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Article



Islamjon Yakubov

Tashkent State University of Uzbek Language and Literature named after Alisher Navoi
Professor, Doctor of Philology

ARTISTIC INTERPRETATION OF THE DRAMA OF MORAL AND SPIRITUAL PROBLEMS IN THE TRAGEDY “ROMEO AND JULIET”

Abstract: In this article, on the example of the lyrical tragedy "Romeo and Juliet" in the biographical, analytical and comparative typological aspects, it is analyzed that the artistic interpretation of high moral and spiritual problems, for whole drama, is a quality that illuminates the entire work of W. Shakespeare.

Key words: Shakespearean question, creative phenomenon, worldview, literary influence, creative appropriation, mythology, chronicle, narration, tragedy, poetic image, hero's psyche, historical comparison, plot, style.

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Introduction

The genius of William Shakespeare, who conquered the stages of the world theater with his immortal works, was discovered by the Uzbek audience when in 1935 the tragedy "Hamlet" appeared on our national stage. After that, in the Uzbek and Russian theaters of our country, the playwright's plays such as "Othello", "Romeo and Juliet", "Julius Caesar", "King Lear", "Coriolanus", "Two Boys from Verona", "The Taming of the Shrew", "Midsummer Night's Dream" were successfully staged. The experience of direct and indirect translation of Shakespeare's works was mastered. Translators such as Cholpon, Gafur Ghulam, Kamil Yashin, Uygun, Maqsud Shaikhzoda, Turob Tola, Kadir Mirmuhamedov, Jamal Kamal were active in this regard.

Issues such as Shakespeare's era, life and work, the factors of creation of his works, and the phenomenon of the creator have been widely studied in world literary studies. Researchers have explored Shakespeare's family life with "Hampton Lucy" and "Holy Trinity chapels' Income and Expenditure Books"; and their works were combined with ancient mythology, Roman history, Renaissance culture, in particular Raphael Holinshed's "Chronicle of England, Scotland and Ireland", Plutarch's

"Comparative Biographies", Matteo Bandello's stories about the Italian Renaissance. Such comparisons are not in vain, in one place of the tragedy "Romeo and Juliet", which is analyzed and researched in this article, in Roman mythology, there is a chariot with a sun ring on its head, a crown of rays shining in its manglai, a torch in its right hand, winged (sometimes wingless) horses, the name of morning goddess Aurora bringing daylight to gods and people [Taruashvili L. I.// A – Anketirovanie. C.90] is mentioned. Shakespeare mentions God Cupid in another place. It is known that Cupid is an inseparable companion and helper of Aphrodite, the god of love in ancient Greek mythology - a symbol of the charm of love that ensures the continuation of life on earth. She is depicted holding a flaming torch in her hands, with arrows of love embedded in her bow. The playwright also remembers Diana, the goddess of flora and fauna, hunting, femininity, and fertility in Roman mythology. She is a lunar personification and corresponds to Artemis and Selene in Greek. Of course, such images serve to reveal the psyche of the heroes of the tragedy. Or if only Plutarch's biographical works are observed, they include the life paths of famous Greek and Roman statesmen and politicians, generals and orators such as Lysander and Sulla, Kito and Lycullus, Nicias and Crassus,

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Agesilaus and Pompeii, Alexander and Caesar, Demosthenes and Cicero, Their biographies were described by comparing their behavior and lifestyle. Information about the social and political life of Eastern countries such as ancient Iran, Parthia, and Sogdiana was also covered.

Consequently, the ideas of humanity and enlightenment put forward by Plutarch had a certain influence on the works of the advanced thinkers of later times, especially Shakespeare. Moreover, this type of research has not recorded reliable information such as autobiography, memoirs, and diaries, with the exception of a few letters and romances. On the basis of the observations of Jane Archer, Richard Mc Graf Thurley and Howard Thomas, scholars of the Faculty of "Medieval Literature" of Aberswood University about a historical person whose poetic works have not even been found, the "Shakespeare Question" that has arisen regarding Shakespeare's identity will be clarified somewhat [<https://litvek.com>]. The book "Biographies of Great British and Irish Poets" compiled by Robert Shayelsom and "Divine Arithmetic" by Francis Merez expands the imagination of his personality, the sources of his works created in different periods and conditions, his artistic skill, style, worldview.

During the years of his studies at the "Royal School", Shakespeare studied the works of Leonhardus Culmanus "Admonition for Children", Erasmus of Rotterdam's "Catona", Aesop's fables, Terence, Plautus, Ovid, Virgil and Horace. When he moved to London, England was in the midst of the Renaissance. A new kind of philosophical current promoting humanitarian ideas influenced Shakespeare's worldview and belief that man has the potential to influence nature and society through self-awareness.

Naturally, Shakespeare fought against fanaticism and heresy. He did not stand aside from the historical-literary process. From the works of Robert Greene, he studied the combination of historical and mythological themes, the change of events and events, and the influence of external forces on the content of the work. Christopher Marlowe's tragedies creatively mastered the poetic images of passionate moments arising from the inner mental states of the individual, the imbalance between the individual and the society, and the processes of derailment. Shakespeare made good use of both poets' styles, further embellishing his works with themes of personal and societal problems, conflicts between humans and gods, brutal life, and fate.

In general, Shakespeare creatively adopted from the works of both dramatists the secrets of writing pesos, the factors that create dramatic situations, the ability to convey the inner state of characters to the audience through monologues and to surprise and shock him. Directing his poetic potential to writing stage plays, he created stage plays. As a result, just as

the Romans honored Plautus and Seneca, the English had the right to highly appreciate the dramaturgy of Shakespeare, a great scholar of ancient literature and the history of England. *In a broad sense, the playwright's works are an integral part of the world artistic thinking and civilization, the culture and spirituality of all nations and peoples.*

It is known that literary scholars prefer to study Shakespeare's dramatic work in four periods. The tragedy "Romeo and Juliet" (1594-1595) occurred in the second period of this classification. The conflicts between the two families come to an end after the tragic death of the unrequited lover. The young heroes Romeo and Juliet have become symbols of lovers today, and this play, which has been staged many times in world theaters, was translated into Uzbek by Maqsud Shaykhzade and Jamal Kamal [William Shakespeare. Don't be elected. Three volumes. The second volume. B. 5-151].

In fact, the plot of this type of love story, the tragic fate of the children of conflicting families, was first written by the Roman poet Ovid. Shakespeare's work is based on the Italian novel Romeo and Juliet, translated into verse by Arthur Brooke in 1562, and the version of The Palace of Pleasure, finished in prose by William Painter in 1567. The author demonstrates his ability as a playwright in the following aspects:

- a) use of poetic dramatic structure;
- b) bringing comedy and tragedy one after the other to increase tension in the depiction of situations;
- c) extensive coverage of secondary characters;
- g) enriching the plot line by making good use of sub-stories and adding the characters of Marsutio and Paris, which are not present in the primary sources;
- d) describing the character of each hero in his own style - constantly changing and improving the poetic style, such as the dynamism observed in Romeo's ability to sing a sonnet;
- e) not stretching the events of the plot over a period of nine months, like Arthur Brooke's, but fitting into five days;
- f) changing seasons and revisiting vivid scenes;
- j) processing dialogues and monologues.

The dramatist creatively interpreted the artistic version of historical reality, which became an oral legend, through bright images. This original work, which has passed the test of centuries, is built on a folk composition based on parallel conflicts, and is a five-act tragedy written in the method of romanticism. In it, two kind people, having a deep feeling of love and death, embark on a valiant struggle with the existing rules and conditions of society. In order for a person's life to be full and to fulfill his wishes, he should have favorable conditions and the opportunity to choose. If we pay attention, all the characters in the play love and respect each other to the best of their ability. The couple, the Montagues and the Capulets, who admitted their mistakes and took the path of

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brotherhood, the mother and daughter, the Nanny and Juliet, the monk Lorenzo, who went against the age-old rules in the path of virtue, Romeo and Juliet, are ultimately connected by mutual respect and love. But feelings of anger, revenge, unforgiveness live side by side with this feeling. That is, love and death are constant companions in one orbit.

It is understood that in the tragedy, Shakespeare rejects the order of society for the victory of love and love in the struggle for life and its meaning, love and will, and rebuilds relationships on the basis of brotherhood. Nevertheless, such situations as a secret marriage, various levels of revenge and murders, carnivalization - Romeo's participation in a masquerade in his disguise, the priest's attempt to deceive fate in the play, in the playwright's worldview, the titan of ancient Greek mythology in literature and art - the discoverer of all cultural blessings, for his love for mankind It started with the cult of Prometheus, a brave man who was executed but did not break his spirit. [Losev A.F. The problem of character and realistic art. Page 226-297].

Aeschylus, Aristophanes, Antiphanes, Sophocles, later George Byron, Percy Shelley, Nikolay Ogarev, Taras Shevchenko's works confirm the existence of a desire to reorganize the existing world for the sake of human will. The fact that a lover and a lover cannot sympathize in earthly life is also explained by the social and domestic life and moral norms in which Shakespeare lived.

Tragedy's structural composition relies on symmetrical opposition. In the first act, the servants Samson, Grigorio and Abram; in later ones, nephews, hostile family heads: duels, quarrels, and finally murders. At the end of the play, the Montagues and the Capulets, who replaced their eternal enmity with brotherhood...

Of course, at the root of their desire to restore golden statues to the innocent victims lies the fact of the reward for the act and the great life, equal to the power of the blue, where everyone is rewarded according to his own merits. Shakespeare takes his characters through the stations of passion, love, honor, and conscience. Their monologues on the same issues

play an important role in the composition of the tragedy.

Although the work has a tragic ending, the playwright puts subtle humor, gentle sarcasm, sometimes high romantic pathos of romantic passions, various adventures, even lethargic sleep and death to conflicts that cannot be resolved in real life, and finally finds a beautiful poetic solution of a satirical nature. Because according to the semantic meaning, physically destroyed lovers will win spiritually. It was the victory of love over revenge and anger in the human heart. It was also a demonstration of the absurdity of the long-lasting enmity. No matter how big the tragic tragedy unfolded, it put an end to the absurdity. Chin was able to show that there are no barriers to love. The reader and the viewer have hope for a happy prospect of future generations.

It seems that the artistic interpretation of high moral and spiritual problems with all their drama is a quality that illuminates all of Shakespeare's work. Based on the size of the article, we tried to consider this situation only partially on the example of the lyrical tragedy "Romeo and Juliet". However, when the political works like "Julius Caesar", "Hamlet" which is an intellectual tragedy, and "Othello" which is considered a tragedy of passions are carefully observed, it becomes clear that at their core lie moral issues which are of great importance not only for the Middle Ages, but also for the present time. Through dramatic conflicts, Shakespeare allows his characters to find their identity and realize their spiritual and spiritual power. Even the lost minds of Othello and King Lear become enlightened only when tragedy strikes and inevitable doom approaches. Nevertheless, each of them and the heroes of Shakespeare's works in general are basically strong and courageous people with a strong character, a well-formed mind and moral views, a watchful eye on reality. This opinion is also confirmed by the theme of love that overcomes all obstacles, in the center of his comedies, which are filled with the romance of the Renaissance, depicting scenes of rural life, adventurous events, extremely sharp and deep opinions, and full of pitch and humor.

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