



GENRE SPECIFICITY OF PHILOSOPHICAL-SATIRICAL PROSE

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ABSTRACT

This article discusses the genre originality of philosophical and satirical prose, satirical techniques, philosophical and satirical prose as a special genre of literature that combines philosophical reflections and the critical attitude of the author to reality.

Philosophical-satirical prose is a literary genre that combines elements of philosophy and satire. It is a formulaic scientific statement using humor, irony and sarcasm. Let us consider these two concepts separately. Philosophical prose is a system of verbal communication, a system of meanings, a "stage of history", a "game of the world"; a whole world, internal and external, presented through the consciousness of the author and the hero. It is a model, a structure that includes the author's worldview, plot, characters, the general atmosphere of the era, its ideas, morals, feelings. The main function of philosophical prose is to give the reader "confidence in the world".

The concept of philosophical prose is connected with the philosophy of genre. V. Kozhinov defines genre as "an integral form, a stable type of structure and a system of figurative means." The author's concept forces him to choose one or another genre. The disappearance of boundaries between genres is a feature of the times.

Satire (Latin satira, from the earlier satura - satura, literally - a mixture, all sorts of things), a type of comic work; merciless, destructive rethinking of the object of the image (and criticism), resolved by laughter, overt or latent, "reduced", a specific way of artistic reproduction of reality, revealing it as something perverse, incongruous, internally untenable by means of humorous, accusatory and ridiculing images

As M. M. Bakhtin notes, the word "satire" denotes several phenomena: firstly, satire is a type of the general aesthetic category "comic", meaning funny and going back to playful, carnival-amateur fun; secondly, it is a certain poetic lyric-epic small genre, formed and developed on Roman soil and revived in modern times by the neoclassicists; thirdly, another less defined mixed (with a predominance of prose) purely dialogic genre, which arose in the Hellenistic era in the form of a philosophical diatribe, transformed and formalized by the Cynic Menippus (3rd century BC) and named after him "Menippean satire". M. M. Bakhtin

emphasizes that it was precisely "this form of satire that directly prepared the most important variety of the European novel".

The combination of these two genres in the unification of philosophical and satirical prose is a very important phenomenon in literature. It allows expressing spirituality, depth and humor at the same time. That is why philosophical and satirical prose is becoming more and more popular.

As a rule, in philosophical and satirical prose, the central character is an observer who talks about life and people, and often he aptly comments on a particular situation. In such works, everything is done so that we, in turn, can laugh at the situation, which is sometimes urgent.

One of the main features of philosophical and satirical prose is moralizing. The authors of this genre address the reader with the intention of conveying an important message that can be illustrated and described through the characters and events in the work. The purpose of such works is not only to captivate the reader, but also to make him think about a particular problem.

Another feature of the genre is the use of various literary devices by the author. For example, such works often use allegories, parody, irony, grotesque, hyperbole, and symbols. These stylistic devices allow one to create a vivid and memorable picture of reality, describe characters and events from the author's point of view, and reveal the deep essence of problems.

According to L. Timofeev, irony is a technique of contrasting the visible and hidden meaning of a statement, creating a mocking effect; most often, it is a deliberate discrepancy between a positive meaning and a negative subtext. This technique attributes to a phenomenon what it lacks, as if elevating it, but only in order to more sharply emphasize the absence of the properties attributed to the phenomenon. According to Yu. Borev, irony is "a special emotional criticism that has an "undercurrent". It implies laughter with a subtext, subtle mockery, covered by a deliberate statement or an outwardly positive assessment of the phenomenon, a contradiction between the direct meaning of speech and the figurative one. In irony, therefore, the shortcoming of a given phenomenon is perceived more acutely, is associated with its more essential properties, and provides grounds for an essentially contemptuous attitude towards it. Another type of irony, without which it is impossible to imagine the modern literary process, is the so-called "detached-unemotional hidden irony." In this case, the author uses impersonal writing, without affecting a mocking attitude towards what is being described. The comic effect in this case is generated by the inadequacy of the dispassionately balanced tone of the narrative to the shocking situations being recreated.

Parody is a type of literary satire, a satire on literary style, with the help of which an attack is made on a class-hostile ideology. It exposes the hostile class, compromising its literature, its entire stylistic system, or corrects and cleanses the literature of one's own class from alien influences or remnants. In both cases, parody is a type of satirical exposure. Literary parody is a genre of literary and artistic imitation, an imitation of style with the purpose of ridiculing it. On the other hand, there are works that, repeating the features of another work, do not ridicule the style of the original, but are directed against various spheres of reality.

The specificity of this phenomenon in postmodern literature is determined, among other things, by its connection with social discourse: "It is not the literary context itself that comes to the fore, but the political, social, ideological context in which literary works existed and continue to exist"

As L. Timofeev asserts, sarcasm is "an increase in negative feelings towards certain phenomena of life – from a harmless joke to contempt, from contempt to anger – ending in indignation when the shortcomings of the phenomenon become such that they force us to reject it entirely, when the funny is already on the verge of the disgusting, when we must already demand the destruction of both the phenomenon itself and the conditions that create it in life"

The grotesque in literature is a comic device necessary to emphasize the absurdity of what is happening, to draw the reader's attention to something important hidden behind a phenomenon that is funny at first glance.

Grotesque has the ability to switch planes of perception, bizarrely mixing the planes of reality and fantasy, using the effect of surprise. It can be both an element of style and the main means of typification, it can manifest itself in the plot, in pictorial details, at the level of verbal expression. Allegory is a literary device or type of imagery, the basis of which is allegory: the imprinting of a speculative idea in an objective image. "This is one of the forms of allegory, in which a specific image is used to express an abstract concept or judgment".

In satirical and philosophical works, we usually observe a variable combination of all these techniques, which demonstrates the peculiarities of the author's attitude to the depicted reality.

It is also important to note that philosophical and satirical prose can be extremely witty and humorous. Here, authors often use anecdotes, paradoxes, and wordplay to enhance the effect and make the work even more amusing and interesting. However, all the humor and irony are aimed at provoking reflection in the reader.

And finally, a very important feature of philosophical and satirical prose is that the author often uses himself as a character who communicates with the heroes directly on the pages of the work. This allows you to create the feeling that the author is talking directly to the reader, conveying his opinion and thoughts on a particular problem.

Thus, the uniqueness of the genre is that it allows the author to express his philosophical position and at the same time makes the reader think about the problems described in the work. Philosophical-satirical prose combines elements of various genres and styles, which makes it unique and multifaceted. In addition, it is an important factor in critical thinking and adjustment of socio-political processes.

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