International Journal of Advanced Science and Technology
Vol. 29, No. 9s, (2020), pp. 4754-4762

The Character of the Narrative and the Image of the Narrator in the Short Stories of Robert Benchley and James Thurber

Lola Jalilovna Jalilova,
Senior Teacher, English Literature Department, Bukhara State University
Rajabov Akhtam Uktamovich
Teacher, Languages Department, TIIAME, Bukhara Branch

Abstract

The article deals with the literary analysis of thecharacter of the narrative and the image of the narrator in the short stories of American satirists of the beginning of XX century Robert Benchley and James Thurber. The phenomena of intertextuality as one of the most vivid devices implemented by the short story writersis analyzed. The artistic means used by the masters of American satire are diverse. Here we find notorious cartoon, and psychological analysis with a satirical tint, and grotesque, and elements of "wild humor". Writers use hyperbole, satire, and parody to express their negative attitude towards capitalist America. In satirical short stories, all aspects of American life are mercilessly ridiculed: politics, law, religion, journalism, and literature.The article shows thatfor American authors of the twentieth century, the use of comic at the plot, character and sentence levels is most characteristic. A typical feature of American short stories is the construction of the story, where a sharpened plot is necessarily present, leading to a paradoxical, unexpected ending.

The paper examines the specifics of satirical short stories, which is based on the original concept of the writer reflected in his satirical works.The article demonstrates that exposure is the main attribute of satire, and the basis of satire is reproof and laughter; with the help of laughter authors expose shortcomings, human vices.Thus, thearticle develops and introduces a characteristic feature of satire, which is a negative attitude to the images and object, at the same time, the presence of a positive ideal, against which negative features of imagesarerevealed.

Thus, the author states that comic as an aesthetic category manifests itself at different levels of the text and is a determining factor in text formation in satirical-humorous works of American authors of the early XX century.

Keywords: *Satire, humor, intertextuality, human society, ethical and aesthetic principles, American culture, wit, effect, exaggeration, folklore, traditions.*

I. INTRODUCTION

In the works of short story writers of the first half of the twentieth century, the story is told from the first person, the author is brought closer to the hero, often the hero and the author are the same person, and the subjective form of artistic thinking prevails (T. Capote, J. Updike, and G. James). The most common form of narration is the first-person narrative, which makes it possible to show reality through the individual experiences of the hero. At the same time, lyricism is often combined with objectivity, which gives a general picture of the reality directly seen.

The nature of artistic prose is impossible without a subjective (author's) beginning, and each character of the novel has a particle of the author. M. M. Bakhtin in his “Aesthetics of verbal creativity” argues that the subject-visual aspect forms only the external level of the text and that it is much more important to penetrate the nature of the organization and deployment of the verbal whole. Dealing with “self-explanatory text”, he states that the question "how do I portray myself," is possible, "in contrast to the question: who am I from the point of view of the special nature of the author in his attitude to the hero" [1]L. Ginsburg in her fundamental study "The literary hero" comes from the fact that for understanding of essence of the autobiographical genre. It is extremely important to identify the relationship between documentary and fiction. According to her observation, "two models of personality – artificial - and natural (documentary) - have long disputed each other's attention of the writer and reader." The researcher believes that biographical accuracy and fidelity to the realities of life do not always indicate the true autobiography of the work. Developing this idea, L. Ginsburg argues that in the work of different writers “autobiography” gives way to "auto psychology". [2] In her opinion, in the "auto psychological works", the foreground is not the coincidence of the real biography of

ISSN: 2005-4238 IJAST

the author and his hero, but their intrapsychological kinship. Auto psychology can be a type of psychology, and the type of narrative, imbued with the author's introspection. Thus, auto psychologyis interpreted as the direct and indirect introduction of the author's experience into the work. It is not by chance that Robert Benchley and later James Thurber give advice on how to write humorous stories, both in the problematic and in the form that are included, using the terminology of M. M. Bakhtin, both in the "hero's zone" and in the "author's zone". ("How I create"by R. Benchley and “What`s so Funny?” by J. Thurber)

It is essential to distinguish between autobiography as a genre and autobiographical techniques in texts of other genres. The Croatian scholar M. Medaric in the article "Autobiography and autobiographism" examines the autobiographical technique, which in her opinion is implemented in its three main functions: "self-expression functions", "text-problem functions" and"game functions". [3]

One of the most controversial issues in the relationship of the hero and the author: what prevails – autobiography or auto psychology? Taking into account a number of these statements,it can be argued that the subject-object relationship between the author and the main character in a text that has signs of autobiography or auto psychology is determined by the degree of proximity of the text to the biographical, documented reality. This or that distance between these models determines the degree of authenticity of the story.

Autobiography in fiction signals the author's reliance on the “factuality” of his life, on the authenticity of a fictional plot or characters that may have real prototypes. Fixing the fundamental difference between an autobiographical character and a real biographical author,it can be noted that a specific author's fate turns out to be only a sketch of an ideal poetic biography, which is represented by an autobiographical character, summing up the requests, requirements and attitudes of his era, both aesthetic and ideological. Following Bakhtin`spointof view, we can say that " a self-portrait can always be distinguished from a portrait by some somewhat ghostly character of the face» [1]. Obviously, the autobiographical character is more complete than the figure of the author, immersed in the incomplete eventfulness of his own life. The ideological and aesthetic views expressed by the autobiographical character turn out to be more ordered and structured than the author's constantly changing real system of views. In the process of artistic objectification, the autobiographical character allows the author, according to M. Bakhtin "to become different in relation to yourself, to look at yourself with the eyes of another" [1].

II. LITERATURE REVIEW

Benchley's humor was formed during his time at Harvard. Although his speaking skills were already known to classmates and friends, it was only his work at Lampoon that shaped his style. Prominent styles of humor were then "cracker-barrel", which relied on devices such as dialects and a disdain for formal education in the style of humorists such as Artemis Ward and Petroleum Vesuvius Nasby, and a more "refined" style of humor, very literary and upper class in nature, a style popularized by Oliver Wendell Holmes. While the two styles at first glance,were diametrically opposed, they co-existed in magazines such as Vanity Fair and Life. Lampoon mostly used the latter style, which suits Benchley. While some of his works would not have been out of place in a cracker-barrel presentation, Benchley's reliance on puns and wordplay resonated more with literary humorists, as evidenced by his success at the New Yorker, known for its stormy tastes of its readers. [69] Benchley's characters were typically exaggerated representations of the common man. They were designed to create a contrast between him and the masses, who had less common sense. The character is often confused by many of the society's actions and is often neurotic in a "different" way - for example, the character in the essay "How to watch football" believes that it is reasonable for an ordinary fan to give up the live experience and read a summary in local Newspapers. [72] This character, described as "little man" and somewhat similar to many of Mark Twain's main characters, was based on Benchley himself; the character did not survive in Benchley's writings in the early 1930s, but survived in his speaking and acting roles.An important principle of the short stories by Robert Benchley and James Thurber is first-person narration. As MarkTwain wrote in one of his notebooks: "Third-person speech is disgusting - only the exact word makes sense" - i.e., a word referring to a specific person.

The image of the narrator-the hero-narrator becomes the carrier of the laughing element and the center of the humorous essay by R. Benchley, so it is important not what is told, but who tells it and how, who makes visible the hidden causes of human problems and relationships.

ISSN: 2005-4238 IJAST

In 1925, Harold Ross published the first edition of The New Yorker. Characterized by witty plots and features, as well as distinctly sophisticated and sometimes inappropriate (eccentric) cartoons, the magazine advertised itself as “not for an old lady in Dubuque”. It included early stories by Kerry Fonda, Phyllis McGinley, Ogden Nash, and Algonquian wit such as Woolcott, Parker, Lardner, and Benchley, who soon joined the magazine, and then by J. R. R. Tolkien and Thurber in 1927. In this way, a core was created that would shape the character of the New Yorker and American humor for years to come, as these writers refined the image of the “little man".

Very popular as a lecturer and film actor, Robert Benchley developed his persona, "normal clumsy", in the manner of literary comedians. As a lecturer, he spoke pedantically on topics such as" through the digestive canal with a gun and camera "and"the social life of a newt." These stories show that he is not able to cope with one crisis after another: tie a tie, open a Bank account, ride an Elevator, and so on. No matter what challenges modern life presents, Benchley bumbler does not handle it: “it's a little scary considering all I have to do this week to discover that I have practiccox dementia to boot.” In the forties, Benchley spent more and more time writing screenplays and acting, and eventually he gave up his other writing. Representative titles include "20,000 leagues under the sea" or “David Copperfield " (1928).

III. ANALYSIS

As we see the image of R. Benchley the narrator is a wise man-a lecturer who teaches, gives funny advice: “How to Sell Goods”, “How to sleep, " (a short film where Benchley as the narrator, discusses the four parts of sleep - reasons, methods, how to avoid sleep and waking up.) “How to watch football”, etc. The next image is a person who is an expert in various fields of science and life, such as in the story "French for Americans "(French for Americans-a handy compendium for visitors to Paris), written in the form of a parody of a pocket collection of French phrases for visitors to Paris. In the story "Do insects think?"he denies the statement of a certain Professor Bouvier in the monograph "The Psychic life of insects" that insects cannot think, where the author, using the example of his domestic wasp, proves the opposite, which in turn is proof that insects cannot think.

Even current events written for Vanity Fair during the war did not lose their levity either. He was not afraid to tease the administration and make fun of the institution (one part of it was written under the title "do you have a little German agent in your house?")His observations of ordinary people often turned into a rage, for example, his article"The Average voter", where the hero writes that he forgot about what was written in the newspaper ... and votes for the "Republicans". [76] It didnot bother him that the essays were undoubtedly about topical issues, drawing analogies between a football game and patriotism, or chewing gum and diplomacy, and economic relations with Mexico. [77]

In his films, the exaggerations of the "little man" continued. Much of his time was spentin films making fun of himself, such as "Lesson Number One", "the Oven Problem", and "Stewed, Fried, and Boiled", similarly shows Benchley's character, before which seemingly mundane tasks take on meaning. Even more stereotypical signs considered these qualities, such as an incapable Benchley sports commentator playing on a Sports Parade.

Benchley's humor inspired many later comedians. Dave Barry, a writer of humorous stories for the Miami Herald, and a judge of the 2006 and 2007 Robert Benchley Community award for Humor, called Benchley his"ideal"and he "always wanted to write like Benchley". Director Sidney N. Laverentslists Benchley as one of a number of writers who influenced his work, and James Thurber used Benchley as a reference point, citing Benchley's penchant for presenting "banality as remarkable" in "The Secret Life of WalterMitty". Benchley's works comprise more than 600 essays, which were originally collected in twelve volumes, during his writing career. He has also appeared in many films, including 48 short films that he wrote himself or co-wrote, as well as numerous feature films. Posthumously, Benchley's work continues being released in books, such as the 1983 random house compilation The Best of Robert Benchley and the 2005 short film collection Robert Benchley and the Knights of Algonquin, which collected many of Benchley's popular short films with Paramount and with other works from supporting comedians and writers Alexander Woollcott and Donald Ogden Stewart.

Benchley continued to work as a freelance writer, presenting columns for a variety of humorous publications, including Life (where the ever-published humorist James Thurber stated that Benchley's columns were "the

ISSN: 2005-4238 IJAST

only reason to read the magazine"). He continued to meet with his friends in Algonquin, and the group became known as the Algonquin Round Table. In April 1920, Benchley was given a position at Life Theatre Reviews, where he continued to write regularly until 1929, eventually taking over full management of the drama section. His reviews were known for their flair, and he often used them as a soapbox for issues that troubled him, whether they were minor (people who cough during games), or more important (such as racial discrimination).

Robert Benchley and Dorothy Parker, perhaps the most talented "Algonquins", an informal Association of writers, publishers, and journalists who in the early 20s of the last century gathered in the New York restaurant "Algonquin" and wrote for the quite new magazine "New Yorker", which eventually became the leading organ of American humor, the equivalent of the British "punch". "New Yorkers" and Thurber, and Parker and Sullivan, as well as American humorists in general, burlesque, the implementation of metaphors, grotesque reduction are characteristic, as a result, there is a funny discrepancy between the theme and its language implementation. The "Nevernever" also penetrates the aphorism: parody encyclopedia "Pseudo-Webster", written in exact accordance with the definition of the aphorism derived by M. Twain — "minimum of words, maximum of meaning". R. Benchley is also famous for his aphorisms: "- It took me fifteen years to realize that I had no talent for writing, but I couldn't give it up because by then I was too famous." This wildly inaccurate self-deprecation is typical of Robert Benchley. During his lifetime, he was known as a critic, humorist, actor, and author, and the weekly dinners he shared at the famous Algonquin Hotel Round Table with other luminaries such as Dorothy Parker, and Alexander Wollcott became a legend. He was really famous, but he was also a very good writer, as readers can judge for themselves in the Best of Robert Benchley, a collection of 72 of his funniest stories. There are, for example, his reflections on the future species of man, tree or mammal (Future Man: Tree or Mammal), in which he claims that the people of the future will be both brightly dressed and legless (you will have to read an essay to find out why). Or "Real public enemies", in which he laments the hostility of inanimate objects: "Take for example, when you are trying to read a newspaper on top of a bus. Suppose you want to open it to page four. The thing to do is not to hold it up and try to turn it as you would an ordinary newspaper. If you do, it will turn into a full-rigged brigantine, each sheet forming a sail and will crash head-on into your face, blinding you and sometimes carrying you right off the bus."

What is his decision?" Deception (trick) “Say, as if talking to yourself, 'Well, I guess I'll turn to page seven.' Better yet, let the paper overhear you say, 'Oh, well, I guess I won't read any more.”

Benchley's thinking is almost always focused on small things: playing cards, attending banquets, repairing a house; and yet these are universal experiences. Who hasn't stood at some point in their lives in an incredibly long queue at the post office only to find, when they finally arrive at the counter, that some essential element of a letter or parcel has been done incorrectly or left completely unfinished? No topic is too small or too trivial to escape Benchley's attention, and yet he puts into each of them the trappings of an epic conflict-Benchley's loser against the newspaper, or hay fever, or noise-a struggle that too often leaves him bloodied but defiant.

"Benchley was kinder than Dorothy Parker, less manic than S.J. Perlman, not quite socurmudgeonly as James Thurber--and arguably the funniest of them all. This collection serves as a living memorial to one of the century's great comic geniuses.” – said Alix Wilber, an American writer, the author of “The Wife’s Tale”

We will reveal R. Benchley's and J.Thurber’sskill as a satirist and humorist by analyzing his short stories and essays turning to intertextuality. It is well known that the term “intertextuality” was coined in 1967 by the theorist and researcher of literature and language, a French woman of Bulgarian origin, YuliaKristeva. Kristeva is a follower of such pillars of cultural studies and linguistics as M. M. Bakhtin and Roland Barth, and her concept of intertextuality became a logical continuation and development of their ideas. Intertextuality is a common property of texts, expressed in the presence of links between them, thanks to which texts (or parts of them) can refer to each other in many different ways, explicitly or implicitly.[4]

What is the reason for the appearance of such unusual properties? It's very simple. With the acceleration of scientific and technological progress, the emergence of new and more advanced means of communication has significantly accelerated and increased the flow of information that falls on people every day. In the middle of the twentieth century, with the widespread use of telephone, radio and television, the information flow

ISSN: 2005-4238 IJAST

increased hundreds, if not thousands of times. This has had a strong impact not only on public life, but also on culture. The spread of free education and a significant increase in literacy have triggered an unprecedented reading boom. Soon the reader quickly got fed up, because the more books he read, the more often the stories, ideas, and situations were repeated. There was a semantic impasse, which is characterized by the phrase "everything is already invented, everything is already written". The problem took shape clearly in the second half of the twentieth century, and as a response to it, many authors began to rethink the process of borrowing.

Here is how Roland Barth characterizes intertextuality: "Each text is an intertext: other texts are present in it at various levels in more or less recognizable forms: texts of the previous culture and texts of the surrounding culture. Each text is a new fabric woven from old quotes. Fragments of cultural codes, formulas, rhythmic structures, fragments of social idioms, etc. – they are all absorbed in the text and mixed up in it, because there is always a language before and around the text. As a necessary precondition for any text, intertextuality cannot be reduced to the problem of sources and influences: it is a common field of anonymous formulas whose origin is rarely detected, unconscious or automatic quotations given without quotation marks." [5]Here we can recall the close concept of reminiscence – in the literature, this term refers to an involuntary borrowing, a quote without quotes. However, they should not be confused, and reminiscence is only a special case of intertextuality. Reminiscence (from late lat. reminiscentia-recollection) in a work of art (mainly poetic), certain features inspired by the involuntary or deliberate borrowing of images or rhythmic-syntactic moves from another work (someone else's, sometimes his own). Example: "I have experienced many and much" (P. A. Vyazemsky) — "I have changed a lot and many" (V. Y. Bryusov). As a conscious technique, it is designed for the reader's memory and associative perception.

Of course, it is naive to believe that borrowings and roll-calls of texts have appeared recently. Not at all, cases of reminiscences have been known since ancient times. In the twentieth century, the attitude towards them has changed. If earlier the appeal to other people's ideas was not encouraged, now borrowing has become the basis of postmodern literature. And this is very important. Many researchers agree that the phenomenon of intertextuality is fundamental to postmodern literature. Speaking of borrowings, we should note that they are completely different. Borrowing phrases or parts of text is a quotation. The authorship is not necessary; they often just slip through the text, causing the reader to have the right associations. Interestingly, according to R. Barth, the use of quotations does not always indicate the influence of one author on another. Rather, it is about accessing the information bank, from which everyone draws language, semantic and semiotic constructions to express their ideas. In other words, when I quote, I do not emphasize my commitment to the ideas of its author, I use it solely because it is appropriate in meaning. Moreover,it contains a curious psychological subtext that allows the author to take ready-made, and proven solutions, instead of “inventing their own bike”.[5] In addition, the use of quotations implies a certain cultural level (at least, familiarity with the original sources). Therefore, we believe that borrowing is one of the tools of the writer, with which he brings his ideas to the public.

IV. DISCUSSION

A feature of R. Benchley's short stories is frequent references to a specific text in order to expand and enrich the meaning of their message. Let usanalyze the author's short story “Whoa!” which uses an allusion (one of the types of intertextuality) - (from Latin allusio — joke, hint) in fiction, oratory and colloquial speech, one of the stylistic figures: an allusion to a real political, historical or literary fact, which is assumed to be well-known. As a hint, winged words and expressions are often used. The story begins with the phrase: "Paul Revere leaped into his saddle.", [6]where we immediately meet a hint of a real historical fact, when Paul Revere (1735-1818), became famous for his ride on the night of April 18, 1775 from Charleston to Lexington to warn the colonists of Massachusetts of the approach of English troops. And suddenly he sees a vision of the future: “He saw a hundred and ten million people, the men in debries, the woman in felt hats with little bows on the top. He saw them pushing one another in and out of trolley-cars on their way to and from work, adding up figures incorrectly all morning and subtracting them incorrectly all afternoon, with time out at 12.30 for frosted chocolates and pimento cheese sandwiches.”,[6]which satirically describes the working life of the average American.

"He saw fifty million of them trying to stop the other sixty million from doing what they wanted, and sixty million trying to stop the other fifty million from doing what they wanted. He saw them all paying taxes to a

ISSN: 2005-4238 IJAST

small bunch of their own number for ruling them badly."“He saw ten million thin children working and ten thousand fat children playing in the warm sands.”[6]- These lines illustrate the inequality and discrimination of social strata in the society. "Now and again, he saw five million youths, cheered on by a hundred million elders with fallen arches, marching out to give their arms and legs and lives for Something to be Determined Later." [6]- using gradation (a stylistic device with an increasing sense of the significance of words or expressions. The Latin word "gradatio" translates as "gradual increase"), shows the absurdity of a war that does not pursue any goals. The title of the story itself is very symbolic, with the command “Whoa!”- when the hero, sharply pulling the reins of his Mare, stops and turns it back to the stable, not for the sake of this kind of vision, he was ready to commit this act, and the author says "Whoa!" i.e. "stop!" to the entire absurd situation, the political system and style of life in America at that time.

Many of the author's works are parodies to Shakespeare's plays, famous operas, and even a pocket dictionary of the French language intended for Americans who want to visit Paris. The great encyclopedic dictionary gives the following meaning: parody from (Greek: parodia) - a genre in literature, theater, music, on the stage, a deliberate imitation for satirical, ironic and humorous purposes of an individual manner, style, direction, genre or stereotypes of speech, play and behavior. For example, "Comments on Shakespeare-Pericles" which is a short excerpt 2-act, scene-3, consisting of a description of the action and one phrase of the first lady-in-waiting: "Enter The first lady-in-waiting with her retinue. Fanfare, oboes and torches. First lady-in-waiting: What's it? Where is the music?" Further, the entire text is devoted to explanations of footnotes, since the number of them is 10 footnotes, i.e. each word of the only phrase is under the footnote has an explanation. Consider some of them: "3 Fanfare-a word, generally speaking, Shakespeare is not typical. More common ≪pipe≫ see ≪Richard III≫: ≪Sound, trumpet, beat, drums≫ (IV, 3); ≪The merchant of Venice≫: ≪Heard pipe≫ (V, 1); ≪Henry IV≫, part II: ≪backstage cheers and blares≫ (V, 4); ≪Julius Caesar≫: ≪offstage trumpet and cries of joy≫ (I, 2); ≪hamlet≫: ≪Pipe≫ (I, 2); ≪Othello≫: ≪Trumpet sounds offstage≫ (IV, II); ≪Macbeth≫: ≪blares≫ (III, 1); ≪King Lear≫: ≪Here, Harold, let the trumpet sound≫ (V, 3), ≪backstage meets the pipe≫ (ibid.).[7] For more information, see: William Clarke. Musical instruments in Shakespeare....4 oboes-apparently referring to lutes, see: the taming of the shrew≫: тра enter Tranio and Biondello with lute and books≫ (II, 1). In this regard, Rolf writes: "in the substitution of one word for another, the highest skill of Shakespeare is shown-a mystifier, the most subtle psychologist who was able to penetrate the most secret corners of the human soul."7 What... - see ≪what is it?≫.8 ...this-combined with the word "what" obviously meant "what is it?" in the sense of "what is it?" (see: ≪Demonstrative pronouns in late Shakespeare≫. Collective monograph).9 Where... — it is very likely that Shakespeare had a "why", as Pop and a number of other authoritative researchers believe. In this case, the remark of The first lady-in-waiting would sound ≪Why music?≫ instead of ≪Where is the music?≫ , which fully reflects the deplorable state of the musical art of England at that time. It's no accident that Shakespeare's music usually sounds behind the scenes, and the usual epithets to her — ≪strange≫, ≪sad≫, ≪quiet≫, even ≪Horny≫. Here are just a few examples-from our point of view, the most illustrative: sad music≫ — ≪a Midsummer night's Dream≫ (IV, 1); ≪solemn strange music≫ — ≪Storm≫ (III, 3); ≪Horny music≫ — ≪the merchant of Venice≫ (II, 1).10 ...well... sometimes ≪W≫, for example: ≪Where is the music?≫[7] As we see the satirist parodies not only the style of Shakespeare's plays but also the presence of a huge number of footnotes and explanations, sometimes not suitable in meaning. But most interesting is the explanation of the entire quote: "Thus, the meaning of the quotation is reduced to the following: the First lady-in-waiting appears accompanied by fanfare, oboes and torches and, after consulting the scroll with her role, tries to find out why the music is not playing.» In the story "The Mystery of the Poisoned Kipper", which in a comic form describes the murder of a rude, cruel major GeneralHannafield, who was allegedly poisoned with herring, but who actually just died of indigestion. The entire story is a parody of the detective story genre, the author artfully shares logical conclusions that justify all the suspects in this "murder", from the wife of major General Hannafield to the fishermen and workers of the Smoking fish shop. Here R. Benchley parodies the name of the English regiment "The Royal Welch Lavaliers", "Welch" =Welsh is used in modern English only as part of the name of the Royal Fusilier regiment-Royal Welch Fusiliers. The word "Lavalier" is consonant with the word "lavaliere "(Amer.) - "pendant”. Below, another parody name of the regiment is used-the Royal Platinum Watch, where the homonymy of the words "watch" - "watch" is played, for example, in the name of the Scottish regiment The Black Watch and "watch" - "watch". “Who sent the poisoned kipper to Major General Hannafield of the Royal Welch Lavaliers? … One Saturday night about three weeks ago, after a dinner given by the Royal Welch Lavaliers for the Royal

ISSN: 2005-4238 IJAST

Platinum Watch, Major General Hannafield returned home just in time for the late breakfast which he really didn`t want.”[8]In this story we can find such a characteristic feature of modern American satire as"rudeness". For example, when excluding the motive of revenge as a reason for poisoning the General, the author says:“Revenge as a motive is not plausible, as he killed the only people who could possibly seek revenge on the Maj. Gen.a long time ago. The Maj.Gen. was notoriously hot-tempered, and, when opposed, was accustomed to settling his neck very low n his collar and rushing all the blood available to his temples. In such states as this he usually said, “Gad, sir!” and lashed out with an old Indian weapon which he always carried, killing his offender. He was always acquitted, on account of his war record. It is quite possible that some relatives of one of the Maj.Gen.`s victims might have tracked him…, but he usually was pretty careful to kill only people who were orphans or unmarried.”[8] As we see humorously described the murder of innocent victims of the General's anger, and the reason for the lack of a motive for revenge.

The most characteristic example of cruelty and rudeness is the story "Family Life in America", in which the author uses the word "hate" numerous times in different forms-parts of speech. The characters of the story, members of one family from the grandmother to the granddaughter hate each other, the result of which is that everyone kills each other, only the child survived, who " ... She had a mean face and had great spillings of Imperial Granum down her bib. As she looked about her at her family, a great hate surged through her tiny body and her eyes snapped viciously. She wanted to get down from her high-chair and show them all how much she hated them.” This example of exaggeration,hyperbole is a distinctive feature of American humor. The following example shows a strong exaggeration of rudeness, since such hatred is impossible in the relationship between a mother and her still-infant child: “…young Mrs. Wilbur Twilly … She was boiling water on the oil-heater and every now and again would spill a little of the steaming liquid on the baby who was playing on the floor. She hated the baby because it looked like her father. The hot water raised little white blisters on the baby's red neck and Mabel Twilly felt short, sharp twinges of pleasure at the sight. It was the only pleasure she had had for four months.”

In addition, it should be noted that it is paradoxical that this story was included in the collection called "Love Conquers All”.

The next feature of R. Benchley's narrative is the use of non-existent, fictional words, names, authors, and works.For example, in “Uncle Edith's Ghost Story”, the satirical narrator uses the nonexistent word "woopid", coined to rhyme with the word"stupid". Such rhyming phrases are characteristic of joking speech. The next fictional name is “Whoopshire”- formed from the word" whoop "-" screams","screams" - using the component often found in English names-shire. This is the name of the place where the hero meets the Ghost.[9]

In the next story," Why We Laugh - or Do We?", the author is talking about a study that proved that a person does not laugh at all, that laughter is a reaction instead of sneezing, i.e. when we laugh, we actually want to sneeze at this time, a very interesting assumption is made. Here the satirist uses fictional names of educational institutions, diseases, a non-existent device, author, and scientific research: Gunfy, in his " Laughter Considered as a Joint Disease”-the fictional author of a fictional scientific study; the Harvard School of Applied Laughter - a non - existent educational institution, allegedly a part of Harvard University, one of the most prestigious universities in the United States; the MergenthalterLaugh Detector-a non-existent device, the name of which is formed by analogy with "lie detector", and the invention is attributed to the American Ottmar Mergenthaler (1854-1899), the inventor of the Linotype (typesetting machine for typing Newspapers, books and magazines and its castings in the form of monolithic metal lines with a raised printed surface. The liotype was invented by O. Mergenthaler in the USA (1884).); Schwanzleben...Humor after Death - fictional author and work; Crowther'sDesease-fictional name of the disease (similar to "Parkinson's Desease", etc.) [10]Since James Thurber considered R. Benchley the best and most gifted humorist writer, since he kept comparing his work with his own, we noticed one interesting feature: they both have not only the same images and episodes, but even ideas and titles. Let us consider the following novels: R. Benchley`s Why We Laugh - Or Do We?and James Thurber's What's so Funny?. Some readers might not even find it similar, but note the form of the headlines: both are question sentences and can be interpreted as synonymous phrases that complement each other. Both comedians develop their own rules: Robert Benchley-5 rules "to laugh at something» (“In order to laugh at something”), James Thurber-6 rules “…rules of my own about humor”, which he decided to form “after receiving dozens of humorous essays and stories from strangers

ISSN: 2005-4238 IJAST

over a period of twenty years". [11]The rules are completely different in form and structure, but similar in content. The rules of R. Benchley are much shorter and simpler in structure; it should be mentioned here that he was liked by readers andThurber for this brevity, because we know that "Brevity is the sister of talent."If we compare the other works of these two talented satirists of the early twentieth century, we will see that they both refer to the work of Lewis Carroll: R. Benchley in his essay What Does It Mean?, where he makes a humorous analysis of the work, refers to Carroll's Alice (we are referring to Alice's Adventures in Wonderland, 1865), which has generated many critical works due to allegorical images and J. Thurber in his What`s So Funny?, where he used the name of the character "Jabberwocky" from L.Carroll's novel "Through the looking glass " (Chapter I). As well as R. Benchley Thurber in his novels uses fictional words and terms to create a comic. For example, in the short story "The Secret Life of Walter Mitty", when the hero introduces himself as a surgeon, the author uses a number of non-existent terms: "Obstreosis of the ductal tract" - fictional terms "obstreosis" (formed from the beginning of the word "obstetrics" - "midwifery" and suffixes -osis; compare withtuberculosis) and ductal (from "duct" - "duct of the gland", "channel»); streptothricosis-a fictional term that uses a component strepto; compare with streptococcus; the following fictional medical term - coreopsis.When describing the illusion of an indictment in a courtroom, a fictional brand of weapon is used - Webley-Vickers 50.80 (Webley-revolver «Уэбли»; Vickers- heavy machine gun «Викерс»).[12] A huge number of allusions-indirect references give the works uniqueness. For instance, in the short story "The Macbeth Murder Mystery", where the object of ridicule is a young woman who, being a lover of Agatha Christie's detectives and accidentally bought a book of Shakespeare instead of a detective, interprets the murders described in the famous tragedy "Macbeth». The heroine is disappointed in the purchase of the wrong book, says about the drama "a book of high-school students" [13]to which the narrator responds by listing the following works i.e.books of high-school students"Ivanhoe" and "Lorna Doone", here a novel by the English writer Richard D. Blackmore (Blackmore, 1825-1900) Lorna Doone, A Romance of Exmoor (1869). The novel depicts an England of the 17th century. For his novels that faithfully reproduce the history and life of Devonshire, Blackmore was nicknamed "Walter Scott of Devonshire ", it is not surprising that the first example is the novel by Walter Scott "Ivanhoe". The next line «She fixed me with a glittering eye» -allusion to a line from a poem by S. T. Coleridge (Coleridge, 1772-1834) The Rime of the Ancient Mariner (1798): "He holds him with his glittering eye…" Here he describes a lady, who is carried away by her guesses about the real killer in this tragedy, asks questions to the interlocutor and answers them herself. The narrator does not have time to share his arguments because of her «glittering eye».

One more peculiar feature of the writer's work is the fact that his short stories were accompanied by no less funny author's drawings.J.Thurber-a unique caricaturist, sentimentalist in relation to animals (especially dogs), which he often drew and which were the heroes of his works, for example, «The Dog That Bit People», and a book "My Life and Hard Times", which consists of 10 chapters and was first published in New York in the 1920s. This book is a wonderful mix of farce and comedy, memories sometimes tender, and sometimes ironic.James Thurber's "My life and hard times" begins with a preface to life, where the author shares the idea of the book and his experiences:"Benvenuto Cellini said that a man should be at least forty years old before he undertakes so fine an enterprise as that of setting down the story of his life. He said also that an autobiographer should have accomplished something of excellence."[14]This autobiographical story by Thurber is about his life, from childhood to adulthood. He grew up in Ohio and begins the story with the following sentence: "I suppose that the high-water mark of my youth in Columbus, Ohio, was the night the bed fell on my father" "My Life and Hard Times" is a comically exaggerated and embellished account of Thurber's home life. His family looks neurotic and deeply eccentric. Thurber strives for comic effect, deliberately joking about everything, not only about family problems, but also the problems of society at that time. For example: "We had visiting us at this time a nervous first cousin of mine named Briggs Beall, who believed that he was likely to cease breathing when he was asleep. It was his feeling that if he were not awakened every hour during the night, he might die of suffocation." [14](from the first chapter "The Night the Bed Fell"). It showed the lack of clear thought, the stupidity of the youth of the time, which is clearly described by the following example: a grandfather who believes that the American civil war is still going on, or a mother who is afraid of electricity.

This is a rare kind of autobiography, because it is told in several chapters and in the wittiest manner. The New York Times wrote, that" it was perhaps the shortest and most elegant autobiography in human history." Humor in the book can be seen not only in individual lines, but also in many funny incidents. Another example of this is the comedic and autobiographical situation from the first Chapter. The night, when

ISSN: 2005-4238 IJAST

Thurber who sleeps in an old army cot rolls too close to the edge of the bed, and it overturns him with a crash. Thurber's mother wakes up convinced that the attic bed has fallen on the Thurber's father. This noise will also affect several other family members. His cousin Briggs, staggering, decides that his worst fears have come true, and he suffocates in his sleep. He sniffs the bottle of camphor he keeps by the bed to recover himself. Thurber wakes up on the floor, under his bed, and imagines that he is buried.

For comic effect, Thurber uses hyperbole in Chapter 1: "by this time, my mother, still screaming, chased by Herman, still screaming, was trying to open the door to the attic to get up and pull my father's body out of the rubble" (The Night the Bed Fell)[14]The author also uses malapropisms (Wheeler, L. K. "Literary terms and definitions of Malapropisms"): "incorrect use of words to create a comic effect or to characterize the speaker as too confused, ignorant, or agitated. As a rule, malapropism involves mixing two polysyllabic words that sound somewhat similar, but have different meanings" Example:"'No sign of **nuthin**'," said the cop who had first spoken to mother. "This guy," he explained to the others, jerking a thumb at me "was **nekked**. The lady seems **historical**" The chapters of the work are completely unrelated. Each of them highlights a specific incident, characters that at one time, or another were part of the Thurber family. "University days" tells about the writer's difficulties in mastering subjects. He also talks about worse cases. The title "My life and hard times" prepares the reader for difficult or painful stories. However, the reader is pleasantly surprised by the humor and biting jokes throughout the book.

V. CONCLUSION

As we can see, borrowings are not limited exclusively to quotations. They can also be plot-based, when the author develops his story according to the script of someone else. However, you can borrow not only stories, but also characters, and even entire scenes. The author's ability to draw on the experience of his predecessors demonstrates his intellectual and cultural level. The reader, for the most part, often simply does not notice the reminiscences, but the experienced and thoughtful reader will notice the reference and appreciate it, having experienced the pleasure of recognition.

Whether the author writes poetry, a novel or a drama, he reflects his views and wishes in his work, and his work should find a response in the soul of the reader. Only then the writer's creative goal is fully achieved. On this side, satirical works differ in their level of coverage. Because works written in this spirit make you laugh and think. This double effect seems at first glance to contradict itself. However, the very essence of satire is shown in this contradiction. Where there is no contradiction, there can be no laughter. Make you cry laughing - the main criterion of satire. A modern Uzbek scholar of literature, author of many books, Bahodir Karim said this: "...as we know from the history of world aesthetics, there is a contrast in the essence of humor-a contradiction. At the heart of a funny situation, Aristotle sees beauty in ugliness, I. Kant - nobility-exaltation in humility, A. Schopenhauer-meaning in nonsense, Hegel-truth in lies.

REFERENCES

1. Bakhtin M.M., “Estetikaslovesnogotvorchestva”, M.: Iskusstvo,1986, p.445
2. Ginzburg L., “O literaturnomgeroye”, L.: 1979, p.6
3. Medarich M., “Avtobiografiya/ avtobiografizm/avtointerpretasiya”, SP,: 1998, p.94
4. Kristeva Yu., “Bakhtin, slovo, dialog I roman // Fransuzskayasemiotika: otstrukturalizma k poststrukturalizmu”, M.: Progress, 2000,p.27
5. Barth R., “Izbranniyeraboti. Semiotika. Poetika.”, M.: Progress, 1978, p.512
6. Benchley R., The book of American humor, compiled by Belov S., M.: Raduga Publishers, 1984, p.138
7. Benchley R., “Smehnavsesluchaijizni: Amerikanskayakomicheskayaproza XVIII-XX vekov”, translated by Livergant A., M.: Vremya, 2000, p.289
8. Benchley R., The book of American humor, compiled by Belov S., M.: Raduga Publishers, 1984, p.141-142
9. Benchley R., The book of American humor, compiled by Belov S., M.: Raduga Publishers, 1984, p.129
10. Benchley R., The book of American humor, compiled by Belov S., M.: Raduga Publishers, 1984, p.135
11. Thurber J., The book of American humor, compiled by Belov S., M.: Raduga Publishers, 1984, p.229
12. Thurber J., The book of American humor, compiled by Belov S., M.: Raduga Publishers, 1984, p.197
13. Thurber J., The book of American humor, compiled by Belov S., M.: Raduga Publishers, 1984, p.202
14. Thurber J., My Life and Hard Times, New York and London: Harper & Brothers [thirteenth edition], 2013, Project Gutenberg Canada ebook #1121

ISSN: 2005-4238 IJAST