THE POWER OF SHAKESPEARE'S REALISM

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Abstract: In this article the main attention is paid to the creation of Shakespeare's tragedies and their roles in the world literature. In the following there are given information about Shakespeare's realistic views and their description in his tragedies. In addition, in this article you can know about politeness theory which was used in Shakespeare's major tragedies. The main periods of play writer's life and creation of works are also given in the following. While reading we can learn it is obvious from Shakespeare's works that he is aware of the various fields of his works.

Key words: Tragedy, tragic heroes, spiritual wealth, politeness theory, Renaissance, Shakespeare's realism, dramatic texts.

Shakespeare accepted the genre of tragic comedy, he included deep humanistic ideas. In his works, realities are combined with tales, and good qualities of the person overcome bad emotions. The peculiarity of Shakespeare's realistic method lies in the fact that the author thoroughly investigates the reality and realizes the basic meaning of the complex "flow of events", with full confidence in human power and its limitless possibilities. This defines the vitality of Shakespeare's humanism. The power of Shakespeare's realism is the perception of the feudal regime and the emergence of the bourgeois society's tragic humanity, in defining the abomination and corruption of the society with vital images. Genius scholars, poets, and writers have emphasized Shakespeare's realism and characteristic artistry. Shakespeare's views on realistic art are clearly presented in the conversation with Hamlet's actors.

At the same time, he emphasized not to make a noise, not to be devoted to artificiality, "acting appropriate to speech and speak according to the action and not to go out beyond the limits of naturalness.

Shakespeare not only describes his subjective tragic experiences in his chronology and tragedies, but also describes the state and global objective situations in his tragedies. The tragedy of Shakespeare is not the only
tragedy of individuals; their meaning is the tragedy in general. The tragic heroes of Hamlet, Othello, Lear, Macbeth, Brut, Coriolanus, Antonia, Timon are the expression of heroes of different times, people, and tribes.

The scale of the Shakespeare tragedies was extensive and the cause of this genre was of a European scale, from a social system to a transition from one era to the next, and the spiritual progress was at a high level. But from this rich culture only people of a certain circle would enjoy. Due to the ignorance of the main public, the spiritual wealth of renaissance reached the public through the theater alone.

Shakespeare created the tragedies in the early periods of his creation: the first was Titus Andronicus (1593-1594) was created from the example of the old Marlon style-like bloody tragedy; the second is Romeo and Juliette (1594-1595), close to the early works of lyricism (poetry, lyricism), and funny places; the third "Julius Caesar" (1599-1600) points out a new kind of tragedy created between two periods and two creative times. Elements of tragedy were originally found in legends (myths) and died when it collapsed with Evil and goodness. The ancient Greeks only pointed to the complexity of the tragedy, bringing the tragedy to the literary genre, and Eskhil, Sofokhl, Euripides' tragedy have certain influence, that is, in their opinion, the disadvantage of the tragedy, not by their will, but by their participation, (like King Edip), but at the same time taught the tragedy not to bow down to destiny, not to be in depression, but to the fate (in the case of "Prometheus"). In Rome, when the slave-community collapsed in the crisis, Seneca's tragedy did not merit the glorification of the Greeks, great humanity problems, but merely illustrated the tragedies of great personalities.

Understanding the notion of tragedy and illuminating depends on Shakespeare's creativity. In the chronicles and comics of "Richard" and "Richard III" ("The Merchant of Venice"), the fight between wickedness and goodness is more sophisticated than other works of this kind ("Richard III" Shylock's images).

But in his early works, even in Romeo and Juliette, he was described as a superficial expression of the tragedy; cynicism, provocation will end many suffering and destructions, and ultimately end with the death of sinners. In the most terrible tragedies of Shakespeare, the deep psychic experiences of the heroes are also given. Shakespeare can create horrible scenes of the human sorrow. The psychological experiences of Hamlet, Othello, Lear, and Brut were the result of the perceived level of consciousness and of the existence of everything that surrounds them. In the heroes of Shakespeare one thing - the reaction of one person to another person is exciting (what shook Hamlet was not just his father's death, but also questions like "How will Claudius kill his brother?" and "How Gertrud immediately forgot the king?").
In his tragedies Shakespeare puts questions like, "Why people are unhappy?, what makes barriers on their happiness? In order to find answers to these questions, the artist analyzes life in detail. Shakespeare's tragedies include love and affection between individuals, the public, the state, the international relations, and the universal aspects of life. The richness of life in playwright's works is amazed by the richness of his experiences, and his works can shape England in the period of Renaissance. We learn from Shakespeare's works that he is aware of the various fields of his works. Therefore, he is a lawyer, geographer, a philosopher, a naturalist scholar he is a multi-faceted creator. It should be noted that, however, that the essence of Shakespeare's tragedies is not just about describing the scene, but also its impact on the most complex aspects of human spirit and the tragedy of life.

Factors raising Shakespeare's tragedies - the richness of the subject matter, the accuracy of the ideological orientation are the realistic picture of life. That's why his dramatic creation has gained a strong place in the repertoire of world theaters, and is still making people excited.

Politeness means putting things in such a way as to take account of the feelings of the hearer. Dramatic texts offer good possibilities for the study of politeness theory. They offer wide social and character logical scope, and because the speech is not elicited from informants but was invented by authors for purposes of their own, dramatic texts can surprise analysts, as Shakespeare has surprised us, into discoveries they had not envisioned. Studying a dramatic text with politeness theory in mind has much in common with studying protocols of spontaneous child speech with a grammar and a theory of acquisition in mind. You do not control the flow of data. It pours over you and you must cope as best you can. There are many deficiencies in such a naturalistic approach. Data sets are often critically incomplete; analyses cannot be fully objective; tests of statistical significance are seldom appropriate. We think the methodologically looser naturalistic study is a valuable supplement to controlled experimental methods. Both offer the analyst rich opportunities to be deceived, but the naturalist is not likely, at least, to underestimate the complexity of the topic.

References: