

Fiction as a Way of Understanding Reality in the Works of Mikhail Bulgakov

Tashtemirova Zamira Satvaldievna¹

¹ Candidate of Pedagogical Sciences, Professor Fergu, Fergana, Uzbekistan

Rustamova Sarvinoz Shuhratovna²

² Magistrantka Fergu, Fergana, Uzbekistan

Annotation:

Mikhail Bulgakov masterfully combines fantastic and realistic elements in his works. The article analyzes the novel "The Master and Margarita", the novellas "Heart of a Dog" and "The Fatal Eggs", examining their genre nature and the interaction of mysticism, science fiction, and satire. Bulgakov uses fantasy as a means of comprehending his reality, ridiculing bureaucracy, science without morality, and power.

Keywords: Mikhail Bulgakov, fantasy, realism, satire, mysticism, science.

Fantasy and reality in Mikhail Bulgakov's works are closely intertwined, creating a unique artistic world. In "The Master and Margarita," mystical events penetrate Soviet Moscow, in "The Heart of a Dog," a scientific experiment becomes a satire on socialist reforms, and in "Fatal Eggs," a technical discovery leads to disaster. These works demonstrate fiction as a way of understanding modern reality for a writer. Bulgakov uses various forms of fiction, depending on the goals of the work: Mysticism and philosophy ("The Master and Margarita"). Woland and his entourage are symbolic characters exposing the hypocrisy, fear, and bureaucracy of Soviet society. The real characters of the novel (Berlioz, Ivan Bezdomny) face fantastic forces that turn out to be more just than humans. Thus, the scenes of Satan's ball and Margarita's flight allow the author to contrast magical justice and unfair reality [1, 215].

Science Fiction as Social Criticism ("The Heart of a Dog") The plot is based on Professor Preobrazhensky's experiment, which transplants the pituitary gland and ovary of Sharik's dog, turning it into a human. This scientific intervention is a clear metaphor for the social and political

transformations that took place in Soviet Russia after the 1917 revolution. Characters experiencing these changes become symbols of new social roles that are created artificially, based on experimental methods.

Bulgakov focuses on how the ideological revolution is trying to "remake" human nature, just as Preobrazhensky is trying to remake an animal into a human. The process of "remaking" causes Sharik a number of problems — he cannot adapt to the new status, which reflects the deep contradictions and difficulties faced by people who find themselves in a changed social reality.

Sharikov's story shows the consequences of ill-considered social experiments. Professor Preobrazhensky becomes a symbol of the old intelligentsia, which warns against interfering in nature. Through a fantastic experiment with a pituitary gland transplant, Bulgakov criticizes the idea of "remaking" a person, demonstrating its absurdity and unpredictable consequences [2, 98]. Here you can clearly see both the fantastic sides and the real sides of the world hidden under it, the circumstances of the time about which the author writes. Thus, Bulgakov uses science fiction as a way to present the real problems of society. The revolutionary changes in the country, attempts to create a "new man" and problems with adapting to the new social reality become the basis for creating a fantastic and at the same time deeply realistic picture of that time.

Technogenic fiction and the fear of progress ("Fatal Eggs"):

The plot of "Fatal Eggs" revolves around the discovery of Professor Verbinin, who, using a new method is able to accelerate the growth of organisms using ultraviolet rays. Verbinin uses this method to accelerate the growth of eggs, but as a result of his experiment, giant and dangerous creatures are born. As a result of this scientific progress, which seemed favorable at first glance, a catastrophe occurs when giant chickens begin to destroy the city. Professor Persikov's experience with the Ray of Life demonstrates the danger of uncontrolled scientific discoveries. Bulgakov shows how bureaucracy and incompetence can lead to tragic consequences. The authorities, striving for the rapid use of technology, do not understand its true essence, which ultimately leads to disaster [3, 156].

The real basis of the work lies in the social and political reality of Soviet Russia in the 1920s. Bulgakov, through a description of a scientific experiment and its catastrophic consequences, ridicules the thoughtless pursuit of progress and innovation, which does not take into account the moral and social consequences. The real threat of that time — an excessive fascination with technological progress, which was often the embodiment of ideological aspirations — becomes the basis of a fantastic element.

Bulgakov uses fiction as a tool to uncover social and philosophical issues. He shows that reality sometimes turns out to be scarier than fiction, and fantastic elements help to expose the absurdity of reality.

Fantastic elements (giant chickens resulting from an experiment and the social consequences of this phenomenon) can be interpreted as a metaphor for social catastrophes caused by man-made changes. Bulgakov shows how scientific achievements, the desire to create new technologies and artificial transformations can lead to the destruction of the usual order. In this case, scientific progress, initially aimed at improvement, becomes the cause of chaos and ruin.

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