

A BRIEF HISTORY OF ENGLISH SATIRE

КРАТКАЯ ИСТОРИЯ АНГЛИЙСКОЙ САТИРЫ

INGLIZ SATIRASINING QISQACHA TARIXI

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ABSTRACT

This article focuses on the Satire in English literature which has been an integral part of any period since the Middle periods, when the first sarcastic essays were published, as well as fables. The Renaissance in England was less significant in terms of the development of Satire. The theme of snobbery and the domination of plutocrat are the leading motifs of sarcastic stories and novels by William Thackeray. "A snob is one who looks with disgusting arrogance at all who are below him, and with vile admiration at all who are over," which provides excellent ground for the sarcastic depiction of similar characters.

Keywords: crazy art, performing trades, Satire is an attack, creator of the comedy, sarcastic workshop, asininity and ignorance, eminent imitator, the anti-religious satire, emptiness boosted in society, the styles of creating icons, process of devaluation of spiritual values

АННОТАЦИЯ

Данная статья посвящена сатире в английской литературе, которая была неотъемлемой частью любого периода, начиная со Средневековья, когда были опубликованы первые саркастические эссе, а также басни. Ренессанс в Англии был менее значительным с точки зрения развития сатиры. Тема снобизма и господства плутократа — ведущие мотивы саркастических рассказов и романов Уильяма Теккерея. «Сопляк — это тот, кто смотрит с отвратительным высокомерием на всех, кто ниже его, и с гнусным восхищением на всех, кто выше», что дает превосходную почву для саркастического изображения подобных персонажей.

Ключевые слова: смешно в искусстве, совершение сделок, Сатира — это атака, создатель комедии, саркастическая мастерская, глупость и невежество, выдающийся подражатель, антирелигиозная сатира, в обществе усилилась пустота, стили создания иконок, процесс обесценивания духовных ценностей

ABSTRAKT

Ushbu maqola birinchi kinoyali insholar nashr etilgan o'rta davrlardan boshlab har qanday davrning ajralmas qismi bo'lgan ingliz adabiyotidagi satiraga, shuningdek, ertaklarga qaratilgan. Angliyadagi Uyg'onish davri Satiraning rivojlanishi nuqtai nazaridan unchalik

ahamiyatli bo'lmagan. Snoblik mavzusi va plutokratning hukmronligi Uilyam Tekereyning kinoyali hikoyalari va romanlarining asosiy motivlari. "Snot - o'zidan pastda bo'lganlarning hammasiga jirkanch takabburlik bilan qaraydigan, o'zidan yuqori bo'lganlarga esa yomon hayrat bilan qaraydigan kishi", bu o'xshash personajlarning kinoyali tasviri uchun ajoyib zamin yaratadi.

Kalit so'zlar: san'atda kulgili, savdolarni amalga oshirish, Satira - bu hujum, komediya ijodkori, kinoyali ustaxona, ahmoqlik va jaholat, ajoyib taqlidchi, dinga qarshi satira, jamiyatda bo'shliq kuchaydi, piktogramma yaratish uslublari, ma'naviy qadriyatlarining qadrsizlanishi jarayoni

Satire (lat. satira) is an incarnation of the ridiculous in art, which is a lyrical depreciatory condemnation of marvels using colorful ridiculous means affront, irony, embroidery, grotesque, fable, parody, etc. Those marvels of life that the author considers vicious are scouted. A whole work, situations, occurrences can also be sarcastic. Despite the fact that Satire is an erudite kidney, it can manifest itself in the visual trades and performing trades. Although Satire intends to be funny, its purpose isn't primarily humor; in fact, Satire is an attack on a miracle. The term "Satire" comes from the Latin *lanx satura* and means "a plate of fruit". Satire in English literature has been an integral part of any period since the Middle periods, when the first sarcastic essays were published, as well as fables, including those that were included in the *Canterbury Tales* by Geoffrey Chaucer. The Renaissance in England was less significant in terms of the development of Satire than in Germany and France. Speaking nonetheless about the representatives of the English Renaissance Satire, we first of all note the work of the outstanding playwright and minstrel, the creator of the comedy of mores in English literature, Ben Jonson.

The sarcastic work of B. Johnson had a significant impact on the pens of the 18th- 19th centuries. -J. Swift, G. Fielding, W. Thackeray, C. Dickens. The "golden age" of English Satire is the Enlightenment, when similar pens, muses and publicists as J. Dryden, S. Butler, J. Addison, A. Pope, J. Swift, S. Johnson, J. Gay, O. Goldsmith, G. Fielding. Alexander Pope is a minstrel, translator, author of sarcastic and philosophical- moralistic discourses and runes, an outstanding representative of English Enlightenment classicism. The main sarcastic workshop of A. Pope, deriding the idleness, asininity and ignorance of his compatriots, are the runes "Theft of the cinch" and "Dunsiad". Satire, according to A. Pope, is a veritably effective tool in the fight against mortal vice and asininity. Jonathan Swift- prose pen, minstrel, publicist, outstanding imitator of the Enlightenment. His first significant work was the anti-religious Satire "The Tale of the Barrel", which scouted the main church appellations in England at that time, their struggle and collective hostility. In the new *Gulliver's peregrination*, the entire mortal race is scouted, where acting wisdom turns out to be inexpressible asininity, and the incarnation of sympathy turns out to be pitiful insincerity. An important part in the history of ultramodern Satire was played by English sarcastic magazines of the 18th century. "Spectator", "Chatterbox" and "Guardian", whose publishers and co-authors were J. Addison and R. Style, who created the stripes of small magazine Satire. Another representative of this period, Lawrence Sterne, gained fame and recognition with his new *The Life and Opinions of Tristram Shandy, Gentleman*. In it, L. Stern parodies contemporary novels, as substantiated by the title of the work, in which veritably little attention is paid to the life of Tristram Shandy.

The creativity of R.B. Sheridan. His workshop is a new stage in the development of dramaturgy, because the slapsticks of the playwright combine rudiments of both the comedy of mores and the comedy of characters. The most notorious of them is the "academy of reproach", which satirically depicts the nullity and insincerity of high society. The crucial sarcastic work of Oliver Goldsmith is the comedy *Night of crimes*, which gives a realistic picture of the mores of the eighteenth century. As J. Cuddon notes, "the dreamers in their work turned to Satire from time to time." Then we can mention the lyric "The Masquerade of Anarchy" by Percy Bysshe Shelley, in which the minstrel gave a number of sarcastic pictures of political numbers of this time.

All novels by Charles Dickens have a sharp social focus. Politics, education, class inequality, the demi world and the world of possessors, social inequality and the plight of the lower strata in the period of Queen Victoria's reign are the motifs of the pen's work. In the process of erudite creativity, the tone of Charles Dickens's workshop changed from light and humorous, as in *The Postmortem Notes of the Pickwick Club*, to bitter and sardonic, as in the novels *Bleak House*, *Hard Times*, *Great prospects*. The theme of snobbery and the domination of plutocrat are the leading motifs of sarcastic stories and novels by William Thackeray. "A snot is one who looks with disgusting arrogance at all who are below him, and with vile admiration at all who are over," which provides excellent ground for the sarcastic depiction of similar characters. These themes are brilliantly revealed in the cycle "Zeltoplusha's Notes". The most important work of W. Thackeray is the new *Vanity Fair*, which painted a picture of the world, "which is ruled by people who have no respect for anything but wealth, turning a eyeless eye to everything but success." The objects of sarcastic exposure in the work of Bernard Shaw were the sources of the wealth of the ruling classes "unwelcome Plays", outdated ideals and the cruel verity of reality- "Pleasant Plays", "House Where Hearts Break", "Apple Cart". Events at the morning of the 20th century didn't add sanguinity about the mortal substance. The feeling of social chaos and emptiness boosted in society. The aesthetic conception of art has also experienced a thorough modification. Modern movements were born. Among the pens who devoted their work to a sarcastic description of an alien and absurd world, frequently resorting to "black humor" and fable, were O. Huxley, J. Orwell, I. Vo, M. Spark. George Orwell is known to the general anthology primarily for his anti-totalitarian, sarcastic and dystopian novels *Animal Farm*. Being at first a supporter of socialist ideas, he roughly debunks them, seeing in the illustration of the Republicans in Spain and Stalinism in the USSR, what results from ill-conceived political way, the policy of tone-insulation, absolutism and the presence of only one opinion. Leading imitator of the alternate half of the 20th century. - Muriel Spark. As N. Michalskaya writes, "the ethics of M. Spark is grounded on Christian morality. The moral values of Christianity are opposed to the lack of church, emptiness and cynicism of the townsfolk, who have turned into petty and cruel plutocrat-peons. The main novel by M. Spark "To the Public" is full of Satire in relation to the film assiduity of those times, to the styles of creating icons and the insincerity and immorality associated with this. A peculiar kind of sarcastic novel in ultramodern English prose is the so-called "university novel". This term is used by English critics to define the workshop of similar well-known erudite critics and pens as Kingsley Amis, Malcolm Bradbury and David Lodge, who write about universities and the system of advanced education. The problems of advanced education in England and the USA, the process of devaluation of spiritual

values are at the center of Kingsley Amis's new "Lucky Jim" and all three "university novels" by Malcolm Bradbury "It's not good to eat people." Among the pens working in a sarcastic tone in English postmodern literature is Julian Barnes. One of his workshops "England, England" contains sharp review of stereotypical views of England, as well as of the mores of ultramodern people.

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