



“FILOLOGIK KOMPARATIVISTIKA VA TARJIMASHUNOSLIK MASALALARI”

mavzusidagi xalqaro ilmiy-amaliy konferensiya

2025-yil, 12-13-noyabr

“PROBLEMS OF COMPARATIVE PHILOLOGY AND TRANSLATION STUDIES”

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Mazkur xalqaro konferensiya materiali filologik komparativistika va tarjimashunoslikning dolzarb nazariy hamda amaliy masalalarini zamonaviy ilmiy yondashuvlar asosida yoritishga bag‘ishlanadi. To‘plamda turli milliy adabiyotlar, tillar va madaniyatlar o‘rtasidagi o‘zaro ta’sir, adabiyotlararo aloqalar, qiyosiy-tipologik va qiyosiy-genetik tadqiqotlar, badiiy va maxsus matnlarni tarjima qilish muammolari, tarjima strategiyalari va ekvivalentlik masalalari tahlil qilinadi. Shuningdek, konferensiya materiallarida tarjima nazariyasining zamonaviy konsepsiyalari, tarjimon kompetensiyasini shakllantirish, tarjimoni o‘qitish metodikasi, madaniyatlararo kommunikatsiya hamda globallashuv sharoitida tarjimaning ijtimoiy-madaniy ahamiyati kabi masalalar keng yoritiladi. Ilmiy maqolalar filologik komparativistika va tarjimashunoslik sohalarida faoliyat yuritayotgan olimlar, tadqiqotchilar, doktorantlar, magistrantlar hamda talabalar uchun mo‘ljallangan bo‘lib, fanlararo integratsiyani kuchaytirishga hamda nazariya va amaliyot uyg‘unligini ta’minlashga xizmat qiladi.

Mualliflar qarashi va asarlar nomlaridagi imlo tahririyat nuqtayi nazaridan farqlanishi mumkin.

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This international conference articles are dedicated to illuminating the current theoretical and practical issues in philological comparativistics and translation studies based on the modern scientific approaches. The collection analyzes of mutual influences between different national literatures, languages and cultures; interliterary connections; comparative-typological and comparative-genetic studies; the issues of translating literary and specialized texts; translation strategies and problems of equivalence. Furthermore, the conference materials extensively cover the topics such as: contemporary concepts in translation theory, the formation of a translator competence, methodologies for teaching translation, intercultural communication and socio-cultural significance of translation in the context of globalization. The given scientific articles are intended to scientists, researchers, doctoral students, master’s students and undergraduate students who actively working in the fields of philological comparativistics and translation studies and they serve to strengthen interdisciplinary integration as well as to ensure the harmony between theory and practice.

The views expressed in the articles do not necessarily reflect those of the editorial board.

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THE NATURE OF SATIRICAL CHARACTERS IN THE WORKS OF JONATHAN SWIFT

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Annotatsiya. Ushbu maqolada Jonatan Sviftning Gulliverning sayohatlari va Kamtarona taklif asarlaridagi satirik obrazlarning mohiyati tahlil qilinadi. Muallif istehzo, mubolag‘a va axloqiy zidliklar orqali insoniyatdagi buzuqlik, ikkiyuzlamachilik va jamiyatdagi axloqiy tanazzulni ochib beradi. Uning qahramonlari inson aql-zakovati va axloqidagi nuqsonlarni aks ettiruvchi oynalar sifatida namoyon bo‘ladi.

Kalit so‘zlar: *satira, obraz, insoniyat.*

Abstract. This paper explores the satirical nature of characters in Jonathan Swift’s *Gulliver’s Travels* and *A Modest Proposal*. Swift uses irony, exaggeration, and moral contrast to reveal human corruption, hypocrisy, and the moral decay of his society. His characters reflect the flaws of reason and morality, serving as mirrors to the vices and absurdities of mankind.

Keywords: *Satire, characters, humanity.*

Introduction. Jonathan Swift is one of the greatest satirists in English literature. His works renowned for its profound observation of the corruption, hypocrisy, and human folly that entrenched in religion and politics through humor. His novels remain remarkable not only for their interesting writing structure but for their profound social, political, and moral insight. “The primary goal of satire is not amusement, but to increase social awareness in moral corruption” (Saeed, 2024). There are Horatian, Juvenalian, and Manippean genres of Satire. The primary objective of Horatian Satire is mainly focused on entertainment. Nevertheless, it is very common for Horatian Satire to critique societal problems too. *Gulliver’s Travel*, a literary work by Jonathan Swift, corresponds with the definition of Juvenalian Satire. “Bitter tone, primarily aims to expose and critique moral failings and hypocrisy” (Baker, 1998).

In order to correctly examine characters of his novels we should understand that Swift lived in the Enlightenment period. The period of Enlightenment was the most prominent intellectual movement in the history. In this period of time people started questioning blind faith, leaving the little room for emotions or spirituality. They mainly focused on evidence, logic, rationalism, and universal rights, although still ignored the rights of women and the poor. Jonathan Swift couldn’t agree with its blind optimism that offered ultimate solution to all human problems with rationality or science. Saeed (2024) stated “Swift uses different prototypes to effectively portay the satirical elements of his novels like the static, despot or miser, ‘moral touchstone’, and absurd characters. For example, *Gulliver’s* narrative style shows his high educational background, although analysis also exhibit his naivety (Mark, 2008). Swift’s characters were designed to show us the blind rationalists of the Enlightenment period. Swift’s characters are not simply individuals, they are **allegories** of human greed and hypocrisy.

By giving these vices physical or behavioral form, Swift transforms moral corruption into something visible, forcing his readers to reflect upon their own absurdities. This paper explores the **nature of satirical characters** in Swift’s major works, particularly *Gulliver’s Travels* and *A Modest Proposal*. It examines how some figures embody moral failings, representing moral decay of Swift’s time.

The Lilliputians represent the moral corruption of politicians. Their absurd and small-minded quarrels symbolize the meaningless political conflicts between the nations. Gulliver perfectly

represents curious, scientific, and rational man of the Enlightenment. After him receiving a help and “all possible economies” from prince he shows his blind faith to him:

“These people are most excellent mathematicians, and arrived to a great perfection in mechanics, by the countenance and encouragement of the emperor, who is a renowned patron of learning” (10p).

“I cried in a loud voice, “Long live the most puissant King of Lilliput!” (43p).

Interestingly, he became a great fan of Lilliputians, especially of Prince. However, as the story continues, Swift exposes how Gulliver was naive and became a toy in their hands.

“And I plainly protested “that I would never be an instrument of bringing a free and brave people into slavery; [...]. This open, bold declaration of mine was so opposite to the schemes and politics of his imperial majesty that he could never forgive me” (43p).

“When I had for some time entertained their excellencies, to their infinite satisfaction and surprise [...]” (44p)

In contrast, **the Brobdingnagians** of the second voyage are giants whose physical enormity exposes human moral smallness. Also, intelligence mentioned in their characters too.

“[...] whereat she was extremely rejoiced, calling the maid to take up the dead rat with a pair of tongs, and throw it out of the window” (89p).

“This made me reflect how vain an attempt it is for a man to endeavour to do himself honour among those who are out of all degree of equality or comparison with him” (125p).

“The king, although he is as learned a person as any his dominions, having been educated in the study of philosophy, and particularly mathematics, [...]” (100p).

The Houyhnhnms and the Yahoos. The Houyhnhnms represent pure reason and order, while the Yahoos embody the greed and vices of humanity. “His narrow-mindedness intensifies as the narrative unfolds” (Saeed, 2024). Gulliver’s eventual preference for the Houyhnhnms over his own species reflects a dangerous moral conclusion. Gulliver worships Houyhnhnms so much that he begins to hate humanity which are the Yahoos.

“[...] so horrible was the idea I conceived of returning to live in the society and under the government of Yahoos. For in such a solitude as I desired, I could at least enjoy my own thoughts, and reflect with delight on the virtues of those inimitable Houyhnhnms, without any opportunity of degenerating into the vices and corruptions of my own species” (306p).

In *A Modest Proposal* (1729), Swift introduces one of literature’s most chilling and rational satirical voices. The irony is contrast within the reasonable tone of the narrator and his terrible suggestion. “Economic” narrator suggests that poor families should sell their children as food. This shocking fictional mask exposes the **immoral logic** and cruelty of society. By such a grotesque yet reasonable persona is a representator of intellect without morals.

Swift’s language is clear and simple, yet every word carries irony. Sometimes his logical argumentation even more highlights absurdity. Rather than describing his characters as total villains, he allows readers to analyses themselves through characters’ speech and behavior. This gives his readers a great opportunity to think.

Conclusion. Jonathan Swift’s satirical characters are not merely comic figures; they are **moral instruments** exposing the contradictions of human nature. Through allegory, irony, and exaggeration, Swift transforms intellectual arrogance into human portraits. Whether tiny emperors, pompous intellectuals, or rational monsters, his characters reveal the same essential truth: humans cannot hold the balance between rationality and empathy. By holding a mirror to humanity’s follies, Swift hoped not only to entertain but to awaken people through laughter. His satire remains timeless because the vices it portrays continue to live inside the human blood.

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