



THE FUNCTION OF SATIRE: A COMPARATIVE STUDY OF GEORGE ORWELL AND ABDULLA QAHHOR

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Abstract: This article is devoted to a comparative analysis of the satirical works of two outstanding twentieth century writers, the English author George Orwell and the Uzbek prose writer Abdulla Qahhor. The study examines the functions of satire as an instrument of social criticism and artistic interpretation of reality. It explores common typological features as well as distinctive national characteristics in the satire of Orwell and Qahhor, manifested in themes, poetics, objects of ridicule, and techniques for creating comic effects. The article concludes that despite differences in cultural contexts and artistic methods, the satire of both authors performs similar functions: exposing totalitarianism, social injustice, moral degradation, and affirming humanistic ideals.

Keywords: satire, functions of satire, comparative literature, George Orwell, Abdulla Qahhor, totalitarianism, social criticism, grotesque, irony, Uzbek literature.

Аннотация: Данная статья посвящена сравнительному анализу сатирического творчества двух выдающихся писателей XX века – английского автора Джорджа Оруэлла и узбекского прозаика Абдуллы Каххора. В работе исследуются функции сатиры как инструмента социальной критики и художественного осмысления действительности. Рассматриваются общие типологические черты и уникальные национальные особенности сатиры Оруэлла и Каххора, проявляющиеся в тематике, поэтике, объектах осмеяния и способах создания комического эффекта. Делается вывод о том, что при различии культурных контекстов и художественных методов, сатира обоих авторов выполняет сходные функции: обличение тоталитаризма, социальной несправедливости, морального разложения и утверждение гуманистических идеалов.



Ключевые слова: сатира, функция сатиры, сравнительное литературоведение, Джордж Оруэлл, Абдулла Каххор, тоталитаризм, социальная критика, гротеск, ирония, узбекская литература.

Annotatsiya: ushbu maqola XX asrning ikki taniqli yozuvchisi - britaniyalik yozuvchi Jorj Oruell va o'zbek yozuvchisi Abdulla Qahhorning satirik asarlarining qiyosiy tahlilini taqdim etadi. Maqolada satiraning ijtimoiy tanqid va voqelikni badiiy talqin qilish vositasi sifatidagi vazifalari o'rganiladi. Unda Oruell va Qahhor satirasining mavzulari, poetikasi, masxara obyektlari va komik effekt yaratish usullarida namoyon bo'ladigan umumiy tipologik xususiyatlari va o'ziga xos milliy xususiyatlari o'rganiladi. Unda madaniy kontekstlar va badiiy usullardagi farqlarga qaramay, ikkala muallifning satirasi ham o'xshash funksiyalarni bajaradi: totalitarizm, ijtimoiy adolatsizlik, axloqiy tanazzulni fosh qilish va gumanistik ideallarni tasdiqlash degan xulosaga kelish mumkin.

Kalit so'zlar: satira, satiraning vazifasi, qiyosiy adabiyot, Jorj Oruell, Abdulla Qahhor, totalitarizm, ijtimoiy tanqid, grotesk, istehzo, o'zbek adabiyoti.

Introduction. Satire as a literary genre and a form of artistic communication has always occupied a special place in world culture. Its primary function is the critical interpretation of reality, the exposure of social vices, human weaknesses, and political regimes through laughter, irony, grotesque, and sarcasm. In the twentieth century, marked by global socio political upheavals, satire reached its peak, becoming not merely a means of entertainment but a powerful instrument of ideological and moral struggle.

George Orwell, author of the dystopian novels *Animal Farm* and *Nineteen Eighty-Four*, and Abdulla Qahhor, who exposed in his stories and novellas such as *Birdling* and *The Scorpion from the Altar* the remnants of the past, bureaucratism, philistinism, and pseudo revolutionary zeal, represent two different literary traditions, English and Uzbek. However, their works are united by a sharpened sense of social justice and masterful command of satire.

Before turning to the analysis of specific works, it is necessary to define the key functions of satire as a literary phenomenon. In classical literary theory, including the works of Mikhail Bakhtin and other scholars, satire performs several main functions:



Critical or denunciatory function, aimed at ridiculing and rejecting negative social phenomena.

Didactic or educational function, affirming a positive ideal through the exposure of vice.

Cognitive function, helping to understand the essence of social processes and human psychology.

Hedonistic function, providing aesthetic pleasure through comic relief.

Aesthetic function, transforming reality into a specific artistic model through irony, hyperbole, parody, and grotesque.

In the twentieth century, another important function emerged, the prophetic or warning function. Satire began not only to reflect existing flaws but also to model their potential development and warn of catastrophic consequences.

Orwell entered literary history primarily as a dystopian writer. His satire has a distinctly political character. Its central function is to warn against the danger of totalitarianism regardless of ideological coloring. In *Animal Farm*, Orwell uses allegory and the genre of the fable to ridicule the degeneration of revolutionary ideals. The animals who overthrow their human master eventually adopt his habits. The final scene, in which animals can no longer distinguish pigs from humans, becomes a grotesque symbol of the restoration of tyranny under new slogans.

In *Nineteen Eighty-Four*, satire reaches a tragic intensity. Orwell constructs a model of an absolute totalitarian society where satire evolves into a philosophical exploration of power and human consciousness. Images such as Big Brother, Newspeak, doublethink, and telescreens function as exaggerated yet realistic projections of tendencies observed in contemporary political systems. Although overt laughter is absent, the absurdity and logical contradictions of the depicted world preserve the satirical essence of the novel. Orwell's satire thus fulfills a global and apocalyptic warning function.

Abdulla Qahhor is considered one of the founders of twentieth century Uzbek satirical prose. Unlike Orwell, he worked within the ideological constraints of Soviet literature.



Nevertheless, his satire retains sharpness and depth. Its main function is the moral purification of society from stagnation, hypocrisy, greed, and pseudo intellectualism.

In the story *Birdling*, Qahhor portrays a character who exploits his supposed devotion to society for personal gain. The protagonist becomes a representative type of the opportunist. Satire here performs an educational function by exposing the petty bourgeois mentality within Soviet reality.

In *The Scorpion from the Altar*, Qahhor addresses religious hypocrisy and fanaticism intertwined with social manipulation. Through elements of grotesque and sarcasm, he unmasks individuals who use religion for selfish purposes. His satire is analytical and socially diagnostic, revealing the roots of conflict within the Uzbek village of the early twentieth century.

Unlike Orwell's dark and tragic grotesque, Qahhor's satire often draws upon folk humor, everyday details, and subtle irony. Its function is not global political prophecy but social therapy through laughter. It seeks to correct rather than merely condemn.

A comparative analysis reveals both similarities and differences. Both authors criticize authority detached from the people, bureaucratism, hypocrisy, and moral decay. Both employ grotesque imagery to create memorable symbols. Their satire is deeply ethical, grounded in the defense of human dignity.

However, Orwell addresses universal political threats on a global scale, while Qahhor focuses on local and national social realities. Orwell's tone is bleak and tragic, especially in *Nineteen Eighty-Four*, whereas Qahhor preserves elements of folk laughter and hope for moral improvement.

Conclusion.

In conclusion, the comparative study of George Orwell and Abdulla Qahhor demonstrates that satire, despite its diverse national forms, performs universal functions. It acts as a mirror in which society recognizes its own flaws and as a tool capable of warning against future dangers. Orwell's satire serves as a global prophetic warning against totalitarianism, while Qahhor's satire functions as a socially therapeutic and nationally



rooted critique. Together, they confirm that authentic satire always defends humanistic values regardless of language or cultural tradition.

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