



The Role and Influence of English Humor in the Style of Dickens

Mokhira Otaboyeva Akhmadovna

PhD student of Uzbek language, literature and folklore institute, Academy of sciences of Republic of Uzbekistan

Abstract: The article discusses English humor, its place in the history of English literature, and its influence and role on the style of the famous writer Ch.Dickens.

Key words: humor, English literature, Victorian era, character, style.

A smile has no nationality. At first glance, this characteristic of a person does not require translation. After all, as soon as we see a laughing person, even if we don't know his language, we also smile. However, there are such laughs, whose function is not limited to giving you a good mood, the idea, irony, and thought behind them invite you to "wake up". If you look at the history of English literature, it is difficult to find a work that does not contain humor. It can be seen to one degree or another in the works of almost all writers, starting from J. Chaucer, who is considered the "father of English poetry", and is still creating today. After all, for centuries, the English considered the sense of humor to be an important characteristic that determines the value of a person. In order to fully understand the examples of the literature of this nation, it is necessary to be aware of English humor, to understand it deeply with all its subtleties.

N. Butorina, who conducted research on the "reflection of comic methods in translation on the example of the works of P.G. Woodhouse and O.Henry", said about English humor that by extracting some characteristic aspect of human character, sharpening it and exaggerating it excessively - this method and such writes that the style is typical of English literature. In contrast to the tradition that humor is understood as a subtle play on words, that is, a product of "mind", he cites as an example that the English school of literature takes a person as an interesting object of study, describes the peculiarities and quirks of his character through humor, and connects this with the etymology of the English word "joke". That is, the archaic meaning of "humor" is "dominant fluid", which was later used in the sense of joking by exaggerating the leading features of human nature. Literary experts recognize the famous "Canterbury Tales" of Chaucer, who created the first examples of fiction in his native language, as the first work in English literature, and believe that the literature of this nation was created in written form after Chaucer. Chaucer himself has several comic characters and situations, which were very important to later generations of writers, and the roots of humor in many of his works can be traced back to him.

Among those who brought humor to a new level in English literature, Shakespeare's services are incomparable. Not only in his comedies, but also in his tragedies, the humor is mainly "on the neck" of ordinary people, while such characters often laugh without realizing that they are joking. Shakespeare is also characterized by the fact that he introduced humor into English literature through images from ancient myths. After Shakespeare, the "witty" form of humor became widespread in English literature. Now the characters not only laugh at the situations that happen to them or around them, but also take sharp humor of the society, including the political situation. Writer William Congreve, who believes that humor reveals the essence of a person, includes sharp "smart" anecdotes

in the language of images, including "The Old Single", "Love for Love". His humor-based political satire can be seen as an inspiration to later generations of writers. Jonathan Swift, the author of the famous Gulliver's Travels, took this form of humor to an art level. His sarcastic bitter laugh can be felt when the hero goes first to the land of dwarfs, and then to the land of giants. The works created during the "golden age" of English literature, whether lyrical or epic, were not devoid of humor. While the works of Jane Austen, one of the creators of the Victorian era, showed humor in a subtle and "cultured" way, the characters in the works of Charles Dickens rose to a new level without breaking away from their roots, becoming a bright edge of the literary style. Literary critics define Dickens's humor as character humor. Because with his "smart" jokes, behind the laughter of Dickens' characters, he hides pain and tragedy, which turns humor into a "stone" that sharpens the writer's pen.

When talking about the style of Charles Dickens (1812-1870), a mature representative of the Victorian literary environment, the opinion of literary critic S. Zweig comes to mind that humor illuminates literary works from the inside and ensures the survival of his work over the centuries. Dickens's humor is, first of all, a vivid example of a unique national color character, and, in Belinsky's words, it is embodied in English literature itself. At the same time, the scientist described England as the cradle of humor. Indeed, if the writer, whose life path was like the fate of his country during the time he lived, consisted of contradictions, despair, ups and downs, he would have lost his identity as a human being, and his works would have been colorless. Already, the situation in the social, economic, domestic and foreign politics of England during the Victorian era is important for Dickens's formation, growth, and finding his own style as a writer. From the first years of working as a stenographer, Adib was motivated by his fear of the fate of his nation to make speeches in the national press. Now, a journalist close to the political sphere, under the pseudonym Dickens Boz, writes about the slums, poverty and helplessness of London, where he himself lived and worked as a child, and about the people in them. This collection, later collected under the name "Grey Essays", is significant because the first serious works of the writer were turned into humor, and at the same time, in these same essays, he thinks for the first time about the poor, desolate, abandoned childhood, which he repeatedly referred to throughout his career. "Essays" also shows the comic skills of Boz (Dickens - the caption is ours). It makes people laugh in a touching way, without the nastiness, but with humor. At the same time, he managed to show the funny side of the vices and reveal their absurdity," Dickens scholar M. Tugusheva notes in her research. In the stories about ordinary people who are used to such humor, the reader sees himself, his fate, problems and dreams, after all, humor is in the blood of every Englishman, that's why they are loved, and his essays become widely popular and become wings for the writer in his further creative flight.

Humor, which provides the originality of the literary style, is significant, on the one hand, because of its national literary roots, and on the other hand, because it is connected to that complex period. At the time when Queen Victoria came to power, there were still many admirers of romanticism in the literary environment, and realism had already entered the literary field, but the upper class of society had not had time to sit on the "taste". For this reason, literary critics divide Dickens' work into four periods:

The first period: 1833-1841. During this period, the writer creates his works "Grey Essays", "Pickwick Club Letters", "The Adventures of Oliver Twist", "The Life and Adventures of Nicholas Nickleby".

The second period: 1842-1848. During this period, the writer writes his novels "The Life and Adventures of Martin Chuzzlewit", "Domby and Son".

The third period: 1849-1859. During this period, Adib finished his novels "David Copperfield", "Cold House", "Hard Times", "Little Dorrit".

The fourth period: 1860-1870 years. During this period, the writer writes his last novels "Big Dreams", "Our Common Friend", "The Secret of Ervin Drud".¹

¹Холбеков М. Инглиз адабиётлари классиклари. – Жиззах: ЖДПУ, 2014. – 78 б.

Dickens scholars do not deny that every work of the writer is priceless, the artistry in them, from the idea to the plot, composition, the development of events, the names of the characters, pasts, and the originality of the methods of depiction. they record. Dickens scholar Potanina also pointed out that critics accuse the author of extreme exaggeration in his early novels for the clarity of images and negative characters. While not denying it, he noted that in his early works, Dickens's image was not characterized by multifaceted dialectics.² However, in his later works, these aspects are improved, and the "negativity" of the negative character disappears. More precisely, in 1850-1860, a new phase of Dickens's work began. Now the emphasis and leadership have changed in him: the tendency to a realistic approach has increased, the ratio of analysis and conclusions has been ensured, harmony, vitality, and serious psychologism are more clearly felt in his works.³ Many moral issues touched upon in his works of the 1830s and 1840s were now deeply interpreted. Although psychologism is more and more leading in the images, humor is no longer a narrative style, it is given in dialogues and situations.

The fact that the country entered an ineffective war (the battles between England and the Crimea), followed by the rise of poverty, angered the writer, who considered it the stupidity of the government, and pointed out that the shortcomings in the country's internal life showed the inadequacy of the administration. In his speeches in magazines, he complains that the government cannot live up to its role in the country's management, that the existing system needs drastic changes, and says that "... now nothing can anger me more than the complete exclusion of the people from public life." Adib had a reason to say so, of course. "It is clear from all of Dickens's works that he knows his homeland well, studied it thoroughly and comprehensively. To become a writer of the people, it is not enough to love one's motherland, because such love shares enthusiasm and emotions, but not content. For this, it is necessary to know the people, to get along with them, to become relatives⁴. Although his burning feelings about the future and the present of this country were evident at the beginning of his work, in his last works, he seems to have given his answer to the question of what should be done for this. Some researchers say that in the later works of the writer, the illusions of the 18th century flew into the air by the 19th century, and as he penetrated⁵ deeper into the new, silent bourgeois society, the hope for a bright future in him dwindled like a crude dream, and this was especially reflected in his last works.

In fact, the novel "Great Expectations" that we are analyzing is a work created during the period when his style as a writer matured, containing such life conclusions of the same author. "Great Expectations" has a special place in Dickens' legacy. This is not only the best work created in the last decade of his life, but also the most complete, most harmonious and, perhaps, the most profound work of the writer. In fact, the difference between the writings of the young Charles, who was forming as a writer, and the works of the well-known Dickens, who had his life conclusions at the end of his life, is as natural for his creative path as for any artist. However, it was humor that accompanied him from the moment he picked up a pen until he wrote his last unfinished work ("The mystery of Edwin Drood"). . However, this is a sharp, pungent, poisonous laugh. While reading it, the good mood in the reader is immediately replaced by pity, anger, hatred, rebellion against injustice. At the same time, in the English literature of the 19th century, critical realism was formed in the work of Charles Dickens and rose to a higher level. World critical realism In his literature, Dickens was recognized as a master of social and satirical prose.

Reference list:

1. Холбеков М. Инглиз адабиётлари классиклари. – Жиззах: ЖДПУ, 2014. – Б. 78.
2. Потанина, Н. Я. Детская тема в творчестве Ч.Диккенса / Н. Я. Потанина // Роль художественной литературы в становлении личности школьников. – Тамбов: ГПИ, 1992 – С.139-151.

²Потанина, Н. Я. Детская тема в творчестве Ч.Диккенса / Н. Я. Потанина // Роль художественной литературы в становлении личности школьников. – Тамбов: ГПИ, 1992 –С.139-151.

³Зарубежная литература XVII–XVIII веков. Хрестоматия. – М., 1982 г.

⁴Островский А. Н. Полн. собр. соч., –М.: Костромаизда, 1952, т. XIII, 137 стр.

⁵Сильман Т.И. Диккенс: очерк творчества. – М.: Ху-дож. Лит., 1958. – 407 стр.

3. Зарубежная литература XVII–XVIII веков. Хрестоматия. – М., 1982 г.
4. Островский А. Н.. Полн. собр. соч., –М.: Костромаизда, 1952, т. XIII, 137 стр.
5. Сильман Т.И. Диккенс: очерк творчества. – М.: Ху-дож. Лит., 1958. – 407 стр.