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## SATIRE

AS A FORM OF EXPRESSION IN AZERBAIJAN

### LA SÁTIRA COMO FORMA DE EXPRESIÓN EN AZERBAIJAN

Gulshan Agabey<sup>1</sup>

E-mail: [gulshen\\_71@mail.ru](mailto:gulshen_71@mail.ru)

ORCID: <https://orcid.org/0000-0003-1009-8913>

<sup>1</sup> Azerbaijan State Pedagogical University. Azerbaijan.

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#### ABSTRACT

The article analyzes satire, humor, comedy and their theoretical foundations. It is noted that the functions of satire in the artistic text are multifaceted and therefore, theorists examine it as a literary form, as a genre and as a literary feature. The fundamentals of the polemic associated with the place of satire in artistic thought have been laid since the time of Aristotle. In subsequent periods, Boileau, MF Akhundzadeh, V. Belinsky, B. Zemidok, N. Chernyshevsky, Hegel, G. Pospelov, Yu. Elsberg, A. Abiev, I. Gabibbeyli and others brought clarity to the place occupied by satire and position in artistic thinking. The general meaning of these studies is that satire acts both as a genre, as a kind of literature, and as an artistic feature.

**Keywords:** Satire, ideology, aesthetic, forms of manifestation.

#### RESUMEN

El artículo analiza la sátira, el humor, la comedia y sus fundamentos teóricos. Se observa que las funciones de la sátira en el texto artístico son multifacéticas y por lo tanto, los teóricos la examinan como una forma literaria, como un género y como una característica literaria. Los fundamentos de la polémica asociada con el lugar de la sátira en el pensamiento artístico se han establecido desde la época de Aristóteles. En períodos posteriores, Boileau, MF Akhundzadeh, V. Belinsky, B. Zemidok, N. Chernyshevsky, Hegel, G. Pospelov, Yu. Elsberg, A. Abiev, I. Gabibbeyli y otros aportaron claridad al lugar ocupado por la sátira y la posición en el pensamiento artístico. El significado general de estos estudios es que la sátira actúa tanto como un género, como una especie de literatura, y como una característica artística.

**Palabras clave:** Sátira, ideología y estética, formas de manifestación.

## INTRODUCTION

According to Park-Ozee (2019), despite its prominence in contemporary research, satire as a concept has no unifying, interdisciplinary definition. It is understood as the use of humor, irony, exaggeration, or ridicule to expose and criticize people's stupidity or vices, particularly in the context of contemporary politics and other topical issues (Oxford University Press, 2021). However, in spite of its humorous outcome, it is not narrowed by it and one of the most important aspects of satire is that it carries criticism, and in that sense, not only the reception of satire depends on the cultural norms and symbols, but satire also interprets them and creates new ones. Hence, culture is not only embedded in satire, but is also generated through it (Tesnohlikova, 2020).

It is known that satire occupies a peculiar place in the development of literary and artistic thinking. Starting from the Greek comedian Aristophanes to the modern era, writers, poets and playwrights turned to laughter as a form of expressing reality and made maximum use of the possibilities of mapping objective reality in this way. In the literature of all peoples there was a certain period of satire. Famous writers and poets as Cervantes, J. Swift, M. Twain, F. Rabelais, Krylov, N. V. Gogol, A. P. Chekhov, S. Shchedrin, S. Mikhalkov and others used artistic possibilities satire in the development of satirical literature.

Accompanied at times in literary thought by the flow and feedback, satire has occupied a peculiar place in the history of artistic thinking. At times it became one of the leading branches of literature, it rose to the level of a genre or manifested itself as the main form and means of expressing artistic thinking. Sometimes, such forms of satire as laughter, humor, comedy transcended time and place in artistic thinking, turning into a creative credo of a writer, playwright and/or poet.

However, the use and perception of satire is highly dependent of the cultural background of the individuals because laughter and sadness come from life events, and as highlighted by Kutz-Flamenbaum (2014), a humorous matter will not be perceived as amusing and humorous if it does not rely on the shared cultural symbols, ideas and norms. In the words of Tesnohlikova (2020), *“a humorous effect depends not only on the intention of the author/comedian, but more importantly on its reception”*. Because of this satire and humor have become one of the means of expressing reality in describing people lives.

In Azerbaijan, the historical roots of satire go back to oral folk patterns, and in written samples. Satire in poetry reaches its peak in the works of Mirza Alekper Sabir. Satire, as the main weapon of Sabir's literary school,

marked a new stage in Azerbaijani poetry. The echoes of Sabir's satire continued in the next stage where satire never leaves Azerbaijani literature, although it does not reach the summit of Sabir. However, despite this path of development, satire is poorly studied in national literary criticism. Although in the XX century numerous studies of the way of satire development were carried out, and the work of Azerbaijani satirists were studied and analyzed, the theoretical foundations, the aesthetic essence of satire, and its status were sporadic. Studies on the nature of satire and its position in the world of literary and theoretical thought and artistic thinking bring to the center the functionality of the aesthetic ideal of satire.

Taking this into consideration, the aim of this article is to discuss the role of satire in artistic thinking and the way of thinking in the 20<sup>th</sup> century focused mainly on the cultural development of Azerbaijan. For its execution, various documents were consulted as a basis for a historical analysis of the concept that allowed identifying the different patterns of thought regarding it.

## DEVELOPMENT

Satire, like the lyrics, is an artistic expression of human cognition, its feelings and sensations. The same power of influence can express irony and sarcasm, as well as lyrical feelings under the influence of nature and love. Despite the fact that in the expression of human feelings in artistic thinking lyrical feelings prevail, not indifferent to negative phenomena in society and nature, the writer expresses his attitude also to deformities. The artistic expression of human feelings is most often reflected in tragedies and comedies in parallel. In the era of Aristotle, along with the tragedy, satires and comedies, with a certain place in society, were also highly valued.

The attitude of a person to negative, unpleasant, vicious events and phenomena (laughter, irony, parody, etc.) is usually expressed in the form of satire. With the development of society, the semantic, informative and uniform features of satire developed and moved to a new stage. From this point of view, it is necessary to note pamphlets and fables of classical literature, as well as poetry with critical and revelatory pathos. The pamphlet of Sultan Mahmud Ghaznavi, written by the Persian poet Firdausi, is considered to be a model of satire. Also, in the works of Gatran Tabrizi, Khagani Shirvani, Nizami Ganjavi, Mohammed Fizuli, there are poetic lines, thoughts and ideas of a satirical spirit.

In particular, since the XIX century, satire is one of the features of Azerbaijani literature. This feature also manifested itself in the comic creativity and prose of M. F.

Akhundzade, and also becomes one of the main means of expression in the poetry of his contemporaries Mirza Bakhsh Nadim, Baba bey Shakir and others. In the course of critical realism, it was used mainly as a weapon, and for some time continued its hegemony in all genres (prose, dramaturgy, poetry, etc.) of Azerbaijani literature. Satire, manifested in different fields such as in the dramaturgy of Najaf Bek Vezirov, Nariman Narimanov, in the artistic prose of Jalil Mammadguluzade, Abduragim bey Akverdiyev, and in the poetry of Ali Nazmi, Aligul Gyumkushar, Aliabbas Myuznib, Alirasi Shamchizade. It has experienced a renaissance and there are wonderful prospects for its further development.

In the world of artistic thought, the manifestations of laughter, humor and satire make its scientific and theoretical assessment necessary. The satyr, appearing in the product of the "Cloud" of the Greek comedian Aristophanes, immediately fell in the field of view of Aristotle. In his work "Poetics" Aristotle tries to reveal the nature, the nature of laughter, satire and comedy. Speaking about the art of poetics, the great philosopher divides it into two parts according to the personal characteristic qualities of poets and notes the following: *"so the more serious poets were engaged in chanting beautiful deeds, as well as the acts of such people themselves, the more frivolous earlier reflected the actions of wretches, by composing ridiculous songs"* (Aristotle, 1974, p. 49). In his comedy the philosopher considers "ridiculous" a part of "ugliness", calls funny "a certain mistake and ugliness, not harmful and not tormenting anyone's occupation." Aristotle comes to the conclusion that Aristophanes "the first of the Athenian poets-comedians to abandon the quartet, iambic versification, began to develop and apply dialogues and plot in general terms (Aristotle, 1974).

It is interesting to note that the theorist Boileau ((1969), in his book titled "The Art of Poetry", speaks about satire and reveals its essence, as follows: *"the satire reflects the pure and clear meaning of truth, as it tends not to spread evil in the world, but kindness and goodwill"*. He noted that for the first time, satire in Great Rome was brought by Lucilius. He characterizes Lucilius as follows: *"always told fellow citizens the truth and put up with the strong, he knew how to take revenge on the proud rich people for the scorned honor of the poor"* (Boileau, 1969, p. 42). Boileau analyzed the works of such ancient Roman poets as Horace, Juvenal, Lucilius, Flaccus and concentrated on the content of satirical works. The prominent theorist attached satires such qualities as "softening anger with laughter", "sharp as a sword", "fiery and incendiary" and did not consider it as Aristotle as a source of "hatred and anger". Boileau (1969), wrote: *"Satire is always full*

*of harsh words; one buffoon, a stubborn Frenchman took these words, boldly and in a new order used them in his verses and created a vaudeville. Such poems, generated from games of free imagination, pass from mouth to mouth ... cause us laughter and excitement, but do not cause anger and hatred"*. (p. 43)

Satire and laughter, which are means of expression of artistic thinking or more figuratively speaking, "building material", sought to assess, determine the place and position in the artistic thinking of scientists - theorists and aesthetics of subsequent times. S. Montesquieu, E. Kant, L. Feuerbach, K. Marx. F. Engels, Z. Freud and other philosophers also expressed valuable thoughts about the features and characteristics of comic, humor and satire. However, in relation to satire, they did not have a common opinion and approach. For a long time, these philosophers were unable to determine the place of satire. In the opinion of the great philosopher Hegel, "in a simple theory, they did not know how to deal with satire and found it difficult to determine its place. So, as in satire, nothing was found epic and was not reckoned as a lyricist" (Hegel, 1973, pp. 212,224).

In the artistic work of the classics of nineteenth-century Russian literature, there are also attempts to evaluate and characterize satire, humor and comedy in theoretical thinking. In the works of V. Belinsky, A. Herzen, A. Dobrolyubov, N. Chernyshevsky, valuable theoretical and theoretical thoughts are expressed about the nature, essence of laughter and the causes of its origin. However, when expressing their attitude to the problem under investigation, Marxist aesthetics bring to the forefront materialistic arguments. K. Marx paid attention to the aim of laughing at past events, like deadly weapons and expressed his attitude to the developmental patterns of society, writing the following: "By taking the obsolete forms of life to the grave, history proceeds reasonably and passes through many stages. The last stage of the world historical formation is her comedy. Already once wounded in a tragic form in the drama of Aeschylus "Chained Prometheus" to the Greek gods, one has to perish in a comic form in the work of "Conversations" by Lucian. Why is the course of history so? This is necessary in order for mankind to part with its past cheerfully" (Hegel, 1973, pp. 53-54). From what has been said, it follows that the course of history often at certain stages of its development forced the satire to turn off its road, but failed to change its direction. This contributed to some retreat of satire in artistic thinking. In the case of soviets' republics since the twenties of the last century, Marxist-Leninist aesthetics succeeded in changing the nature of laughter, the goals that lie ahead of him and identify new ones.

On the other hand, a variety of opinions about the role of satire in artistic thinking is preserved among researchers and theorists up to date. This diversity has been largely due to the formation, nature and place of satire in fiction. Sometimes satire was taken as a deadly, exposing criticism, and the essence of the satire itself was subjected to distortion. Belinsky (1948), considered it wrong to confuse satire with criticism writing *"it is not the same, criticism is called both satire and lampooning"* (p. 41), implying precisely this. Akhmedov (2000), considers satire and criticism as various concepts and wrote about this: *"considering satire as criticism, they often confuse criticism with satire. This confusion in both cases leads to incorrect conclusions. People who consider any criticism to be satiric are found both in life and in literary criticism. However, satire in the literal sense of the word does not contain criticism, as any criticism (both literary and personal criticism) is not criticism. Criticism is not satire, humor is not sarcasm alone, and satire is not only criticism, but only a kind of criticism that personifies a certain aesthetic ideal"*. (p. 25)

As Hegel pointed out, at times, disputes arose over where to place satire (according to genre, features, etc.) which in turn demonstrated a lack of a complete study of satire from the theoretical side. In fact, satire (in Latin - Satura), is a Greek word meaning "mixed". Many ancient Roman poets composed their poems in a funny instructive form, using mainly fables, anecdotes and everyday scenes and later, satire began to appear as various genres and forms of literature, and the very concept of satire began to include many contents and shades. Gradually satire began to penetrate into the content of works, determine human characters, create generalized human images. In the era of critical realism, satire began to penetrate into the thick of social and political events and maximally used satirical typification in a realistic depiction of life. In this way, satire, which in the period of formation was not perceived by the masses, eventually began to be applied in various forms and genres of artistic thinking and by its rich means of expression turned into one of the main features of literature.

According to theorists, aesthetics cannot come to a common denominator in matter of what a satire is - a kind, a genre, a method or means-. As pointed out by Park-Ozee (2019), Phiddian (2013), went so far as to say there has been *"a hiatus in the explanation of this complex cultural phenomenon"*. Despite the fact that satire was for some time the leading branch of artistic thinking, on the whole it does not contain the concept and essence of a genre. In any case, the current state of satire does not correspond to the classic classification of literary theory associated with satire. If Aristotle did not express a clear position about the belonging of satire, laughter to any kind, in

subsequent epochs, scientists expressed their attitude to this issue. Belinsky (1948), noted in the nature of epigrammatic literature that the features relating to the literary form were written in this connection: *"It turns out that we have epigrammatic literature (pamphlets and lampoons) ... We talked about the meaning of the epigram for the ancient Greeks. In our time this is a rhymed and convincing word. In the last century the epigram occupied a prominent place among other kinds of literature. Some poets were then composing epigrams. Now is the whim of a poet or a slap in the face of another person?"* (p. 85)

According to the opinion of the Russian philosopher and theoretician Chernyshevsky (1949), the word "satire" has a double meaning, like the word "humor", that is, in one sense, satire determines the type of artwork, and in another meaning, the character, the emotionality of laughter, its shades. The use of the concept of satire in two meanings, and according to Chernyshevsky (1949), comes primarily from the essence and functionality of the term because, satire is the bearer of both functions. Using satire in the "narrow" and "broad" understanding, scientists - theorists of the XX century almost repeated the classification of Chernyshevsky. Such literary scholars as V.Zemidok, J. Elsberg and others used satire in a narrow sense, as one of the genres of literature, and in the broadest sense, as a deadly and terrible form of laughter (Dzemidok, 1961). Let's pay attention to the arguments of the Russian literary critic Plotkin (1960), reflecting the meaningful connotations of the term "satire" from this point of view: *"Satire is not a separate genre of literature. It takes part in both the lyrics, and in the drama. For the satirical purposes it is possible to use such genres as a novel, a story, a play. However, there are such genres that apply only to satire; the story and poems can be satirical or not satirical, and the fable, epigram, parody, pamphlet, and feuilleton are accepted as exclusively satirical"*. (p. 6)

The truth is that unlike other genres and types of literature, satire can manifest itself in all genres, styles and forms; even in all forms of art (except for architecture). For example, satire, which defines the genre of comedy, is closely used in plays, even in dialogues and monologues of tragic works. Satire can determine even the genre of the novel. In the world literature there are often such examples. Roman Cervantes "Don Quixote" can be attributed precisely to such works. In the Azerbaijani literature, the satirical novels of Seifaddin Dagly give reasons to say that satire is manifested in novels and not only in episodic cases. In the poetry, satire has its own peculiar shades both in narrow and broad sense. The emergence of the concept of "satirical poetry" draws attention precisely from the point of view of determining the form of satire in poetry. Sometimes

satirical verses are simply called satire, which in this case is used as its synonym. Speaking about the work of the Russian poet Cantemir, Belinsky calls his poems "satire", which is of great interest. Belinsky writes: *"The satires of Cantemir really became the beginning of literature ... Cantemir is the first Russian poet and his works are also a satire"* (Hegel, 1973, p. 12).

In order to determine the place and position of satire in artistic thinking it has to be taken into account its functions as a literary form, as a creative principle, as pathos, as ways and means of creating an image bringing to the fore the features of satire such as the ability to "move from one literary form to another. " Consequently, Belinsky did not express an unambiguous idea about the function and status of satire. Academician Isa Habibbeyli believes that Belinsky had the opportunity to turn satire into one of the kinds of literature. Although he observed the emergence of satire as a genre, he nevertheless did not express the final opinion that he had his reasons: *"In our opinion, the main reason for not saying the final opinion of the Russian critic was due to the weak development of satire as in the Russian literature of the first half of the XIX century, and in comparison with other branches of European literature. The existing literary practice did not represent an opportunity for conducting a wide analysis around satire."* (Gabibbeyli, 2007, p. 483)

The dilemma is whether the satire is a genre or what it means was the topic of controversy and discussion in subsequent epochs. Russian theorists of satire A. Vulis, L. Ershov, D. Nikolaev and others in their numerous scientific studies tried to solve this dilemma. According to the scientist - theorist Pospelov (1978), *"there can be no question of the existence of such a fashionable species. Satire can exist both in the epic, and in the lyrics and drama"* (p. 224). This reasoning makes us think about the fact that satire takes an equal part in all three existing types. Elsberg (1957), calls the satire *"a special ideological and artistic principle in the representation of truth"* (p. 9). Indeed, when assessing problems of satire, the theoretical scientist admits extremes, and acts from the standpoint of an ideological bias. However, in general, it correctly fits the general issues of satire. G. Pospelov (1978), does not agree with the opinion of Elsberg (1957), who regards satire as a "special kind" as epic, lyric, drama, and artistic creation. Pospelov (1978), does not accept the existence of such a special kind in theory and considers satire to be dramatic, heroic, tragic, romantic pathos; it is from this approach that he studies the problem in his book *The Theory of Literature*.

Speaking of satirical verses, it should be noted that in the Azerbaijani literature of the XIX and XX centuries

it is noticeable that instead of the expression "satirical poems" the authors preferred to use the words "satire". M.F. Akhundzade approached this problem from an entirely different point of view, taking into account the literary idea of Azerbaijan, the creative and scientific-critical environment. It is known that literary realism, comedy genre and criticism in the Azerbaijani literature was brought by M.F. Akhundzade. It is interesting to note the fact that Akhundov (1982), not only created the foundations of both satires and critics, but also in every possible way defended their positions. His views on art, in particular on the literature of the XIX century, determined a new criteria of art. In this sense, in the literary and aesthetic thought of Akhundzade (1982), satire appears as an integral part of realism. The great comedian, writer and reformer said: *"there is no more useful means than criticism for educating the people, purifying and correcting the morality of fellow believers, bringing the state in order!"* (p. 246)

The reasoning of Akhundzade about satire cannot be separated from the terms of realism and criticism, used in his literary and critical articles. In his opinion, satire is a means for bold expression of truth, and education of the masses. Akhundov (1982), touched upon and often evaluated the problems of satire, criticism and exposure, not only in his articles, but also in letters. In one of his letters the writer brings clarity to the problem of "critical essay" and the thoughts expressed by him determine the attitude of the great comedigrapher to satire. Speaking about a critical work, Akhundov meant works written by "irony, sarcasm and farce".

To substantiate his reasoning, he deepened the problem, sought to substantiate it from a theoretical point of view, and explained the difference between preaching and criticism from the scientific and theoretical position: *"What a big difference between preaching and criticism, a preacher and a critic! What is the reason for such a clear superiority of criticism over preaching and edification? Why such passion and zeal to read a critical essay? The reason for this superiority is that a critical essay is created by irony, sarcasm and farce. That is why there is so much interest in reading a critical work!"* (Akhundov, 1982, p. 247)

It is clear that in his articles M.F. Akhundzade used the word critic in two senses; the first - as today's literary criticism (criticism), the second - as today's satire. The comedian made the maximum use of sarcasm and farce in his comedies, especially regarding the superiority of satire in literature and believed in its role in the morality and evolution of man.

M. F. Akhundzade preferred the principle of realism in literature and art, and in assessing the purpose of poetry,

it was from this position. In his opinion, the purpose of modern poetry is to correctly depict modern people and life. In the article titled "Poetry and Prose" he approaches the problem with a broader prism and considers this criterion for the works of M. Fizuli, M. P. Vagif and G. Zakir. In fact, with regard to MF Akhundzade to Fizuli, attempts were made to purge him. We think that these attempts are in vain, since Akhundzade is wrongly approaching Fizuli's creativity, that is, he prefers the approach from today's realistic positions, which causes him to injustice to Fizuli.

The growth of satire, criticism and exposure in the subsequent development of literature is determinant. In particular, in the literature of the Soviet period, studies on satire begin to appear. Such writers as F. Gasimzade, A. Seidzade, K. Mamedov, M. Mamedov, H. Mamedov, F. Huseynov, including Baba bey Shakir, Mirza Bakhish Nadim, Seyid Azim Shirvani, Mirza Alakbar Sabir, Ali Nazmi and others, speaking of satirical verses, used the word satire, although, the satire in the works of these poets was more a feature than a genre. Perhaps the authors use the word satire as a synonym for satirical verse. In any case, it is noticeable that the word satire and satirical verse are mixed. Prominent literary critic Huseynov analyzes M. Sabir's satirical poems "Ey alnin ay ...and notes the following: *"This satire was Sabir's protest of old poetry, a clear and best answer to the question" what should be the new poetry". Because, behind his ironically expressed lines, there were thoughts, ideals about new poetry"*. (Huseynov, 1986, p. 85)

Although socialist realism took shape as a method from the beginning of the 1920s, at the beginning of the 1930s, the first steps were taken in the management of the literary process and literature, and a new literary policy was being implemented. First of all, since the beginning of the 20th century, the freedom and independence of the press was put an end. Critical realism sunk into oblivion. Otherwise, it could not be, because, where there is censorship, there is not criticism and exposure, and even if it exists, it would only be in the form of permitted criticism. In fact, at the beginning of the twentieth century, critical realism reached its peak and, if not prevented by administrative methods, would have enter a new stage of development. However, changes in the political system interrupted this process, and there was a decline in satire.

Despite the fact that during the period of socialist realism, the dominant ideology made verbal decisions to create appropriate conditions for the development of satire, it could not reach the same level of development. The dominant ideology believed that in Soviet society satire was needed to criticize and expose the "remnants of the exploiting classes", the "class enemies" of the proletariat,

the "carriers of reactionary ideas" and "alien elements." Professor Mehdi Mammadov did not agree with the role of satire given by Soviet ideology and wrote: "Satirical works contributed in every way to the work to the party, the government and the Soviet people. In those years, satire developed as a means of criticism and agitation, a literary and artistic way. This period was the stage of both quantitative and qualitative development of satirical stories, feuilletons, small and voluminous comedies "(Mamedov, 1965, p. 160).

However, in the Soviet era, it was not possible to tear away satirical poetry from existing traditions; despite the strict limits of Soviet political censorship S. Vurgun, S. Rustam, R. Rza, O. Saryvelli, M. Rafili, M. Ragim, Sh. Gurbanov, G. Arif, B. Wahabzade, A. Kurchayli, R. Ahmedzadeh, R. Zebioglu, H. Zia, Agasafa and others in their work managed to show the shortcomings and public flaws of the current political system. It should be noted only that the magazine "Molla Nasreddin" had exceptional merit in Azerbaijani satirical literature, for some time continued its activity during the Soviet period and gave a definite impetus to the development of satirical poetry.

Satire is a functional concept, the word itself is used in different meanings and is studied in different ways. This word is used in various theoretical and scientific forms. It should be noted that satire replaces the genre only in poetry or is used as its synonym. Speaking of dramaturgy (comedy, farce, vaudeville, etc.) and artistic prose (satirical story, novella, etc.), they cannot be replaced by the word satire. In fact, saying "satire Sabir" does not mean a specific verse of his, but a satire in general, that is, the nature of satirical poetry and research should be conducted in this direction.

Although the satirical pathos in Azerbaijani artistic thought, considering all genres and forms, has a two-century history, its study from a theoretical point of view began in the middle of 20<sup>th</sup> century. In domestic literary criticism for the first time Abiev (1974), expressed polemical attitude to the status of satire and wrote an article entitled "Satire genre?" The researcher considered the status of satire and does not agree with the expression "genre of satire", which in his opinion *"is far from a comprehensive expression of the rich and complex semantic nuances covered by satire"* (Abyev, 1974, p. 11) and therefore he does not agree with the existing assessment. A. Abiyev followed the path of many theoreticians and did not consider the satire a genre; then what is satire and where can it be included? A. Abiyev, like other researchers, cannot give a clear statement about this, but nevertheless brings some clarity to this problem. In the evaluation of Professor Mehdi Mammadov, satire is regarded as a literary and

artistic method, and it is adopted by an independent genre. Mammadov writes about this: "Satire, as a literary and artistic method, is used in all genres. In prose (stories and novels), poetry (poems and poems), dramaturgy (comedy, drama, even often, tragedy) one can find elements of satire. Satire cannot be given the definition of an independent genre, however, you can create satirical works in any genre" (Mamedov, 1965, p. 162).

Doctor of Philology, Professor Bedirkhan Ahmedov approached the problem in a comprehensive manner, examining the path of the historical development of satire and also tried to determine its theoretical and practical functions. The literary scholar drew attention to the contradictions and diversity of assessments about the status of satire and wrote: "In fact, satire, which appeared as a genre (fable, epigram, anecdote, pamphlet, etc.) gradually comes out of this certainty and absorbed into the ideological content, structure of the work. There were times when satire was taken as a "false type of literature". Satire is also pathos. If this pathos is the plot, composition and content of a work, it necessarily determines its genre. Satire finds its confirmation also as a form of manifestation of the author's worldview, one of the ways and means of realizing his life". (Akhmedov, 2000, p. 32)

About that, in his studies, Academician Isa Habibbeyli spoke of satire as a literary form. The scientist traced the way of the development of satire in artistic thinking and scientific and theoretical literature, from antiquity to our days, and did not agree with the immutability of satire and complements the classical classification with satire (Huseynov, 1986).

Based on the existence of lyric-epic and epic-dramatic genres, the researcher opposes the attribution of genres in the format of a satirical story or satirical comedy to a satirical literary form. I. Habibbayli writes about this: "Undoubtedly, the story refers to an epic, and a comedy is a dramatic kind. The addition of the word "satirical" to the beginning of these genres shows its role in enrichment of noted literary species or genres. On the contrary, in the fate of some of the genres that we attributed to satirical species, there is also a certain participation of other literary species. For example, in fables there are epic, military-power works of dramatic, meihana lyrical elements. However, the fate of these genres in general is connected with satire. Nevertheless, there are also such genres that cannot be attributed to any literary species, with the exception of a satirical literary form. For example, lampoons, irony, cartoon, Bahri-Taavil, Taziyan, feuilleton, etc." (Gabibbeyli, 2007, p. 485)

Academician Isa Habibbeyli confidently affirms the existence of a new literary form - a satirical literary form. However, he believes that systematic research is needed to adopt such a statement at global level. We agree with the opinion of the academician that it is impossible to hold the Great Wall of China between literary species, since each of these species is distinctive and plays a certain role in destiny and enrichment of each other.

## CONCLUSIONS

Establishing a precise definition of what is understood by satire is a complex activity due to all the elements that come together in this complex cultural phenomenon. Due to its intrinsic characteristics, satire has found a place in all forms of literary expression, constituting an effective form of protest, although its understanding is conditioned by a knowledge of the historical background.

Satire as a form of expression in Azerbaijani culture has a long history, and although it has been addressed by various authors, there are still many elements to discuss.

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