

THE SATIRICAL MODEL OF THE WORLD IN RUSSIAN PROSE OF THE EARLY 20TH CENTURY

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Abstract: The article examines the satirical model of the world in Russian prose of the early twentieth century as a specific artistic system reflecting the social, moral, and philosophical crises of the era. Particular attention is paid to the analysis of satirical devices such as irony, grotesque, absurdity, and hyperbole, as well as their role in shaping the author's worldview. Based on the works of M. Bulgakov, M. Zoshchenko, A. Platonov, and I. Ilf and E. Petrov, the key components of the satirical picture of the world are identified, and their functions in the artistic comprehension of reality are analyzed. The study aims at a deeper understanding of the artistic mechanisms of satirical prose and its significance for Russian literature of the early twentieth century.

Keywords: satirical model of the world, Russian prose, early twentieth century, irony, grotesque, absurdity, artistic devices, author's worldview, social criticism, literary picture of the world.

The early twentieth century in the history of Russian literature is characterized by profound social, political, and spiritual transformations that significantly influenced the artistic thinking of writers. The crisis of traditional values, the intensification of social contradictions, revolutionary upheavals, and a sense of instability of the world led to the emergence of new artistic forms and ways of comprehending reality. Under these conditions, satire became one of the most expressive and effective means of artistic cognition of reality, enabling authors to reveal hidden contradictions of the era and critically interpret ongoing processes.

The satirical model of the world in Russian prose of the early twentieth century represents a complex artistic system in which reality is subjected to ironic and grotesque reinterpretation. Through satire, writers not only ridicule social vices, bureaucracy, philistinism, and the spiritual degradation of the individual, but also create a generalized picture of the world that reflects the crisis of social consciousness and the loss of stable moral guidelines. A satirical view of reality makes it possible to reveal deep mechanisms of the destruction of human values and to show the tragicomic nature of human existence in a transitional era.

A special place in the formation of the satirical model of the world is occupied by the works of such writers as M. Bulgakov, M. Zoshchenko, A. Platonov, and I. Ilf and E. Petrov. In their prose, the satirical principle is organically combined with philosophical reflection on being, grotesque, absurdity, and elements of fantasy. As a result, the satirical model of the world acquires a multivalent character, going beyond simple social criticism and becoming a means of artistic exploration of the nature of man and society.

The relevance of addressing this problem is due to the fact that satirical prose of the early twentieth century continues to exert a significant influence on the development of Russian literature and contemporary artistic consciousness. An analysis of the satirical model of the world allows for a deeper understanding of the specifics of the author's worldview, the artistic principles of the era, and the mechanisms of interaction between literature and socio-historical

reality. In addition, the study of satirical discourse helps to identify universal artistic techniques that remain relevant for modern literature.

The purpose of this study is to analyze the features of the satirical model of the world in Russian prose of the early twentieth century and to identify its structural components and artistic functions. In accordance with this goal, the paper examines the main forms of satirical representation of reality, analyzes characteristic images and techniques, and determines the role of satire in shaping the author's picture of the world.

The issue of the satirical model of the world in Russian prose of the early twentieth century has been studied by a number of domestic and foreign scholars, which allows this area to be considered a significant field of literary research. An analysis of existing studies shows that satirical prose performs not only an entertaining function but also serves as a tool for social and philosophical comprehension of reality.

Thus, the works of Yu. Lotman and B. Eikhenbaum consider satire as a means of critical analysis of social and cultural processes. Lotman emphasizes that a satirical work reflects the internal structure of society and reveals its contradictions through artistic exaggeration and grotesque. Eikhenbaum notes that irony and comic effect are the most important mechanisms through which the author influences the reader, stimulating awareness of social and moral problems.

Modern Russian researchers such as G. G. Balabolova, I. V. Kozlov, and N. N. Sidorova focus on the features of satirical prose by M. Bulgakov, M. Zoshchenko, A. Platonov, and I. Ilf and E. Petrov. Their works show that the satirical model of the world is formed through a combination of artistic devices: irony, hyperbole, grotesque, and elements of absurdity. These techniques enable authors not only to ridicule social vices, bureaucracy, and moral decline, but also to create a holistic picture of a crisis-ridden society.

Special attention in literary studies is given to the functional aspect of satire. According to A. A. Zinovieva, satirical prose performs an educational and formative role, contributing to the development of critical thinking and reflective abilities in the reader. A similar position is held by foreign scholars such as H. Bloom and J. Bruner, who emphasize the universal role of satire in comprehending social reality and human nature.

At the same time, an analysis of the literature shows that the issue of the structural components of the satirical model of the world and their interaction in Russian prose of the early twentieth century requires more detailed study. Despite the significant number of works devoted to individual authors or techniques, there is a lack of comprehensive analysis of the satirical picture of the world that integrates artistic, philosophical, and social aspects.

Thus, the literature review allows us to conclude that the study of the satirical model of the world in Russian prose of the early twentieth century is highly significant. Based on the analysis of previous research, the necessity of a systematic approach to the study of satirical prose is revealed, which constitutes the aim of the present work.

The analysis of works of Russian prose of the early twentieth century shows that the satirical model of the world is formed through a complex of artistic devices aimed at critical comprehension of reality. The main elements of this model are irony, grotesque, absurdity, and

hyperbole, which allow authors not only to expose social and moral vices but also to create a holistic representation of the crisis of the era.

Based on the works of M. Bulgakov, M. Zoshchenko, A. Platonov, and I. Ilf and E. Petrov, the following patterns have been identified:

1. **Ironic exaggeration.** Authors use irony to emphasize the shortcomings of society, bureaucracy, and human vices. This allows the reader to perceive the absurdity and contradictions of social reality and stimulates a critical perception of the world.
2. **Grotesque and absurdity.** Through grotesque and elements of absurdity, comic and at the same time tragic images are created, emphasizing the contradictions of human nature and the instability of the era. For example, in Zoshchenko's works, everyday situations become a means of social satire reflecting the moral and spiritual state of society.
3. **Philosophical subtext.** In the satirical prose of Bulgakov and Platonov, satirical devices are intertwined with philosophical reflections on human existence, good and evil, and the meaning of life. Thus, the satirical model of the world goes beyond social criticism and includes a deep comprehension of being.
4. **Social and moral criticism.** The works of Ilf and Petrov demonstrate satire as a tool for exposing bureaucracy, philistinism, and social vices. At the same time, the authors create artistic images that generalize social reality and reflect the crisis tendencies of society.

The results of the analysis show that the satirical model of the world in Russian prose of the early twentieth century has a multilayered structure. It unites artistic devices, philosophical reflections, and socio-critical motifs, creating a holistic picture of a crisis-ridden society. This approach allows authors to influence the reader on several levels: intellectual, emotional, and moral.

Thus, the study reveals that the satirical model of the world is an effective means of comprehending reality and forming a critical attitude toward social phenomena. The use of various satirical techniques in the works of authors of the early twentieth century ensures a complex artistic reflection of reality, making prose simultaneously comic, philosophical, and socially significant.

The results of the analysis of Russian prose of the early twentieth century confirm that the satirical model of the world is a complex artistic structure capable of simultaneously reflecting social, moral, and philosophical aspects of reality. The satirical devices identified in the study demonstrate high effectiveness in shaping the reader's critical perception of the world, ability to reflect, and comprehension of social contradictions.

A comparison of works by different authors shows that despite individual stylistic features, the common element remains the use of irony and grotesque to expose and criticize social vices. For example, in Bulgakov's works, satirical elements are organically intertwined with philosophical reflection on being, whereas in Zoshchenko and Ilf and Petrov, everyday and socially comic situations prevail, reflecting the moral condition of society. This indicates the multilevel nature of the satirical model of the world, in which each author, through individual artistic strategies, achieves a common goal—critical comprehension of reality.

Special attention should be paid to the function of satire as a means of social education and moral formation. Satirical prose not only entertains the reader but also develops the ability to see social contradictions, recognize the shortcomings of human nature, and analyze complex social processes. In this context, the satirical model of the world performs an educational function, stimulating moral and intellectual development.

Moreover, the analysis shows that the use of grotesque and absurdity enhances the emotional impact of works. Comic and tragic elements combined with philosophical reflections create a synthesis effect that allows a deeper understanding of the internal and external contradictions of the era, as well as the mechanisms of forming a human worldview.

Thus, the discussion of the research results confirms that the satirical model of the world in Russian prose of the early twentieth century is multilevel and functionally diverse. It combines artistic devices, philosophical ideas, and social criticism, forming a holistic picture of the world that enables both authors and readers to comprehend complex social and existential processes. This makes satirical prose not only literarily significant but also an important instrument of cultural and moral reflection on the era.

The conducted study of the satirical model of the world in Russian prose of the early twentieth century made it possible to identify its main characteristics, functions, and artistic devices. Based on the analysis of works by M. Bulgakov, M. Zoshchenko, A. Platonov, and I. Ilf and E. Petrov, it was established that satirical prose is a complex system combining social criticism, philosophical comprehension of reality, and artistic expressiveness.

The main conclusions of the study are as follows:

1. The satirical model of the world is formed through irony, grotesque, absurdity, and hyperbole, which allow authors to critically reflect social, moral, and cultural contradictions of the era.
2. The functional versatility of satire manifests itself in its ability to simultaneously entertain, develop critical thinking, and shape moral guidelines in the reader. Satirical prose contributes to the comprehension of social problems and stimulates intellectual development.
3. Authors' individual strategies differ: Bulgakov and Platonov harmoniously combine satire with philosophical reflection, while Zoshchenko and Ilf and Petrov use everyday and social-comic satire. Nevertheless, all authors achieve a common goal—critical analysis of reality and the formation of a holistic picture of the world.
4. The multilevel and universal nature of satire allows it to be considered an instrument of artistic research of society and man, which remains relevant for contemporary literary analysis.

Thus, the study confirms that the satirical model of the world in Russian prose of the early twentieth century performs an important cultural, pedagogical, and artistic-analytical function. It not only reflects the crisis of the era and social contradictions but also forms the reader's ability for critical perception of reality, development of reflective thinking, and aesthetic taste.

Prospects for further research may be associated with studying the influence of satirical prose of the early twentieth century on modern literature, analyzing the transformation of satirical techniques in the twenty-first century, as well as comparing Russian satire with foreign

analogues, which will allow a deeper understanding of universal mechanisms of forming an artistic model of the world.

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