

The Development Of Satire Genre In Literature Of The First Half Of The Xx Century

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Abstract— *This article deals with what is satire, history of this genre, notion of satire as a depiction of society and highlights of satire in the first half of the twentieth-century in English literature.*

Keywords— mythical creatures, "Gargantua and Pantgruel", non-realist or antirealist.

1. INTRODUCTION

In this article, we will look through the definitions of "satire" from different points of view and its main components that were defined by different scholars. It is based on the general observations of some critics, from ancient time of Aesop to modern ones such as George Orwell "Animal Farm", Jonathan Greenberg "Modernism, satire and novel" and many other articles, dictionaries, manuals such as Chris Baldick's "The Concise Oxford Dictionary of Literature Terms", M H Abraham's "Glossary of literary terms" and Peters Rushton's "A Glossary of Literary Terms".

2. MAIN PART

If we pay attention to the definition of the notion "satire" we can address to popular dictionaries then we will see several explanations from different views. For example in Merriam-Webster dictionary there gives a definition for the notion "satire" as follows: a literary work holding up human vices and follies to ridicule or scorn and a vigorously effective wit, irony, or sarcasm used to expose and discredit vice or folly.

In Collins Dictionary: Satire is the use of humor or exaggeration in order to show how foolish or wicked some people's behavior or ideas are and also a satire is a play, film, or novel in which humor or exaggeration is used to criticize something. In online websites such as "Britannica" also gives its definition as: Satire, artistic form, chiefly literary and dramatic, in which human or individual vices, follies, abuses, or shortcomings are held up to censure by means of ridicule, derision, burlesque, irony, parody, caricature, or other methods, sometimes with an intent to inspire social reform. In some books definition of the term given variously, for instance: "The Language of Literature: British Literature" by Applebee, Arthur Norman depicts as "Satire is a literary technique in which behaviors or institutions are ridiculed for the purpose of improving society. What sets satire apart from other forms of social and political protest is humor. Satirists use irony and exaggeration to poke fun at human faults and foolishness in order to correct human behavior." [1.P.120]

Satire is considered one of the oldest forms of art and it is a form of art in which the defects of an individual or the world in general are depicted. Satire in literature is a genre of a small volume, aimed at ridiculing a specific, individual flaw. It belongs to the comic genres, which also include humor, irony, and sarcasm.

According to the facts that, the word "Satire" taken from Latin language as "satira" means that- a type of comic, which differs from other types (humor, irony) by the sharpness of the accusation. The word "satire" Latin name for mythical creatures, mocking demigods-half-animal-satyr. It is also associated with the word satura, which in the common people meant a dish of mash-up, which indicated a mixture of different sizes (Saturnian verse, along with Greek sizes) and the presence in the satire of a wide variety of descriptions of all sorts of facts and phenomena, in contrast to other lyrical genres, which had a strictly limited and defined area of the image.

Historical sources show that, Roman satire is most evident in the works of Horace, Persius, and especially Juvenal. They generally recognized legislator of literary rules, Boileau, in his treatise "Poetic Art" writes that the genre of satire is more necessary for society than the ode. In some materials it is written that[2.P.24] "Satire began with the ancient Greeks but came into its own in ancient Rome, where the 'fathers' of satire, Horace and Juvenal, had their names given to the two basic types of satire" [1.P.584] Horatian satire is "playfully amusing" and it tries to make change gently and with understanding.

"The urbanity of Horatian satire pleased readers discomfited by more sharply honed criticism" [3.P.60].

On this point we should add that, later Alexander Pope uses Horatian satire in his famous epic poem, "The Rape of the Lock" but we will come to the development of the genre in the eighteenth century and define these authors with their works. According to Alexander Pope, satire "heals with morals what it hurts with wit" (33). Satire can hurt as well as heal. "Satire, at its best, in other words, addresses itself to problems that have general implications and support conclusions" (99). Jonathan Swift uses Juvenalian satire in his famous book, Gulliver's Travels. Juvenalian satire "provokes a darker kind of laughter. It is often bitter and criticizes

corruption or incompetence with scorn and outrage" (Applebee 584). "As Juvenal's English heir, Swift also elaborates on man's failure to acquit himself decently" (Bloom, E. 41). While Horatian satire attempts to teach, Juvenalian satire punishes.

The duty of the satirist is "to reproach the bad or praise the good, to correct or reconcile the inequilibrium between flaws and virtues. He must persuade a third party, the reader, that a case for justice or against injustice has been made beyond all doubt" (Bloom, E. 99). Juvenalian satire is critical. "Juvenal gloats over the punishment of wrongdoers" (39). Satire does not always instigate change and it can sometimes alienate people. "Most satirists are realistic enough to understand that public response to their complaints may be painfully long in coming, if it comes at all" (33). Satire can also be a connection between people. "Satire depends on the creation of a bond between author and reader against some third party" [4.P.60].

Ancient Roman author Juvenal "served to the table" satire as the main dish – sarcastic poetic sketches about the vices of his contemporaries. In the XVI-XVII centuries, this tradition was adopted by "neoclassicists" (for example, N. Boileau). Initially, the genre of satire belonged to lyrical poetry, later its epic samples appeared: The satirical works of Juvenal, Horace, Martial, and Virgil criticize not only human mores, but also specific politicians, the debauchery and recklessness of tyrants.

Another, less defined, mixed genre of literature that emerged at the end of the 3rd century BC in the works of the Greek philosopher-Cynic Menippus of Gadara. The name of the satirical collection, compiled by the Roman scholar Varro (116-27 BC), was fixed as the definition of this kind of genre – Menippus' satire. In the Menippus satire (Apokolokintosis (Otykvlenie) Seneca, I. c., the novel of Petronius Satyricon, I. c., etc.) combines poetry and prose, serious and comic, here the role of plot fiction is great: the characters descend into the underworld, make flights to the sky, etc. The artistic elements of Menippe's satire are also inherent in works of quite serious content (Consolation by the philosophy of the Latin poet-philosopher Boethius, VI century), as well as in the European novel and drama of the Renaissance and modern times (Gargantua and Pantagruel F.Rabelais, Cervantes' Don Quixote, Shakespeare's dramaturgy, etc.). In terms of the degree of study of the science of literature, Menippov's satire is significantly inferior to satire as a lyric-epic genre. Close attention is paid to the study of the folklore origins of Menippus satire and its influence on the European novel in the literary studies of the 20th century. It was paid to M. M. Bakhtin, who introduced this previously little-known term into a wide scientific circulation.

A special form of artistic representation of reality, characteristic of all literary genres – is the denunciation and ridicule of negative, internally perverse phenomena of life. In this case, satire can be described as a form of artistic pathos, a specific type of comic: the destruction of mockery of the image's subject, the revelation of its internal inconsistencies, inconsistency with its existence or intent. This style of satire has been the most popular in European literature over the last few centuries. Its history and theory are still poorly developed, which, however, does not prevent us from identifying the main characteristic features of this type of satire.

Over time, satire loses its meaning of a certain genre, as it has happened with other classical genres, for example, elegy, idyll, etc. Exposure has become the main feature of satire. The basis of satire is accusation and laughter, with the help of laughter, the author exposes the shortcomings, human vices. A characteristic feature of satire is a negative attitude to the object of the image and, at the same time, the presence of a positive ideal, against which the negative features of the depicted are revealed. The author of the satirical work, creating an object of "a high degree of conventionality", uses hyperbole and grotesque. In grotesque forms, a fantastic plot can be embodied.

In the works of N. Boileau, the features of personal satire addressed to specific individuals are preserved. It also criticizes the hectic life in the capital, the worship of false values: wealth, fame, external beauty.

Cantemir's satirical works, which marked the beginning of the Russian history of the genre, ridicule the dandies, ignoramuses and imitators who defame their families and the whole people. The satirical novel originated in the era of the collapse of the Roman Empire. His classic example is the "Satyricon" of Petronius. You can call the great novel of F. A. Tolstoy satirical. Rabelais "Gargantua and Pantagruel", as well as S. Brant's book "The Ship of Fools". We can find samples of satirical images from foreign writers' following works: "Praise of stupidity" by E. Rotterdam; "Gulliver's travel" by J. Swift [5.P23]; "Candide: or Optimism" by F. Voltaire; "Tartuffe" by J.B.P Moliere. allegory (fables of Aesop, J. Lafontaine, I. A. Krylov).

Satire was very popular in eighteenth century Europe. "In England, 'this golden age' of satire" included Alexander Pope and Jonathan Swift [6.P.786] "The eighteenth century was dominated by satiric poetry, prose, and drama. Satirists, as guardians of the culture, sought to protect their highly developed civilization from corruption by attacking hypocrisy, arrogance, greed, vanity, and stupidity" (584). Satire faded in popularity during the nineteenth century, with the exception of Mark Twain, among others. In the twentieth century, satire tended to be Patricia Green 61 Juvenalian. "George Orwell's Animal Farm (1945) departed from this gloomy pattern through the use of fantasy" (585). Satire appears to be enjoying a renaissance in the twenty-first century with the popularity of political satire.

On the theme of the satire's beginning, some materials represent various assumptions and the consequences of trends over the decades. For instance: Aaron Matz writes on his book ("Satire in an Age of Realism") "My view of realism depends on a certain theory of direction or sequence. On the far side of realism, in this view, lies satire, just as on the far side of satire we are likely to find realism.

Satire and realism are two ways of understanding literature's relationship with the world it represents. The first has to do with a moral attitude toward that world: satire isolates conditions or truths in order to chastise the mankind responsible for them" [7.P.241]

In addition, about similarities of the genre with realism are written in this book, as “Satire and realism are both fundamentally representational modes: both depend on the connection between what they describe and the referents of those things or persons or situations that we know from the world we inhabit. From satire we expect that the transmogrification of the referent into the description will be an act of judgment. Something in the world is to be scorned; the negative form it takes in satire will be confirmation of the attitude we should hold toward that thing. From realism we typically expect some kind of satisfactory verisimilitude or plausibility. If the represented form veers too far from what we know it to look like, or be like, in our experience, we will deem it to be non-realist or even antirealist. Both satire and realism therefore put extraordinary pressure on the detail, on the shape and precision of the representation in its particularity, whether as a clue toward judgment in satire or as an index of lifelikeness or familiarity in realism”[7.P.344]

3. CONCLUSION

In fact that, the Literature of Satire is an accessible but sophisticated and wide-ranging study of satire from the classics to the present in plays, novels, and the press as well as in verse. In some books analyses the rhetorical problems created by satire's complex relations to its community, and examines how it exploits the genres it borrows. These books' authors argue that satire derives from an awareness of the differences between appearance, ideas, and discourse. One of them is Charles Knight [8.P.455] who provides illuminating readings of satirists familiar and unfamiliar such as Horace, Lucian, Jonson, Molière, Swift, Pope, Byron, Flaubert, Ostrovsky, Kundera, and Rushdie. Based on Knight's opinion this broad-ranging examination sheds new light on the nature and functions of satire as a mode of writing, as well as on theoretical approaches to it. It will be of interest to scholars interested in literary theory as well as those specifically interested in satire.

Satire has always existed and will continue to exist as long as authors are worried about the deficiencies of our society. It indicated a wish for the ideal as well as an awareness that human nature is difficult to fully change.

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