal moral changes, like those of European characters, in Chulkov's heroine. She not so much rethought her position in life and renounced the vice, as she was fed up with it.

Another confirmation of the evolution of the heroine is the use of proverbs and sayings in the text, which attempts to characterize her behavior as the way of life of many. This "generalization" allows you to consider yourself as if from the outside" [26, p. 98]. But proverbs and sayings appear only in the first part of the text and disappear in the second, which indicates a change in the relationship between Martona the hero of the story and Martona the narrator. The heroine as a narrator and as an actor does not coincide with herself, at least in the first (conditionally) half of the text known to us.

From a certain point in the narrative, we no longer find a single episode in which the heroine would talk about herself in the past, the distance between the heroine-storyteller and the heroine in the story disappears, proverbs and sayings disappear, the narrative about herself is completely exhausted.

Proverbs and sayings, as such researchers as S.E. Shatalov, V.S. Nechaeva [27], O.B. Lebedeva, L.I. Rublev [26], emphasize the democratism of Martona's origin and show her as a bearer of national culture.

O.B. Lebedeva notes: "in the means that Chulkov uses to convey the warehouse of her character, the writer's desire to emphasize the national principle is noticeable. Martona's speech is abundantly equipped with proverbs and sayings, generously scattered in the novel's narrative, which form the national basis of the heroine's character" [1, p. 200]. Thus, the democratic origin of Martona makes her the organic owner of "the national folk culture and the type of national consciousness embodied in the folklore genre. So the genre model of the novel in general and the character of the heroine in particular is a combination of the traditional features of the European novel, which is the same in its aesthetic nature, with an attempt to Russify them, which was successful for that era" [1, p. 205].

Martona, by chance, communicates with representatives of various spheres of the Russian nobility, be it a wealthy landowner, an average official, a butler or a clerk. But no matter how high her fate lifted her, Martona never forgets about her origin and the fragility of her position in society is emphasized by the heroine precisely through sayings and proverbs, which, as S.E. Shatalov "give her speech a characteristic shade of self-irony" [19].

The heroine explains all the events of her life with the help of everyday folk wisdom, which is fixed in folklore aphoristic formulas. Unobtrusively and ironically, with the help of proverbs, the heroine gradually acquaints herself with the harsh laws of life. Becoming a widow of Marton "inherits" the proverb "Shey-de widow has wide sleeves, it would be where to put unrealistic words" [17, p. 231]. The change of fate is forced to understand that it is "wealth breeds honor" [17, p. 232]. Unexpected enrichment leads to the idea of the saying "hitherto Makar dug ridges, and now Makar got into the governor" [17, c. 236]. The failure that happens in life reminds of the need to be more circumspect and more careful - "the bear is wrong that ate the cow, and the cow that wandered into the forest is wrong" [17, p. 240].

According to P.A. Orlova, the richness of the story with folk elements, is associated, in addition to the democratic origin of the heroine, with "the tradition of satirical magazines, in which moralistic stories and scenes often end with a moralistic conclusion. This kind of "fable" trick is picked up in "Pretty Cook" by Chulkov" [28].

According to the observations of V.P. Stepanova "Everyday experience throughout the story changes Martona's attitude to "virtue". She describes her first successes in social life with the frank confidence of a young girl in the power of her beauty. At that time, "virtue" was "unfamiliar to her from afar", she "did not know what gratitude was in the world, ... but thought that it was possible to live without it". Therefore, she easily and without hesitation agrees to rob her benefactor, the colonel, justifying herself that there are people in the world worse than her. The first glimpses of prudence appear in Martona after the flight of Ahal. "Wealth did not amuse me," she remarks, "for I have seen enough of it before." And a genuine human feeling awakens in Marton when he learns of Ahal's decision to commit suicide" [24, p. 21].

O. L. Kalashnikova even sees in her evolution a path from a provincial “simpleton” to a completely “secular lady”: “having passed the school of education of feelings, having acquired an ennobling experience, Martona, who apparently became a wealthy lady, ceases to sprinkle proverbs, finding other criteria for evaluating her actions. The common people's character is civilized, polished, and this is reflected in the speech of the heroine” [29, p. 241].

However, the conclusions reached by the researcher, considering the changes in the language of the narrative, do not look entirely convincing. Within the framework of the narrative, the narrator does not objectively change her social position. Changes in speech behavior occur in the narrative of the heroine, who is in the same status.

The fact that at the beginning of her story, the heroine uses proverbs and sayings, and then abruptly stops explaining them, indicates a change in the heroine's attitude towards herself at various stages of her life.

The proverbs in Martona's speech not only show the national flavor of the novel and give the character of the heroine the character of a “playful seductress”, but their functional purpose in the text is also revealed in the fact that they allow to transfer the facts of a single, private biography into the category of general and natural. Proverbs are the equivalent of the maxims that are very abundantly filled in Martona's story about her adventures. These generalizing maxims, as a rule, are introduced by the expressions: “we”, “our sister”, “our brother”. The heroine characterizes her behavior as a way of life for a whole category of people, as “common” for many. And this generalizing view at the same time contributes to detachment, the ability to consider oneself as if from the outside, to distance oneself from oneself in a previous life.

But at a certain point in the story, this distance suddenly disappears. As a consequence of this, proverbs disappear. The heroine, having reached the maximum possible moral level for herself in the ethical field of the novel (that is, the moral position of the narrator), still turns out to be infinitely distant from the highest moral attitude towards the world. Within the limits of a specific situation, her actions are justified, but in approaching values of a higher order, they are revealed in their inferiority.

In other words, the Russian heroine develops and changes in the course of the novel, but these changes are not as drastic as those of her European predecessors, she does not undergo a moral metamorphosis and does not change her social status. All changes are limited by some set upper limit. And it is impossible to explain this by the incompleteness of the novel. The heroine stops changing, she coincides with herself as a storyteller already in the middle of the text we know. Therefore, from that moment on, the proverbs disappeared from the text.

Consciously or unconsciously, but M.D. Chulkov, in our opinion, became the creator of a completely new novel form, which unexpectedly revealed a new life content. What kind of new life content in relation to the novel by M.D. Chulkov can we talk?

At the beginning of the novel, the heroine appeared before us unexpectedly out of her usual social environment and found herself in conditions under which it is impossible to speak about the certainty of her social status. She found herself outside the line of normal social life, in a world that is organized according to completely different moral principles than the one to which she was accustomed and which is familiar to the reader of the novel, while the “normal world” has not gone anywhere, it exists somewhere nearby, in parallel. The heroine knows about him and from time to time comes into contact with him.

The world, divided into two components, different both from the point of view of social, its nature, and moral nature, appears in the novel by M.D. Chulkov. This “dual world” is felt in his descriptions, which we have already paid attention to: a description of the everyday life of a “pious secretary”, a description of life in prison dungeons, a description of a salon life. Everywhere the line between ordinary and abnormal life is emphasized, between what we as readers are accustomed to, and what is built on moral principles alien to us, is hidden from us in everyday life.

The Chulkov's heroine knows about this “dual world”, lives in the conditions of the “dual world” and cannot, and indeed not strive to escape from these conditions. The border between these worlds is impenetrable for her. And her moral development can only take place within the limits of the world in which she found herself. The space of the “other world” is closed to her. And this is the main reason for the limited possibilities for her moral improvement. The heroine in the novel is portrayed in such a way that her image does not fit into the framework of traditional ideas about a positive and negative character. This “dual world” is, as we see it, the discovery of Chulkov the novelist, which distinguishes his work both in the context of the European and in the context of the Russian literary tradition.

## CONCLUSION

In the narrative prose of the 70s of the 18th century, in works that are completely different in nature, a stable tendency reveals itself: the social world order is presented here, in contrast to the previous Russian and Western European literature, as realizing the concept of “dual world”. In each of its components, their own special ideas about life goals and meanings are expressed.

In the works of M.D. Chulkov and M. Komarov, a qualitatively different approach to the problem of artistic world modeling is observed than that of their literary predecessors. Instead of the usual opposition in life of “high” and “low”, defined in this way in their relation to the “ideal,” they proposed a different world order, in

which the familiar, the normal, is opposed to what is found below the line of this norm, that is, it can be defined as **marginal**.

The lower-class hero and the marginal hero are two fundamentally different types. The first of them is an exclusively systemic phenomenon, an indispensable element of any social hierarchy. The marginal is a fundamentally non-systemic character, in his value attitudes and life aspirations, he reveals a deliberate deviation from what is felt in the public consciousness as a social norm. The "marginal" by the very fact of its existence sets off what can be attributed to the social norm, outlines its semantic and value boundaries.

The period of 60–70 years of the 18th century in Russian literature is characterized by the fact that the appearance of a marginal hero here is associated with the formation of primary literary ideas about the norm in the social world order. And this is truly an epoch-making event with far-reaching consequences.

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