



OPTIMISM OF WILLIAM SHEKASPEARE'S TRAGEDIES

Shukurullayeva Hulkaroy Vohid qizi,
Student, CSPU

Scientific adviser: Ulugbek Yarashovich Elmurodov,
Senior teacher, Chirchik State Pedagogical University

***Abstract:** This article has been around since ancient times and is huge genre-tragedy with a history, its origin, how long it has a history that it is, to what extent it has developed over time, and the place of this genre at the present time together with the discussion about William, the great English writer of this genre. How important it is in Shakespeare's work will be explained.*

***Key words:** tragedy, heroism, hero, play, tragedy, pathos*

Introduction: Tragedy is the character's own failings, usually just human disadvantages - greed, excessive ambition or even extreme a story that is brought down by failings such as love, honor, or loyalty genre. In this genre, the main character is successful, respectable and happy. But it has a tragic flaw that leads to its downfall. Usually, the plot of the story will consist of a gradual decline from greatness to ruin. It is very important that the hero is separated from all his friends and companions. By the end, we feel deep sadness and pity for the character (also called pathos). But we also feel a sense of understanding we do - beware of simple flaws that bring down the hero of the story warns us to be. Sometimes people for any sad event they use the word "tragedy". For example, we have a plane crash or a tsunami we can say "tragic". But in literature, this word is more precise than that has meaning. Tragedies are the oldest form of storytelling in the Western tradition possible. The earliest known Greek plays are all tragedies and many Greek philosophers considered tragedy the highest form of literary art considered that. Why people have historically loved tragedies so much no one knows for sure. It's a little weird if you think about it why we experience the feelings of sadness and pity that tragedies cause do we want to forgive? We should prefer fun and light films isn't it? Of course some people do. But tragedy in literature has staying power that indicates deep and enduring popularity. What's up with that? cause? The most famous theory is Aristotle's catharsis (negative emotion is the idea of release). Aristotle says that tragedies give us catharsis feels the feeling. Throughout life, we accumulate negative emotions. According to Aristotle, a good tragedy is an effective way to get rid of negative emotions and considered a safe method. Unfortunately, tragedies are rare these days. Today's film and television audiences prefer happy endings. Therefore, it is common to see true tragedy in contemporary popular culture is the case. However, as we see in Examples of Tragedy in Popular Culture we go



out. Shakespeare was a great fan of good tragedy, and his best his plays are his tragedies. Macbeth, for example, is Scottish tells the story of a noble warrior whose wife tricks him into betraying the king and convinces him to kill her. During the play, Macbeth gradually reveals himself increasingly devoted to his (and his wife's) ambitions, alienating his friends and supporters becomes more dependent. After all, he once fought side by side destroyed by humans.

Tragedy is a sad or a dramatic field that deals with horrific events in a serious and dignified manner. An extended term to refer to other literary works, such as a novel can be used. The word tragedy often refers to any disaster or misfortune though it is loosely used to describe, more precisely, with man's place in the universe refers to a work of art that explores serious questions related to ancient state, The Greeks of Attica, whose capital was Athens, used this word for the first time in AD describing a type of play performed at festivals in Greece in the 5th century BC used for Sponsored by local governments the whole community participates in the performances, those who cannot afford it themselves a small entrance fee is allocated by the state. Performances during this period the atmosphere was more religious than entertainment. She is there were altars to the gods, with priests, and tragedians. The theme is about legends, religious legends and the misfortunes of historical heroes it would be. Most of the sources are taken from the works of Homer and this was common knowledge in Greek society. The three greatest Greeks dramatists - Aeschylus (525–456 BC), Sophocles (496–406) and Euripides (480–406 BC), so powerful was the first time they used this word in their plays. There are many of them despite changes and delays, its vitality for 25 centuries was able to describe the literary genre that he proved. How and why tragedy emergence and its origin, in subsequent centuries and cultures questions related to the development of historians, philologists, archaeologists and studied by anthropologists and approximate results were obtained. The word tragedy etymology is also determined. The most popular resource from Greek tragōidia or tragos ("goat") and aeidein ("singing"). Is the derived "goat song".

Sophocles' life spanned almost the 5th century. It is said to be the last of its kind. He wrote "Oedipus . Colonna" at the age of 90. Only seven of his 125 plays preserved. He won the prize 20 times in tragic competitions and never has never been lower than second place. Sophocles between Aeschylus and Euripides called a great mediator. It can be said that these three are tragic Aeschylus to transform conflict into a higher reality, beyond or above tragedy tended to look; Euripides' irony and bitterness make him a person led to another way to fix the breakdown; and often it is



Sophocles, who has been called the "purest" artist of the three, is the realist of human experience the most loyal to his situation. Unlike others, Sophocles is never alone he doesn't convince himself of his characters or situations, they are preconceived does not convert into patterns. He will set them free on their own path. It is not a sermon does not rail. If life is hard and often fatal, Sophocles is it how it came about or why such misfortune happened not, but how to behave, taking into account the situation asks the question of what to do and what to do. His greatest his play, "Oedipus Rex", is easily considered as an example of his total dramatic achievement we can say. It is embodied and extraordinarily dramatic politely suggested questions are all fundamental to tragedy, they are given in such a way that they almost define the form itself. Tragedy is the high optimism of religion or philosophy, or of existence on the one hand other beliefs that tend to explain their conundrums and suffering with a pessimism that rejects all human experience as futile and worthless had to maintain a balance between Thus, the opposite of tragedy is not comedy, but the literature of despair and the tragic artist. The opposite of compassion and a participatory stance is self-restraint because he was ignorant and sarcastic. The theme and spirit of tragedy is new in the novel found a tool. How far this development is from the work of official dramatists. It is considered important. With the advent of the Renaissance, fine art is the sorrow of life appeared more and more to express the sides, and the word tragedy came into the language again entered The long beginnings of Elizabethan popular theater, like the Greek Like the theater, religious ceremonies are probably the two biggest in the Christian year the event was in the drama of the Christmas and Easter liturgy. In the early church exchanges between two groups of choristers or a chorus and a solo voice, viz create the idea of dialogue, as in the development of Greek tragedy brought about. The parts were getting better and better and the characters costumes were introduced for individualization. Dramatic gestures and the movements were in a natural course of development. The drama of the community is secular. After becoming part of his life, popular tastes became his religion influenced its direction. A worldly creation not found in the Bible. The funny scenes with the charming wife of Noah, who was there, are more extensive it has been. "Tragic" scenes involving the Devil or the Doomsday are increasingly melodramatic was going With the Renaissance, the rediscovery of Greek and Roman cultures and moral and spiritual absolutism and increasingly doubted individual way appeared with the development of vision in the world. of the middle of the 16th century high poetic spirits renewed the old medieval forms of miracles and mysteries began to turn into applications. Shakespeare took a long time to reach his tragic stage,



six or seven years during his five greatest tragedies - "Hamlet" (1599–1601), Othello (ca. 1603–04), King Lear (ca. 1605–), Macbeth (ca. 1606–07) and Anthony and Cleopatra (ca. 1606–07) works were created. These were not the only plays written in those years. But the concentration of tragedies this period from comedies and historical plays be sufficient to distinguish between the earlier and the later so-called Romantic periods. It's no exaggeration to say that he got it.

Although the biography, social history of the tragic period or of these, though not fully reckoned from the point of view of the present stage fashion even in the case where everything is given as a reason, no to some questions can give an approximate answer if not: Shakespeare's main tragic theme and what is the method? With their classical, medieval and renaissance traditions what is the relationship? In trying to answer these questions, this condition should be kept in mind, that is, how consciously he is in these traditions that he worked, his plays consciously in the early models or that he followed his orders. Aristotle always prefers to remain speculative saw. On the one hand, Shakespeare's "Less Latin and Less Greek," In "L'legro" in "Manzod's child" is the idea that wild nature is considered wild there is On the other hand, Shakespeare was Jonson (very good at Latin and Greek knew) and is said to have acted in Jonson's Sejanus in 1603, this is a very classic play, with a learned essay on Aristotle in 1605 published as an introduction. Assuming that Shakespeare knew the tradition possible His last two tragedies, Macbeth and Antony and Cleopatra, were abandoned stands close to one edge of the space. The atmosphere of Macbeth is evil covered with; the action moves from horror to horror with almost melodramatic speedtried. Finally, the forces are well assembled, but Macbeth himself consistently the most nihilistic of all Shakespeare's tragic characters was becoming a hero, only a great sense of nature like Medea they were just wrong. Antony and Cleopatra with its ambiguities and ironies. It was considered close to Euripides' line of bitterness and separation. Shakespeare himself and soon produced his last plays, Kimbeline (ca. 1608–10), Winter a different mood in the works "Fairytale" (about 1609-11) and "The Tempest" (1611) has changed. Each of them is in a situation that can turn into a big tragedy based, if not on his logic, as in Shakespeare's previous plays if he had acted, there would have been no big tragic questions. Adib's from the tragedies, we can know that the theaters in England in 1642 while the quality of tragedy was stable until its closure, and Greek and Shakespearean tragedies taken as a standard, we can say that it has gotten progressively worse over time possible Among the leading playwrights of that time - John Webster, Thomas Middleton, Francis Beaumont, John Fletcher, Cyril Turner



and John Ford are great there were craftsmen and great poets. Each of them is in the history of English drama but the tragedy would change in their hands. It is worth noting that Shakespeare's works are still relevant today remains. It seems he had the ability to anticipate our thoughts, especially in times of crisis. His sensitivity to psychological and social concerns with his writing during the plague and religious upheaval before the Scientific Revolution depends. Perhaps working in a pre-scientific era is an advantage for Shakespeare. It may have been because he didn't use his empathic approach at all could develop without problems. A strong biomedical focus in medicine is one of the factors that distance doctors from patients. This defining Shakespeare in today's world, unhindered by scholarly biases describes a possible human relationship, which is emotional inspires. (9) Human relations with the absence of other minds limited, any inferences about another's mind to human interpretation must rely on. Shakespeare's unique gift is his empathetic approach: each of his characters speaks in his own voice, multiple individual points of view creates a story with meaning, and at the same time has his own ego. (10) Shakespeare the world not only from his understanding, but from another person's point of view portrays, but their feelings and moral views, encourages the audience to sympathize with the heroes and villains. Shakespeare's approach is to interpret and reason, feel empathy creates space to do. Emotional Issues in Too Much Medical Curriculum can be overlooked, joint teamwork, individual can be threatening in a competitive culture that encourages achievement. It takes fantasy to see things from someone else's point of view it takes both practice and effort. Imagination in Shakespeare implies creative questioning of the situation rather than fiction. Shakespeare he could see the situation from different points of view. About his empathetic feeling his understanding was deepened by his grief for his son, who died in 1596. Shakespeare's anguish is shown in his later plays and O'Farrell's The depth of his emotional expression as explored in the novel Hamnet increased. (13) In "King Lear," Kent urges Lear to "see better." It's just that not advice to a king who has made bad moral choices, but a call to examine the reasons for the behavior of others, simply to make one's own assessment of things was not to give. Shakespeare gives us empathy at the beginning of The Tempest, Prospero shows that it can develop. Hard on Ariel and Caliban doesn't have empathic feelings in the relationship, but over time he does comes close to meeting his enemies. And the cast is such an empathetic teamwork is a characteristic feature of modern clinical care. Empathic relationships can also be described in terms of theater. True empathy relates to "deep acting" where the actor feels emotions. This is common sense of humanity in situations of great uncertainty, such as at the end of



life a sense of safety in caring and promoting effective teamwork can create. Shakespeare's plays deal with moral dilemmas of everyday life. In empathic relationships, each person sees each other as equal moral value respects. Shakespeare to his audience without expressing his moral views leaves moral considerations. Empathy-based ethics of compassion increases its moral importance from the necessary moral character. Shakespeare by Cicero would have been aware of the idea that in order to evoke emotion in his audience, the speaker must first feel the emotion, and also emotional identification is an integral part of his classical education. Experiencing emotions allows the doctor to focus on his work and use to guide their responses in specific contexts possible Shakespeare, like all writers, retold existing stories and gave them new life. Nowadays, academics make plagiarism a sin they know that, but in Shakespeare's time adaptation to earlier works is commendable would receive, for example, parts of Ovid's Metamorphosis in The Tempest showed. Nobody starts with a blank slate, I'm Shakespeare. I rely on the wisdom of scientists, their ideas are a patient-doctor. I adapt and apply to relationships.

References:

1. Anixt, Shakespeare, Moscow, 1964;
2. Anikst, Shakespeare, Remeslodramaturga, Moscow, 1974;
3. Kayumov O., William Shakespeare, Tashkent, 1964;
4. Sulaymanova F., Shakespeare in Uzbekistan, Tashkent, 1971;
5. Deych A., Three heroes of Abror Hidoyatov [Heart of Uzbekistan], Tashkent, 1974;
6. Barg M. A., Shakespeare and history, Moscow, 1976.
7. Polnoe sobranie sochineniy, Toma 1-8, Moscow, 1957-60;
8. Works, volumes 1-5, Tashkent, 1981-85.