

HUMOR AND SATIRE IN WILLIAM SHAKESPEARE'S
COMEDIES

CHIRCHIK STATE PEDAGOGICAL UNIVERSITY
FACULTY OF TOURISM FOREIGN LANGUAGE AND LITERATURE
22/5 GROUP STUDENT
QODIROVA LOBAR

ABSTRACT: *Shakespeare's work has been carried out in various directions, including comedy, history, novel, tragedy, etc., and additional categories have been proposed over the years. Shakespeare's comedies, i.e. plays that are compared to comedy, can be presented as interesting, ironic and attention-grabbing performances, rich in puns. they are also very rich in different appearances and supernatural characters, and complex and fast-paced plots, which are difficult to follow with contrived unusual endings. One of the most difficult aspects of Shakespeare's comedies is that they are so similar to other styles.*

Shakespeare's comedies and plays have stood the test of time. however, in a dozen or more of Shakespeare's comedies, acting may have been mentioned, but these words do not qualify as comedy in modern interpretation. In comedies, the characters and performances are rarely funny, but each of the events in Shakespeare's comedies has a happy or unhappy ending. The style and basic characteristics of a Shakespearean comedy are not very different from Shakespeare's other genres, and it can sometimes be difficult to tell whether one of his plays is a comedy or not. The comedies of Shakespeare's time are considered in almost the same classification as our modern comedies.

Shakespeare's comedies are forged with clever and serious puns and metaphors. The theme of love is widespread in Shakespeare's work. The performances of Shakespeare's comedies have more twists and turns than his

sad, tragic history. At the very end of the play, it is always in the third act, and in this scene, emotions finally rise and you feel happiness.

For example, "Much Ado About Nothing" begins as a comedy, but the fact that it fakes shame and death partially loses the characteristics of a tragedy. It is at this time that Shakespeare's main tragedy, Romeo and Juliet, is very proportional.

In Shakespeare's play, the comedy begins with innocent and strange situations, misunderstandings, and finally has a happy ending, and in the end, everyone is happy, and no character is left in a sad state and dies. But in a Shakespearean tragedy, the play usually begins with serious events such as betrayal, rivalry, and crime, and ends in a sad and tragic way, and even with the death of many.

Much ado about nothing consists of two plots. In the main plot, Claudio falls in love with the heroine but, suspicious of her loyalty, betrays her to find out the truth. And in the next plot, which is the most fantastic and the one that deserves attention for the audience, we focus on the situation of Benedick and Beatrice. They are negative towards each other, they don't like each other very much, but both are witty and have very good lines. Eventually they grow closer and get married.

Shakespeare's comedies vary, with some being classified as comedies and some as romantic dramas. Shakespeare's works include many tragedies, comedies, and dramas, and among the most famous are comedies rich in humor, irony, satire, and eloquence. Shakespeare makes extensive use of metaphors and insults in his plays to evoke "thoughtful laughter".

Other characteristics of Shakespeare's comedy are the themes of love and friendship. Small characters that add a nice touch to the show are often on the fringes, and love and romance are added to the main cast.

Shakespeare's use of masquerading in comedy, mostly women in the guise of young children, creates dramatic irony. A playwright in Shakespeare's era required all the women to be played by young male actors, a kind of freedom

that allowed the characters to have their own identity and change. Title lines, not playwrights, can show us the appeal of puns and wit to Shakespeare's earliest admirers. Verbal humor based on puns and allusions is often difficult to translate in modern scenes. One of Shakespeare's most famous characters is Sir John Falstaff, who appeared in historical scenes, but was also known for his verbal dexterity. As he said, "I have reason of reason not only in myself, but in other men" (Henry IV, Part 2, 1.2.9).

Comedy is considered a much "lower" genre than tragedy and history, so the comedies of Shakespeare's contemporaries were able to neutralize themselves with their satirical ambitions. Satire was praised by classical authors as a superior genre to comedy. The moral purpose of the historical comedies was that they condemned and ridiculed the current madness and absurd vices. Shakespeare was not interested in topical satire. The different edition title lines of Shakespeare's plays show that common categories are not hard and fast.

Ends in death

These events feel inevitable or unavoidable. Usually a gentleman but with character flaws, the main character is ultimately the downfall. Shakespeare's history discusses the English. Many historians tend to be ambiguous in appearances, but it was very difficult to present an exact image in the play.

Dramatic history also has classical aesthetic theory. This theory was first popularized by Aristotle and later by Roman interpreters and practitioners in Renaissance England. Usually, the plays were performed in Latin and followed the classical ideals of harmony and decency. But they were static, valuing long speeches rather than physical actions. Shakespeare learned this theory at Grammar School. There, Terence was thoroughly trained in the core curriculum and extensive theoretical knowledge.

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