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THE PECULIARITIES OF SHAKESPEAREAN TRAGEDIES

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Cover Page Footnote

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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 Shakespeare's views and their description in his tragedies are given. In addition, in this article you may know about the attempts of trying to translate Shakespeare's major tragedies into Uzbek. The main periods of the play writer's life and creation of works are also described 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: *literature, tragedy, tragedy heroes, Renaissance, dramatic texts, genre, literal translation*

SHEKSPIR TRAGEDIYALARINING O'ZIGA XOSLIKLARI

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Annotatsiya: *Ushbu maqolada Shekspirning fojialarining yaratilish jarayoni va ularning jahon adabiyotidagi ahamiyatini yoritishga asosiy e'tibor qaratilgan. Quyida Shekspirning adabiy qarashlari va haqida ma'lumot berilgan. Bundan tashqari, ushbu maqolada Shekspirning asosiy fojialarini o'zbek tiliga tarjima qilishga urinishlar haqida bilib olishingiz mumkin. Shuningdek, yozuvchining hayoti va asarlarini yaratishning asosiy davrlari ham quyida keltiriladi.*

Kalit so'zlar: *adabiyot, fojialar, fojea qahramonlari, Uyg'onish davri, dramatik matnlar, janr, adabiy tarjima.*

ОСОБЕННОСТИ ТРАГЕДИИ ШЕКСПИРА

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Аннотация: *В этой статье основное внимание уделяется созданию трагедий Шекспира и их роли в мировой литературе. Ниже приводятся сведения о взглядах Шекспира и их описании в его трагедиях. Кроме того, в этой статье вы можете узнать о попытках перевести основные трагедии Шекспира на узбекский язык. Основные периоды жизни писателя и создание произведений также приведены ниже. Во время чтения мы можем узнать, что из работ Шекспира очевидно, что он знает о различных областях своих работ.*

Ключевые слова: литература, трагедия, герои трагедии, Ренессанс, драматические тексты, жанр, буквальный перевод

William Shakespeare was an English poet, playwright, and actor. He was born on 26 April 1564 in Stratford-upon-Avon. His father was a successful local businessman and his mother was the daughter of a landowner. Shakespeare is widely regarded as the greatest writer in the English language and the world's pre-eminent dramatist. He wrote about 38 plays, 154 sonnets, two long narrative poems, and a few other verses, of which the authorship of some is uncertain. A Shakespearean tragedy is a specific type of tragedy (a written work with a sad ending where the hero either dies or ends up mentally, emotionally, or spiritually devastated beyond recovery) that also includes all of the additional elements discussed in this article.

A tragic hero is one of the most significant elements of a Shakespearean tragedy. This type of tragedy is essentially a one-man show. It is a story about one, or sometimes two, characters. The hero may be either male or female and he or she must suffer because of some flaw of character, because of inevitable fate, or both. The hero must be *the most* tragic personality in the play. According to Andrew Cecil Bradley, a noted 20th century Shakespeare scholar, a Shakespearean tragedy "*is essentially a tale of suffering and calamity conducting to death.*" Usually the hero has to face death in the end [1].

An important feature of the tragic hero is that he or she is a towering personality in his/her state/kingdom/country. This person hails from the elite stratum of society and holds a high position, often one of royalty. Tragic heroes are kings, princes, or military generals, who are very important to their subjects. Take Hamlet, prince of Denmark; he is intellectual, highly educated, sociable, charming, and of a philosophic bent. The hero is such an important person that his/her death gives rise to full-scale turmoil, disturbance, and chaos throughout the land. When Hamlet takes revenge for the death of his father.

In Shakespearean tragedies, the hero usually dies along with his opponent. The death of a hero is not an ordinary death; it encompasses the loss of an exceptionally intellectual, honest, intelligent, noble, and virtuous person. In a tragedy, when good is destroyed along with evil, the loss is known as a "tragic waste." Shakespearean tragedy always includes a tragic waste of goodness. Hamlet is a perfect example of tragic waste. Even though Hamlet succeeds in uprooting the evil from Denmark, he does so at the cost of his death. In this case, the good (Hamlet) gets destroyed along with evil (Claudius). Neither of them wins. Instead, they fail together [2].

So modern studies of Shakespeare's tragedies tend to focus on the plays whose right to the title is undisputed, and treat each one separately as a self-contained tragedy, leaving the question of what unites them unaddressed or unresolved. There's a lot to be said for approaching each tragedy first and foremost as a unique work of dramatic art in its own right. And the temptation to boil them all down to the same generic formula should obviously be resisted. But it would be equally misguided to rule out the possibility of identifying what the tragedies have in common without dissolving the differences between them. For that would mean denying the strong sense most people

have, when watching or reading these plays, that there's something distinctively *Shakespearean* about their tragic vision that sets them apart from other kinds of tragedy.

Shakespeare created the majority of his popular plays and stories in the late 16th century. For many years he enjoyed writing comedies and historical plays until he found his true love: writing tragedies and dark dramas, such as *Hamlet* and *Macbeth*. Shakespearean tragedies are highly influenced by Greek drama and Aristotle's notion of tragedy. It was Aristotle who had first described the genre in his 'Poetics' which is followed even today to analyze modern drama. Take a look at the following characteristics shared by most plays.

Around half of Shakespeare's plays are tragedies in the most basic sense of the word, with the death of their central character or characters. The Introduction explains that just as Shakespeare's comedies often verge on tragedy, so his tragedies frequently offer a wittily ironic perspective on the action. This suggests that when Shakespeare set about looking for a story to dramatize he was more concerned to find one that offered possibilities for a variety of dramatic effects than for one that would fit neatly into the traditional kinds of drama. Most of the tragedies written by Shakespeare are revenge and ambition tragedies. For instance, *Othello*, *Hamlet*, *King Lear*, and *Macbeth* are dark tragedies showing revenge and ambition. However, there is an exception to this in the form of a romantic tragedy, which is *Romeo and Juliet*. Unlike the revenge/ambition tragedy, there are two tragic characters in *Romeo and Juliet*. Romeo becomes impulsive and acts without thinking about consequences, which causes the separation and ultimately the death of the two lovers. In each revenge/ambition tragedy, there are some noticeable features which are typical of a Shakespearean play.

Use of super-natural elements is a common characteristic of Elizabethan drama, to which Shakespeare's plays are no exception. Supernatural powers contribute to the fate of the protagonist. However, they are not solely responsible for the downfall of the hero; it still lies in the deeds/actions of the hero. Usually, these actions are the outcome of the protagonist's over-ambitious nature (as in *Macbeth* where he wants to become the king) or the feeling of revenge. Furthermore, they are not illusions in the mind of the hero because they contribute to the action of the play with their presence in more than one or two scenes. The effective use of witches in Shakespeare's plays reflect the ancient social beliefs in the evil powers who practice evil rites to affect the central character(s) [3]. For instance, in *Macbeth*, when Macbeth encounters the three witches, he starts believing whatever they say without questioning their existence. This is what the ancient social belief in the evil spirits reflected in Shakespeare's tragedy. A tragic story (Shakespearean) can be divided into four parts and they are as follows:

1. *Exposition*: Exposition is the beginning of the play where the reader/audience gets to know the characters and their traits, the general setting of the story, the major conflict in the story and most importantly, the tragic flaw of the hero. Normally, exposition begins and ends in the first act itself, however, sometimes there are some characters who enter late into the story.

2. *Rising Action*: Rising action develops through the second act and extends up to the third and the fourth act. This is the time when the plot gathers momentum

and the action increases. The plot eventually reaches the crisis where the hero makes a decision that changes the course of the play, sealing his own fate. For example, Macbeth kills Duncan in act II whereas Lear's foolish decision to divide the kingdom occurs in act I. This is how the location of the crisis differs from play to play. By the end of the rising action, the hero is left alone for the rest of the story.

3. *Falling Action*: From the beginning of the fourth act, the opposite forces become active and start an open resist. They also start plotting the removal of the hero as a result of which the power of the tragic hero starts declining.

4. *Resolution*: In the last and final act, the opposite forces reach the full power and defeat the isolated tragic hero. This is the time when the hero recognizes his faults, yet, cannot do anything about it [4].

Shakespeare wrote about people who seemed real instead of using stock characters as was common in the theater during his days and in the generations that came before it. This literary device allowed him to make characters like *MacBeth* or *Hamlet* sympathetic even though they did some terrible things throughout the course of the play. It is because the Bard made them seem real and human, but flawed that he was able to do this. This influence can be seen in works from the 20th and 21st centuries in both movies and plays by writers like Sam Shepard or Arthur Miller.

Elizabethan playwrights were not lonely creators, agonising over their poetry – they were hard-working artisans, pooling their mental resources and working fast and to a deadline. They were well paid and prolific. A play had very few performances: there was fierce competition among the theatres and every theatre had to have new plays all the time. That Shakespeare's plays are so good is a miracle, given the conditions in which they were written but that is accounted for by the fact that he was a literary genius the like of which is almost unknown previous to him and certainly not after. However, if he had never existed the Elizabethan and Jacobean eras would still be regarded as the golden age of English drama and we would still have giants like Webster and Jonson and Marlow but how fortunate we are that a talent like William Shakespeare found himself in that environment and took root with such vigour [5].

Shakespeare's tragedies are certainly among his most famous works. They include classics like *Hamlet*, *Macbeth*, *King Lear*, *Julius Caesar*, and *Romeo and Juliet*, all of which are mentioned above. However, tragedies were not the only type of play he wrote. In fact, many of his other works fall into three distinct categories. They include comedies (like *A Midsummer Night's Dream*, *Much Ado About Nothing*, and *The Taming of the Shrew*), histories (such as *Anthony and Cleopatra*, *Henry VIII*, and *Richard III*), and romances (including *The Tempest*, *Cymbeline*, and *The Winter's Tale*). Each type of Shakespearean play, the tragedies, comedies, histories, and romances, have their own set of defining characteristics uniquely attributed to The Bard himself, and those characteristics are responsible for the enduring popularity of his works and style today.

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