

Кисель Олеся Владимировна

канд. филол. наук, доцент

ФГБОУ ВО «Магнитогорский государственный

технический университет им. Г.И. Носова»

г. Магнитогорск, Челябинская область

MORALIZING NATURE OF SATIRE IN COMEDY ERA OF RESTORATION

Аннотация: в статье рассматривается одна из наиболее выдающихся комедийных работ рассматриваемого периода эпохи Реставрации «Крестьянская жена» Уильяма Уичерли. Цель исследования – рассмотреть принципы и методы, используемые автором и выражаемые через персонажей комедии с тем, чтобы показать центральный объект комедии, а именно порок.

Ключевые слова: реставрация, комедия, сатира, порок, маска, маскировка.

Comedies by William Wycherley are major examples of wit era of Restoration. The features of these comedies reflect the features of the entire genre, so common and relevant in that period. In the present day the satire commonly serves chiefly to denounce vices; in former times, particularly during the Restoration, it had two contradicting functions, and acted, on the one hand, as a means of attack at virtue, and on the other hand as its defense. Comedy as a genre is defined as scourging, exposing, satirical might be regarded as a genre of poetry whose purpose is to «lash» the Vice in order to alter it [5, p. 462]. Besides the satire is by nature close to moral philosophy and it could be directed at the system of values prevailing in this world, in which the greatest honor is given to the one who creates a perfect mask in all senses of real motives. So, taking into focus the «system of values», which dominates the spirit of wit comedy of restoration the nature of the satire of the play by W. Wycherley could be characterized as moralizing.

In truth, the supposed «imaginary wickedness» of the comic drama, which genre the work under consideration, «Country Wife» by W. Wycherley, is assigned to can be more accurately described as «immorality». Libertines-the actors of Restoration

Comedy tend to indulge their own desires, in fact, they are «dramatic» examples of the philosophy that the regulatory factors of human life are the pursuit of personal gain, the avoidance of punishment or any manifestation of pain [2, p. 147]. Many of the plays of the period were seen as moving from rudeness to the defense of honor, while the real supporters of Restoration philosophy in their everyday behavior were struggling to balance, as if on a tightrope, between violence and flirtation [1, p. 6].

Hence describing Wycherley's play as an example of social satire, there should not be forgotten the factor of irony in it, which is an integral and deliberate feature of this genre. In the opening scene of the play, one of the main characters Horner is presented as an emblem – a grotesque exaggeration of Vice. The first scene presents a discussion of a plan to spread the rumor about Horner's alleged impotence. From the first lines, the author points to the essence of Horner-passion and duplicity, this determines his mask of a eunuch-hypocrite. The mask of Horner (being an impotent) might be designated as commonly not typical, (which perhaps represents a controversial point). The «real» Horner is a satire, the only art he possesses is the art of deception. Horner uses his impotent persona not only to gain favor to himself, but also to expose the hypocrisy of others, which gives him as much pleasure as the act of seduction. He is a hypocrite, not a real person, and not a hero. «Not a hero and not a heroine» (Lady Fidget) are dressed by the author in masks of pretense, there also characterized and noted the difference between Horner and Fidget, while showing the reverse side of each «mask-disguise». Horner spreads the rumor that he is sexually infirm in order to indulge in passion in most free way. Lady Fidget spreads the rumour of her supposed virtue for the same reason. The difference is Horner pretends in a negative quality (he seems to be «harmless», but in reality dangerous), while Lady Fidget plays the pretense, on the contrary, in a positive quality, (acting the owner of the highest tact, being in reality absolutely tactless).

So, the theme is stated – the Vice should be illustrated by a few examples, and according to its contents, so will be the prescriptions. The compositional development and research of the stated theme is based on the following principle step by step several separate actions of the same importance attract the reader's attention to various

aspects of the Vice. This enables the satirist to unfold the object of consideration that is the Vice and examine it from a variety of sides, to attack it from all possible angles of attack.

Scene after scene, action after action, the author presents a new face of the Vice, or a new aspect, but more deeply explored. The action itself and the development of the play-goes round and round until the so-called «representatives of the Central Vice» are fully represented to their entire phony vicious core. The four faces of the disguised Vice are the object of the present study. First, Horner represents a mask of impotence, which guarantees him freedom of action. The «worthy» ladies, flaunting their masks of " speed and virtue." Horner, assuming the role of a satirist-opponent (and to some extent a reasoner), voices the depth of their virtue, suspecting that all this is only on the surface. When, laughing at the artificiality of their masks and at the same time rejoicing in the efficacy of his own one. In this respect the mask considered to be the embodiment of, someone's real motives; behavior is perceived as an instinctive response to the own needs and requests and the contentment of chasing pleasures.

Horner's motive is to provide, through deception, a free sexual «indulgence» not only for himself but also for women of high dignity. He liberally grants them licenses to permit the same thing he had allowed himself. Moreover, within the framework of the morality system considered by the author the greatest shame for a man is to be sexually untenable, while the ideal is based on sexual possibilities. A new aspect of denounced Vice is represented on the part of Pinchwife, who indulges his carnal sensuality behind the socially respectable facade of marriage. The appearance of Pinchwife's jealousy arises from the desire to maintain the illusion of an untainted, socially approved contract, supposedly based on mutual consent, which will eventually provide him with the mask of indulgence, indulgence of passion. Zimbaro deduces his only interest throughout the play as «to compel a wife to keep her husband's 'honour', which is as false as Lady Fidget's virtue or Horner's impotence» [6, p. 523]. In reality, Pinchwife is not a spouse, but the owner and custodian of property item, the property that he anxiously tries to preserve only for personal use. Like Horner and

Lady Fidgett, he would have liked to indulge his passions freely under a cloak of carefully adjusted respectability.

The last aspect in which the Vice is represented is the Vice clothed in innocence. Perhaps Vice is too strong a word to characterize Margery's emotions, but innocence is too inaccurate a definition for her ignorance [6, p.523]. However, this comparison is justified: having fallen in love with Horner, she skillfully pretends to be innocent (using her «lack» already against her husband), in order to hide her passion from Pinchwife and get freedom, to satisfy her own desires. At its first appearance, all four aspects of Vice are absolutely comical – Horner's roguery, Fidget's «dignity," Pinchwife's jealousy, Margery's rustic artlessness. However, with each subsequent appearance, they acquire more clear and serious proportions, in addition, gradually, the comic tone fades, being erased from the intonations and replaced by a satirical one. Here Zimbardo R. denotes Wycherley's method –«to trace one of the aspects of the Vice in its development» [6, p. 523]. The process of progression from the comic to the satirical is represented in the successive appearance of each of the four aspects. The satirical theme is then presented in successive scenes of the Vice and stupidity appearing again and again. With each turn of the spiral, new depths of a central subject of consideration, that is the Vice, are revealed. But the assessment of the depravity of this world full of perverted values and morals would not be complete if the opposition to the satirical antithesis were not presented. Based on the purpose of satire as being not necessarily to directly admonish and invoke virtue, it may be implied in the denunciation of Vice. There can be developed the question of contrasting virtue and Vice from the aspects of presenting the «Central Vice» of the work. The virtue opposed to Vice is embodied by Alivia and Harcourt. Alivia and Harcourt are the doubles of virtue, the possessors of this human quality, who are opposed to the dual, duplicitous Vice that is the subject of the comedy. The virtues possessed by Alivia and Harcourt are opposed to every aspect of Vice presented. To Margery's falsehood, clothed in ignorance there is Alivia's refined honesty. To Sparkish's foppery there comes Harcourt's manhood. Pinchwife's jealousy is opposed to Harcourt's absolute faith.

Thus, the principle of duplicity or «the contrary», is one of the fundamental principles of Comedy, it finds its embodiment in the most striking images of the comedy «The Country wife» by W. Wycherley. Wycherly is not the founder of the application of the principle, but rather he is a follower of a certain dramatic system that includes and uses this principle as the own component of his work [4, p. 94]. Wycherley rather adopts, on the one hand, the principle of «on the contrary» (though expressed in a sharply satirical context), on the other its direct logic, which was reflected in the Greek comedies of Aristophanes, when triumphs not the best and most worthy, and the worst and least worthy [3. p. 365] The insolent is defeated by the insolent, the forgery of the meanest, the notorious demagogue by an even more unscrupulous screamer and liar. The comedy presents an alternative to abominable Vice and beautiful virtue, but, in accordance with the requirements of the satirical form, leaves the choice and its final open, where the characters are left to be with their own desires, sins virtues and vices and it is up to them to decide how to live their life.

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