PECULIARITIES OF CHRISTOPHER BUCKLEY’S LANGUAGE AND STYLE

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Abstract

This article examines the peculiarities of Christopher Buckley’s language and style in contemporary American literature. Buckley, a journalist, essayist, and novelist, is widely recognized for his political satire, witty dialogues, and grotesque fantasy. His works, including Thank You for Smoking, No Way to Treat a First Lady, and The Day of the Boomerang, often parody real political events, exaggerate human flaws, and expose the absurdities of American society. Buckley’s novels skillfully combine irony, humor, and exaggeration to critique political systems, elections, and the media, while maintaining reader engagement through comic tension and paradoxical situations. Influenced by his father, William F. Buckley, he continues the American satirical tradition and contributes significantly to literary criticism and contemporary prose.

Keywords: *Christopher Buckley, political satire, grotesque, irony, American literature, humor, parody.*

INTRODUCTION

Christopher Taylor Buckley is a contemporary American writer and journalist, author of eleven books, most of which have become bestsellers. We may ask ourselves “with which feature does Christopher Taylor Buckley stand out?” First, we have to claim that he openly criticizes policy and we can see it in his political satiric navels such as “Thank for you smoking”, “No way to treat a first lady”, “White House Mess”, “Boomsday”, “Little green men” and others. Christopher Buckley grew up in Santa Barbara, California. As above mentioned, he graduated from Yale University and then worked for Esquire magazine. Buckley’s career developed rapidly: at the age of twenty-four he was already the managing editor of Esquire magazine, at twenty-nine he received the position of speechwriter for George W. Bush and published his first bestseller, and for the last twenty years he has headed Forbes magazine Life. Impressions from working as a speechwriter formed the basis of Buckley’s first novel – “The Turmoil in the White House” in 1986. “No Way to Treat a First Lady” (2002), “Florence of Arabia” in 2004. Buckley’s books mostly satirize the world of politics and business. His books have been translated into twelve languages. Buckley wrote for such popular publications like The New York Times, Wall Street Journal, Washington Post, Time, The Atlantic Monthly, Smithsonian, US News and World Report, Vanity Fair, Vogue. In The magazine New Yorker more than fifty comic essays of the writer were published.

LITERATURE REVIEW

Christopher Buckley is best known as the author of the book “thank you for Smoking”, a witty and entertaining chronicle of the adventures of a tobacco company

PR man. In the US, "Smoking Here" had all sorts of success and was even made into a film with Robert Duvall and Katie Holmes, but it cannot be said that this novel, as well as other (quite circulated) Buckley novels, are the source of his fame. In the right and not even very narrow circles, Christopher Buckley is known, one might say, in fact by birthright. His father, William Frank Buckley, is practically the most famous American conservative journalist. Founder and Editor of National Magazine Review are the forges of republican thought. In America, such heredity even more than in other countries, is not in vain.

Buckley Jr. is a clear proof of this: at the age of thirty he became the head of speechwriters for George W. Bush, then vice president under Ronald Reagan. This is Buckley 's activity, or rather, its consequences, a real and detailed understanding of how the US administration machine works and, accordingly, how that same financial and lobbying American “behind the scenes” functions, to which the threads of a conspiracy inevitably lead in any self-respecting American novel and film, and makes Buckley 's writings uniquely valuable. He invents his conspiracy theories with skill.

RESULTS

When reading the works, the author's emphasis on various political aspects of modern American life is immediately evident - the electoral system in the United States, the foreign policy of the American leadership, solving domestic problems, etc. Each of the works of K. Buckley quite clearly illuminates them, in a grotesque form offers an unexpected point of view on the essence of the issue, and demonstrates the absurd aspects of American reality. Buckley's novels of the 2000s are especially characteristic in this regard.

Almost his all novels stands out with its’ amazed exclamations, the sound of a hammer. The censors of the TV network began hastily - but too late - to press the buttons of the “hammers”. All over America, mothers warned children not to repeat such words at home. In Europe, laughter was heard from a million windows. In Asia, confusion arose when trying to accurately translate”.

A long legal process chains all Americans to the TV screen, in fact paralyzing life not only in America, but throughout the world.

Grotesque fantasy is skillfully applied by Buckley in the novel The Day of the Boomerang in 2007. If we physically get rid of a whole generation of pensioners, then the amounts spent on paying them pensions will go to the development of the economy and raise the material level of the younger generations. This idea is at the heart of the plot of the work. Television journalist Cassandra Devine[1] puts forward the idea of "voluntary ascension", that is, suicide at a certain age in exchange for tax relief and handouts to young people. The idea is picked up by her friend Congressman Jefferson (his surname is a parody - I remember Thomas Jefferson, one of the "founding fathers" of the United States), who, being deceived by the incumbent president, who promised him the post of his deputy, puts forward his candidacy for the presidency, and a new way to do away with “welfare crisis” puts at the heart of his election program. America

[1] http:www.policytv.com

is divided into two poles - supporters and opponents of "voluntary ascent"[2]. Emphasis is constantly changing, as are the positions of influential people. Everyone is looking for their own benefit, depending on the situation, opinions change dramatically. There is a processing of mass consciousness, a struggle for votes and support. Terry nodded the way a satisfied teacher nods. One of his principles, which he communicated to all his wards, was: never resort to a small lie if you can get by with a big one.

Buckley masterfully maintains comic tension. In the novel, different characters collide, finding themselves in paradoxical situations. Cassandra's father, a millionaire businessman who claims to be finance minister and finances the presidential campaign, is forced to publicly speak out against his daughter. Priest Gideon gets involved Payne, who also dreams of becoming the owner of the White House. The author puts him in delicate situations along with Monsignor Montelfedro, viceroy of the Pope in the United States. The writer shines with wit, creates a lot of paradoxes, sprinkles with comic aphorisms, saturates the book with “black humor”. “American hawks” are ridiculed, ready to start another war at any moment: “Meanwhile, a small but powerful so-called “geo-group” was noisily advocating American military intervention in Tahiti, Taiwan, Tashkent, Tibet and in all other places, whose name begins with the letter T”[3].

The president wins elections, but takes on the service of Cassandra, who has gained immense popularity in America. Jepperson and Cassandra's father are forced to postpone their claims until the next election.

The grotesque phantasmagoria ends happily, but leaves the question: maybe, for the sake of profit and ambition in America, everything is possible? Is it possible to guarantee that an inhuman bill will not turn out to be a reality over time?

Published in 2008, the novel “Supreme Courtship” directly describes the principles of the struggle for power, the methods of the election campaign in the United States. The unpopular President Donald P. Vanderdamp does not want to run for a second term, but is elected on principle, opposing an amendment banning this very second term, which opponents of the president held out in Congress. The paradoxical plot of the pre-election struggle (the president wins against his will) leads to a climax: Vanderdump won, but the amendment was also passed. Therefore, the question of the presidency must be decided by the Supreme Court, of which the main character of the novel, Pepper, is a member. Cartwright, who got into this body at the suggestion of the president. A former lawyer, she is known threat America for her work on television in staged court series. Pepper's popularity ensures her election. Later, Vanderdump's rival lawyer Mitchell tries the same method: he plays the role of the American president in a television show.

DISCUSSIONS

The entire course of the struggle for the presidency and the chronicle of proceedings in the Supreme Court are depicted in the novel as a grandiose comic farce. Jailed burglar Swale sues gun makers (he shot at a cop but the gun didn't go off), and

[2] Buckley Christopher. Boomerang Day.-M.: Foreigner, 2007/bukvaved.net
[3] Nazarov MM Mass communication in the modern world: analysis methodology and research practice. M., 2002. p. 102

after much debate between prosecution and defense, quotes and references, he wins the case. After a mass of misunderstandings, comic absurdities, the process "People against the US Constitution" ends in favor of Vanderdrump, who resigns immediately after the victory. Moreover, Pepper gives the decisive vote for him.

Christopher Buckley caustically ridicules the very principle of American "democracy" and the activities of US government bodies in which ambitious dumbass, pursuing only personal goals. "Senate meeting is like a theatrical farce." “The senators muttered. The ability to mutter is one of the highest senatorial arts. Ignorance becomes virtue in today's world, which has "shrunken down to the size of a widescreen TV".[4]

CONCLUSION

There is plenty of various details throughout Christopher Taylor Buckley’s novel, meaning a particular detail can be read at a literal as well as satire. This is perhaps why Buckley’s details seem, at first glance, ‘funny’. However, his novels are based on real political facts although it seems funny. Buckley’s sense of irony is invariably directed at White House and American political system. His view to the policy is not negative, nor positive. He only can make a fun of really funny political situation. Besides, he openly criticizes and illustrates the political issues. The landscape of Buckley is set in White House and based on real events in it. There’s been a lot of critical interest around his work. Yet, all the critics and others novelists admit that Christopher Buckley is the master of his work. Buckley often creates a world of satire that has all the reality of political issues, but he pulls the reader deeper and deeper into what becomes a political inner world which may include White House games. Even although he creates historical novels, such kinds of novels are devoted to political issues. The peculiarity of Buckley’s work is that he can make humor of any situation and we have to emphasize again that he mainly applies political problems rather than social or religious issues. The reason behind it is that that his father’s influence on Buckley to be a political satirist is beyond belief. Because his father William Buckley is also American political satirist. Christopher Taylor Buckley continues his father’s job and he is achieving more successes.

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