

The Role Of William Shakespeare's Work In The Development Of European Literature

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Abstract

The state of development of English literature in the Renaissance is considered on the example of the tragedies of William Shakespeare. An attempt is made to evaluate the characteristic qualities of the writer's tragedies in the literature of that period by differentiating such signs of skill as the ability to deeply reveal the character of the hero in Shakespeare's works, the ability to feel the tragedy, the appeal to the surrounding arbitrariness with disgust.

The features of the manifestation of the era in Shakespeare's works, the disclosure of the arbitrariness of feudal society, and a critical assessment of the negative aspects of the emerging bourgeois society are analyzed. Shakespeare's realistic method, writing skills, the spirit of populism, humanistic views are considered, the influence on the development of European literature and its novelty are analyzed.

Keywords: typical character, image, drama, ancient literature, folk theater, tragedy, play.

1. INTRODUCTION

In the early period of Shakespeare's work, he saw the negative aspects of his time and took a pen in his hands. The writer is critical of the shortcomings and arbitrariness that surround him, and strives to give a deeper idea of the fate of a person and his dreams. The enjoyment of the joys of life inherent in Shakespeare's comedies is also found in his tragedies. But in them, the main

problem remains the depiction of negative events, criticism of evil and blind faith.

In the depiction of sad events in his tragedies, the writer does not give himself to a sense of disappointment in life, but on the contrary, he finds optimistic, figurative ways that inspire confidence in life even in the midst of grief. This is evident in the demonstration of the triumph of novelty over the old in the same society.

One of the tragedies written in the early era of Shakespeare's works is the tragedy "Romeo and Juliet" (1595).

The tragedy tells the story of the tragic fate of Romeo and Juliet, who were born into two mutually hostile families and became a man and accidentally fell in love with each other. The

contradictions of feudal society are blamed for their lack of free love.

The material of the plot of the tragedy "Julius Caesar" (1599) is taken from the book "Double biographies" by the ancient historian Plutarch, which depicts the most important political events of this era - the struggle between Republicans (Brutus, Cassius) and supporters of the monarchy - Caesars (Antony, Octavius) in ancient Rome. The deep social bias in the work, the selfless conflict between enemy groups, the skill in creating characters of historical figures - this tragedy has become one of the best examples of Shakespeare's work.

The crisis of unlimited power in England at the end of the fifteenth century was not accidental. After all, it hinders the further development of the relations of production created by society. The opposition between the royal power and the parliament is growing. At the beginning of the XVII century, when Elizabeth's reign ended, James Stewart was on the throne, and feudal arbitrariness increased, the contradictions between the king and the bourgeoisie became absolutely acute. In those years, the situation of the common mass population, peasants and artisans remained in a serious state.

It becomes clear that humanists' fantasies of a "happy life without sadness" will not be fulfilled during the period when capitalist laws began to prevail, and this is only an illusion. The genre of national historical chronicles could not fully reveal Shakespeare's point of view, which was characteristic of the new era. Therefore, the playwright completely switches to the genre of tragedy, which is suitable for reflecting the crisis of a crumbling feudal society and creating a realistic image of the emerging monetary power and its representatives of an insatiable, predatory nature.

2. METHODS OF RESEARCH

As the genre of drama is referred to as an esthetical category, it gives us an opportunity to use a comparative, systematized, and complex methodology of research when studying both a piece of literature/creative process and the genre itself. It will allow describing the role of dialogue, to master the essence of it, and to define the original character of drama genre.

3. RESULTS AND DISCUSSION

Shakespeare's literary activity continued for twenty-two years, of which twelve years (1595-

1607) are considered the most fruitful. During this time, he writes his highest tragedies from an artistic point of view. The richness of the theme, the clarity of the ideological direction and the deeply realistic expression of everyday events raised Shakespeare's tragedies to a high level. Therefore, his dramatic work has firmly established itself on the stage of theaters around the world and still excites the audience.

The ability of Shakespeare to study life comprehensively, to reveal the secrets of human character, to truly reflect its multifaceted aspects, to show the main reasons for human aspirations, must have been demonstrated by his writing skills. The playwright, like some writers, does not intend to give dry propaganda to the viewer, but, on the contrary, makes him deeply understand the situation, draw appropriate conclusions from what is happening.

Shakespeare emphasizes that wealth and insatiability, greed lead a person to the path of immorality. After all, one of his heroes, Romeo, buys poison for gold money from a drug dealer and says, "you didn't sell me poison, I sold you poison," proving that the harmful effects of gold are stronger than poison.

"If you decorate your crime with gold, then the spear of the law will not pass through it, and Mort will break," says old Lear, who has experienced the bitterness of life and exposed the injustice of society. The benevolent character of Shylock, who was a slave to gold, and the monologue of Timon of Athens about gold are also characteristic in this regard.

Many depraved images of Shakespeare's tragedies are Mal-born, ambitious, deceitful, and insidious personalities. They are representatives of the era of the early consolidation of wealth Richard III, Claudius, Iago and Macbeth. These people do not even return from bloody crimes in the way of their own interests. They are contrasted with the images of Romeo, Hamlet, Othello, Edgar, in which Shakespeare accumulated high moral qualities.

The images created by Shakespeare are living people. They have great disadvantages along with good qualities. For example, Othello is a very kind person, but his vulnerable side is his inability to be critical of events, his distrust. Lear is also sad because of his inability to quickly distinguish between good and bad. Iago, Richard III, Macbeth, and Claudius are representatives of the criminal world, but they

are not stupid, ignorant souls. Sensitive people who persistently struggle to achieve their goals and face difficult situations, seeking to justify or hide their crimes.

In Shakespeare's images, the natural character of a person, dreams and desires, and feelings of love are clearly expressed. Women's intelligence is particularly striking in its bold opposition to the laws of the Middle Ages and the evil of the evil father. Hermia ("color on a summer night"), Juliet, the dedication, courage and perseverance of Desdemona fascinate the viewer. Cardelia ("King Lear") is a girl who is ready to give her life on the path of loyalty. Women in Shakespeare's works stand on a par with men in both paid and moral terms.

The newly born capitalist relations, the passion for wealth, crush the most sacred ties in people's circles – kinship, family and friendship. For this reason, Shakespeare shows amazing images that elevate moral ideas, making them pure, pure people out of the world. In this context, the image of Cardelia, a wise, beautiful, honest, brave girl, is vividly depicted. Although he is killed at the end of the tragedy, the loyalty that Cardelia defends wins. People with evil intentions will be defeated. This is an example of the optimistic spirit of the work.

Desdemona is one of the most beautiful, beautiful, and vividly depicted images of human qualities. She is not at all like the image of a weak, restrained Ophelia, and in some qualities is also different from Juliet (Juliet falls in love with Romeo when she accidentally encounters him. Desdemona, however, does not hide her love for the black Moor and is always ready to go to battle with it), without hanging the words in her ears. Desdemona is the image of a woman who has accumulated the best qualities of a loyal wife.

Shakespeare raised drama to a new, higher stage of development. He enriched his theme and perfected the principle of typical and realistic representation of events. Shakespeare used a wide range of historical and literary sources (ancient culture, history of England, Renaissance literature in Italy) for his works. This enriched his worldview, helped him to continue the traditions of the English folk theater, to understand the dialectic of everyday life (to describe laughter and sadness together, to disobey the Three Laws of unity inherent in ancient literature, which limited art).

A characteristic feature of Shakespeare's realistic method is that he personalizes characters in typical situations.

This is evident in the fact that the heroes are constantly evolving. In conflict with the interests of the character, with the disgusting current of society, the humanist Hamlet puts down the word and takes a sword in his hand, the heroic commander Hamlet becomes a glorified criminal, and the villain becomes a criminal.

In Shakespeare's drama, representatives of the people are depicted with special love – poor student Horatio ("Hamlet"), clown ("King Lear"), Flavius ("Timon of Athens") and others. They deserve attention with their intelligence, Virgin heart, and devotion. In the parable, sharp words of the clown lies folk wisdom. Shakespeare created vivid images by individualizing typical characters. This thing raised his tragedies to a higher stage of development. The naturalness and versatility of the characters created by Shakespeare is highly appreciated by Pushkin. He compares it to Moliere, a major representative of French classicism of the XVII century, and reveals the differences between them.

In the tragedy "King Lear", Lear, even after handing over the entire state to his two daughters, knows himself as a progressive ruler, wants to keep his troops. This situation does not please his daughters. Having quarreled with one of his daughters and moved to another, Lear is eventually expelled from the Palace, left homeless, and in a short time discovers the bitter truth, sees the injustices around him, hunger, and suffers greatly, realizing his mistakes.

N. A. Dobrolyubov, commenting on the image of Lear, calls him "a 'sad victim' of an unequal society (Добролюбов, 1987). Lear's biggest mistake is that he does not want to lose power, although he renounces the animal world, he overestimates his power, saying that the state can be ruled without holding it in his hands. He realizes this mistake only too late, after going through a lot of suffering. Relations with Lear, who has lost the power of the state, are rapidly changing. First of all, the eldest daughters, who took all the wealth in their hands and got rid of their dependence on the father, do not listen to his demands, but exercise their power.

The lyre is a complex and multi-faceted image. It has its strengths and weaknesses. In the era when he was a ruler, he was weak because he

could not distinguish the truth. Once in a poor state, Lear will hunt for truth and falsehood, justice and injustice, and will feel free. Both the throne and happiness now seem alien to him. This change in his character is observed not only in his disgust for his older daughters, but also in his confession of guilt to his younger daughter, Cordelia. The image of Lear gave Shakespeare a great opportunity to reflect the great humanistic ideas, showing the horrors of a horse-drawn Group and countless peoples living in poverty, living without suffering between happiness and wealth.

"The images created by Shakespeare," Pushkin wrote, "are not only those that represent some imperfection, some malice, as in Moliere, but are expressed in the character of living beings who have accumulated many feelings and many crimes. Certain situations develop their various characteristics in front of the viewer. Moliere's stingy – only stingy, Shakespeare's Shylock – stingy, intelligent, vindictive, child-loving, eloquent person", Pushkin does not hide his extensive use of these methods when creating the image of "Boris Godunov", speaking about Shakespeare's "free and extensive characterization" (Шекспир, 1982).

Shakespeare's views on realistic art are clearly reflected in Hamlet's interviews with actors. "This is a manifesto that corresponds to the realist literature of the Renaissance. Here it is said that the head should not be overloaded, do not be lazy, "act according to the word", speak "according to the action" and "it should not go beyond the limits of naturalness" (Burrow, 2013).

Hamlet says, "if everyone could get a whisper according to what they do, no one would be able to avoid eating a stick! The phrase " (Шекспир, 2018) was first directed against the tyrant Claudius and the palace aristocracy, who accumulated feudal arbitrariness within himself. According to Belinsky, "every word of Hamlet is like the tip of an arrow licking poison" (Белинский, 2010).

Hamlet thinks that all injustices can be overcome by fighting alone. But the Lost do not know the ways to "set the right path" of society, to rebuild it. For this reason, his humanistic dreams are reflected in the pathetic conflict with a negative society. The tragedy of Hamlet lies not only in the fact that he fought and eventually died against the bloodthirsty Claudius and the palace aristocracy, which was the basis of feudal evil, but also in the arrival of

adventurers such as the representative of the emerging monetary domination, the significantly more ruthless, cunning Fortinbras, the failure of his good wishes in a John Don, one of the great poets of this era, reflected in his works the decline of ideas of humanism, and regarded man as a weak, pitiful creature. Aware of the contradictions of his time, Shakespeare does not despair, but, on the contrary, gives a very high assessment of the creative power and abilities of a person. In the language of Hamlet, he wrote: "a real miracle of Nature is man! His attention is sharp, and his abilities are limitless." (Шекспир, 2018) In these words, we clearly see the attitude of a typical renaissance person to a person.

The word of Heroes is determined by their place in society. For example, Hamlet's words are very rich in criticism and aphorisms that clearly reflect the basic qualities of a comprehensively educated person-a humanist, striving to know the truth. The individualization of character traits is first manifested in the ability to find characteristic colors in their speech.

Shortly after his father's assassination, his mother's marriage to Claudius, who claimed the throne, puts Hamlet in endless agony. To his eyes, the whole world "looks dark, abysmal, without content." After learning that it was his relative Claudius who killed his father (through his father's ghost), Hamlet's grief increases. It is impossible to tolerate such a serious crime as the murder of a brother and the acquisition of his throne and happiness. For this, Hamlet feels that it is his responsibility to expose Claudius ' disgusting appearance, treachery, and take revenge on him. As Belinsky said, now the signs of "childhood" in it will disappear. There will be no imaginary ghosts, such terrible events from anticipation will lead him to fight against a world of injustice and evil. For a long time, he fights with himself, with his opposite, complex thoughts, concepts. The tragedy that befell him makes others feel unhappy. Personal suffering destroys its significance in the face of human suffering. If not, he would have avenged Claudius the sorrel a long time ago. But before Hamlet takes personal revenge, he thinks about many important issues. "Although Hamlet seems to be a cowardly, heartless soul, in reality this is not the case. The sharp contrasts in life, on the one hand, the brutal murder of his father, on the other hand, the hooliganism that takes place in Claudius 'Palace, the marking of every cup of wine drunk with a cannon shot, and other

negativity leave him in deep thought" (Bate, 2009). The humanist Hamlet is not at all like the avenger of the Middle Ages, or the contemporaries of Laerth and Fortinbrass. They limit themselves only to bloodletting, and Hamlet wants revenge for the soul whose honor has been trampled on.

With his courage, Othello gains the love of the wise, beautiful Desdemona. Even when there is suspicion in his heart and he does not trust Desdemona, his love for his wife, his loyalty, he does not want to cause her pain. After all, "Othello is not a vengeful soul by nature. His suspicion of Desdemona is due to the evil of Iago" (Benson, 2012).

Iago is an image that has accumulated all the malice and arrogance of the bourgeoisie. A representative of the era of primitive capital consolidation, Iago is a cunning, cunning, Snow – White, merciless, evil person. He opposes Othello and Desdemona, who are rich in moral qualities. This person, who avoids making friends with others, uses various disgusting methods to realize his evil intentions. This villain in Soldier's clothing manages to show himself as a loyal person to Othello. In this case, it is necessary to take into account the peculiarities of the behavior of the child, as well as the peculiarities of the behavior of the child. "Othello was not jealous by nature," A. S. Pushkin would say, "on the contrary, he was a very trusting person." "Not so committed to jealousy," says Othello himself. Desdemona celebrates this trait of Othello when she mourns her lost handkerchief (Shakespeare, 1981). For Othello, the flesh of his beloved is "white as snow", "beautiful as marble", the sleeping Desdemona is an opening Tulip, and her death is equivalent to an eclipse of the sun and Moon. The image in Iago's language is consistent with his character. It resembles a "zoo" in its environment. Iago humiliates lieutenant Cassio; compares his faithful servant – a "donkey", people-to "crows". Iago's words are rude, Othello's words are subtle, pleasant, and deeply meaningful.

4. CONCLUSION

In Shakespeare's plays, the interweaving of tragic and comic situations is clearly evident in the rapid changes in the dialogue of the characters, that is, the uplifting, cheerful monologues are replaced by bitter, poisonous stutters. For example, when Juliet's wedding turns into mourning, clowns perform. People

digging Ophelia's grave tell funny stories. During the war, the Knight John Falstaff entered the winery and made a drink.

Shakespeare is very adept at transmitting tragic and funny, simple and complex events in life in a high artistic form, in dialectical unity with deep philosophical judgments.

Shakespeare's writing skills are very correctly expressed in Pushkin's letter to N. N. Rayevsky in 1825: "the authenticity of the story and the reliability of the dialogue are the true laws of tragedy... (I've never read Calderon or Vega), but Shakespeare, what a powerful writer you say! I am very happy to see you again, and I am very happy to see you again. Byron, as a tragedian, can't stand him at all!..." (Koblanov, 2015).

In short, the humanistic works of Shakespeare, the great writer of the Renaissance, were the most amazing works that raised the genre of tragedy to a new stage of development and were included in the Golden fund of world literature.

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