

SATIRICAL APPROXIMATION USED IN ENGLISH LITERATURE

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Annotation

Before attempting to emphasize the satirical method, it is necessary to accept some definitions regarding the nature of satire itself. Actually every writer, who deals with the subject of satire, has own definition for the term satire. Edgar Johnson sums up the situation: “There wouldn't be much exaggeration in saying that everybody recognizes satire and that nobody knows what it is” [1; 3p].

As Uzbek scientist Erkin Xudoyberdiev says “Satire is pathos. It belongs to pathos' comic type. It was called as “Hajviya” in the East many years ago and consisted of humour too. But nowadays, satire and humour are separated from each other, they are the independent genres of literature” [2; 317].

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Thus, satire is different from other types of literature with using hyperbole, grotesque. All things are exaggerated, increased even in a simple caricature. In satires people's status is not suitable to their actions, their doings. “For writing a real satirical work one should take an account that firstly, the writer should exactly know his/her ideal, secondly, he/she should know the exact things which he/she is going to mock at”. [3; 126].

Contrary to informal satires, these faults are described even more ridiculous, the author mocks fully and wants not only to stop them, but also to get rid of such things. Therefore, exaggeration, hyperbole, irony, parody, burlesque, juxtaposition, comparison, analogy are frequently utilized in satirical works. It can be seen in Servantes, Bocachcho, Rable, Swift, Shhedrin, Hogol, Maxmur, Mukimy's masterpieces.

For the methods of satire “The Concise Oxford Dictionary of Literary Terms” gives such definitions:

“Hyperbole is exaggeration for the sake of emphasis in a figure of speech not meant literally. An everyday example is the complaint 'I've been waiting here for ages”[4; 119].

It should be added that if the author exaggerates something it can be called hyperbole.

“Irony is a subtly humorous perception of inconsistency, in which an apparently straightforward statement or event is undermined by its context so as to give it a very different significance. In various forms, irony appears in many kinds of literature, from the tragedy of Sophocles to the novels of Jane Austen and Henry James, but is especially important in satire, as in Voltaire and Swift”[4; 130].

So, irony is the main tool of satire. It can be used in any genre.

“Parody is a mocking imitation of the style of a literary work or works, ridiculing the stylistic habits of an author or school by exaggerated mimicry. Parody is related to burlesque in its application of serious styles to ridiculous subjects, to satire in its punishment of eccentricities”[4; 185].

Thus, the author imitates to another writer or school and this imitation is called as parody. “Burlesque is a kind of parody that ridicules some serious literary work either by treating its solemn subject in an undignified style or by applying its elevated style to a trivial subject, as in Pope's mock-epic poem *The Rape of the Lock* (1712-14)”[4; 31].

So, they are the main features of satire. Satire has a great role in society, that's why it develops from ancient time up to now. During the evolution of mankind various genres and forms of satire have appeared. Therefore, a poem, a short story, a tale, a novel, in other words, all literary works can be satirical.

In the XXth century, satire begins its new progress in World Literature. As a matter of fact, the definitions of satire are not universal. According to Evelyn Waugh: “Satire is a matter of Period. It flourishes in a stable society and presupposes homogeneous moral standards--the early Roman Empire and 18th Century Europe. It is aimed at inconsistency and hypocrisy. It exposes polite cruelty and folly by exaggerating them. It seeks to produce shame. All this has no place in the Century of the Common Man where vice no longer pays lip service to virtue” [5; 60].

In his book “*The Art of Satire*” David Worcester (American critic) shows invective, burlesque and irony as the main divisions of satire. He gives a definition to burlesque as: “The essence of humor lies in incongruity, and when imitation is added, burlesque is the result. Burlesque consists, then, in the use or imitation of serious matter or manner, made amusing by the creation of an incongruity between style and subject” [6].

Additionally, Professor Tompson in his book “*The Dry Mock*” gives the definition to irony. “Irony of speech or verbal irony is irony in which the implication of what is said is in painfully comic contrast to its literal meaning”. He claims that irony of character or, as it is more usually called, irony of manner, is irony whereby “a person's true character is shown to be in painfully comic contrast to his appearance or manner” [7; 5].

Tompson emphasizes dramatic irony as “Chance or fate in real life, the author in fiction, makes the outcome incongruous to the expectation, with painfully comic effect”. In defining dramatic irony he differs from Worcester, who says that “it is best to regard dramatic irony, tragic irony, and Sophoclean irony as interchangeable terms” [8; 118].

In other words, Tompson limits Sophoclean irony to the "verbal device that gives the audience the wink and thus calls sharp attention to a discrepancy in the situation of the speaker. The discrepancy, however, may be ironical itself in a different sense, without

specific verbal emphasis. By itself, it constitutes an irony of events, or what is usually called dramatic irony”[11; 29].

Thompson also distinguishes between tragic irony and dramatic irony, saying that dramatic irony may include comic irony. To him dramatic irony is “the term for irony of events when seen on the stage” [11; 29].

Professor of the University of Rhode Island, Megan LeBoeuf, clarifies that “Satire is a powerful art form which has the ability to point out the deficiencies in certain human behaviors and the social issues which result from them in such a way that they become absurd, even hilarious, which is therefore entertaining and reaches a wide audience. Satire also has the ability to protect its creator from culpability for criticism, because it is implied rather than overtly stated; in this way, it becomes a powerful tool for dissenters in difficult or oppressive political and social periods” [9].

Constantly, satire is a very powerful artistic form used to criticize specific human behaviors. The features of satire have been defined differently by various people. Professor M.D. Fletcher, author of several critical books on satire, calls it “verbal aggression in which some aspect of historical reality is exposed to ridicule”[10] , but this definition is very broad and would include argument and simple name-calling. Frank Palmeri, professor of English at the University of Miami, defines that “satiric narrative works indirectly through parodic alteration of celebratory forms, established discourses, and dogmatic pronouncements”[12]. This definition is narrower, ruling out many works which are not satirical, but lacks definition of what satire is.

In his article Megan LeBoeuf classifies satire and defines that “satire shall be defined as any piece, be it literary, artistic, spoken, or otherwise presented, which bears the following characteristics:

Critique. Satire is always a critique of some form of human behavior, vice, or folly, with the intent of persuading the audience to view it disdainfully and thereby encourage a degree of social change.

Irony. Satire uses irony, often in a humorous way, to point out the problems with the behavior being critiqued.

Implicitness. Satire is not an overt statement, and it does not come to an explicit verdict, but rather the critiqued behavior deconstructs itself within the satirical work by being obviously absurd, most often because it is exaggerated or taken out of its normal context” [12].

It has been noted that satire has been used extensively throughout history as a tool of critique. An analysis of the oldest lively example of satire, Aristophanes’ “The Acharnians”, as compared with one of the newest Evelyn Waugh’s “Put Out More Flags”, will establish that

the essence of satire seemed unchanged throughout the centuries, while showing how the genre has gradually changed over time.

In XX century satire instigated its new progress in English literature. The works of Stella Gibbons, George Orwell, Malcolm Muggeridge, H.F. Ellisy Anthony Burgess, C. Northcote Parkinson, Anna Russell, Jonathan Miller, Alan Bennett, Dudley Moore, Richard Ingrams, Peter Cook appeared in English literature. In George Orwell's *Animal Farm*, he created a vivid example of satire through metaphorical imagery. In the work, the animals fight against the people, chasing the human race out of the farm and fighting for a happy and free life. At the end of the play, animals make friends with people. 6 pigs and 6 people will host the banquet. If we look at the numbers, 12 is a symbol of the former Soviet Union. The work was written between 1943 and 1944. The writer was able to turn political reality into artistic reality. The protagonist of the work is a pig which named Napoleon. Historically, the Allied Powers were formed in 1904-1907. Animals try to be free and start to live as people. They built their country cruelly. They built windmill scarcely. They worked as humans. While reading one come across satirical phrases. At the end of the book, 6 pigs and 6 people become friends, but they have quarrel. As we mentioned before, 12 is a symbol of the former Soviet Union. Besides that, there is given a French name Napoleon, at that time France and the former Soviet Union were friends.

It should be mentioned that Evelyn Waugh was not alone in satirizing the period between the two World Wars. For examining it we focus on his four contemporaries' works. Thus, we take into consideration Ronald Firbank, Aldoux Huxley, Norman Douglas, Nancy Mitford's works and make a comparison with Evelyn Waugh's works. To begin with Ronald Firbank, being born in Britain on 17 January, 1886, he was the son of MP Sir Thomas Firbank and Lady Firbank. At the age of ten he went to Uppingham School for two years and then on to Trinity Hall, Cambridge. His first story, "Odette d'Antrevernes" was published in 1905, before going up to Cambridge. He then produced a series of novels, such as *The Artificial Princess* (written in 1915, published in 1934) and *Vainglory* (1915, his longest work) *Concerning the Eccentricities of Cardinal Pirelli* (1926). Most critics describe this writer as "butterfly". Some utilize it to praise, the others to damn. According to Sir Osbert Sitwell (English writer) "he must attempt to pin down upon a sheet of paper that unrivalled butterfly..." [12;68].

Yet Hugh l'A Fausset (the author of *Between the Tides*) writes that "Doubtless we will be accused of breaking a butterfly on the wheel of criticism"[12;42].

Another critic says, "His personal legend is slender, and on its score he might only have fallen into the ranks of the minor eccentrics, something between a wit and a dandy, a butterfly whose life need not be further inquired into once it had flown past" [11;824].

Finally, Professor E. M. Forster claims in his essay: "To break a butterfly or even a beetle, upon a wheel is a delicate task"[10]. Throughout the essay he retains this figure as representative of Firbank. As a matter of fact, many critics have urged against him a frivolity

and pointlessness. Other critics are re-evaluating him nowadays, therefore, most of them admit that his novels have a significance, but not all critics have changed their opinions, for instance, R.D.Charques (English literary critic): "I have never in the past been able to read him with any very great pleasure, since his fanciful and impudent triviality seemed to me to have not merely too little reference to human affairs put too little formal or stylistic virtue" [10;902].

Edmund Wilson (American literary critic) considers that "Ronald Firbank is dealing with a later and less lusty phase of the same society as Congreve" [11]. In his article Cyril Connolly writes that "Firbank recognized frivolity as the most insolent refinement of satire" [11;45].

Mocking at the people of his time Ronald Firbank used most frequently the method of the light touch, mannerisms, "incessant titterings" and "flickering inanities" to some of them [12;42], and an apparent aimlessness to others. Waugh satirizes at aimlessness of young generation.

Here, one can notice some similarities between Ronald Firbank's and Evelyn Waugh's writing. In addition Waugh comments on R.Firbank's writing style: "His art is purely selective. From the fashionable chatter of his period, vapid and interminable, he has plucked, like tiny brilliant feathers from the breast of a bird, the particles of his design... The talk goes on, delicate, chic, exquisitely humourous, and seemingly without point or plan. Then, quite gradually, the reader is aware that a casual reference on one page links up with some particular inflexion of phrase on another until there emerges a plot; usually a plot so outrageous that he distrusts his own inferences"[11;96]. Therefore, Evelyn Waugh proves his ideas by showing an example from R.Firbank's work *The Flower Beneath the Foot*. So, he demonstrates very essential and concrete points of his view. Furthermore, he adds that it is typical of Firbank method: "The case of the Ritz Hotel v. Lady Something in *The Flower Beneath the Foot* is typical of the Firbank method. The King at a dinner-party employs the expression: "I could not be more astonished if you told me there were fleas at the Ritz," a part of which assertion Lady Something, who was blandly listening, imperfectly chanced to hear. "Who would credit it... It is too appalling...Fleas have been found at the Ritz." [12;196].

When Firbank describes lacking of importance and aimless, there is a seriousness, and also a sadness, in most of his novels. The primary themes in his novels are disappointed love and distressing humiliations. E.Wilson comments on it: "when he illustrates these themes--along with his extravagant repertory vices--with characters which are burlesque without taking actual body, what emerges is unimaginative nonsense and the ugliness of a joke"[12;100].

According to The Times reviewer: "His characters are unaware of the meshes ambition has prepared for them, and their epicurean tastes slip them easily from innocence to subterfuge and fatality"[11;113]. While analyzing Firbank's works reviewer feels that the works might have undone him, for though he was moving "toward a subdued tragic feeling... his was not the genius to bear the full interpretation of the human tragedy"[10;80].

One of the critics of that time, W. H. Auden is one of the few who fail to remark upon the underlying sadness in Firbank's novels: "Firbank's extraordinary achievement was to draw a

picture, the finest, I believe, ever drawn by anyone, of the Earthly Paradise, not, of course, as it really is, but as, in our fallen state, we imagine it to be, as the place, that is, where, without having to change our desires and behavior in any way, we suffer neither frustration nor guilt... Everyone is welcome to this Eden"[10;5].

To sum up, every writer possesses his/her own writing style, overviews for satire and its methods. Exaggeration, hyperbole, irony, parody, burlesque, juxtaposition, comparison, analogy are frequently utilized in satirical works.

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