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## DISCOURSE ANALYSIS OF SHAKESPEARE'S TRAGEDIES

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Cover Page Footnote

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Erratum

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**DISCOURSE ANALYSIS OF SHAKESPEARE'S TRAGEDIES**

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*Abstract: Different concepts of love and death in Shakespearian drama need a close study about this theme. This article tries to find relation of between love and deep meaning of death as a kind of devotion for real, selfish love that can lead to a kind of misunderstanding concept. These elements form postmodern criticism and deconstructive view is a kind of binary opposition that without each other, they will lose their meaning. Difficulty of Shakespearian plays and their themes for the students of English language and literature needs a new ways of analysis for a better understanding and interpreting of Shakespeare's plays.*

**Key words:** *tragedy, discourse analysis, dramatic texts, love and death*

**SHEKSPIR TRAGEDIYALARINING DISKURS TAHLILI**

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*Annotatsiya: Shekspirning dramasida sevgi va o'lim tushunchalarining turlicha bayon etilishi ushbu mavzuni chuqur o'rganish kerakligini taqozo etadi. Ushbu maqolada sevgi hamda o'limning chuqur ma'nosi o'rtasidagi munosabatni diskursiv jihatdan tahlil qilinadi. Ushbu elementlar postmodernist tanqidni shakllantiradi va dekonstruktiv nuqtai nazardan biri ikkinchisidan alohida kelganda ma'nosini yo'qotadigan o'zaro qarama-qarshilikni anglatadi. Shekspirning tragediyalari va ularning mavzularini ingliz va adabiyotida talabalari uchun murakkabligi Shekspir pyesalarini yaxshiroq tushunish va talqin qilish uchun yangi tahlil usullariga ehtiyoj borligini anglatadi.*

**Kalit so'zlar:** *fojialar, diskurs tahlil, dramatik matnlar, muhabbat va o'lim*

**ДИСКУРС-АНАЛИЗ ТРАГЕДИЙ ШЕКСПИРА**

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*Аннотация: Различные концепции любви и смерти в шекспировской драме нуждаются в тщательном изучении этой темы. В этой статье делается попытка найти связь между любовью и глубоким смыслом смерти как своего рода преданность настоящей, эгоистичной любви, которая может привести к некоему недопониманию концепции. Эти элементы формируют постмодернистскую критику, а деконструктивная точка зрения представляет собой своего рода бинарную оппозицию, которая друг без друга потеряет*

смысл. Сложность шекспировских пьес и их темы для студентов английского языка и литературы нуждаются в новых способах анализа для лучшего понимания и интерпретации пьес Шекспира.

**Ключевые слова:** трагедия, дискурс-анализ, драматические тексты, любовь и смерть

Much of the existing critical material concerning love in the mature tragedies distorts the image that Shakespeare intended to convey. What, one wonders, is the basis for alluding to Othello as the greatest lover in literature. The Macbeths' marriage does not persevere through the tragic progression of circumstance yet, the view is not uncommon which maintains that the union does survive. Although criticism has been generous with the marriage of Claudius and Gertrude, the text of Hamlet reveals a relationship flawed by passion. A reading of Antony and Cleopatra does not support the opinions of the Egyptian school of criticism which apotheosizes the alliance of the two imperial lovers. The absence of a unified approach to the treatment of love encompassing all Shakespeare's mature tragedies and the misconceptions in the available materials sustain one in the belief that an objective analysis of Hamlet, Othello, Macbeth, and Antony and

Cleopatra is a profitable exercise. These plays lend themselves to this study, as the existence in them of love and its allied forms, lust, jealousy, and idolatry, is indisputable. Love is disastrous for those who labor in its bonds Othello and Desdemona, Hamlet and Ophelia, Macbeth and Lady Macbeth, Antony and Cleopatra, and the others are victimized by imperfections which taint and corrupt

their loves, until the emotion bears little resemblance to its original image. C. H. Herford succinctly states the case for love in the plays of Shakespeare's mature tragic period, in Shakespeare's Treatment of Love and Marriage [1].

His texts are alive on the stage, as a part of living images of life itself; his writing are wide open to introduce imaginative exploration. The wealth of words in his plays can be appreciated at first glance at the text. These plays convey the nature of the real world. The basic contention is that Shakespeare's plays are not founded on artificial rules of dramatic composition but simply on the world itself. There is a special for the theme of *love and death* in Shakespeare's drama. In most of his plays we can find, at least, a trace about these themes. His great tragedies raise much more disturbing question about life. In the major tragedies, however, the passions that disrupt life are for more extremes: there is focusing on the evil in man, an evil that results not just in the death of tragic hero, but also in the death of the innocent and good, who seem to be singled out for destruction, for no other reason than that they are innocent, the great tragedies and some comedies, then, force us to ask how such qualities as goodness, love, justice and loyalty can survive in the world given man's capacity for evil and destruction. *Cleopatra*, *Othello*, and some other major plays. The theme of „*Love*“ is one of the fundamental subjects in Shakespeare's plays; *Love* to the country (King Lear), *Love* to the father and mother (Hamlet), *Love* to the beloved (Othello), *Love* as a duty (Julius Caesar), *Love* as a passion (Antony and Cleopatra), *Love* as a symbol

of honesty, devotion, and loyalty (King Lear), and *Love* as the greed for obtaining of power (Macbeth) are the basic aspects and characteristics of Shakespeare's plays [2]. Of course, Here no purpose is sought to define love in order to terminate this dilemma. For although love requires constancy and stability as its integrally vital or risen deter, itself is subject to transformation and metamorphosis from epoch to epoch. This is contrary to the opinions of many, essentially, is on contradiction at all. Man's material and sensational requirement in the course of his progression at all. Man's material and sensational requirement in the course of his progression and achievements in all aspects of science, technology, life, art ethics, morality, taste, values and aesthetics have been continually changing. Shakespeare's early comedies were written purely to please and amuse his audience. He observes the medieval characteristic of reverence for authority, a severe demarcation of social classes and respect to marriage and family ties and he adds a humanistic touch. A new sentence heroines of the plays are, or become paragons of womanly virtues according to contemporary standards-usually the patriarchal father / daughter relationship is happy one until it is threatened by the daughter's marital choice. And in the most cases love leads to the painful death of characters and leads to their fall [3]. "*Love and death* in Shakespeare's plays are closely interrelated and we cannot separate them from each of other."

Love is an act of valuing; each time we recognize, or simply take for granted, that somebody we love will not have the same value for others, we are managing a subtle accommodation between public and private realms of experience. "In fact, we are allowing for the process of disjunction by making a nicely flexible distinction between our sense that somebody possesses unique value for us and our expectation that other people will understand this by having similar feelings about other people." At any stage of man's evolution in socialization and civilization man has a certain definition or notion of the concept of to serve his purpose or his satisfaction. Yet, none of the definitions has come to fulfill this most ambitious objective i.e. defining definitely. Just as Shakespeare exposes the terrible gap between what must be expected of life at its worst and what we customarily expect a work of art to do more or not to do, he exposes the gap between different character's intensely apprehended need for values like „justice“ and apparent absence of invisibility of any corresponding. Order and Justice in the world. "Love is the way to heaven and the best image of heaven is a realm of eternal love."9 Shakespeare's plays center on love relationship in a different elements of sexual desire, adoration, infatuation, sympathy, frustration, jealousy-may commingle. Romantic love leads to happy marriage, or in its adulterous form threatens or destroys marriage, has its place in Shakespeare's plays. But other kinds of love homoerotic, filial –paternal, incestuous, vicarious, necrophilia –may evoke feeling as powerful as those generated by socially sanctioned heterosexual love. To establish the connatural importance love in Shakespeare's plays to analyze his conception of love in some of its varieties. To love is the vital force in Shakespeare's world which is indicated by the repeated association of the verbs „live“ and „love“ [4]. The symbolic play dramatizes most starkly the inseparability of love and death in Shakespeare's play. Physical maladies are usually the symbol or the result of emotional

starvations; the will to live revives or declines as love is offered or denied. Death is the great leveler, reducing all exact values and distinction to nothing.

William Farnham finds the play not a drama of their love but Antony's rise and fall in the struggle for world power after he meets Cleopatra "Shakespeare" does not show the world to be, to the loser, as nothing compared to their love. "That love", like them, never ceases to be deeply flawed, however much it becomes capable of arousing admiration." The pattern of all plays is that some action takes places or a character does something that throw life into turmoil. The effect of this is that a play makes us think about the complex nature of man and world we live in; we see the gap between our ideal notion of a peaceful, stable society and reality of a world where people are unruly. Othello is about than wanton destruction happiness; and "it is study of tragedy of love, hate and death." Othello slays Desdemona finally not so much in rage, as for "the cause" he slays her in love ... At the end we know that Othello's fault is simplicity alone [5]. "If love is what Othello is about, Othello is not only a play about love but a poem about love." Shakespeare touches raw nerves in Othello: racial difference, jealousy, and especially the very wonder of innocent Love, innocent Love corrupted by malice and envy. He dramatizes in Othello a story of wondrous love of a relationship many find hard to accept.

So, Shakespeare's men and women loved neither wisely nor well. Love was not their tragedy, but when ambition, jealousy, and lust corrupted their lives, the promise of love was forfeited by all.

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