Lingupoetics of William Shakespeare drama and works

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Abstract

As we consistently analyze the works of the famous English writer William Shakespeare, especially his dramas, we see again and again how strong his poetic skills are. Shakespeare does not simply introduce any image during the work he is writing, but each work uses various metaphors, similes, and figurative expressions to reveal the character's inner state, inner emotion, image, figurative images, and artistic image. We know that Shakespeare uses words effectively, but there are places in his works (especially dramas) where he completely abandons words and images, and uses only one word silently, along with his protagonist. In such sentences, only one word can give the reader, the reader, and the student a feeling, a feeling, and a spirit that cannot be expressed in a dozen words, and here we see once again how great a creator Shakespeare was. In the course of this article, we will study and analyze Shakespeare's linguopoetics based on a number of the author's dramas, including Hamlet, Romeo and Juliet, and Othello.

Key words: characters, Shakespeare, drama, moods, psychology, "Romeo and Juliet", linguopoetics, emotional expressiveness, metaphor, figurative expressions.

Introduction

The English playwright calls Shakespeare’s work the greatest cultural achievement of the Renaissance. His English texts had a great influence on later poets, painters and novelists, and the images in his dramas became eternal and symbolic. Little is known about Shakespeare’s life. He was born into a family of artisans and merchants, and studied in a gymnasium when teaching was conducted in accordance with a single textbook - the Bible. At the age of 18, he married Anne Hathaway, who was 8 years older than the writer William. His first dramatic texts in English are believed to have been written in 1594. According to some biographers, the writer was a member of the travel troupe during this period, and the experience of those years influenced his passion for theater. From 1599 his life was closely connected with the Globe Theater, where he was a playwright and actor. The author's literary canon in English has 37 dramas and 154 sonnets.

Main part

Over the last 2-3 centuries, the theory that William Shakespeare could not author these texts due to a lack of knowledge and some inconsistencies in the biographical information has been actively propagated in literary circles. In 2002, a version was put forward that the aristocratic and talented playwright and writer, the educated and intelligent Retland County was hiding behind the name of Shakespeare. The day of his death coincides with the day of Shakespeare's death, at which time he stops writing. Shakespeare only wrote plays. His poems amazed his contemporaries and continued to attract generations with the power of grace, depth of thought, form.

Shakespeare's literary legacy consists of poetry and drama. The epics "Venus and Adonis"
(1593) and "Lucretius" (1594) on Roman history, written on the basis of a mythological plot in his youth, were warmly received. These works, especially, the Sonnets written between 1592 and 1600, show that Shakespeare was inextricably linked with Renaissance culture.

Shakespeare effectively used Holinshed's Chronicle of England, Scotland, and Ireland, rich in English history, in his dramatic works. The main source for Shakespeare's historical tragedies was Plutarch's Comparative Biographies, and for his comedies, Bandelo's Italian Renaissance stories. Pre-Shakespearian plays are based on tragedies such as Romeo and Juliet, Hamlet and King Lear. But these plots, thanks to Shakespeare's immense dramatic skill, played a vital role in the emergence of immortal works that embodied worldly thoughts and ideas.

The quality that illuminates Shakespeare's entire work is the depiction of high moral issues. Although Romeo and Juliet is a lyric, Julius Caesar is a political tragedy, Hamlet is an intellectual tragedy, and Othello is a tragedy of passions, they are also for medieval works. There are also ethical issues that are of great importance for the times. If the dramatic conflict described in such works as "Julius Caesar", "Hamlet", "Macbeth", "Romeo and Juliet" allowed the heroes to know themselves, to realize their spiritual power, Othello, Lear the minds of the lost heroes are enlightened only after a tragedy has occurred and imminent destruction is imminent. Yet each and every one of them and the protagonists of Shakespeare’s works in general, are strong and courageous people with a strong character, a conscious and moral outlook, a keen eye for reality.

The external contradiction in Shakespeare’s deepest works is the basis for another kind of dramatic conflict that occurs in the spiritual world of his characters. But before we talk about it, we need to firmly reject the underestimation of external conflict. This is not true, and indeed the essence of Shakespeare’s drama cannot be reduced to pure psychology. If we cite the similarity between art and life, then the external actions in Shakespeare’s plays are objective reality, life situations, the mental states in his characters are a subjective, deeply personal reaction of man to the world. For man, the process of life consists of the interaction of these principles. People exist in the real world, and everything that happens in their hearts, minds, is inseparable from reality, only it makes sense in relation to it. In the same way, external dramatic situations and the spiritual dramas of Shakespeare’s heroes are inseparable. Shakespeare pays no less attention to the artistic repetition of the conditions in which his protagonists live than to the expression of emotional movements. In terms of credibility, the external circumstances in Shakespeare’s plays are not always accurate, but they are precisely adapted to create the environment necessary to give drama to the fate of the protagonists.

This is evident in a play like Romeo and Juliet. The rift between the Montague and Capulet families gives a special drama to the passion of the young heroes. Romeo and Juliet's feelings are in harmony. But the protagonist and the protagonist are well aware that external circumstances contradict their love for the conditions in which they live. We will analyze a few verses from the drama "Romeo and Juliet", including:

Juliet’s face is a flower and her heart is a snake’s heart!
Wild dragons live in a beautiful cave!
Oh, the devil with the face of an angel:
Beautiful tyrant, crow pigeon, greedy wolf -
- A gentle lamb, a divine-looking hand, but a lowly creature.
“Nature, you are such an evil spirit.
You gave so many coins in heaven,
So you can't do anything in hell! "

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A horrible book with such a beautiful cover!
Is it possible to sleep in such a high palace?
Wet-nurse: Men have neither honour nor dignity;
All guilty, crooked, unfaithful!
Wow, where did the servant go? Shock me!
If not, what will happen to me?
Damn Romeo!

The metaphors used in the above verse are, in particular: "face of a flower", "devil", "face of an angel", "beautiful tyrant", "greedy wolf", "gentle lamb", "divine hand" Several metaphorical units, such as "the inferior creature," were able to form Shakespeare's textual emotionally expressive in bytes by using figurative expressions in bytes, and the metaphors used in the text belonged to nouns and adjectives was able to achieve compactness of the text while preventing the misuse of units in bytes. For example, Shakespeare used antonyms to create conflict in the text, such as "crow-dove," "heaven-hell," "angel," and "devil." Undoubtedly, Shakespeare avoids repetition and uses a number of literary expressions, such as metaphors, metaphors, and metaphors to make the image vivid and impressive and methodologically appealing.

Medieval knightly love was illegitimate love - the knight worshiped the wife of the feudal lord, and they had to hide the secret of their relationship. Awakening seeks the unity of love and marriage. In The Comedy of Mistakes, Adriana seeks to ensure that her relationship with her husband is based on mutual love, not a formal union. In all of Shakespeare’s comedies, the Renaissance notion of love crowned with the Renaissance is confirmed. Romeo and Juliet want to do the same. The first proof of the love that Juliet demands is Romeo’s immediate consent to marry and she willingly strives for it. But, as we know, they are not given the simplest Renaissance period of happiness before man - the open confession of their love and the registration of it in marriage. It gives a special tension to their feelings, which is always the result of obstacles that make it impossible for lovers to communicate openly. The enmity of the families invades the spiritual world of the heroes.

In addition to the many philosophical and psychological assumptions about the protagonist of Shakespeare’s most famous tragedy for Shakespeare and his contemporaries, Hamlet’s central moral problem was close to that of Brutus ‘internal conflict. While in no way denying the philosophical meaning of the tragedy, the true dramatic situation in which its plot and protagonist are placed should still not be overlooked.

O earth, O heaven! Who else listens?
But the ear of hell! Heart!
Keep my legs straight, never bend!
He said, “Don’t forget! ➜ to forget you?!
The memory lived in my brain
"I will never forget you."
From my notebook - all the signs of emotion,
All that is written in the brain in childhood
- All the words, patterns of books,
I deleted all parts of his stories,
But - but your order is the only book,
It is a pure book. O wicked, lowly woman,
O evil creature, O sweet laughter, black heart.
Let’s write this, my notebook.
As I write, a laughing person can be a very stupid person.
Elsewhere this is possible in Denmark.

In the formation of Hamlet's image and monologue motivations, the horse directly refers to the vocabulary and in turn makes effective use of these units: O earth, O heaven, evil, lowly woman, O evil creature, O sweet laughter, black heart, ear of hell, he used a number of linguistic meanings in the expression of stimuli such as the heart, in particular, metaphors, including literary units: metaphor, metaphor, metaphor, and so on. Shakespeare is an artist who likes rhetoric and rhetoric, and in each verse he expresses the analogy above his own level, which in turn testifies to the writer's strong artistic skills.

Unlike previous images of the Avengers in the English Renaissance drama, Hamlet is not a character who embodies only one vengeance. If so, why is it sluggish? - is the basis of the question. But Hamlet is not a one-sided characters, his only purpose in life is revenge, but a multifaceted personality of man. The content of the tragedy goes far beyond the theme of revenge. Love, friendship, marriage, the relationship between children and parents, the external war and the insurrection within the country are themes that are directly touched upon in this play. And next to them are the philosophical and psychological problems that Hamlet’s mind strikes: the meaning of life and the purpose of man, death and immortality, spiritual power and weakness, vices and crime, the right to revenge and murder. But no matter how broad the content of the tragedy, it has a dramatic core.

Hamlet’s revenge cannot be resolved with a simple dagger blow. Even its practical implementation faces serious obstacles. Claudius is well protected and cannot be approached. But the external barrier is less important than the moral and political task facing the protagonist. In order to get revenge, he must commit murder, that is, a crime in the spirit of Claudius. Hamlet's revenge cannot be a covert murder; this should become a mass punishment for the offender. To do this, it must be clear to everyone that Claudius is the main killer.

This is complicated by a deep emotional breakdown - Hamlet has lost faith in the value of life, in love, everything seems bad to him. He must have an inner conviction that it makes sense to struggle to accomplish the task entrusted to him. We are witnessing a spiritual struggle experienced by the hero. It is precisely this aspect of tragedy that is of the greatest interest to our time, for it reveals the birth of human psychology in a new era. But, unfortunately, the drama of this process is often overlooked because the unity of action, character, and thought is often overlooked in the play. The contradictions in the character's behaviour and speech are the result of a special artistic style used by Shakespeare. If we believe in one of the axioms of Shakespeare’s critique - that Hamlet’s character develops, then we can recognize that development does not just go in the right direction. Shakespeare demonstrates the development of a rapidly evolving personality, so it is natural that it occurs in the stages of transition and transition from one extreme to another. Hamlet knows the inferiority of his personality, understands the danger of internal conflict. He understands that not only impurity, but also a small flaw, a weakness, can stain a person. Using dramatic satirical techniques, Shakespeare sometimes puts general points into the characters 'speech, and at first they seem to have only an external meaning, in fact they are related to the essence of the action. At the beginning of the tragedy, when Hamlet goes with the guards to see the ghost appear, a banquet is held at the palace. Hamlet speaks of the rise of alcoholism in Denmark under Claudius and did not embarrass the whole country. Although the love of wine is not the most horrible of vices, it is a great misfortune for the reputation of the people.
Shakespeare is the creator of the whole artistic world he had a unique imagination and knowledge of life, the knowledge of people, so the analysis of any of his plays is extremely interesting and instructive. However, for Russian culture, Hamlet took first place among all of Shakespeare’s plays, as evidenced by at least the number of his translations into Russian - there are more than forty of them. As an example of this tragedy, let us consider what Shakespeare added to the concept of the world and man during the last Renaissance. Initially, the plot of Hamlet, like almost all of Shakespeare's works, was based on an earlier literary tradition. The tragedy of Thomas Kidd's Hamlet, exhibited in London in 1589, has not reached us, but it can be assumed that Shakespeare believed it, giving the first narrated version in the 12th-century Icelandic chronicle. Saxon Grammaticus, author of The History of the Danes, narrates an episode from the Danish history of the Dark Ages. Feudal Horvendil had a wife, Geruta, and a son, Amlet. Horvendil's brother Fengo, who shared power over Jutland, envied his courage and fame. Fengo killed his brother in front of the courtiers and married his widow. Amlet pretended to be insane, deceived everyone, and took revenge on his uncle. Earlier, he was exiled to England for killing one of the palace servants and married an English queen there. Later, Amlet was killed in battle by another uncle, King Viglet of Denmark. It is clear that this story bears a resemblance to Shakespeare’s Hamlet plot, but in Denmark Shakespeare’s tragedy is revealed only by name; it is far superior to its troubled revenge tragedy, and the character types are very different from those of the strict medieval heroes.

The premiere of Hamlet at the Globe Theater took place in 1601, the year of the famous uprisings in English history, which had a direct impact on both the Globe troupe and Shakespeare himself. The fact is that 1601 - the year of the “Essex conspiracy” - the year of the young lover of Elizabeth, who had grown old in the county of Essex, who took her people to the streets of London to revolt against the Queen, was arrested and beheaded. Historians consider his speech to be the last demonstration of medieval feudal liberties, a revolt of the nobility against absolutism, which was not supported by the people and limited their rights. On the eve of the play, Essex ambassadors paid the Globe actors to perform an old Shakespeare chronicle, which they thought could have caused the Queen's displeasure instead of the planned play in the repertoire. The Globus owner was then forced to make unpleasant remarks to officials. Along with Essex, the young nobles who followed him, especially the Earl of Southampton, the patron of Shakespeare, who was believed to be dedicated to the cycle of his sonnets, were later pardoned, but as the Essex trial continued, Shakespeare must have been particularly dark in his heart. All of these circumstances could further thicken the overall atmosphere of the tragedy.

The fundamental difference between Hamlet and the protagonists of the previous revenge tragedy is that he is able to look at himself from the outside, to think about the consequences of his actions. Hamlet’s main area of activity is thought out, and the sharpness of his introspection is similar to Montene’s introspection. But Montene called for human life to be brought within proportionate limits, and attracted a man with an average position in life. Shakespeare attracts only the prince, that is, the person who stands at the highest level of society, on whom the fate of his country depends; Shakespeare, in accordance with the literary tradition, depicts a wonderful, great nature in all its forms. Hamlet is a hero born with a Renaissance spirit, but his tragedy suggests that the Renaissance ideology was in crisis at a later stage. Hamlet undertakes the work of reconsidering and re-evaluating not only medieval values but also human values, and reveals the imaginary nature of humanistic ideas about the world as a kingdom of infinite freedom and urgency. Hamlet's central plot is reflected in a unique mirror: the lines of two more young heroes, each of
which sheds new light on Hamlet's situation. The first is the line of Laertes, who is in the same situation as Hamlet after the appearance of Ghost after the death of his father. Laertes, by all accounts, is a "decent young man," who learns from the wisdom of Polonius, and acts as a carrier of established morality; he takes revenge on his father's murderer, refusing to collude with Claudius. The second is the Fortinbras line; despite its small place on the stage, its significance for the work is enormous. Fortinbras is a prince who occupies the empty Danish throne, Hamlet’s heir to the throne; he was a man of action, a decisive politician, and a military leader, who, after the death of his father, the King of Norway, was found in places he could not get exactly for Hamlet. All the features of the Fortinbras are in direct opposition to Laertes, and it can be said that the image of Hamlet is placed between them. Laertes and the Fortinbras are ordinary, simple avengers, and the confrontation with them makes the reader feel the exclusivity of Hamlet’s behavior, for the tragedy depicts exactly the exception, the greatness, and the glory.

Shakespeare's characters are fascinated by the way they are treated. This is a terrible tragedy. The protagonists of the tragedy, Lear and Timon, are left alone, and those around them turn their backs on them. The tragic heroes think a lot, try to act consciously, but the conscious, noble actions of Hamlet and Brutus lead them to ruin. The root of the evil in Romeo and Juliet is not in the heroes, but in the world around them, in the conflict with that world. In Hamlet and Julius Caesar, evil is not in the heroes, but in the life around them. They struggle to round out the existing system.

They perish in the face of the world of evil. The problem of the good and evil of the human soul has been of interest to Shakespeare throughout his life, and all his works are devoted to illuminating this problem. There are so many types of evil in playwrights. It cannot be systematized. The group of bad people is divided into two groups. Characters that were by nature alien (Yago, Edmund) and influenced by evil (Lear, Macbeth). The source of evil is the lack of balance in life, the fact that not everyone enjoys the pleasures of life, the existence of flaws in the system. Richard III, Yago, and the Edmunds are inferior to their victims, striving to rise to the top with all sorts of tricks, vices, and violence. They are jealous of ambition, selfishness and jealousy.

A comprehensive study of Shakespeare and man. Comprehensive study of the individual is a complex scientific and methodological task. Such a research model could be a thesaurus presentation of materials from the lives and activities of famous people in the past, such as the materials that Shakespeare has come down to us. The thesaurus approach can become one of the auxiliary methods for the complex study of man. The thesaurus approach is one of the modern approaches to the development of humanities knowledge. Thesaurus (thésaurós) - translated from the ancient Greek, is a treasure, a treasure, a reserve of something of special importance. In modern scientific terminology - in linguistics, semiotics, computer science, artificial intelligence theory and other fields of knowledge - thesaurus means a certain specially formed compound. In the theory of computer science and artificial intelligence, attention is paid to the systematization of the data that make up the thesaurus and their oriented properties. At the heart of the general humanitarian thesaurus approach is the specificity of the thesaurus: the thesaurus is a structured representation and general image of a part of world culture that the subject can assimilates” (Humanities, 2006).

Boris Pasternak also spoke of the existence of a "Russian branch of Shakespearean traditions" (Pasternak, 1985). It’s hard not to agree with his judgment. For Pasternak himself, "The Russian Network of Shakespeare's Tradition" is expressed not only in the author's translation traditions, but also in the original work. In fact, he supplemented and reworked Shakespeare’s text, giving original interpretations to his characters, protagonists, and characters. Not only did Pushkin
once blindly imitate him, but Pushkin, who created his own works based on Shakespeare’s sources, also belonged to Shakespeare’s legacy. Pasternak, who expressed his creative views of the world in his poem Hamlet, introduced the flavour of Jivag to Shakespeare’s text. The meaning of Shakespeare’s legacy lies in such a richness of personal tauris that it is very comparable in meaning to the Anglo-Saxon world in internal culture. Research aimed at the philosophical interpretation of the great playwright’s work has played an important role in scientific and educational activities. Thus, from a neo-Hegelian point of view Professor E.S. Bredley of the University of Oxford (Bradley, 1851-1935; his "Shakespeare's Tragedy," 1904, several articles on "Anthony and Cleopatra," the article "Rejected Falstaff," Despite being reprimanded for his efforts to create real people from Bradley Shakespeare’s characters, he is recognized as a classic of philosophical interpretation in literary criticism.

In Shakespeare's dramas he does not simply give dialogues and monologues, but in every sentence and verse he tries to reveal artistic expressions, unique observations, including in Venus and Adonis:

"By this, poor Wat, far off upon a hill,
Stands on his hinder legs with listening ear,
To hearken if his foes pursue him still:
Anon their loud alarums he doth hear;
And now his grief may be compared well
To one sore sick that hears the passing-bell.
"Then shalt thou see the dew-bedabbled wretch
Turn, and return, indenting with the way;
Each envious briar his weary legs doth scratch,
Each shadow makes him stop, each murmur stay:
For misery is trodden on by many,
And being low never reliev'd by any.
"Lie quietly, and hear a little more;
Nay, do not struggle, for thou shalt not rise:
To make thee hate the hunting of the boar,
Unlike myself thou hear'st me moralize,
Applying this to that, and so, so;
For love can comment upon every woe."

When shaping the character of the protagonist in the play, Shakespeare first focuses on his mental state, in some places avoids words, and writes the confessions of the protagonists in simple words. In the above verse, too, the author gives his own philosophical view: "Lie quietly and listen a little more, No, do not fight, for you will not rise." In a word, the writer must lie. In this case, the writer emphasizes the need to stay in the flow of life and "fight", to make sure that some defeats are known in advance, and to prefer silence emphasizes the need for review. The writer spares the protagonist from grief, defeat, and encourages him to strive for life. "Love can express an opinion about any misfortune" - it is very simple that the protagonist can witness love and affection in troubled days, paying attention to the state of mind, expressing love to them while trying to survive the trials of human emotions gives with words, withdraws from eloquence.

But without Shakespeare’s emotions, destinies, shocks, they created plays full of modern leaps and immortal thoughts. Dearest to Shakespeare, the heroes of these plays have faced invincible evil for them, but their enemies are invincible, believing in man, his mind and heart, the
right and duty to rebel against anything that afflicts people. We see in the writer's works such epic aspects as believing, enslaving them, humiliating their lives and feelings. People’s heroes and the conditions in which they operate are described by Shakespeare in all the complexity and depth of emotions, in movement, in development, in change. It is no exaggeration to say that it is the work of a great and enthusiastic artist who knew the complexity and diversity of life and truly portrayed it.

Conclusion

In conclusion, as we study Shakespeare's works, we are once again witnessing the uniqueness of the writer's artistic skill in creating each century, his unique dramatic writing technique. Shakespeare does not simply create any work, but lives with every work he writes, breathes with every character. For example, the heroes of his famous dramas, Hamlet, Othello, Romeo and Juliet, write the graves with such skill and originality. The characters' unique character, worldview, and emotional experiences are revealed with a number of adjectives, adjectives, and equestrian metaphorical units. As we reread the above works, each time we discover for ourselves a new hero and another philosophical point of view that Shakespeare has to tell us.

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