



ARTISTIC IMPLEMENTATION OF POSITIVE MEANS OF SATIRE IN I. ILF AND E. PETROVS NOVEL DIOLOGY

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Annotation. The article analyzes the forms of positive expression in the novels of I. Ilf and E. Petrov "The Twelve Chairs" and "The Golden Calf", on the basis of which it is concluded that the main forms of positive in these works are satire, socially-oriented laughter and humor as the most benevolent form of comic, coupled with optimism about the object of ridicule.

Keywords: satire, humor, Russian literature, literary creativity, comic, positive.

Аннотация. В статье анализируются формы проявления положительного в романах И. Ильфа и Е. Петрова «Двенадцать стульев» и «Золотой телёнок», на основе чего делается вывод о том, что основными формами положительного в названных произведениях являются сатира социально-ориентированный смех и юмор как самая доброжелательная форма комического, сопряжённая с оптимизмом в отношении объекта осмеяния.

Ключевые слова: сатира, юмор, русская литература, литературное творчество, комическое, положительное.

Each talented writer, through the works he created, brings his discoveries and his understanding of this or that phenomenon to literature. Ilya Ilf and Evgeny Petrov were able to reveal their understanding of satirical reality in literature in a different way. As you know, the work of these two remarkable writers fell on a special stage in Russian literature of the 20th century, when a completely new cultural era was rapidly developing. Their works reflect a real picture of the reality of the 1920s, which, in our opinion, should be perceived as a kind of response to what is happening around. They were able to show how a person can behave in new social conditions, while combining satire and irony through the use of accusatory allegories and buffoonery.

This article attempts to identify the artistic embodiment of the positive by means of satire on the example of the novels "The Twelve Chairs" and "The Golden Calf".

Satire, as one of the aesthetic categories, arose in the era of antiquity, and in modern literary criticism it is considered as an artistic genre, the purpose of which is to expose vices through their ridicule.

The satire of I. Ilf and E. Petrov in terms of the embodiment of the positive through the use of satire, in our opinion, has not been sufficiently studied and therefore is relevant at the present time.

I. Ilf and E. Petrov ... They were the first journalists of the young republic who traveled by car from the Atlantic to the Pacific coasts of the United States, opening America to millions of readers during the Great Depression.

In a letter to V. Belyaev, Evgeny Petrov emphasized a very interesting idea: "No amount of swearing by critics could, cannot and will never destroy a truly talented work; no amount of

praise from critics could, cannot and never will be able to preserve a mediocre work in literature. Any talented (this is a prerequisite) book will find a reader and glorify its author..." [7, 135]. How clearly the phrase was formulated and how precisely we can use it when speaking about the work of Ilf and Petrov. Their immortal works can serve as a real example of mastering skills, maturing ideas, creative growth and overcoming failures and defeats. A very difficult, complex, but at the same time lively, full of movement, the path was passed together by two talented satirists.

This ingenious duo created one of the most popular series of humorous novels in Russian literature of the 1920s and 30s, with a plot based on Ostap Bender, a con man who uses clever schemes to trick the system. It is believed that the character of Bender was based in part on real people that Petrov encountered during his work as a criminal investigator. The combination of their real qualities, seasoned with a pinch of the famous Odessa humor, created a brilliant literary character.

These two books have secured their place among the most read and quoted in Russian literature. Many of Bender's phrases have long become gems of national folklore and are still on the lips of many fans. For example, "I will command the parade!" [2, 202] or "The ice has broken, gentlemen of the jury!" [1.72]

Any reader can notice that in the novels "The Twelve Chairs" and "The Golden Calf", the authors hilariously parody everything that catches their eye and seems a little funny: "When I see this new life, these shifts, I don't want to smile, I want to pray!!! [2,3] or "Complete peace of mind gives only an insurance policy." [2,185]

In order to determine the artistic originality of the work of I. Ilf and E. Petrov, to reveal the very heart, to find and explain the most secret in the novels of writers, one must go through a difficult path, with all its complexities, discarding everything that is dangerous along the way. For a long time, taking into account the opinions of researchers [8], it was argued that in the satirical works of writers there is no idea of creating a new world under construction, which means that there is no positive image. This assertion, it seems to us, is unfounded and has contradictions.

Of course, the assertion is true that "In Ilf and Petrov, laughter is personified in Ostap Bender - the hero, together with the authors, laughs at what really should be ridiculed." [9, 190]

Recall that the work on the novel "The Golden Calf" took place at the turn of the decade, in the conditions of a struggle with the internal doctor, the beginning of collectivization. Yes, and in the new novel there is no criticism, no direct attacks against the official ideology. However, social satire is still becoming more acute. And the main character in The Golden Calf acquires new features: "he has the appearance of an athlete with a medal profile."

Ilya Ilf and Yevgeny Petrov, being people loyal to their homeland, always chose the most complex forms to depict the new in satire, which to this day have been little studied and disclosed. They were able to present to readers a positive beginning in satirical novels in such a way that it was skillfully combined with satire and humor and did not stand out from them. Note that in the first edition of the novel "The Twelve Chairs" there were no positive characters at all. And even the inclusion of such positive moments as the opening of the tram, history and Treuchov turned out to be unsuccessful. It took quite a lot of time and hard work so that already in the continuation of this work, in the novel "The Golden Calf" (according to the researchers, the novels "The Twelve Chairs" and "The Golden Calf" are a diology) the notes



of the construction of a new modern society began to sound. This became a kind of bridge for creating strong, politically oriented feuilletons.

In a monograph devoted to the socio-psychological drama of the 1930s, we find consonant reflections: "It is naive to look for the answer to all questions of today's literary process in Gorky or his younger contemporaries - Leonov, Afinogenov, Arbuzov [4,15]. Indeed, the novel dilogy by I. Ilf and E. Petrov, created in a difficult socio-political time, will give an answer to all questions. But these books continue to be in tune with the atmosphere of our days.

After analyzing the works of scientists [3], revealing the features of the writers' creativity, we came to the conclusion that the novels "The Twelve Chairs" and "The Golden Calf" are the pinnacle of Ilf and Petrov's creativity. However, relatively recently, there was an opinion [6, 258] that these works are not good enough, written poorly, and only their later works deserve more attention, and it was they who brought glory to the authors.

Of course, the novel dilogy of I. Ilf and E. Petrov at one time caused a lot of controversy. It seems to be largely due to the fact that their satire is different. If we consider the works as a genre of satire, then their novels are written too easily and joyfully, but if they are perceived as humor, then they are significantly offended, because the subject of satire is the vices of society. But it is obvious that the authors were inspired by life itself in all its manifestations: sad and funny, sad and joyful. They were able to see in this world, touching and pathetic, funny, but not only funny, but also hostile, evil.

As mentioned above, there are no positive characters in The Twelve Chairs, just as there is no positive depiction of real life. There is a positive thought in the work, which lies in the fact that the authors believe that the world will no longer be the same, there is no way to return to the old. We believe that laughter in the novel is the main positive character, he perfectly copes with the role of an attacker, and only after a triumphant hero.

"The hero in the second novel of the dilogy suffers not so much an accidental physical (as in The Twelve Chairs) as a natural, from the point of view of socialist morality, defeat" [9, 189]

In conclusion, I would like to note that the positive in the novel dilogy of Ilf and Petrov, undoubtedly, exists and manifests itself not even in the creation of episodic images of Treukhov, Gavrilin, the reporter Persitsky, but in a generalized image of the big world, reflecting the social reality of the 20-30s of the XX century.

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