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**“THE CONCEPT OF THE WORLD AND MAN IN SHAKESPEARE’S**  
**DRAMAS”**

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## CONTENTS

<b>INTRODUCTION .....</b>	<b>3</b>
<b>CHAPTER I. THE GENIUS OF WILLIAM SHAKESPEARE</b>	
1. Brief characteristics of William Shakespeare's biography .....	9
2. Introducing words in Shakespeare's Dramas .....	15
<b>CHAPTER II. SHAKESPEARE'S WORKS IN THE MIRROR PERCEPTION OF THE WORLD IN THE RENAISSANCE.</b>	
1. Main literary trends during the European Renaissance.....	18
2. Features of attitude in the European Renaissance .....	37
3. An understanding of the world and man with the religious and secular perspective .....	42
<b>CHAPTER III. THE CONCEPT OF THE WORLD AND MAN IN SHAKESPEARE'S "ROMEO AND JULIET" AND "A MIDSUMMER NIGHT'S DREAM".</b>	
1. Features of the creation story—composite structure of the play "Romeo and Juliet" .....	46
2. Reflection of world and man tragedy in "Romeo and Juliet" .....	54
3. Reflection of peace and human tragedy in "A Midsummer Night's Dream" .....	58
4. Features of the concept of world and man in XVI century in comparison with that of modernity .....	73
<b>CONCLUSION .....</b>	<b>87</b>
<b>SUMMARY</b>	
<b>LITERATURE</b>	
<b>GLOSSARY</b>	

## INTRODUCTION

The historic changes took place in Uzbekistan, since there have been obtained independence and sovereignty. After September 1991, in independent Uzbekistan many political, economical, cultural and social factors have changed as well as the language usage, being one of the social factors.

Thanks to the independence gained by our republic lots of positive changes have taken place in our life. With the political, economic and social development and foreign relations of the country, the demand for foreign languages and translation has risen rapidly for the last decade. The language universities, once not very popular, have become one of the top choices for students. Thousands of linguists have been trained in the country and at the same time many works about Uzbekistan, culture of Uzbek people and other different materials have been translated into different languages of the world.

As the President I.A. Karimov noted in his book<sup>1</sup> "Uzbekistan along the road of independence and progress", there are four fundamental principles on which Uzbekistan's path of reform and development is based:

- adherence to universal human values;
- consolidation and development of the nation's spiritual heritage;
- freedom for the individual's self-realization;
- patriotism;

The highest objective of reformation in Uzbekistan is to revive those traditions, fill them with new content, and set up the necessary conditions for achieving peace and democracy, prosperity, cultural advancement, freedom of conscience and intellectual maturity for every person on earth.

According to the requirement of the national program of personal training and reforms of higher education in the republic of Uzbekistan, it is important to make effective changes in the system of higher education. (1997)

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<sup>1</sup>I.A. Karimov. Uzbekistan along the road of independence and progress. –Tashkent, 1993. –P. 67

As Karimov.I.A. Highlighted: “<sup>2</sup> Our young generation must be quick-cuter, wiser, healthier and of course must be happier than us”

The era of the middle Ages gave the world the Renaissance. Italian Renaissance began with an invocation to the forgotten treasures of ancient culture in science, literature, art and philosophy. In Italy, rediscovering antiquity, the classical "golden Latin", addressed to the manuscripts of ancient authors, to the ancient architecture and sculpture. But it was not just a return to antiquity. The very understanding of human nature, the world has become very different in their assessment. Outlook, self-consciousness of the Renaissance were different: in ancient times people learned from nature, in the period of the Renaissance, he stands out from the nature, the creator of man and the world, and himself, he has the God-given free will.

But the appeal to the past, the search for the roots does not mean a simple historical research. Renaissance man is not satisfied with the study of the history of the classics, what they did, what they thought about. He is looking for the living grains. He is trying to bring them into the present, to revitalize, use, give them the necessary forms to turn them into something useful. From the point of view of the history of the Renaissance - is becoming repetitive, the culmination of which - the golden age, a period in which the prevailing wisdom and purity. In its cyclical development of the story passes through the Golden and Silver Ages, then through the bronze and iron, and it is in "iron " times, the most difficult and dark, it is necessary to revive the luster of gold grains.

This is a movement that started in Italy, led to a huge change in the culture. Changing view of the universe, about the process of scientific research, there is a new art, a new understanding of the policy, the new religious ideas, there are significant changes of philosophical ideas. Thus, a person's attitude to life suddenly widens and deepens.

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<sup>2</sup> Karimov I.A. There is no future without history. –Tashkent, 1997. –P. 47

The word that we use to refer to this important period of history, perhaps, contains the mystical roots. Revival means to be born again, to give place to the new, from the point of view of spirituality, man, and these concepts do not seem unfamiliar to us: we can meet them in the Gospel of John, in the epistles of St. Paul. From ancient times, there is a need to awaken and revive the other person, more sublime and profound.

However, the term «Renaissance» in the XV century, is not exclusively religious. It is much broader than the concept that we find in St. John Paul and many other Fathers of the Church, and belongs to the vital position to the action by which a person begins to feel a part of the world, a part of Nature. Renaissance man not separates itself from these concepts, and if he studied nature, it does so precisely because, feeling a part of it, he wants to know himself and the world. This goes beyond religion or, at least, let's talk about the universal religion, which includes both science and art, and politics. These four represent the four major ways, which may include any human activity.

In the Middle Ages people as such was pushed into the background, as it was the main service in the name of God, the great cosmic union, and the person was subject to well-defined laws, to avoid which he was unable to. Laws are laws, and a person can do little in the face of this divine predestination Act.

But the revival, thanks to the flow of humanity, showed how great a person's worth. Being a part of this world, man is part of nature and its laws, but he can understand and comprehend them and effectively transform their own hands.

In the Renaissance disappears passivity of the preceding centuries since the first time a person feels a sense of ownership of history: the history of his own, he can change it if its not in the main stream, then at least in small ways. The main thing in this period was the man who increased the value of a thinking man who recognizes himself as rational and knows that his strength lies in the mind, which is a part of nature and allows a person to understand it.

All this determines the relevance of the dissertation.

The largest is the spokesman of the Renaissance, William Shakespeare. Conception of the world and of man considered as an example of the tragedy of Shakespeare's "Romeo and Juliet." The study of creativity of Shakespeare has occupied many scholars call the largest of them: Anikst, Bakhtin, Veselovskii, Likhachev, Lotman and others.

**The theme** of our dissertation is "The concept of the world and man in Shakespeare's drama".

**The aim of** this research is to analyze the concept of the world and man in Shakespeare's drama.

**The subject matter** of the given research includes the works of Shakespeare and its peculiarities.

**The object of dissertation** is the work of William Shakespeare's "Romeo and Juliet" and "A Midsummer Night's Dream".

**To solve the target problem to be solved as follows:**

- To consider the main literary trends in the time of the Renaissance,
- To analyze the peculiarities of perception of the world during the Renaissance,
- To consider the particular understanding of the world and of man with the religious and secular point of view,
- To consider the features of a plot- composite structure the play "Romeo and Juliet" and "A Midsummer Night's Dream"
- To analyze the reflection of the ideas of peace and human tragedy "Romeo and Juliet" and "A Midsummer Night's Dream"
- Compare the features of the concept of peace and human 14veke in comparison with that of the present.

This dissertation is devoted to the study of the famous English writer William Shakespeare and the concept of the world and man in Shakespeare's drama.

**The topicality** of this dissertation is that our government pays great attention to the education, the president of Uzbekistan said: “The education of the population in the process of the assimilation of 'world democratic values' is of primary importance”<sup>3</sup>.

The actuality directs as to carry he tasks in the paper. In order to achieve the goal of this project we set up several tasks;

1) to analyze the concept of the world and man in Shakespeare's drama and the importance of self-knowledge in it.

2) to give information about the life of William Shakespeare.

to analyze the novel “Romeo and Juliette” and “A Midsummer Night’s Dream”.

3) by William Shakespeare.

**The novelty** of this work lies in that we’ve analyzed the concept of the world and man in Shakespeare's drama.

**The theoretical value** of this work is that we’ve given a lot of theoretical information about the genre of drama and its development in English literature from the period of Enlightenment.

**The practical value** of this dissertation can be seen in the wide usage, peculiarities of Shakespeare’s works. Moreover it would be of great assistance to have and fresh examples on the History of English Literature for students to write independent works on this theme. This work can be used as a material in teaching literature, to develop general education background motivates students to read great novels of William Shakespeare.

This dissertation consists of Introduction, which serves like an opening to the whole work, its main part three chapters, where these each chapters include paragraphs. **Introduction** states the actuality, subject matter novelty, working hypothesis, methods, theoretical and practical importance of the

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<sup>3</sup> Karimov I.A. "Uzbekistan on the threshold of the twenty-first century. –Tashkent, 1997. – P.208

work. Moreover this part tells us brief list of the content of the work. There are three chapters namely:

1) Shakespeare's works in the mirror perception of the world in the Renaissance.

2) Shakespeare's works in the mirror perception of the world in the Renaissance.

3) The concept of the world and man in Shakespeare's "Romeo and Juliet"

**Conclusion** deals with the theoretical and practical result of the paper.

**Bibliography** gives information about the list of used literature.

## **CHAPTER I. THE GENIUS OF WILLIAM SHAKESPEARE**

### **1. Brief characteristics of William Shakespeare's biography**

One thing we do know is that if Shakespeare was a man for all time, he was also very much a man of his own age. Christened at Holy Trinity Church in Stratford-upon-Avon on 26 April 1564, he grew up as the eldest of five children reared by John Shakespeare, a tradesman who played an increasingly active role in the town's civic affairs as his business prospered, and Mary Arden Shakespeare, the daughter of a gentleman farmer from nearby Wilmcote. Whether Shakespeare was born on 23 April, as tradition holds, is not known; but a birth date only a few days prior to the recorded baptism seems eminently probable, particularly in view of the fear his parents must have had that William, like two sisters who had preceded him and one who followed, might die in infancy. By the time young William was old enough to begin attending school, he had a younger brother (Gilbert, born in 1566) and a baby sister (Joan, born in 1569). As he attained his youth, he found himself with two more brothers to help look after (Richard, born in 1574, and Edmund, born in 1580), the younger of whom eventually followed his by-then-prominent eldest brother to London and the theater, where he had a brief career as an actor before his untimely death at twenty-seven.

The house where Shakespeare spent his childhood stood adjacent to the wool shop in which his father plied a successful trade as a Glover and dealer in leather goods and other commodities. Before moving to Stratford sometime prior to 1552 (when the records show that he was fined for failing to remove a dunghill from outside his house to the location where refuse was normally to be deposited), John Shakespeare had been a farmer in the neighboring village of Snitterfield. Whether he was able to read and write is uncertain. He executed official documents, not with his name, but with a cross signifying his glover's compasses. Some scholars interpret this as a "signature" that might have been considered more "authentic" than a full autograph; others

have taken it to be an indication of illiteracy. But even if John Shakespeare was not one of the "learned," he was certainly a man of what a later age would call upward mobility. By marrying Mary Arden, the daughter of his father's landlord, he acquired the benefits of a better social standing and a lucrative inheritance, much of which he invested in property (he bought several houses). And by involving himself in public service, he rose by sure degrees to the highest municipal positions Stratford had to offer: chamberlain (1561), alderman (1565), and bailiff (or mayor) and justice of the peace (1568). A few years after his elevation to the office of bailiff, probably around 1576, John Shakespeare approached the College of Heralds for armorial bearings and the right to call himself a gentleman. Before his application was acted upon, however, his fortunes took a sudden turn for the worse, and it was not until 1596, when his eldest son had attained some status and renewed the petition, that a Shakespeare coat of arms was finally granted. This must have been a comfort to John Shakespeare in his declining years (he died in 1601), because by then he had borrowed money, disposed of property out of necessity, ceased to attend meetings of the town council, become involved in litigation and been assessed fines, and even stopped attending church services, for fear, it was said, "of process for debt." Just what happened to alter John Shakespeare's financial and social position after the mid-1570s is not clear. Some have seen his nonattendance at church as a sign that he had become a recusant, unwilling to conform to the practices of the newly established Church of England (his wife's family had remained loyal to Roman Catholicism despite the fact that the old faith was under vigorous attack in Warwickshire after 1577), but the scant surviving evidence is anything but definitive.<sup>4</sup>

The records we do have suggest that during young William's formative years he enjoyed the advantages that would have accrued to him as the son of one of the most influential citizens of a bustling market town in the fertile

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<sup>4</sup> Д. Урнов. Шекспир, –М. – ИХЛ. Стр.23-27.

Midlands. When he was taken to services at Holy Trinity Church, he would have sat with his family in the front pew, in accordance with his father's civic rank. There he would have heard and felt the words and rhythms of the Bible, the sonorous phrases of the 1559 Book of Common Prayer, the exhortations of the Homilies. In all likelihood, after spending a year or two at a "petty school" to learn the rudiments of reading and writing, he would have proceeded, at the age of seven, to "grammar school." Given his father's social position, young William would have been eligible to attend the King's New School, located above the Guild Hall and adjacent to the Guild Chapel (institutions that would both have been quite familiar to a man with the elder Shakespeare's municipal duties), no more than a five-minute walk from the Shakespeare house on Henley Street. Though no records survive to tell us who attended the Stratford grammar school during this period, we do know that it had well-qualified and comparatively well-paid masters; and, through the painstaking research of such scholars as T. W. Baldwin, we now recognize that a curriculum such as the one offered at the King's New School would have equipped its pupils with what by modern standards would be a rather formidable classical education.

During his many long school days there, young Shakespeare would have become thoroughly grounded in Latin, acquired some background in Greek, and developed enough linguistic facility to pick up whatever he may have wanted later from such modern languages as Italian and French. Along the way he would have become familiar with such authors as Aesop, Caesar, Cicero, Sallust, Livy, Virgil, Horace, Ovid, and Seneca. He would have studied logic and rhetoric as well as grammar, and he would have been taught the principles of composition and oratory from the writings of such masters as Quintilian and Erasmus. In all probability, he would even have received some training in speech and drama through the performance of plays by Plautus and Terence. If Shakespeare's references to schooling and schoolmasters in the plays are a reliable index of how he viewed his own years as a student, we

must conclude that the experience was more tedious than pleasurable. But it is difficult to imagine a more suitable mode of instruction for the formation of a Renaissance poet's intellectual and artistic sensibility.

Meanwhile, of course, young Shakespeare would have learned a great deal from merely being alert to all that went on around him. He would have paid attention to the plant and animal life in the local woods that he would later immortalize, in *As You like It*, as the Forest of Arden. He may have hunted from time to time; one legend, almost certainly apocryphal, has it that he eventually left Stratford because he had been caught poaching deer from the estate of a powerful squire, Sir Thomas Lucy, four miles up-stream. He probably learned to swim as a youth, skinny-dipping in the river Avon. He may have participated in some of the athletic pursuits that were the basis of competition in the Elizabethan equivalent of the Olympics, the nearby Cotswold Games. He would undoubtedly have been adept at indoor recreations such as hazard (a popular dice game), or chess, or any of a number of card games. As he grew older, he would have become accustomed to such vocations as farming, sheep-herding, tailoring, and shop keeping. He would have acquired skills such as fishing, gardening, and cooking. And he would have gathered information about the various professions: law, medicine, religion, and teaching. Judging from the astonishing range of daily life and human endeavor reflected in his poems and plays, we can only infer that Shakespeare was both a voracious reader and a keen observer, the sort of polymath Henry James might have been describing when he referred to a character in one of his novels as "a man on whom nothing was lost." <sup>5</sup>

Once his school years ended, Shakespeare married, at eighteen, a woman who was eight years his senior. We know that Anne Hathaway was pregnant when the marriage license was issued by the Bishop of Worcester on 27 November 1582, because a daughter, Susanna, was baptized in Holy

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<sup>5</sup> Adams J. Q. *A Life of William Shakespeare*. New York; Houghton-Mifflin Co., 1923.p.345.

Trinity six months later on 26 May 1583. We have good reason to believe that the marriage was hastily arranged: there was only one reading of the banns (a church announcement preceding a wedding that allowed time for any legal impediments against it to be brought forward before the ceremony took place), an indication of unusual haste. But whether the marriage was in any way "forced" is impossible to determine. Some biographers (most notably Anthony Burgess) have made much of an apparent clerical error whereby the bride's name was entered as Anne Whateley of Temple Grafton in the Worcester court records; these writers speculate that Shakespeare was originally planning to marry another Anne until Anne Hathaway of Shottery (a village a mile or so from Shakespeare's home in Stratford) produced her embarrassing evidence of a prior claim. To most scholars, including our foremost authority on Shakespeare's life, S. Schoenbaum, this explanation of the Anne Whitely court entry seems farfetched. Such hypotheses are inevitable, however, in the absence of fuller information about the married life of William and Anne Hathaway Shakespeare.

What we do have to go on is certainly compatible with the suspicion that William and Anne were somewhat less than ardent lovers. They had only two more children--the twins, Hamlet and Judith, baptized on 2 February 1585--and they lived more than a hundred miles apart, so far as we can tell, for the better part of the twenty-year period during which Shakespeare was employed in the London theater. If we can give any credence to an amusing anecdote recorded in the 1602-1603 diary of a law student named John Manningham, there was at least one occasion during those years when Shakespeare, overhearing the actor Richard Burbage make an assignation, "went before, was entertained, and at his game before Burbage came; then, message being brought that Richard the Third was at the door, Shakespeare caused return to be made that William the Conqueror was before Richard the Third". If we read the sonnets as in any way autobiographical, moreover, we are shown a poet with at least one other significant liaison: a "Dark Lady" to

whom Will's lust impels him despite the self-disgust the affair arouses in him (and despite her infidelity with the fair "Young Man" to whom many of the poems are addressed and for whom the poet reserves his deepest feelings).

But even if there is reason to speculate that Shakespeare may not have always been faithful to the marriage bed, there is much to suggest that he remained attached to Anne as a husband. In 1597 he purchased one of the most imposing houses in Stratford--New Place, across the street from the Guild Chapel--presumably settling his wife and children there as soon as the title to the property was clear. He himself retired to that Stratford home, so far as we can determine, sometime between 1611 and 1613. And of course he remembered Anne in his will, bequeathing her the notorious "second-best bed"--which most modern biographers regard as a generous afterthought (since a third of his estate would have gone to the wife by law even if her name never occurred in the document) rather than the slight that earlier interpreters had read into the phrasing.

Naturally we would like to know more about what Shakespeare was like as a husband and family man. But most of us would give just as much to know what took place in his life between 1585 (when the parish register shows him to have become the father of twins) and 1592 (when we find the earliest surviving reference to him as a rising star in the London theater). What did he do during these so-called "dark years"? Did he study law, as some have suspected? Did he travel on the Continent? Did he become an apprentice to a butcher, as one late-seventeenth-century account had it? Or--most plausibly, in the view of many modern biographers--did he teach school for a while? All we can say for certain is that by the time his children were making their own way to school in rural Stratford, William Shakespeare had become an actor and writer in what was already the largest city in Europe.<sup>6</sup>

Shakespeare probably traveled the hundred miles to London by way of

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<sup>6</sup> Palmer J. *Comic Characters of Shakespeare*. London: The Macmillan Company, 1946 p. 110-111.

the spires of Oxford, as do most visitors returning from Stratford to London today. But why he went, or when, history does not tell us. It has been plausibly suggested that he joined an acting troupe (the Queen's Men) that was one player short when it toured Stratford in 1587. If so, he may have migrated by way of one or two intermediary companies to a position with the troupe that became the Lord Chamberlain's Men in 1594. The only thing we can assert with any assurance is that by 1592 Shakespeare had established himself as an actor and had written at least three plays. One of these--the third part of Henry VI--was alluded to in that year in a posthumously published testament by a once-prominent poet and playwright named Robert Greene, one of the "University Wits" who had dominated the London theater in the late 1580s. Dissipated and on his deathbed, Greene warned his fellow playwrights to beware of an "upstart crow" who, not content with being a mere player, was aspiring to a share of the livelihood that had previously been the exclusive province of professional writers such as himself. Whether Greene's *Groatsworth of Wit* accuses Shakespeare of plagiarism when it describes him as "beautified with our feathers" is not clear; some scholars have interpreted the phrase as a complaint that Shakespeare has borrowed freely from the scripts of others (or has merely revised existing plays, a practice quite common in the Elizabethan theater). But there can be no doubt that Greene's anxieties signal the end of one era and the beginning of another: a golden age, spanning two full decades, during which the dominant force on the London stage would be, not Greene or Kyd or Marlowe or even (in the later years of that period) Jonson, but Shakespeare.

## **2. Introducing words in Shakespeare's Dramas**

The Comedy of Errors – first pure comedy

If Shakespeare's earliest efforts in the dramatization of history derived from his response to the political climate of his day, his first experiments in comedy seem to have evolved from his reading in school and from his

familiarity with the plays of such predecessors on the English stage as John Lyly, George Peele, Robert Greene, and Thomas Niche. Shakespeare's apprentice comedies are quite "inventive" in many respects, particularly in the degree to which they "over go" the conventions and devices the young playwright drew upon. But because they have more precedent behind them than the English history plays, they strike us now as less stunningly "original"--though arguably more successfully executed--than the tetralogy on the Wars of the Roses.

Which of them came first we do not know, but most scholars incline toward *The Comedy of Errors*, a play so openly scaffold upon Plautus's *Menachem* and *Amphitruo* (two farces that Shakespeare probably knew in Latin from his days in grammar school) that one modern critic has summed it up as "a kind of diploma piece." Set, ostensibly, in the Mediterranean city familiar from St. Paul's Epistle to the Ephesians, the play begins with a sentence on the life of a luckless Syracusan merchant, Aegean, who has stumbled into Ephesus in search of his son Antipholus. After narrating a tale of woe that wins the sympathy of the Duke of Ephesus, Aegean is given till five in the afternoon to come up with a seemingly impossible ransom for his breach of an arbitrary law against Syracusans. Meanwhile, unknown to Aegeon, the object of his search is in Ephesus too, having arrived only hours before him; Antipholus had set out some two years earlier to find a twin brother by the same name who was separated from the rest of the family in a stormy shipwreck more than twenty years in the past. By happy coincidence, the other Antipholus has long since settled in Ephesus, and so (without either's knowledge) has their mother, Aegeon's long-lost wife, Aemilia, who is now an abbess. To complicate matters further, both Antipholuses have slaves named Dromio, also twins long separated, and of course both sets of twins are indistinguishably appareled. Into this mix Shakespeare throws a goldsmith, a set of merchants, a courtesan, a wife and a sister-in-law for the Ephesian Antipholus, and a conjuring schoolmaster. The result is a swirling

brew of misunderstandings, accusations, and identity crises--all leading, finally, to a series of revelations that reunite a family, save Aegeon's life, and bring order to a city that had begun to seem bewitched by sorcerers.<sup>7</sup>

The Comedy of Errors reached print for the first time in the 1623 First Folio. We know that it was written prior to 28 December 1594, however, because there is record of a performance on that date at one of the four Inns of Court. Some scholars believe that the play was written for that holiday Gray's Inn presentation, but most tend to the view that it had been performed previously, possibly as early as 1589 but more likely in the years 1592-1594. Most critics now seem agreed, moreover, that for all its farcical elements, the play is a comedy of some sophistication and depth, with a sensitivity to love that anticipates Shakespeare's great comedies later in the decade: when Luciana advises her sister Adriana about how she should treat her husband Antipholus, for example, she echoes Paul's exhortations on Christian marriage in Ephesians. And with its use of the devices of literary romance (the frame story of Aegeon comes from Apollonius of Tyre), The Comedy of Errors also looks forward to the wanderings, confusions of identity, and miraculous reunions so fundamental to the structure of "late plays" such as Pericles and The Tempest.

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<sup>7</sup> Балашов Н. И. Проблема возможности ренессансных процессов в различных культурных ареалах, споры вокруг нее и вопрос о преемственности взглядов академиков В. М. Алексеева и Н. И. Конрада // Россия – Восток – Запад. – М., 2002. – с345.

## **CHAPTER II. SHAKESPEARE'S WORKS IN THE MIRROR PERCEPTION OF THE WORLD IN THE RENAISSANCE.**

### **1. Main literary trends during the European Renaissance**

The history of medieval civilization ended a period of unprecedented prosperity of culture and literature, which is called the Renaissance (or, to use a common French term Renaissance). By the time this period is much shorter period than the antiquity or the Middle Ages.

The transition to a new perception of the world and of man promoted fundamental changes in art. In the Renaissance changed the orientation of art. It appealed to the man in the real world. Most clearly new ideas about man and his place in the world appeared in the literature of the era. The object of literature then becomes an ordinary mortal life in all its diversity. Special attention was paid to the image of personality and its experiences, the relationship of individuals and society. Writers and poets sought in his works celebrate the beauty of a man, to reflect the poetry of the earthly world. All this served as an impetus for the development of lyric poetry, and then drama. Especially because in the beginning of the Renaissance poetry has become one of the main ways of knowing and understanding the world.

This is a transitional phase, but the cultural events of the time forced us to single it out as a special stage of the Late Middle Ages. The revival is associated with the brilliant galaxy of brilliant artists who have left great works in science and in art - painting, music, and architecture - and in the literature. They are often referred to as the titans of the Renaissance: Petrarch and Leonardo da Vinci, Rabelais and Copernicus, Botticelli and Shakespeare.<sup>8</sup>

Monuments of Renaissance architecture is the Cathedral of St. Peter's in Rome, a model called the painting of Raphael "Sistine Madonna" and the

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<sup>8</sup> Бицилли П. М. Место Ренессанса в истории культуры. СПб., 1996. – с267.

music of the Renaissance still causes a lot of emotions not only by specialists. In this era have been creating art direction, both opera and ballet.

Many of the fundamental values of not only art, but also the moral values of humanity were laid in this period.

The issues raised in works of art, literature, images are still eternal. Let us remember only Shakespeare's Hamlet or Don Quixote of Cervantes. Knowledge of the literature of the Renaissance is a sign of an intelligent person.

The unprecedented flowering of literature is due, above all, with a special relation to the ancient heritage. This principle lies at the very name of the era, which sought to revive lost during the medieval period, cultural ideals and values.

The cultural life of the late middle Ages has changed so much that people have to feel that they belong to another time, which caused dissatisfaction former state of the arts and literature. So for the past Renaissance man - its great works of antiquity, and to join them, they should be revived. This trend is evident not only in the works of writers of the era, but also in everyday life: a lot of people this time have become famous not because creating any pictorial, literary masterpieces, and that were able to "live in the antique manner," imitating the ancient Greeks or the Romans in the home.

It should be noted that the antiquity and its legacy not only studied at a given time , but also " restored " as manifested in the discovery, collecting , conserving and publication of ancient manuscripts. Thanks to the work of these «everyday Titans" are available to us today letters of Cicero or a poem of Lucretius ' On the Nature of Things , " a comedy of Plautus or Long's novel " Daphnis and Chloe . " Renaissance Scholars seek not just to knowledge, and to the preservation and transmission of knowledge: they establish libraries, create a museum , establish a school for the study of classical antiquity, taking special journey.

At this time in Western Europe there is a so-called «humanistic intellectuals » - a group of people who communicate with each other based not on their common origin , property or professional interests , and on the similarity of the spiritual and moral quest . Often the communication of these groups was carried out through letters , a very important part of the literary heritage of the Renaissance.

A characteristic feature of the literature of this period was the fact that the works were written in Latin, as well as the national language. All this has led to the realization of the authors of self, and thus raised the question of the identity of literary creation.

The flowering of interest in the Latin language, which has become the universal language of culture of various Western European countries contributed to the fact that, despite certain historical, political, religious and other differences, leaders of the Renaissance in Italy and France, Germany and the Netherlands to feel involved in a common spiritual world.

This feeling is reinforced by the intensive development on the one hand, humanistic education, and on the other - printing: with the invention of the Gutenberg a German from the middle of the XV century. Throughout Western Europe apply and printing of books is an opportunity to join a larger number of people than before.

In the Renaissance, is a change of formation. The main way of thinking of people as well as a form of communication is not a medieval scholastic disputation, and humanistic dialogue, including different points of view, showing unity and contrast, a complex diversity of truths about the world and man. Therefore, dialogue is becoming one of the most popular genres of the Renaissance. But the awakening of interest not only to the dialogue, but also to tragedy and comedy, and thus to the ancient traditions of the genre.

In the literature, revived the forgotten genre of dialogue, tragedy, comedy, there are new literary forms: short story and a sonnet, developing lyrical and epic poetry. Very specific genre in the literature of the

Renaissance was the dialogue: the author's desire to give all the "pros" and "cons" so that the reader will be able to draw conclusions.

However, the revival is characterized not only by borrowing literary movements of antiquity, but also the development of new, the, trends: the sonnet - in poetry, short stories, essays - in prose. The writers of this era did not just repeat ancient author, but creatively recycle their artistic experience, create, essentially, a different and a new world of literary images, stories, problems.

All this leads to the creation of a new and distinctive stylistic appearance literature of the Renaissance. Although the figures of this era sought to revive the ancient concept of art as an "imitation of nature", in the future, they have opened up new ways and means of such a "role model", and then to the creation of the style.

In painting, this manifested itself in the creation of perspective. In the literature, there are two main areas:

«Renaissance classicism," which aims to create "the rules" of the ancient authors,

«Grotesque realism, "which draws its ideas from the comic folk culture, figurative and stylistically flexible style of the Renaissance, (later Revival) whimsical, sophisticated, complicated and deliberately emphasized campy "mannerism".<sup>9</sup>

All variety of styles deepens as the evolution of culture of the Renaissance.

Development milestones and genres of literature of the Renaissance associated with the evolution of humanistic concepts during the early, high and late Renaissance.

So, for the literature of the Early Renaissance characteristic story, especially comic, glorifying and adventurous personality free from prejudice.

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<sup>9</sup> Брагина Л.М. Культура Западной Европы в эпоху Возрождения. Мос. Гор. Архив. 1996. – с 135-140.

Novella Renaissance is still a matter of interest, as a special and distinctive genre, which is why it has a special name - short story Renaissance. Poetry Renaissance characterized by the creation of the sonnet (14 lines of verse with a specific rhyming). There is a flourishing drama. Typical representatives of this trend are the Lope de Vega in Spain and Shakespeare in England.

High Renaissance same - it is a bloom of the heroic poem.

In the late Renaissance develop novel and drama based on the tragic and tragicomic conflicts between the heroic personality and unworthy of human social life of the system.

In the Renaissance develop journalism and philosophical prose. This direction is characteristic of science (of Giordano Bruno for the church and the creation of new philosophical concepts), and for literature - the idea of a utopian society in the work of Thomas More's "Utopia." You can also mention the work of Michel de Montaigne - "Experiments» and Erasmus - "The Praise of Folly».<sup>10</sup>

Literary experiments involved and Lorenzo de 'Medici (who wrote poetry) and Marguerite de Navarre (the author of the collection "Geptameron").

In terms of genre identity, for the considered period is characterized by the emergence of new genres and the formation of a new direction in the literature, the so-called "realism of the Renaissance» (or Renaissance realism).

The greatest writers of the Renaissance (Petrarch, Rabelais, Shakespeare, Cervantes) sought to portray in his works, a new understanding of human life, his departure from the church dogma. For these people - is the ultimate creation of nature, and their main goal - to disclose the beauty of its physical appearance and wealth of the soul and the mind.

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<sup>10</sup> Буркхард Я. Культура Италии в эпоху Возрождения. – М., 2006. – с289-298.

The realism of the Renaissance is characterized by large-scale manner - Hamlet and King Lear, a special potentization image and the heat of the tragic conflict - Romeo and Juliet. The basic idea of the literary works of the era - the collision of man with his hostile forces.

In the Renaissance, develops and national literature. Of course, the culture is characterized by the absence of boundaries, but during this period there is a synthesis of the national culture, and in consideration of the works of the perennial problems of humanity that knows no bounds.<sup>11</sup>

One of the pioneers of culture of the Renaissance, was a famous humanist Francesco Petrarca (1304-1374), whose works there is a departure from the scholastic tradition and ascetic ideals of the Middle Ages to a new culture, addressing problems of human life on earth, the approval of the value of his creative powers. Name Petrarca immortalized lyric poetry, written in the style of volgar (People Italian ) - " The Book of Songs ", dedicated to Laura. It celebrates the beauty of an earthly woman, ennobling power of love (even as Petrarca, undivided). For his work is characterized by a love of old patterns of spirituality, rehabilitation of pagan literature. He collected ancient manuscripts, expounded the principles of philology.

Middle Ages, he assessed negatively, called them "the rule of the barbarians", was an opponent of scholasticism. The focus of science, in his view, should be given to a person, and in this context, highlights the role of philology, rhetoric, poetry, moral philosophy. Petrarca pointed out that mastery of ancient cultural practices should aim to nurture spiritually rich and morally perfect man who is guided by reason and high standards of virtue.<sup>12</sup>

Successor of undertakings Petrarca was Giovanni Boccaccio (1313-1375), who came from a merchant family, the author of the famous "Decameron". It shows the diversity of human life with a wealth of character and life's circumstances. The images of his short stories are vital, and his

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<sup>11</sup>Быстрова А.Н. Мир культуры: (основы культурологии) – М.: Новосибирск: ЮКЭА, 2002. –с245.

<sup>12</sup>Всеобщая история искусств. Искусство эпохи Возрождения. – М.: Искусство, 1962. –с456.

heroes appreciate earthly pleasures, carnal pleasure. Reveals the sublime morals of love, criticized sanctimonious morality, rehabilitated woman asserted her rights. It was a new genre of urban novels.

In England, the literature is characterized by originality, though influenced by the general trends in the era. The largest representatives of the English Renaissance literature - Shakespeare in drama, Edmund Spenser in poetry, in the novel - John Lyly, Thomas Nash.

However, its development literature of England begins with the end of the XVI century, when England came close to the shores of 130 Spanish Armada ships. England was able to put only 197 ships, of which only 34 belonged to the government. The rest of the ships were private. For the first time to reflect the external shock, the people rallied. On a wave of patriotic enthusiasm, was won by the biggest win for a long time will determine the balance of power in the world.

The struggle against the external enemy and the resulting growth of national consciousness led to an increased interest in the historical literature and, in particular, the history of England. First of all, it should be noted, "The Chronicles of England, Scotland and Ireland» (The Chronicles of England, Scotland and Ireland "etc., 1578) Raphael Holinshed, it is on this work relied Shakespeare when he created "Macbeth, "Cymbeline" and many other works.

The defeat of the Invincible Armada led to the emergence in England of so-called "Elizabethan" literature. This period is characterized by the name of Spenser, Marlowe, Shakespeare, Ben Jonson, and other great writers.

After this victory, England became a maritime power, which could not but affect the development of literature. Sea discoveries not only expanded trade routes, but also contributed to the expansion of mental horizon of European humanity.

The plots of many works based on the geographical discoveries and adventures at sea. As an example of the works of Raphael Holinshed "Utopia". No wonder Thomas More depicted him as one of the moons of

Amerigo Vespucci. "The New Atlantis" Bacon begins with the words, "We sailed from Peru, where they spent a year toward China and Japan, crossing the South Sea ..."

Geographical discoveries contributed to the emergence of a new genre in English literature of the Renaissance. A typical representative of this trend is Hakluyt Richard (Richard Hakluyt, 1552-1616 Gg.), Published in 1598 the celebrated book entitled "History of the major voyages, travel, flights and discoveries made by the British at sea and on land in the remotest and most of distant parts of the earth for the past 1500 years".

Renaissance - the golden age of English literature. "In the short term - says the Englishman Sidney Lee - the highest intellectual and artistic aspirations of the British people consciously or unconsciously concentrated in the literature".

During this period, they are doing more than three hundred writers, the most famous being Thomas More, Wyatt, Surrey, Skelton, Sackville, Norton, Gascoigne, Sydney, Spencer, Lily, Marlowe, Greene, Kyd, Nash, Peel , Dekker, Ben Jonson, Fletcher, Beaumont, Chapman, Marston, Webster, Ford, Shirley, Drayton, Daniel Bacon, Burton.

But a special place in this galaxy will always belong to Shakespeare.

First of all, look at the Stratford Shakespearean era and try to imagine it. This is a country town with a half maximum, two thousand inhabitants. About half of the residents are below the poverty line: urban and ecclesiastical authorities had seven hundred and assist the poor. It landless agricultural workers (in other words, farm laborers), farmers who are nursed with communal lands, impoverished artisans, their women, children and old people. For outright poor follow poor, somehow able to make ends meet. Followed by the middle class - wealthy farmers and successful citizens. Crowned by the middle class power elite of the city - the local municipality and the aldermen. This stratford elite, well furnished and it is therefore able to engage in public administration. Shakespeare is a member of the local elite.

A member of one of the first families in the city, the eldest son and heir, he was raised accordingly high position of their parents. Modern historians known image of people in his circle: they valued a good education and manners. Cases of urban management forced them into contact with the court, and his own ambition - to achieve the transition to a higher social level, in the class complained about the nobility. These prospects are inseparable from those of highlighting the claim to nobility. The first tip Stretford sought to give their children a quality education, not necessarily university. Sons Stretford "businessmen" have inherited the business of their parents, so did not need to get a specialty priest or teacher, a doctor or a lawyer. But they had to be able to keep yourself in a good society, and to speak the same language as the noble estate. The elite had to have a prestigious intellectual interests. For example, a family of merchants willing Queen emphasized his love of reading Latin books, members of the family of a loved Sterli aspired to a university education, and the family tanner Field demonstrated his penchant for "intelligent" work, sending his son is studying book publishing. William Shakespeare himself (as evidenced by the son of his colleagues in the company of) a young man engaged in teaching.

Of course, Shakespeare's father did not immediately reached its highest position. From the moment the traces of John Shakespeare first detected in Stratford, and until such time as he becomes the first person of the city (the mayor), held for sixteen years. Undoubted hard work, perseverance, ambition, and luck to help John. The economic recovery in the third quarter of the XVI century and a good dowry of his wife let her father Shakespeare successfully develop their business glove. Diligence and honesty allow him to social career. These qualities are likely to be added and a pleasant disposition: when things falter, John Shakespeare, his colleagues would react to his difficulties with greater understanding. This reflects not only the corporate solidarity, but also about human sympathies.

William Shakespeare was born when his father's path to the top stratum of society was almost completely passed. Since childhood, the boy did not know anything but prosperity and respect for others. He was "automatically" provided many good, quality education among them. Of course, learning stratum school was free, that is, in the ideal public. William, in five years, son of the mayor, and seven - the son of the first alderman, of course, did not apply to juvenile workers. Secondly, training materials should buy parents of students. At the time necessary items were smaller, but they cost more expensive. And third, the student must properly wear every day: one can not be in school ragamuffin! Therefore stratum schoolboy was not just a boy, when William the school bag was hurrying to class, every passerby realized that this child "powers that be" local scale. Providing apprenticed sons, John Shakespeare once again emphasized the high position of his family and excellent prospects for their offspring. His eldest son, however, did not keep good memories about the school: William mocking irony in relation to public education has long been noted by researchers. Seen by the fact that, remembering the school, the playwright has completely ignored universities. What is not surprising about them in Shakespeare, and could not keep the memories - not mocking or laudatory. When William reached adolescence, his father's business went into decline.

At the end of the XVIII century, the English publisher of the works of Shakespeare, George Stevens said the words, which for many years was destined to be a prologue to the great playwright 's biography: "All that is known with some degree of certainty concerning Shakespeare - is that he was born in Stratford - upon-Avon, there Presser married and children, went to London, where he was first an actor, wrote poems and dramas, he returned to Stratford, made his will, died and was buried. "This is a pessimistic remark was born a century the French Encyclopedia, when scientific biography has won an important place in the sun. It is this observation has prompted many researchers to proceed to a deep study of the documents of Shakespeare's era,

and biographers of the XIX century - to write a series of biographies that have become classics. Since then, much time has passed, and the words were spectacular Stevens phrase that contains only half-truths, misleading worse than outright lies. In fact, we know about Shakespeare and a lot and a little at a time. A lot - because studies have greatly expanded our knowledge of Shakespeare's era, the life of people in his circle, his own environment. Little - because we are not sufficiently known documents of an intimate nature: personal correspondence, diaries, memories of friends and loved ones, the modern gossip and anecdotes. I say "not well known" because the efforts of scientists, we have a different fragments of intimate documents. However, compared with the writers of the XIX century, our knowledge about the personal life of Shakespeare is very sketchy.

Therefore, all our biographical data fall into two broad categories: documents from official sources and documents of a personal nature. Speaking about the first, they naturally bit. There were not many at all Elizabethans, if only one not often visited numerous and various courts of that era. Shakespeare ships did not like (in my life went to court only twice, and then on their own initiative), and therefore his name in official documents is rare. Actually, speaking of the documentary evidence, we must remember that market, securing a "civil state" in Shakespeare's era was not. They occur only with the advent and development of the passport system in the XVIII-XIX centuries. No birth certificate, no passport with stamps of registration or marriage, no "work books" or health insurance policies, no "retirement" of identity and foreign visas! Parish of the book where recorded baptisms, weddings and funerals were only introduced in 1538, but got accustomed bad: many people obviously do not understand why they are needed. Extracts from them have not been used.

Therefore biography of Shakespeare generally poorly documented. For example, what might be a stretch to call the "official papers" for the years 1564-1587, it is easy to enumerate in a nutshell. This is a record of the

baptism of William, the license for his marriage with the accompanying safeguards and records the baptism of his children.

Early Works of William Young has not been preserved, or rather, it seems, came only a single example. And the example is not brilliant, and any related history is not better. We are talking about marriage.

Among published in 1609 "Sonnets" Shakespeare found a poem that can be called a sonnet with only some exaggeration. It is, as expected, consists of 14 lines and a rhyme on the English model, but instead of the required written chetyrehstopnym iambic pentameter. This gives the song- poem some unexpected lightness. Carefree and cheerful, Sonnet 145, metrically unlike all the others, apparently contains a pun that plays the woman's name, which is dedicated. These quibbles are generally found in Shakespeare, for example, in the 135 and 136 sonnets, he plays with his own name, "Will". In this case we are talking about family - about the maiden name of the future wife of the poet.

Those lips that Love's own hand did make  
Breathed forth the sound that said 'I hate'  
To me that languish'd for her sake;  
But when she saw my woeful state,  
Straight in her heart did mercy come,  
Chiding that tongue that ever sweet  
Was used in giving gentle doom,  
And taught it thus anew to greet:  
'I hate' she alter'd with an end,  
That follow'd it as gentle day  
Doth follow night, who like a fiend  
From heaven to hell is flown away;  
'I hate' from hate away she threw,  
And saved my life, saying 'not you'.

«Hate away», maybe not the best pun on Hathaway - Heteuey, but at that age, when normalized spelling and pronunciation of names did not exist, pun perceived differently than they are now.

In 1709, Shakespeare's first biographer, Nicholas Rowe, wrote that to his knowledge Shakespeare married the "daughter of a Heteueya, which say that he was a wealthy yeoman from the vicinity of Stratford". Rowe is absolutely accurate information. Future Mrs. Shakespeare really was the eldest daughter of a wealthy yeoman Richard Heteueya from the vicinity of Stratford, namely from the nearby hamlet Shotter.

Shakespeare's marriage documents are dated end of November 1582. So the above -cited Sonnet 145, if it faces the future wife of the poet Anne Heteuey could be written in the summer of 1582 a boy who just turned eighteen years old.

Eighteen year old Will was obviously a decent tomboy with gab. Instead of actively explore the profession of his father (an apprentice whom he had to serve), he comforted recently orphaned daughter of a neighbor, a farmer. Richard Heteuey died in September 1581, and twenty-six Ann thus left without proper supervision. The only adult her brother was no longer living in the family home: in less than three months after the death of their father, as Bartholomew Heteuey he got married and moved out of their homes. Anne was left in the care of her stepmother, which is probably the older kids did not get along. Anne did not attend for another reason, that it was by no means rich and attracted the attention of fortune hunters. But eighteen young man with a keen sexual curiosity and appetite for the young - and also without much life experience - was right there. John Shakespeare seems to detach the eldest son of the farm Heteueev about purchasing skins, so they bought, the only God knows. William cared about not only his father's business, but also amorous. And where he excelled as a "sweet language" Anne spoke not only a "light sentence": he explicitly agreed to everything that does not wish to 'drooping' of love Will. The house Heteueev boy implicitly trust more than you should:

for at the time of his father vouched for the late Richard Heteueya and even pay for its debts.

As a result, in August 1582 Anne Heteuey pregnant. It took a good three months before the preparation for a hasty marriage. The bride's friends set to work only in late fall 1582 - at the end of November. Time was lost so much that before brachuschimisya have at least two difficulties.

First, before the wedding it was necessary to establish the legitimacy of marriage. If it turned out that the bride and groom, for example, had each other close blood relatives or already married to other people, they could not marry. To eliminate any abuse of the names of the bride and groom was laid in the church three times to disclose to the wedding - on Sundays and religious holidays. Through this usually before the wedding took place two to three weeks, and during that time, everyone could tell the ecclesiastical authorities of the ineligibility of the upcoming marriage.

The main difficulty was that the young bride was too young. Age in Elizabethan times was celebrated in 21 years - the same time as now. So eighteen- Will, strictly speaking, still could not manage himself and his fate - he needed the consent of their parents.

So, to give Anne married before February 1583, when her pregnancy will be quite noticeable, required special permission from the bishop. To get it, in the bishop's office had to submit a number of documents. So in the last week of November to the families and friends of Will and Ann had to quickly gather the necessary papers.

Will, first, it was necessary certificate (Certificate) with the consent of his parents to the marriage, stating that there are no obstacles for this does not exist. Secondly, it was necessary asseveration (Allegation) with the names, residence and occupation of the bride and groom, explaining the reasons for which exemption is sought from the triple announcement in the church. Third, we had a monetary obligation (Bond), which guarantees the payment of a large fine ( £ 40 ), if the conditions are assigned to the marriage are not met.

After drawing up the documents handed in their episcopal office and shall pay a fine of a few shillings. Instead of permits issued to announce the soon- marriage only once, after which you can even get married the next day. Issuance of the license was fixed in a special journal, which has been preserved until now.

In addition to this log entry of the marriage documents of Shakespeare came to us only one. This commitment guarantors (Bond), dated November 28, 1582, to pay a fine of £ 40 if the marriage Anne and William Shakespeare Heteuey be illegal. Typically, such a commitment gave the groom. But as William Shakespeare was still a minor, a commitment was given Heteueev family friends - farmers Fulco Sendells and John Richardson. The undertaking set four conditions necessary for a marriage: (1) the lack of obstacles, (2) the lack of legal action that could serve as a barrier, (3) the prohibition of the groom, William Shakespeare married Anne without the consent of the bride's friends, (4) the position by which all loss and damage from possible abuse is the groom, and does not issue permits bishop. Obviously, the commitment and survived because monetary guarantee for the bishopric was more important than all the other papers.

Writing in the Journal of the Diocese of Worcester marriage license dated 27 November 1582 and contains a curious error. Last name Ann Heteuey written there as "Whately". On that day (November 27) episcopal office clerk had to log the information about a certain vicars William Whately. It must be fairly straightforward name stuck in his memory and surfaced when the clerk has entered in the log name of the groom, also William, but Shakespeare. Confirm the anticipated date of the wedding documents is not possible, because the parish books of Temple Grafton has been preserved.

So, William Shakespeare married early to a simple and poor girl, in addition to the former eight years older than him. Ann dowry as a bequest of her father was 10 marks, that is, 6 pounds 13 shillings 4 pence. For

comparison, it suffices to recall that William Shakespeare himself would leave his youngest daughter in a total of 300 pounds. Older legacy, of course, it was even more.

Marriage Shakespeare gave misalliance. Anne Will not fit either by position, not as - equal to their only did badly shaken the case of John Shakespeare.<sup>13</sup>

First, between husband and wife there was social class difference. Of course, Anne's father was a wealthy farmer from a respectable family. However, whatever you say, it was only a prosperous farmer. William was the father of a man who has achieved a high social position - in 1582 John Shakespeare still listed as an alderman in Stratford. In addition, the mother's side was William Arden, that is in his veins flowed the blood of one of the oldest noble families in England. The son of such parents could hope to get her hand out of more illustrious family - the renowned, of course, by the standards of Stratford.

Second, to the ruin of Shakespeare were much richer Heteueev. Suffice it to cite one example. When the marriage of William 's mother brought her husband a dowry of more land than it was at the deceased Richard Heteueya. As the eldest son, William had to inherit it. Had it not been confusion in the affairs of his father, he would have been eligible bachelor and could meticulously choose a bride with a good dowry. Of course, in 1582 there was nothing to inherit.

The researchers observed no evidence of Shakespeare passionate feelings for his wife, except for the already cited 145 sonnets and the famous "second quality beds" of the will. It is possible that all of Will's passionate feelings have cooled down almost immediately after the wedding. But what's important: the young William realized that he was now responsible for the

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<sup>13</sup> "Вильям Шекспир. Сонеты". Перевод с английского И.М. Ивановского. – СПб.: Тесса, 2001. – с235.

family as a husband and father, taking care of family well-being and prestige will now become one of the main nerves of his career.

If the works of Shakespeare, there is some echo of the memory of his wedding, then most likely, it's ironic and kind-hearted story about Shute Butterball and his bride - a simpleton Audrey 's comedy "As You Like It". Witty court jester with excellent gab decided to marry an ignorant peasant girl having "no desire to be dishonest married woman, like all the others".

Young men were married, probably in Temple Grafton. In the last week of May 1583, William Shakespeare, barely cope nineteenth, became a father. His wife Anne gave birth to a daughter, christened on May 26 in the same church of the Holy Trinity, where nineteen years ago baptized her young father. From further family affairs Shakespeare is known only that, two years after his wife Suzanne gave birth to two more children - the latter. Gemini Gamnet and Judith were born, obviously, at the end of January 1585 and was baptized on February 2. They are quite rare names owe their origin to cross his father and mother - a friend of Shakespeare Gamnetu spouses and Judith Sadler. The name "Gamnet" Shakespeare himself, however, is pronounced as "Hamlet": in any case, that is how it is written in his will in 1616. His wife and three young children lived Will most likely on Henley Street, in the house of his parents. Parents seemed to be mostly contained and young family. In any case, it is unlikely that will he earned good money in those days. He could not decide on a profession that would satisfy him and bring the necessary funds to support the family. What did the young Shakespeare during the "lost years" as the researchers call the period from 1585 to 1592 years? Probably look for a suitable activity, changing the different professions. Documentary evidence of this seven-year period almost did not survive. Willy- nilly, Shakespeare scholars are forced to turn to the traditions and hypotheses. Legends of the most preferred are the oldest written several decades after Shakespeare's death. For information about the "lost years" are only two of the earliest biographers, who lived in the same XVII century as

Shakespeare. Perhaps they were familiar with each other, as both have been linked to Corpus Christi College, Oxford. First - John Aubrey, who collected materials for "A Short Biography" at the request of his friend Anthony Wood (he decided to compile biographies of all the outstanding graduates of Oxford). Inspired by Aubrey has greatly expanded the scope of work to include biographical information about the writers and poets who are not related to the university, including Shakespeare ( 1681 ) . Second - Richard Davis, probably the chaplain of Corpus Christi College. For Shakespeare Aubrey Davis and do not repeat, but complement each other. Record Aubrey 's "lost years" Shakespeare shows throwing the young Will from one activity to another. Did not stick to the apprentice to his father, Will tried his hand in the intellectual sphere. "Although Ben Jonson said of him that he knew only a little Latin and less Greek yet - says Aubrey - in Latin, he understood quite well, as in his early years was a teacher in the province". Citing this information, John Aubrey immediately indicates its source, attributing the fields, "from Mr. Beeston". It is likely that by refusing the position of the apprentice's father, William tried his hand in the teaching profession. In any case, the work of teachers who do not have a university degree, low paid .However, he was a teacher for long: no more than two years. First of all, his income was, of course, very small. And secondly, it is unlikely the soul of Shakespeare especially lying for such work. So somewhere between the years 1587 and 1589 the young William, in the end, feels that path, which is a follow up to the end of life. He becomes a theatrical altar boy, an actor in small roles and old plays. When did this happen and how to join the company of Shakespeare - one of the unsolved mysteries of Shakespearean. In Shakespeare's English Renaissance culture reached its peak. His images are ambitious, as the very era that produced them. Othello and Lear, Hamlet and Macbeth, Shylock and Cleopatra - in whatever medium, country, age may live these people, they are full of the passion and thought that in some way the most disturbing of Shakespeare and his contemporaries. And at the same time,

these are people who live in a very real historical situation, acting in accordance with their characters, and not by the will of the author's intention. Therein lies the mighty Shakespeare's realism, realism, has deep popular roots not in the external credibility, not to copy the details of everyday life, but in the very essence of the characters and the circumstances in which they are delivered. In England at that time already formed the idea of national statehood, Shakespeare also pays great attention to rethink tragedy already existing relations "man-society and state". In Shakespeare's tragedies ("King Lear", "Macbeth" and others) present the idea of natural space. In the space of the ideas reflected the feeling of being on one's personal life stands still the all-determining a world in which the characters act. World suprapersonal will - it is socially - state relationships that subordinate the natural human rules and regulations of the state. Shakespeare's heroes are in two worlds: the personal ("natural personality ") and national (social and civil). But the characters themselves do not exist, these worlds: they are destroying the foundations of human social world. The controversy - this is the "core" of Shakespeare's tragedies. All of Shakespeare's works rebels against reality, ruining personality, love, human dignity, against those forces that stifle the ability of man - Shakespeare is believed that they are limitless - against all sorts of regulations and rules. Free element of Shakespeare's drama and she did not fit into any canons, it skillfully and with great artistic tact all mixed up - the tragic and ridiculous, sublime monologue and slapstick comedy, philosophical aphorism and off-color joke. In the Renaissance, Shakespeare demonstrated discord between personal "natural" and social life. But at the same time it shows that destroy the inner connection between these two spheres of the life of one and the same person no one can - death is inevitable. But how to live? The man faces a constant search and selection. Aesthetic response to the world, nature, ideas - the core of the attitude era. Revival has created a special atmosphere of aestheticism, that's why it is called the Golden Age of European art. The pursuit of the aesthetic experience, aesthetic

pleasure differs from all other Renaissance eras. During the Renaissance, art was the main type of spiritual activity. Works of art of this period reflect the idea of a harmonious world, and man's place in it.

## **2. Features of attitude in the European Renaissance**

Referring to the origins of the cultural and political upheaval in society. Historians point out that this is due to the overall evolution of the economic and political life of Western Europe, which is experiencing changes in economic and political life of society. The Renaissance - an era of great geographical discoveries, the era of maritime trade, the birth of big industry. During this period begin to form nation-states to replace the medieval isolation. People are keen to establish business and cultural ties are not only in a separate state, but also to develop relations between the states, to form political alliances to negotiate. In the Renaissance, the development of science and the formation of a secular world view begin to crowd the religious world view, or changes it. During this period, the person starts a new feel and the world around him, a man begins to look for answers to questions that have only ecclesiastical worldview. Renaissance Man feels himself living in a special time, close to the concept of the golden age thanks to its "golden talents", according to one of the Italian humanists of the XV century. Man sees himself as the center of the universe, forward not up to the otherworldly, divine (as in the Middle Ages), and the wide-open variety of earthly existence. People are beginning to explore the world, becoming interested in the earthly life, not just life in heaven. In the cultural perception of the person begins to believe in his power, desire for self-improvement is born. All this leads to the formation of the central areas, typical for this era, the idea of "humanism". Humanism in the Renaissance - a special complex moral and philosophical concepts. He was manifested in the education, education on the basis of pre-emptive rights of attention not to the same, scholastic knowledge,

or religious knowledge, "divine", and the humanities disciplines: philology, history and morality. That is why the humanities in this period were valued as the most versatile, as for the formation of the spiritual aspect of personality was the main thing, according to scientists and educators, "literature" and not the other, it may be more "practical" knowledge industry . How to write a great Italian Renaissance poet Petrarch, it is "through the word of a human face is beautiful". Philosophical thought in the XIV-XVI centuries - a characteristic of the Renaissance worldview. The end of this era is at the beginning of the XVII century. So, Campanella and Shakespeare - it's the last representatives of the Renaissance. XIV-XVI centuries. - Is the creation of Boccaccio, Sacchetti, Giovanni. The basic idea of their works: half- hidden sin forgiven. That is not achieving the purpose of the means necessary to reflect, and to achieve the goal, it is necessary to hide the way . XIV-XVI centuries. - There are clubs humanists. Participants in the study groups do not represent a particular profession. They represent a new aristocracy - "aristocracy of the spirit ", and their ethical and philosophical dominant feature is the desire for the synthesis of spirituality. Their goal - the study of ancient classical (Greek and Latin), literature, philosophy, which become the benchmark of cultural activities. The uniqueness of Renaissance culture is recognized by all, but many scientists do not consider it in the original development of philosophy, that is sufficient to distinguish it as a separate stage of philosophical thought. Although this period of ambivalence and contradictions inherent in philosophical thinking, but that does not diminish and does not question the merits of the Renaissance thinkers in the development of escape routes from the medieval scholasticism and laying the foundations of modern philosophy. English philosopher and moralist A.Sheftsberi (1671 - 1713) once said that any conflict between the two spheres of life suggests either that the society is not perfect, either human imperfection in himself. The Renaissance is characterized by a struggle between the individual and the public-state, the empirical and the ideal, and

trying to figure out what should be the determining factor in a person. Revival - decision point in the historical process when looking for new ways of intellectual and civilizational development. Thinkers, on the one hand, the return to the classic ancient heritage more fully than was the case in medieval culture, and on the other - opening up a new world of man and nature. Regarded era has developed a new paradigm to replace the religious worldview, allowing a new consciousness begins to form a new, closer to scientific thinking. Instead theocentrism begins to dominate anthropocentrism. Instead of geocentrism - heliocentrism. New trends are observed in the revival of the canons of classical antiquity and the worship of the ideals of antiquity, The characteristic features of the philosophical thought of the Renaissance reflected in other, very important processes, covering a wide range of human activities: the revival of the ancient canons of art, humanism, development of civic life and the focus of social consciousness emergence of a new sense of self, in the interpretation of man as the creator himself and the weakening of the religious focus on the sinfulness of human nature, which was expression in the idea that divine grace is not necessary for salvation, in the judgment of the person as the center of the world and the image of him as the creator of the new (titanium), in search of a man foothold in their physicality, in the formation and establishment understanding of the value of the individual, along with other people, and much more. With all the greatness of man in this era it also marked its fall, that, according to well-known researcher of this era, A.Iosev (1893-1988), better expressed the literature and art of the late Renaissance (Shakespeare and Michelangelo). You can also result in the well-known estimate for this era: "In ancient times higher than the limit of infinite, in the Renaissance - the really poor opportunities. "Disadvantage " of the main ideas of this period is the selective development of ideas predecessors. This results in a biased assessment of the philosophy of the Middle Ages, ancient philosophy, too, is not perceived in its entirety: the thinkers of the Renaissance, continuing the ideas of Plato and the

Neoplatonists, opposed the ideas of Aristotle. The peculiarity of the Renaissance is the focus on the artistic and aesthetic perception of the world, humanity, anthropocentrism, citizenship, pantheism and natural-philosophical orientation. A typical example of this thesis is the work of the titans of the Renaissance: Botticelli, Leonardo, Raphael, Michelangelo. About them said they did not imitate, but to create as gods. Obviously, such their high achievements in the arts and sciences would be impossible without man in themselves and their capabilities. All this causes the appearance of such a principle of the Renaissance, as anthropocentrism, which were the spokesmen Lorenzo Val, Marcelino Fichchino, Pico della Mirandola and others. For these people - it's a microcosm of the macrocosm copying device: Leonardo da Vinci, depicting human proportion, enter it in the image of the world, combining the circle (perfection) and the square (the compound of the elements) proclaimed the idea of equality of all people and affirms the principles of goodness of human nature itself parse. Another feature of the associations of the Renaissance was the rationalist critique of religion (challenging the idea of the immortality of the soul, called attention to the debate within the church) , which contributed to the weakening of religious authority and the establishment of religious tolerance. During the Renaissance, there is a secular culture, the nobility formed as the educated class in charge of art, literature and philosophy, and in cities spread philosophical view of the world, but, according to experts, the success of philosophy in this period of more modest than scholastic theological teachings. A specific feature of the philosophy of the Renaissance - depersonalization of God. Either it is dissolved in nature (" Nature is God in things " - repeated Dzh.Bruno), or the world is immersed in God ( N.Kuzansky ). Pantheism and appeal to the experienced knowledge, sensationalism and magic, the deification of nature and psychology are the features of a single tradition of the philosophy of the Renaissance. A typical representative of the human spiritual quest in this period is the work of

Nicholas of Cusa (1401-1464). Ideas Cusa combine the ideas of Neo-Platonism and Pythagoreanism, interpreting them in a spirit is in the air ideas of the Renaissance. For the first time in his works there is a principle subsequently became the most important methodological principle of dialectics - the coincidence of opposites in a single subject. A further step was his idea antiteological interpretation of God: God - one that is all. What follows is a completely original conclusion that one does not opposites, and thus identically boundless and infinite. For Cusa infinite becomes the measure of all things. According to Nicholas of Cusa, the world is not infinite, since it is located in the heart of God , and which at the same time it restricts. But this world is not to be thought of course, since it has no limits, is not closed. For Nicholas of Cusa people - this is a special microcosm. Each person plays a world around him that is similar to the one the world. The main powers of the human mind are feeling, mind and mind. The feeling and the feeling of a strong-willed provide installation - initiative. Reason is the intermediary between feeling and reason. Mind (intellect) - the main thing that distinguishes man from animals. The idea of the Renaissance aimed at understanding the man himself in his relationship with the world. The Divine is not denied, but the earth eclipsed it. And this is most clearly evident in the painting. So, in the "Baptism " A.Verrokko, according to art historian Wolfflin, Christ appears as a humble teacher. "Flight into Egypt" - this flight and journey into unknown territory. "The Last Supper " - a festive meal, which is found at the betrayal of one of those present. Permanent plots of pictures "Crucifixion", "The Descent from the Cross", "Lamentation" - a relentless cruelty of death, her constant presence in my life, grief, family, tender compassion of women.

### **3. An understanding of the world and of man from a religious and a secular perspective**

The Renaissance is characterized by a departure from the traditional religious beliefs. But to deny the church - it is not a rejection of religion. Some of the figures of the Renaissance (eg, E. Rotterdam) wanted to reconcile Christianity with antiquity, called for a return to the ideals of primitive Christianity . Others (eg, M. Ficino) tried to create some new, single religion, free from national, ethnic, and religious differences. Thus, at this time there were attempts to rethink the religious ideas, but do not abandon them. Revival is not a non-religious culture. Many of the leaders of the Renaissance were believers and even the clergy of the Catholic Church. This is manifested in the art of the Renaissance, where many of the themes and subjects are taken in religion. <sup>14</sup>

Many of the works on biblical and religious subjects. Most of them are designed for churches. It can be said that the art of the Renaissance is directed to the synthesis of classical physical beauty and Christian spirituality. This is what leads to the fact that in the Renaissance are beginning to rethink the thesis of the Christian understanding of man as created in the image and likeness of God. The substantial freedom of man justified in his "Speech on the Dignity of Man" Giovanni Pico della Mirandola (1463-1494), claiming that God created human beings like ourselves and put it in the center of the universe. Therefore, man is given the ability to shape one's being and freedom of self-determination; possibilities of the human spirit defined freedom of his will and choice, but the ruling should be the principle of" nothing too much. "It should be said that in the standard man that emerged during the Renaissance, do not pay much attention to the moral characteristics, we are

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<sup>14</sup> Гаспаров М. Л. Каролингское Возрождение (VIII - IX вв.) // Памятники средневековой латинской литературы IV – IX вв. – М., 1970. – с234.

not talking so much about a person estimates how much of their admiration and pride for unlimited possibilities , the approval of the individual in its grandeur, beauty and grandeur .

If the people of antiquity, like a microcosm in itself is a source of knowledge that it contains some innate ideas, if somehow that man contains within itself all the potency of their own development. The idea of man as expressed in a small space Anaximenes, Heraclitus, Democritus, Plato. But the man at the Greek philosophers is not equal, and not of the same space. It is rather a part of the cosmic order. During the Renaissance, there is another point of view - the question was about the role of spirituality in man. Man's place in the world very clearly identified the Italian philosopher and humanist of the time of Pico della Mirandola, who said that in the center of the universe, he puts the person that from there it was convenient to survey all that is in the world. Man, created in the "image and likeness" of God, able to see and perceive the beauty of the world, has become the main theme and literature, and painting, and sculpture.

Creation of the Renaissance was primarily aimed at the person. Self-knowledge and self-creation of man - these are the main revivalist ideas of humanism. From a religious point of view of spirituality - is the embodiment of the moral law in a person being given by God. Spirituality is defined by the concept of "holy spirit" and "soul". Spirituality is based on the so transcendent supernatural beginning. In the philosophy of a transcendent beginning meant that goes beyond the limits of possible experience (Kant).<sup>15</sup> This concept means and liberation of man from self-love, and expresses the attitude of openness in communicating with others. In the problem of transcendence is reflected in the way the humanization of relations in society. In the secular tradition of the transcendental - it is going beyond its own time frame, overcoming the shortcomings and focus on the future. Transcendence has

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<sup>15</sup> Горфункель А.Х. Философия эпохи Возрождения. – М., 2007. – с56.

many faces and shows itself in the secular, the religious aspect. In the secular tradition by spirituality understood as a set of all functions of consciousness, and under the "soul" - the spiritual (moral, aesthetic, etc.) the quality of the person. Spirituality is versatile and multifaceted and can not be reduced, of course, to religiosity. In the ontological, epistemological and axiological plans it relates to transcendence, but is not limited to it.

Spirituality of belonging always eternal and absolute. Secular her understanding - is the steady adherence to moral principles and laws, rules and prohibitions, crystallized from natural and human relations. Such an understanding of the phenomenon of spirituality can not be limited in its analysis of the scope of any philosophical systems and rigid ideological orientations, but requires registration and use of the positive moments of all philosophical systems, including the invariant for all spiritual principles.<sup>16</sup>

The very nature of human consciousness is inherent ability and need to go beyond the boundaries of the logical- discursive thinking in the course of learning. This ability is transcendence, and that is for certain natural laws, has the mechanism and specific goals. The problem is to identify and realize these laws arrangements and purpose. Spirituality helps to identify very general definition of being human. In this philosophical systems such as universal absolutes - truth, goodness, virtue, beauty, goodness, love, and the like, having a constant sense for the majority of mankind. This approach to spirituality requires a break with the social hoaxes, generating scientific guidance of personal development, recognition of the "transpersonal" moral values, etc. It should find a "middle ground" between the transpersonal values and versatility and uniqueness of each individual. In the religions of the world are solid concepts of spirituality, developed on the basis of the spiritual experience of mankind, the resulting hard, everyday socio-historical and personal practice. It is recognized that not only religious moral principles can

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<sup>16</sup> Гуревич А.Я. Категории средневековой культуры. – М.: Мысль, 1972. – с213.

unite people in their life. Another app. Paul declared that the Gentiles are doing good without knowing it. Between the world's religions have long been a dialogue about common ethical principles. The aim of this dialogue is to improve humanity. Between believers and non-believers, of course, there is a shared moral framework.

The secular approach to spirituality reveals her earthly roots, shows that it is - a product of the developing social relations, culture in general. Spirituality can be formed, but not monologue methods of knowledge transfer, and by means of familiarizing the dialogic person to culture and "the sense of life", identifying and explaining the very essential nature of the person, preparing the way out "I" to "YOU" and association with "WE". Dialog - this contact "with each other in a common theme, the general thought" (Bakhtin). Developed religious systems, of course, are the bearers of spirituality, for putting a goal - the elevation of man to the Absolute.

The basis of the relationship between people, for example, in Christianity takes the love and harmony of spiritual values. But in real life this harmony and love happens. Mechanisms for the implementation of spiritual principles and guidelines not clarified. Religious spirituality is not in a position to unite all the people spiritually and morally revive clean, because people belong to different ethnic groups and nations and, therefore, different faiths. Ecumenical process does not find support even within the Christian faith. Only by combining the efforts of all intellectual forces, while maintaining the secular character of the social system can be expected to succeed in the spiritual revival of humanity and personality.

### **CHAPTER III. THE CONCEPT OF THE WORLD AND MAN IN SHAKESPEARE'S "ROMEO AND JULIET" AND "A MIDSUMMER NIGHT'S DREAM".**

#### **1. Features of the creation story—composite structure of the play «Romeo and Juliet»**

The tragedy of Shakespeare's art, in all its perfection for the first time showed in the tragedy "Romeo and Juliet". As the source of Shakespeare's poem took Arthur Brooke's "Romeo and Juliet" (1562), which is its own story dates back to the works of Italian authors. Building on the Brooke's poem, Shakespeare created a work for the original idea and artistic skill. He sings in him sincerity and purity of youthful feeling, celebrates love, free from the shackles of medieval feudal morality.

Belinsky says of the idea of the play: "The pathos of the drama Shakespeare's "Romeo and Juliet" is the idea of love - and because the fiery waves, stars shining bright light, pouring out of the mouth of the lovers rave pathetic speech ... This is the pathos of love, because in the lyrical monologues of Romeo and Juliet can be seen not merely admiring each other, but also solemn, proud, full of ecstasy confession of love as a divine feeling. "In "Romeo and Juliet" is palpable connection with the comedies of Shakespeare. The proximity to the comedy effect in the leading role of the theme of love in the comic character of the nurse, to wit Mercutio in a farce with the servants in the carnival atmosphere of the ball in the house of Capulet, in the bright, optimistic coloring the entire piece. However, in the development of the main theme - love young heroes - Shakespeare refers to the tragic.<sup>17</sup>

Tragic start playing in the play in the form of conflict of social forces, rather than as a drama internal, spiritual struggle. The cause of the tragic

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<sup>17</sup> Гулямова Д. Драматургия Шекспирана узбекском языке. –А.К.О.-Тошкент,1970. – с156.

death of Romeo and Juliet are blood feuds families the Montagues and the Capulets and the feudal morality. Feud between the families and other claims the life of young people with Tybalt and Mercutio. The last before his death condemns this feud : " A plague on both your houses". Hostility could not stop nor duke, nor the citizens. It was only after the death of Romeo and Juliet comes the reconciliation of warring Montagues and Capulets. High sense of light and love marks the awakening of new forces in society at the dawn of a new era. But the clash of the old and the new morality inevitably leads heroes to a tragic end. Completed tragedy moral statement vitality beautiful human feelings. The tragedy of "Romeo and Juliet" lyrical poetry with a dash of youth, the exalted nobility of soul, and the all-conquering power of love. Lyrical tragedy enveloped and final word play: But there is no sadder story in the world, What is the story of Romeo and Juliet .In the nature of the tragedy is revealed spiritual beauty of the Renaissance man.

Young Romeo - free personality. He has moved away from its patriarchal family and is not bound feudal morality. Romeo finds joy in communicating with friends: his best friend - a noble and brave Mercutio. The love of Romeo Juliet illuminated life, made him a courageous and strong man. In the rapid rise of feelings, in the natural fit of youthful passion comes the flowering of the human personality. In his love, full of joy and victory premonition of trouble, Romeo appears as active and energetic nature. With what courage he brings grief, caused by the reports of the death of Juliet! How much determination and courage in the knowledge that life without Juliet's impossible for him! <sup>18</sup>

For Juliet's love was a feat. She heroically fighting against morality of his father and defies the laws of blood revenge. Courage and wisdom Juliet appeared that she was above the age-old strife of two families. Falling in love with Romeo, Juliet rejects the cruel conventions of social traditions. Respect

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<sup>18</sup> Жильсон Э. Средневековый гуманизм и Ренессанс // Новая Европа. 1996. №8.

and love of man for it is more important than all the hallowed tradition of the rules. Juliet says: One after your name only - my enemy, And you - it's you, not the Montagues. In love, revealed a beautiful soul heroine. Juliet captivating sincerity and tenderness, ardor and devotion. In the love of her life Romeo. After the death of a loved for it can not be life, and she bravely chooses death. In the imagery of the tragedy occupies an important place monk Lorenzo.<sup>19</sup>

Brother Lorenzo is far from religious fanaticism. This humanist scholar, he sympathizes with the new trends and emerging aspirations of freedom-loving society. So, it helps than can, Romeo and Juliet, who are forced to hide their marriage. Wise Lorenzo understand the depth of feelings of young heroes, but he sees that their love can lead to a tragic end. Praised the tragedy of Pushkin. Images of Romeo and Juliet he called "charming creations of Shakespeare's grace" and Mercutio - "refined, affectionate, generous", "a wonderful person with all their tragedy". In general, Pushkin said of the tragedy: "It affected Italy, a modern poet, with its climate, passions, holidays, bliss, sonnets , with its sumptuous language, full of glitz and concetti». "Romeo and Juliet" is a play about young love. No other work so well transmitting impetuous, idealistic passion of young hearts. The hero and heroine - not great except as by the overwhelming force of their mutual love. Readers who have been in love, may be found in the play of an idealized view of their feelings, and those who are not familiar with love, be sure to wish her appearance. The general expectation of the perfect romantic love, physical desire union with selfless dedication, finds full expression in the play, and in the words of Georg Brandes, "poses a great love tragedy of the whole world". Appeal to everyone's expectation in human nature is the true secret of success play that witnessed popular balcony scene in the second act, which, while not

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<sup>19</sup> Моллов Р. О некоторых ренессансных тенденциях в турецкой литературе // Теоретические проблемы восточных литератур. – М.,1969. – с314.

being the culmination of a dramatic moment of the play, is remembered most vividly. In the past, the Library of the University of Oxford kept a copy of the folio of Shakespeare, chained to a table where students could stand to read a book. The most stained pages balcony scene indicate that, for young Oxford most popular part of the works of Shakespeare was precisely this scene. Indeed, the finest achievement of Shakespeare's play - it is a successful image of a passionate physical love in terms of purity and innocence. Wink, leer Nurse, Mercutio innuendo - are the contrasts that Romeo and Juliet feel for each other. When Juliet, in a monologue, expresses looking forward to the wedding night, she does not seem immodest, but only the innocent. Her passion for Romeo ennobles, and the same thing we see in the feelings of Romeo.

The endless devotion to each other leads to an ironic love, untimely death, yet we can not say that this is a complete defeat of feelings, because their love is superior storms tests. Professor Van Kranendonk from Amsterdam said: "The poet put this young love in a poetic light is so intense that, despite the bleak ending, we can still feel his subsequent glow. When we hear the names of Romeo and Juliet, we do not think, first of all (at the mention of names of Othello and Desdemona) about their pain, their suffering, and their terrible end, but only of their happiness together. "In style and manner of presentation of all of Shakespeare's "Romeo and Juliet" seems closest to "A Midsummer Night's Sleep".

Some find the same intense lyricism, the same dependence of rhymed couplets, the same charm scenes of moonlight, and the same need for an honest love. Finally, in the play "A Midsummer Night's Dream", there is a scene that seems to contain a theme also touched upon in "Romeo and Juliet". Lysander laments that in the past, "True love has never been smooth", and that mutual happiness rarely last long, passing like a sound, shadows, dreams, a flash of light absorbed by the darkness". Simple things are confused". - concludes Lysander, Hermia on that says' If life line ever crossed lovers, it

was meant to their doom". The tragic destiny of intersection "Information beloved stars" mentioned in the prologue to "Romeo and Juliet", where the reader can judge and that the disappearance of "It's clear things", especially young love is the key to the mood of the song.

For several years, scientists have debated the relative date of writing plays. Obviously, in the years 1594-95 was written "Midsummer Night's Dream", while "Romeo and Juliet" - in 1591. In its first stage the Nurse says "It's been eleven years since the earthquake", - here there is a hint of the date of creation of the play.<sup>20</sup> If the nurse says about special lighting in the newspapers the earthquake that happened in England April 6, 1580, the play should be dated to the 1591st year, the date of which in other lands seems too early. However, scientists have provided us with a list of several earthquakes, one of which occurred in Dorsetshire in 1583, while the other in Kent in 1585". The terrible earthquake", which happened on the Continent March 1, 1584, is described in the "Polimantei" by William Cowell (1595), in the book, which also praised the "Sweet Shakespeare". It is therefore evident that the earthquake could "date", "Romeo and Juliet" 1594th, 1595th and 1592nd, exactly the same as the 1591st. Have been made and other methods of setting the date of writing a novel. The play begins with the words "Two weeks and odd days" before Augustus. Calculating the position of the moon, as described in the play, show that 1596 is the only year the best astronomically. The first production of the play in 1597, has been carried out, as we can see from the title page", servants of Lord Hunsdona". Was the name of Shakespeare's company in July 1596 to March 1597. Jinn Danter - scientist compared the fonts in this book with other publications issued by the same publishing house, has concluded that the folio was published in February or March 1597. The book was published without the consent of Shakespeare, which can be

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<sup>20</sup> Стам С. М. Культура Возрождения: вопросы содержания, эволюции, периодизации // Вопр. истории. 1977. № 4.

regarded as an attempt to use the new popularity of the play. We can therefore say with some confidence that the play was written in mid- 1596, and the earthquake, said the Nurse, was in Kent August 4, 1585. Obviously, the date of writing of "Romeo and Juliet" is to be the date of writing of "Midsummer Night's Dream" at an interval of approximately one year. The primary source for the creation of a new play for Shakespeare was "a tragic tale of Romeuse and Juliet", written originally in Italian Bandello, and later in English Art . Bro. (1562). Also, Arthur Brock, (Brook), is the author of a long poem based on the prose of Bandello (1554), and using the elements of the intermediate French version Boaistuau Pierre (1559). In addition to Bandello, the elements of such stories have met previously in Luigi da Porto (1525) and Masuchchio Salernitana (1476).

Brooke's poem, obviously, has created a new trend in British fashion "tragic history", was created with the use of works Bandello, Boccaccio and other novelists. Over the next two decades, extensive collections of these stories have been published in the prose of William Painera, Jeffrey Fenton and Georges Petit, in the poems of James Sendforda, George Tubervilya, Robert Sieve and Richard Tarleton. The work included the translation Painera stories about Romeo Juliet in prose, but Shakespeare seems to have not used any of the works of these authors. Brooke tells us in the preface that he had recently seen a similar statement to his book on the stage (probably Inns Kourt), but it is unlikely that this play has affected the attention of Shakespeare's thirty years later, as no further productions or publishing similar stories were not recorded. Most likely, the only source for the creation of "Romeo and Juliet" was Brooke's poem. We can reveal the dramatic genius of Shakespeare of the changes that he made to the Brooke's story. Shakespeare shortened the duration of nine months to about a week. Thus, the hasty march of events has become a major cause of the tragedy; there is no time to sort things out, while in the presence of a larger amount of time, not all would be lost. Shakespeare expanded the role of Mercutio, who was only

mentioned in Brooke, and wrote two fights with Tybalt, thus increasing the Romeo dilemma between love and honor, as in Brooke's poem Romeo kills Tybalt accidentally defensively in a street fight. Shakespeare took from Brooke's poem almost every scene with the Nurse, created between that of her tender, vulgar, quiet character, one of the original characters. Finally, through the family Capulet Shakespeare passed his knowledge of family psychology.

In the history of Bandello Juliet eighteen years old, Brooke's poem - sixteen, in Shakespeare's Juliet almost reached the fourteenth. Despite the fact that the physiologists of the Renaissance believed that in fourteen years already begun puberty, Shakespeare, however, portrayed Juliet's love for Romeo as first love, and her sense of enhanced understanding of the entry at the time of dating with love itself. (This purpose is evident in the "Tempest", where Miranda - a girl of about the same age as Juliet.) Emotionally, Juliet suddenly become a woman, while in all other respects she is still a child. Neither she nor her parents can not understand this change, parents see Juliet's refusal to marry Paris, as an expression of childish permissiveness, and she too scared to tell her parents the truth. Capulet - an older man married to a young woman.<sup>21</sup>

Despite the fact that Lady Capulet often laments the "old age", she was only twenty-eight years, it is only twice as old daughter. Capulet, however, recently attended a masquerade more than thirty years ago, and now he is about sixty years. Since then, as the land of "swallowed up all his hopes" except Juliet, and since she is the only child of Lord and Lady Kapultetti, most of all, Lord Capulet had to be children from previous marriages. Lady Capulet has kept the fear of marrying a child, and it is with respect to the decision of Lord Capulet, and his character, insisting on the marriage with Paris. Her habit of respect for the nature of man and his wishes, may have caused her to abandon her liking Juliet, Lady Capulet which otherwise would

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<sup>21</sup> Шенбаум С. Шекспир. Краткая документальная биография. -М., 1985. - с 134-156.

certainly have understood. Capulet manages the household: it is occupied by duty, and he especially likes to plan the various parties. Even among his deep feelings about the death of Juliet, is regrettable that it will "kill solemnity", ie, spoil the party, which he had planned. He has the quality of an Italian nobleman, and perhaps he reminds Streetford rich burgher who left a trace in the memory of Shakespeare even from a young age. The play also represents a step forward in picture language of young gentlemen. Banter Mercutio, Benvolio and Romeo - a drastic improvement in these conversations in the earlier plays. A unique blend of critical acumen, thin bizarre and indecent levity Mercutio, making it a great hero. One critic suggests that Shakespeare had to kill Mercutio that he "did not steal the attention of viewers" of the main characters of the story. Similarly, Jacques, and Falstaff in the later plays, Mercutio there is more like a hero, depicted for his innate interests, rather than as an essential member of the dramatic action. Unlike the later tragedies of Shakespeare's "Romeo and Juliet" shows the ratio of heroes.

Their arguments and feelings are easy to understand. In the play, at least thoughtful introspective characters, mysterious dialogues and confusion about the various moral issues, but instead, the characters are decisive in regard to how they behave. In the later tragedies of Shakespeare tried to explore the secret impulses of the soul, but here he shows people in conflict with the outside world. The heroes are wrong, but their mistakes are not sins, they occur only because of their impetuous haste, and because of the unfair fate. Shakespeare did not conceal from the reader - all the characters are shown as fully as possible.<sup>22</sup>

This lack of "silence" is evident in a literary style, which is full of self-important characters, puns and abundant poetic descriptions. Perhaps this shows full of emotions and sentiments of all the heroes that made the piece a favorite among composers - Gounod, Berlioz, Tchaikovsky, Prokofiev, and

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<sup>22</sup>Alfred Bates. *The Drama: Its History, Literature and Influence on Civilization*//vol. 13. Ed. London:—Historical Publishing Company,1996. —p245-267.

Milhoda, among others. In "Romeo and Juliet" Shakespeare shows the irony of life through the dramatic changes of situations. Romeo, depressed, reluctant to go to the Capulet ball, and behold, he was overjoyed to meet with Juliet, but only to find out that it is the enemy of his family. But he overcomes this obstacle, and his joy at its peak during the wedding, but after half an hour he is immersed in the depths of despair after a duel with Tybalt. At the beginning of the fifth act, Romeo wants to be reunited with Juliet, but his hopes immediately instantly break the news of her death Balthazar. The irony reaches its highest point when Romeo, Juliet standing around in the crypt, notices that she looks as if she was alive, and, behold, he drinks poison, to join her in death. The audience knows that Juliet wakes up after a few moments. In one version of the play, staged by David Garrick (as in stories Bandello), Juliet wakes up before Romeo dies, and he is aware of the irony of the situation miserable. The doubtful relevance of such a dramatic end has caused considerable debate among the actors. Shakespeare uses irony and different. During an argument between Juliet and her parents, abusing Juliet for refusing to marry Paris, and Lady Capulet, Capulet and wish her, as if by accident, death. Lady Capulet mentions the "wedding of the grave", and Lord Capulet says that they have only one child, "But now I see that one - too much". They do not think so actually, and Juliet realizes this, but their words - an ominous prediction of the future.

## **2. Reflection of peace and human tragedy "Romeo and Juliet"**

Recently, attempts have been made to establish a central theme of the play. One critic sees the play as a tragedy "misunderstanding". The Montagues and Capulets are not aware that their quarrel could lead to fatal consequences. Romeo and Juliet fall in love, not knowing that they were from feuding families. Mercutio and Tybalt are not aware of this situation, where there is their duel. In the chain of events leading to the final tragedy, even

servants are aware of the results of its actions... The final scene, with a long explanation of the Father Laurent dramatically justified, because it makes Montague, Capulet, Prince understand that they are partly involved in what happened. Thinking about such a presentation plays, you can understand the wholeness and complexity of what is happening in the human world. The causes of hostility may at first seem easy and straightforward, but in fact, they are much more difficult, and they lead to consequences that are not predictable. Perfection or imperfection of human actions in relation to the concept of it is not absolute, and the idea was symbolically stated in his opening speech of the Father Laurent about herbs, when we know that their medicinal or poisonous properties depend on the manner of their application. Others explain the meaning of the play can be found in the images drawn us Shakespeare. Shakespeare shows haste, quickly followed by the events to their logical conclusion. When Romeo says, "I'm too hasty", Father Laurent says that "They stumble because going fast", and so he expresses one of the main themes of the play. The rivalry of wits between Romeo and Mercutio is associated with the pursuit of a wild goose, reckless racing horses over rough terrain. There are other numerous references by which we can judge the significance of the play. Close in meaning to the image and the image of violent haste, which is expressed in the form of powder. Father Laurent warns that too impetuous love is like fire and powder, which "they are kissing, set on fire". Romeo wants to take over the counter poison that can extract life from his body, just as gunpowder, disappears from the weapon after the shooting. This poison can be identified as monkshood and wolfs bane Shakespeare compares the effect of a "rash gunpowder". Violence is also shown in the picture shipwreck when disaster may end your journey through life. Juliet Capulet calls "the ship, crying during a storm". Romeo describes his death as a shipwrecked vessel, "the weary sea sickness". Predicting that his appearance on the ball at the Capulets, can lead to death, Romeo bow to the inevitable, anticipating further. Also in play is often repeated image of

Death, which appears to us as the "beloved" of Juliet. Death is referred to Juliet Capulet, Romeo. The repetition of this mode means that Juliet is doomed to die, and death, in the face of a man, already took it. The image of a sinister fate is enhanced because of the use of this technique, and it is felt throughout the play. It is impossible to doubt that the "Romeo and Juliet" is a tragedy of fate. Shakespeare says a lot about this in the prologue. Lovers marked by death, their fates crossed through the stars. The cause of their deaths is clear: only the shock of the loss of beloved children can put an end to senseless struggle between the two families. At the end of the play Capulet calls Lovers "poor victims of our hatred", and Prince talks about death as a punishment for hate their parents. The image of the fate of repeats throughout the play". This is a great power than you can imagine- says his father Laurent Juliet in the tomb. Numerous setbacks that have plagued lovers are not random, they hide themselves in some hidden meaning. Critics attacked the play because of "excess inevitability" misunderstood Shakespeare's dramatic technique. Like Hamlet's adventure with pirates, a sequence of failures in "Romeo and Juliet" is deliberately made so incredible that the reader can not explain all of the simple case. It can be traced Fate, or the desire of Heaven. Everyone finds their own way difficult to interpret the tragedy. In the fate of Romeo and Juliet's parents present "tragic flaw," and they are suffering because of the death of children.

All of the children, but not the parents are the protagonists of the play. Some critics have called the impetuosity of Romeo "tragic flaw", but Romeo less impulsive than Tybalt and Mercutio, and can hardly be called a "lack of" quality inherent in all young people. It is easy to guess that the nature of mind and great thoughtfulness to do things that could have prevented the tragedy in the circumstances. Although it is possible, in other circumstances, the desire fate would have exactly the same. Shakespeare makes it clear that society is partially responsible for the tragedy. The feud between the noble families was a matter of social status; it was a consequence of the need to avenge the insult

of honor. Here, it seems, and the actual hint. Prince Eskalus represents the view of Queen Elizabeth, during which the government passed a law that the killing in a duel was regarded as an ordinary murder. The Queen wanted to put an end to a duel. In addition, the evil that results from any form of civil strife - a recurrent theme in the literature of the time of Queen Elizabeth. The current social relations between the government and citizens can be marked in the fight against the decree of the Prince in the streets, and in ignoring the decree rider. As can be expected, "Romeo and Juliet" has always remained one of the most popular pieces for theatrical productions. At present, its popularity did not dried up - every year we see from ten to twenty new productions as professional filmmakers and amateur groups. What is the performance of the role of Hamlet for the actor, the performance of the role of Juliet - for the actress - a role that offers the opportunity for full disclosure of female talent. In particular, in the past, Mrs. Betterton and Fanny Kemble made great strides in the performance of the role of Juliet. In the twentieth century, Julia Marlowe, Eva Le Gallieni, Jane Cole, and Katherine Cornell were among those who played Juliet. The director productions always have trouble finding an actress for the role of Juliet, as very few truly talented actresses achieve fame at the age of fourteen years, and most of performing the role of Juliet - recognizable mature women trying to look young. No less the same problem occurs when you select the actors in male roles. The director has to choose between the likelihood of the young actors, and a more subtle game of experienced actors. However, despite all the difficulties, the production of "Romeo and Juliet" has always been successful, and many of us always remember the setting is just as bright and movable embody the real-life events taking place in the pages of the book.

### 3. Reflection of peace and human tragedy in “A Midsummer Night’s Dream”

Affectation of another kind is depicted in a delightful scene from what many regard as Shakespeare's most charming comedy, *A Midsummer Night's Dream*. As the Athenian courtiers are quick to observe in their critiques of the "tragical mirth" of *Pyramus and Thisby* in V.i, the "mechanicals" who display their dramatic wares at the nuptial feast of Theseus and Hippolyta are even more fundamentally "o'erparted" than the hapless supernumeraries of *Love's Labor's Lost*. But there is something deeply affectionate about Shakespeare's portrayal of the affectations of Bottom and his earnest company of "hempen home-spuns", and the "simpleness and duty" with which they tender their devotion is the playwright's way of reminding us that out of the mouths of babes and fools can sometimes issue a loving wisdom that "hath no bottom." Like "Bottom's Dream", the playlet brings a refreshingly naive perspective to issues addressed more seriously elsewhere. And, by burlesquing the struggles and conflicts through which the lovers in the woods circumvent the arbitrariness of their elders, "*Pyramus and Thisby*" comments not only upon the fortunes of Demetrius and Helena, Lysander and Hermia, but also upon the misfortunes of Romeo and Juliet. After all, both stories derive ultimately from the same source in Ovid's *Metamorphoses*, and Shakespeare's parallel renderings of the "course of true love" in *Romeo and Juliet* and *A Midsummer Night's Dream* are so closely linked in time and treatment that it is tempting to regard the two plays as companion pieces--tragic and comic masks, as it were, for the same phase (1595-1596) of Shakespearean dramaturgy.<sup>23</sup>

Whether or not *A Midsummer Night's Dream* was commissioned for a wedding ceremony at Whitehall, as some scholars have speculated, the play is

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<sup>23</sup> Ҳаққул И. Шекспир маъшали // В. Шекспир. Танланган асарлар. 3 жилдли. 1-жилд. – Тошкент, Фан, 2005.б-134

in fact a remarkable welding of disparate materials: the fairy lore of Oberon and Titania and their impish minister Puck, the classical narrative of Theseus's conquest of the Amazons and their queen Hippolyta, the confused comings and goings of the young Athenian lovers who must flee to the woods to evade their tyrannical parents, and the rehearsals for a crude craft play by a band of well-meaning peasants. It is in some ways the most original work in the entire Shakespearean canon, and one is anything but surprised that its "something of great constancy" has inspired the best efforts of such later artists as composer Felix Mendelssohn, painters Henry Fuseli and William Blake, director Peter Brook, and filmmakers Max Reinhardt and Woody Allen.

A *Midsummer Night's Dream* is in many respects the epitome of "festive comedy," an evocation of the folk rituals associated with such occasions as May Day and Midsummer Eve, and its final mood is one of unalloyed romantic fulfillment. Romance is also a key ingredient in the concluding arias of Shakespeare's next comedy, *The Merchant of Venice*, where Bassanio and Portia, Lorenzo and Jessica, and Gratiano and Nerissa celebrate the happy consummation of three love quests and contemplate the music of the spheres from a magical estate known symbolically as Belmont. But the "sweet harmony" the lovers have achieved by the end of *The Merchant of Venice* has been purchased very dearly, and it is hard for a modern audience to accept the serenity of Belmont without at least a twinge of guilt over what has happened in far-off Venice to bring it about.

#### The Merchant of Venice

Whether *The Merchant of Venice* is best categorized as an anti-Semitic play (capitalizing on prejudices that contemporaries such as Marlowe had catered to in plays like *The Jew of Malta*) or as a play about the evils of anti-Semitism (as critical of the Christian society that has persecuted the Jew as it is of the vengeance he vents in response), its central trial scene is profoundly disturbing for an audience that has difficulty viewing Shylock's forced

conversion as a manifestation of mercy. Shylock's "hath not a Jew eyes" speech impels us to see him as a fellow human being--notwithstanding the rapacious demand for "justice" that all but yields him Antonio's life before Portia's clever manipulations of the law strip the usurer of his own life's fortune--so that even if we feel that the Jew's punishment is less severe than what strict "justice" might have meted out to him, his grim exit nevertheless casts a pall over the festivities of the final act in Belmont.

By contrast with *A Midsummer Night's Dream*, a play in which the disparate components of the action are resolved in a brilliantly satisfying synthesis, *The Merchant of Venice* remains, for many of us, a prototype of those later Shakespearean works that twentieth-century critics have labeled "problem comedies." Even its fairy-tale elements, such as the casket scenes in which three would-be husbands try to divine the "will" of Portia's father, seem discordant to a modern audience that is asked to admire a heroine who dismisses one of her suitors with a slur on his Moroccan "complexion." Though it seems to have been written in late 1596 or early 1597 and, like *A Midsummer Night's Dream*, was first published in a good quarto in 1600, *The Merchant of Venice* feels closer in mood to *Measure for Measure*--which also pivots on a conflict between justice and mercy--than to most of the other "romantic comedies" of the mid to late 1590s.

#### The Merry Wives of Windsor

The first good text of a related play, *The Merry Wives of Windsor*, also appeared in the Folio, but it too was initially published in a bad quarto, this one a memorial reconstruction dated 1602. Just when *Merry Wives* was written, and why, has been vigorously debated for decades. According to one legend, no doubt apocryphal but not totally lacking in plausibility, Shakespeare was commissioned to write the play because the Queen wanted to see Falstaff in love. If so, it seems likely that the play was also produced as an occasional piece in honor of the award of the Order of the Garter to Lord Hunsdon, the patron of the Lord Chamberlain's Men, on 23 April 1597. There

are references to a Garter ceremony at Windsor Castle in act five of *The Merry Wives of Windsor*, and Leslie Hotson has argued that even though the play may well have been performed later at the Globe, its first presentation was before Queen Elizabeth and Lord Hunsdon at Windsor on St. George's Day 1597.<sup>24</sup>

*The Merry Wives of Windsor* is unique among Shakespeare's comedies in having an English town for its setting. Its bourgeois characters have delighted audiences not only in the playhouse but also on the operatic stage, in what many critics consider the most successful of Verdi's numerous achievements in Shakespearean opera. Despite its obvious charms, however, the play has never been a favorite among Shakespeare's readers and literary interpreters. The reason is that the Falstaff we see in *The Merry Wives of Windsor* is a Falstaff largely lacking in the vitality and appeal of the character we come to love in the first part of *Henry IV*. Without Prince Hal and the wit combats afforded by his jokes at Falstaff's expense, the Falstaff of *Merry Wives* is merely conniving and crude. We may laugh at the comeuppance he receives at the hands of the merry wives he tries to seduce--the buck-basket baptism he gets as his reward for the first encounter, the beatings and pinchings he suffers in his later encounters--but we see nothing of the inventiveness that makes Falstaff such a supreme escape artist in part 1 of *Henry IV*. So attenuated is the Falstaff of *The Merry Wives of Windsor* that many interpreters have argued that it is simply a mistake to approach him as the same character. In any case, we never see him in love. His is a profit motive without honor, and it is much more difficult for us to feel any pity for his plight in *Merry Wives* than it is in the three *Henry* plays that depict the pratfalls and decline of the young heir-apparent's genial Lord of Misrule.

The play does have the clever Mistress Ford and Mistress Page. And in the jealous Master Ford and the tyrannical Master Page it also has a pair of

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<sup>24</sup>Gurr A. *Shakespeare's First Poem: Sonnet 145*. *Essays in Criticism*, 1971. – p170.

comic gulls whose sufferings can be amusing in the theater. But it is doubtful that *The Merry Wives of Windsor* will ever be among our favorite Shakespearean comedies, particularly when we examine it alongside such contemporary achievements as *Much Ado about Nothing* and *As You Like It*.

#### *Much Ado about Nothing*

*Much Ado about Nothing* and *As You Like It* were probably written in late 1598 and 1599, respectively, with the former first published in a good quarto in 1600 and the later making its initial appearance in the 1623 First Folio. Both are mature romantic comedies, and both have enjoyed considerable success in the theater.

"Nothing" is a word of potent ambiguity in Shakespeare (the playwright was later to explore its potential most profoundly in the "nothing will come of nothing" that constitutes the essence of *King Lear*), and in *Much Ado about Nothing* its implications include the possibilities inherent in the wordplay on the Elizabethan homonym "noting." Through the machinations of the surly Don John, who gulls the superficial Claudio into believing that he "notes" his betrothed Hero in the act of giving herself to another lover, an innocent girl is rejected at the altar by a young man who believes him to have been dishonored. Fortunately, Don John and his companions have themselves been noted by the most incompetent watch who ever policed a city; and, despite their asinine constable, Dogberry, these well-meaning but clownish servants of the Governor of Messina succeed in bringing the crafty villains to justice. In doing so, they set in motion a process whereby Hero's chastity is eventually vindicated and she reappears as if resurrected from the grave. Meanwhile, another pair of "noting's" have been staged by the friends of Benedict and Beatrice, with the result that these two sarcastic enemies to love and to each other are each tricked into believing that the other is secretly in love. At least as much ado is made of Benedict and Beatrice's noting's as of the others, and by the time the play ends these acerbic critics of amorous folly, grudgingly acknowledging that "the world must be peopled", have been brought to the

altar with Claudio and Hero for a double wedding that concludes the play with feasting and merriment.

Shakespeare could have drawn from a number of antecedents for the story of Hero and Claudio, among them cantos from Ariosto's *Orlando Furioso* and Spenser's *Faerie Queene*. But the nearest thing to a "source" for Beatrice and Benedick may well have been his own *The Taming of the Shrew*, whether another pair of unconventional would-be lovers struggle their way to a relationship that is all the more vital for the aggressive resistance that has to be channeled into harmony to bring it about. In any event, if there is some doubt about where Benedick and Beatrice came from, there is no doubt about the direction in which they point--to such gallant and witty Restoration lovers as Mirabell and Millamant in William Congreve's *The Way of the World*.

#### As You Like It

With *As You like It* Shakespeare achieved what many commentators consider to be the finest exemplar of a mode of romantic comedy based on escape to and return from what Northrop Frye has termed the "green world." As in *A Midsummer Night's Dream* (where the young lovers flee to the woods to evade an Athens ruled by the edicts of tyrannical fathers) and *The Merchant of Venice* (where Belmont serves as the antidote to all the venom that threatens life in Venice), in *As You Like It* the well-disposed characters who find themselves in the Forest of Arden think of it as an environment where even "adversity" is "sweet" and restorative.

Duke Senior has been banished from his dukedom by a usurping younger brother, Duke Frederick. As the play opens, Duke Senior and his party are joined by Orlando and his aged servant Adam (who are running away from Orlando's cruel older brother Oliver), and later they in turn are joined by Duke Senior's daughter Rosalind and her cousin Celia (who have come to the forest, disguised as men, because the wicked Duke Frederick can no longer bear to have Rosalind in his daughter's company at court). The scenes in the forest are punctuated by a number of reflections on the relative

merits of courtly pomp and pastoral simplicity, with the cynical Touchstone and the melancholy Jaques countering any sentimental suggestion that the Forest of Arden is a "golden world" of Edenic perfection, and her sojourn in the forest allows the wise and witty Rosalind to use male disguise as a means of testing the affections of her lovesick wooer Orlando. Eventually Orlando proves a worthy match for Rosalind, in large measure because he shows himself to be his brother's keeper. By driving off a lioness poised to devour the sleeping Oliver, Orlando incurs a wound that prevents him from appearing for an appointment with the disguised Rosalind; but his act of unmerited self-sacrifice transforms his brother into a "new man" who arrives on the scene in Orlando's stead and eventually proves a suitable match for Celia. Meanwhile, as the play nears its end, we learn that a visit to the forest has had a similarly regenerative effect on Duke Frederick, who enters a monastery and returns the dukedom to its rightful ruler, Duke Senior.

As *You Like It* derives in large measure from Thomas Lodge's romance *Rosalynde or Euphues' Golden Legacy*, a prose classic dating from 1590. But in his treatment of the "strange events" that draw the play to a conclusion presided over by Hymen, the god of marriage, Shakespeare hints at the kind of miraculous transformation that will be given major emphasis in the late romances.

### Twelfth Night

The last of the great romantic comedies of Shakespeare's mid career, probably composed and performed in 1601 though not published until the 1623 First Folio, was *Twelfth Night*. Possibly based, in part, on an Italian comedy of the 1530s called *Gl'Ingannati*, *Twelfth Night* is another play with implicit theological overtones. Its title comes from the name traditionally associated with the Feast of Epiphany (6 January, the twelfth day of the Christmas season), and much of its roistering would have seemed appropriate to an occasion when Folly was allowed to reign supreme under the guise of a Feast of Fools presided over by a Lord of Misrule. In Shakespeare's play, the

character who represents Misrule is Sir Toby Belch, the carousing uncle of a humorless countess named Olivia. Together with such companions as Sir Andrew Aguecheek, the jester Feste, and a clever gentlewoman named Maria, Sir Toby makes life difficult not only for Olivia but also for her puritan steward Malvolio, whose name means "bad will" and whose function in the play, ultimately, is to be ostracized so that "good will" may prevail. In what many consider to be the most hilarious gulling scene in all of Shakespeare, Malvolio is tricked into thinking that his Lady is in love with him and persuaded to wear cross-gartered yellow stockings in her presence--attire that he believes will allure her, but attire that persuades her instead that he is deranged. The "treatment" that follows is a mock exercise in exorcism, and when Malvolio is finally released from his tormentors at the end of the play, he exits vowing revenge "on the whole pack" of them.

As with the dismissal of Shylock in *The Merchant of Venice*, the punishment of Malvolio's presumption in *Twelfth Night* has seemed too harsh to many modern viewers and readers. But that should not prevent us from seeing that *Twelfth Night* is also a play about other forms of self-indulgence (Count Orsino's infatuation with the pose of a courtly lover, and Olivia's excessively long period of mourning for her deceased brother) and the means by which characters "sick of self-love" or self-deception are eventually restored to mental and emotional sanity. Through the ministrations of the wise fool, Feste, and the providential Viola, who arrives in Illyria after a shipwreck in which she mistakenly believes her brother Sebastian to have died, we witness a sequence of coincidences and interventions that seems too nearly miraculous to have been brought about by blind chance. By taking another series of potentially tragic situations and turning them to comic ends, Shakespeare reminds us once again that harmony and romantic fulfillment are at the root of what Northrop Frye calls the "argument of comedy."

All's Well that Ends Well

Modern in another sense may be a good way to describe *All's Well*

That Ends Well. After a long history of neglect, this tragicomedy has recently enjoyed a good deal of success in the theater and on television, and one of the explanations that have been given is that it features a heroine who, refusing to accept a preordained place in a hierarchical man's world, does what she has to do to win her own way.

Orphaned at an early age and reared as a waiting-gentlewoman to the elegant and sensitive Countess of Rossillion, Helena presumes to fall in love with the Countess's snobbish son Bertram. Using a cure she learned from her dead father, who had been a prominent physician, Helena saves the life of the ailing King of France, whereupon she is rewarded with marriage to the man of her choice among all the eligible bachelors in the land. She astonishes Bertram by selecting him. Reluctantly, Bertram consents to matrimony, but before the marriage can be consummated he leaves the country with his disreputable friend Parolles, telling Helena in a note that he will be hers only when she has fulfilled two presumably impossible conditions: won back the ring from his finger and borne a child to him. Disguised as a pilgrim, Helena follows Bertram to Florence. There she substitutes herself for a woman named Diana, with whom Bertram has made an assignation, and satisfies the despicable Bertram's demands.

One of the "problems" that have troubled critics of *All's Well That Ends Well* is the device of the "bed trick." But we now know that Shakespeare had biblical precedent for such a plot (Genesis 35) and that it was associated in the Old Testament with providential intervention. Which may be of some value to us in dealing with the other major issues: why should Helena want so vain and selfish a man as Bertram in the first place, and how can we accept at face value his reformation at the end? If we suspend our disbelief enough to grant the fairy-tale premises of the plot (which derived from a story in Boccaccio's *Decameron*), we should be able to grant as well that in a providentially ordered world, the end may not only justify the means but sanctify them. And if the end that Helena has in view is not only to win

Bertram but to make him "love her dearly ever, ever dearly," we must grant the playwright the final miracle of a Bertram who can be brought to see his evil ways for what they are and repent of them.

#### Measure for Measure

A similar miracle would seem to be the final cause of Measure for Measure. At the beginning of the play, Duke Vincentio, noting that he has been too lenient in his administration of the laws of Venice, appoints as deputy an icy-veined puritan named Angelo, whom he expects to be more severe for a season of much-needed civic discipline. Almost immediately upon the Duke's departure, Angelo finds himself confronted with a novice, Isabella, who, in pleading for the life of a brother condemned for fornication, unwittingly arouses the new deputy's lust. Angelo offers her an exchange: her brother's life for her chastity. Astonished by the deputy's disregard for both God's laws and man's, Isabella refuses. Later, as she tries to prepare Claudio for his execution and discovers that he is less shocked by the deputy's offer than his sister had been, Isabella upbraids him, too, as a reprobate.

At this point the Duke, who has been disguised as a friar, persuades Isabella to "accept" Angelo's offer on the understanding that his former betrothed, Mariana, will sleep with him instead. Once again the bed trick proves effectual and "providential." In the "trial" that takes place at the entrance to the city upon the Duke's return, Isabella accuses Angelo of having corrupted his office and executed her brother despite an agreement to spare him (an order of the deputy's that, unknown to Isabella, has been forestalled by the "friar"). But then, in response to Mariana's pleas for her assistance, she decides not to press her claim for justice and instead kneels before the Duke to beg that Angelo's life be spared. The Duke grants her request, and Angelo-- illustrating Mariana's statement that "best men are molded out of faults"--repents and accepts the Duke's mercy.

Measure for Measure qualifies as a tragicomedy because the questions

it raises are serious (how to balance law and grace, justice and mercy, in human society) and the issue (whether or not Angelo will be executed for his evil intentions with respect to Claudio) is in doubt until the moment when, by kneeling beside Mariana, Isabella prevents what might have been a kind of revenge tragedy. (The Duke tells Mariana, "Against all sense you do importune her./Should she kneel down in mercy of this fact,/Her brother's ghost his paved bed would break,/And take her hence in horror.") In Shakespearean comedy, of course, all's well that ends well. Revenge gives way to forgiveness or repentance, and characters who might have died in self-deception or guilt are given a second chance. As for Isabella, she too gains insight and sensitivity as a consequence of her trials, and at the conclusion of the play she finds herself the recipient of a marriage proposal from her previously disguised counselor, the Duke. Whether she accepts it, and if so how, has become one of the chief "problems" to be solved by directors and actors in modern productions.

#### The Empowerment of Women in Shakespearean Comedy<sup>25</sup>

In Shakespeare's comedies, many – possibly even most - of the female characters are portrayed as being manipulated, if not controlled outright, by the men in their lives: fathers, uncles, suitors, husbands. And yet, there are women inhabiting Shakespeare's comedic world who seem to enjoy a greater degree of autonomy and personal power than one would expect in a patriarchal society. Superficially, therefore, Shakespeare's comedies appear to send mixed signals regarding the notion of female empowerment. Some women are strong and independent, others are completely submissive, and the behavior of either seems to be influenced more by theme or plot than by any qualities within the characters themselves.

A closer look, though, should make it evident that this is not the case; as in many of Shakespeare's plays, appearances can be deceiving. In some

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<sup>25</sup> Based on: Richard Laws *Dutiful Daughters, Willful Nieces: The Empowerment of Women in Shakespearean Comedy*. -Washington University Press, - 2000, - P. 45-50

cases, the exterior behavior is a deliberate facade to mask the character's real feelings; in others, it is an acculturated veneer that is burned away as a result of the play's events. Despite their outward appearances, though, most of these comedic women belong to one of two opposing archetypes. An examination of these archetypes allows the reader to see past such deceptions to the real personality beneath.

#### The "Daughter" and "Niece" Archetypes

Within Shakespeare's comedies, many of the female characters are portrayed as submissive and easily controlled. Like dutiful daughters, these women submit to patriarchal repression with little complaint.

Perhaps the best example of a "daughter" character in Shakespearean comedy is the role of Hero in *Much Ado About Nothing*. Hero is completely under the control of her father Leonato, especially with regard to courtship. When, in Act Two, Leonato believes that Don Pedro may seek Hero's hand in marriage, he orders Hero to welcome the prince's advances despite the difference in their ages:

"Daughter, remember what I told you.  
If the Prince do solicit you in that kind,  
you know your answer" (II.i.61-3).

Thus we see that Leonato controls not only Hero's actions, but even her words as well.

In fact, Hero is so thoroughly repressed by the male-dominated society in which she lives that she submits not only to her father's will, but to that of nearly every other man in the play. She is easily wooed and won by Don Pedro posing as Claudio (II.i.80-93). She is just as easily undone in a single speech when Claudio pronounces her an adulteress (IV.i.30-41). Even Don John, through his nefarious schemes, is able to manipulate Hero, very nearly to her death. Despite the influence of the more liberated Beatrice in her life, Hero shows no sign of acting under her own volition anywhere in the play.

Unlike Hero, however, other female characters in Shakespeare's

comedies do not submit easily to the will of a patriarchal character, or indeed, that of any man. Just as *Much Ado About Nothing* presents us, in Hero, with the very model of a dutiful “daughter” character, so it delineates the archetypical “niece” character, the quick-witted Beatrice. The “merry war” (I.i.58) she wages with Benedick may showcase her character to best advantage, but it is clear from the first scene of the play that Beatrice does not easily submit to the commands or beliefs of any man.

In fact, it often seems that Beatrice would liberate her cousin Hero from patriarchal repression as well. While virtually every main character in the play is conspiring to arrange Hero’s marriage, Beatrice counsels Hero to follow her own desires, despite contemporary custom:

[I]t is my cousin’s duty to make curtsy and say, “Father, as it please you.” But yet for all that, cousin, let him be a handsome fellow, or else make another curtsy and say, “Father, as it please me” (II.i.49-52).

Beatrice’s willfulness continues even through the final scene of the play. Despite her earlier vows to requite Benedick’s love (III.i.109-16), when he at last proposes, she makes sure to emphasize that they are to be married only because she agrees, not because he wills it (V.iv.72-95).

#### The “Daughter”/“Niece” Binary in *The Taming of the Shrew*

Although Kate is (literally speaking) a daughter to the patriarchal figure Baptista, she seldom submits to her father’s authority, in matters of behavior or of courtship. She therefore fits better with the willful “niece” characters than she does with the obedient “daughter” types; the archetype is informed by the behavioral, not familial, relationship. It is Kate’s disobedience – her “niece” behavior - that provides the impetus for the play’s action.

By contrast, Kate’s sister Bianca is presented as a “daughter” character throughout most of the play:

“[W]hat you will command me will I do  
So well I know my duty” (II.i.6-7).

Even the play’s minimal stage directions emphasize Bianca’s

submissive nature: Bianca enters and exits scenes only at the behest of a male character (or Kate, in Act II and again in Act V). Her subjugation to her father is especially evident with regard to her potential suitors: Baptista proclaims in his first lines that Bianca may not be courted until Kate is married (I.i.49-51). Bianca, in fact, is outwardly so submissive that she even professes to be willing to stand aside and allow Kate her choice of Bianca's many suitors (II.i.10-18).

The final scene of the play, however, reverses these archetypal characterizations completely. Once married to Lucentio, Bianca immediately becomes willful and disobedient, refusing to respond to his summons (V.ii.79-85). Kate, on the other hand, comes dutifully when Petruchio calls for her (99-104). At his request, she fetches Bianca, and delivers her long speech regarding wifely duty (140-183).

This final scene demonstrates that the "daughter" and "niece" characterizations are actually masks that each sister has used to obtain the sort of husband each desires. Bianca poses as a dutiful, obedient "daughter" to attract a husband of means; once she has done so, she can drop the facade and become the pampered, petulant child she has always been. Kate, on the other hand, wields her "shrewishness" to rid herself of suitors whom she cannot respect. When Petruchio resolves to wed her anyway, she realizes that he is just the sort of husband she can be happy with, and so becomes a loving, obedient wife (whether to please him, or because that is the sort of relationship she desires). It is fitting, in a play so concerned with disguise that both Kate and Bianca exercise power by exploiting the guises provided by their respective archetypes.

#### The "Daughter"/"Niece" Binary in *As You Like It*

The "daughter" and "niece" archetypes, of course, are not universally applicable to all women in Shakespeare's comedies. In *As You Like It*, there are other female characters which defy such classification. Phoebe, for example, exhibits traits of both "niece" (in her willful pursuit of the erstwhile

Ganymede) and “daughter” (as when she readily submits to Ganymede’s stipulation that she marry Silvius), while the country wench Audrey cannot easily be assigned to either category. Still, the archetypes once again prove useful in an examination of the relative empowerment of the play’s central female characters, Rosalind and Celia.

On the surface, Rosalind appears to be one of the most independent, and thus empowered, women in any of Shakespeare’s works. Like Beatrice with Benedick, Rosalind is able to dictate completely the terms of her relationship with Orlando; throughout most of the play, he obeys her every whim – and this despite his belief that she is only a simulacrum of Rosalind. In a time when marriage was customarily (judging by the texts) a business arrangement between the groom and the bride’s father, Rosalind actually arranges her own union with Orlando, albeit in disguise (V.iv.5-10); further, she even arranges the marriage of Silvius and Phoebe (V.ii, V.iv.11-25). The dramatic irony of this chain of circumstances, in fact, is the basis for the play’s comedic action: Ganymede, who exerts such control over the lives of others, is really a woman.<sup>26</sup>

It may be contended that Rosalind gets what she wants not because she is a truly empowered woman, but because she poses as a man, and that before adopting this disguise, she has no agency. Duke Frederick, to whom Rosalind is a literal as well as archetypal niece, robs her of control over her own fate when he summarily banishes her from his court. Yet even here we can see that Rosalind already possesses the potential to become empowered. When asked why she is sentenced to exile, the duke replies, “Let it suffice thee that I trust thee not . . . Thou art thy father’s daughter”. The duke, rightly or wrongly, views Rosalind as a threat, and only an empowered woman would pose a threat to him. Viewed in this light, the masculine disguise only unlocks the latent power that the “niece” archetype already possesses.

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<sup>26</sup> Park Honan. *Shakespeare. A Life*. Oxford University Press, 1999. – p245-321.

Celia, on the other hand, is clearly a “daughter” character. Her sole act of volition in the entire play comes when she determines to join Rosalind in exile, and even this one act of defiance is motivated more by Celia’s loyalty to her cousin than by any desire of her own. When, in the play’s final act, Oliver determines to marry Celia, only Orlando is given any right of decision over her lot; Celia has apparently consented to be wed, but is not really a party to the negotiations.

Thus, even while presenting a strong, independent female character, *As You Like It* seems to reinforce the patriarchal notion of women as subjugated beings. Rosalind exercises some control over her own destiny, but only after she disguises herself as a man; lacking such a guise, Celia is virtually powerless to determine her own fate. But this superficial view is an inadequate interpretation. The Ganymede disguise – indeed, the entire journey to Arden – is the crucible that releases Rosalind’s latent personal power, but the power has always been there; like Kate and Bianca, she has always been a “niece.” Celia remains subjugated not because she chooses to travel as a woman, but because she is, at heart, a dutiful “daughter.”

#### **4. Features of the concept of peace and human**

XIV century in comparison with that of modernity Against the backdrop of stories are clearly visible so-called “transitional period” that T.N. Granovsky called "sad", full of "tragic beauty". Most researchers recognize the importance of these eras in stock and control downward and upward trends. This position is in the understanding of "the decisive historical stages" was formed at the dawn of the Christian civilization and was assigned humanistic culture of Italy XIV-XVI centuries. It was the Italian humanists with the cultural point of view and see substantiated qualitative difference between the two cultural streams. "Minutes rock" the brightest reflection found in the concept of "Italian" and "European" Renaissance emerged in

European and Russian literature XIX-XX centuries. Up until the post-war era the term "Renaissance" was used almost exclusively in the era of XIV-XVI centuries. In the history of Europe. Truly was coined the formula "Renaissance": the reference to the ancient cultural heritage, as "the revival of his" (TSB). Thus, the Renaissance looks like a form of cultural process, an appeal to the culture of "the day before yesterday", over the head of Culture "yesterday", with a view to building a culture of "today" and especially "tomorrow". The shape of this is true, but the Italian humanists had a more sophisticated understanding of the term. The term is directly related to the concept of "renovatio", originating from the Latin "re-novo, avi, atum, are" (to renew , restore , revive). Hence the Italian. Rinascita, Rinascimento and fr. Renaissance. Renovatio applied to a person individually or to society as a whole meant a return to "pre-Fall" in Eden. In this sense the concept was used in politics (Renovatio imperii Charlemagne, Otto the Great). In the XIII - XIV centuries. Before the Italian company had the task out of the deep and comprehensive crisis and renewal, and it is widely understood to update. If the church is advocated only for the purification of religion without renewal of culture, the humanists were just for cultural renewal. According to the humanists, it is culture that was supposed to return to its original state, "the Fall" is held as a result of the arrival of the barbarians who destroyed the great ancient culture (in Russia such "barbarians" were considered the Mongols). Moreover, under the "revival" they understood not only an update of culture, science, the arts, etc., but also changing the very essence of human nature. In Western science is often understood as the revival of any cultural progress, as exemplified by the book of the Austrian researcher Adam Metz "Muslim Renaissance" (1922). Humanism is understood as a rather narrow movement of humanities, was fond of antiquity and rhetoric. However, in the XIX century. The traditional concept (Renaissance as the "discovery of the world and of man"), formed on the basis of studies J. Michelet (*La decouverte du monde, la decouverte de l'homme*), G. Voigt, J. Burckhardt, J. Simons, L.

Geiger F. Monnier, Veselovsky, MS Korelin, AK Dzhivelegov and others criticized Em. Zhebarom, G. Thode and K. Neumann. K. Neumann mentions the Carolingian Renaissance and ottonovsky, but considers them as superficial and prefers the "Renaissance of the XII century". In the development of Russian literature, culture is understood as a complex process. In 1907, the Russian historian IM Graves in the preface to the Russian translation of the book by G. Aiken "History and the system of the medieval world-view" (St. Petersburg, 1907) stated that "one of the medieval world-view never existed," and it "evolved in parallel various types of thinking that led to uneven general constructions" (p. XXV-XXVI). Renowned Sinologist academician Vasily Alexeev (1881-1951) in his work used the term "regeneration" ("then revival with Lou Ji " ). He also saw the beginning of a powerful philosophical works Sykun Tu ( 837-908 ) . It manifested itself in principle universalistic understanding of the history of culture: "In the history of Chinese literature, as well as for any other, comparative studies are essential because they lead directly to the creation part of the history of world literature. Sinologov In studies of this kind are rare and hardly made lege artis". The comparative method gave good results. Comparing French and Chinese poetics XVI - XVII centuries, Alekseev makes clear conclusion that "Europe has a poetics of space and poetics of China. "Arguing that the various literature and culture is not only possible but necessary to compare, Alekseev has become the first well-known researcher who attempted to overcome Eurocentrism in the study of culture and begin to create stories of world literature to a new level. He really was a kind of forerunner of Konrad. Get away from the one-sidedness in the study of specific cultures and conduct comparative studies have tried, and many other researchers (Zhirmunsky, E.P. Chelishev, I. Bragin, Likhachev, T.P. Nucubidze, V.K. Chaloyan, V.S. Nalbandian, A.A. Gargi, H.G. Koroglu, M. Yu Gulizade, etc.). The Renaissance was, as he wrote L.M. Batkin, "dissipate over time", because, according to O.L. Weinstein, the idea of the world of the Renaissance incompatible" with the understanding of the

Renaissance as a chronologically and geographically specific upheaval caused by certain socio-economic processes. However, significantly stimulated the comparative study of "Renaissance" processes in different regions of the West and the East is academic Konrad, who put forward in the 1950s. The idea of a worldwide, universal and whole history of literature. In his writings of the time ("Three of the poet", "Eight stanzas of the Fall" Du Fu", "The Renaissance", "The Middle Ages in the historical science", etc.), he raised the question of the universality of the cultural processes of "motion" in the literature" the contents of this movement ... of shocks that create the movement, directing it and stimulating - where, when and how they, these tremors were going. "According to Konrad, Renaissance processes ("Renaissance phenomenon") were not only in the West but in the East, especially China, the level of which was not inferior to the West. The term of the philosopher Han Yu Tang "puffer" he seemed even more preferable than western options (Revival, Renaissance). Chinese classical humanists revived it, the Confucian "ancient literature" (guwen), and the model of the Renaissance, from the point of view of Konrad, can not be imagined without the presence of classical and ancient culture of the Middle Ages. Even in the West, he believed, there is no pure model. In addition, in the spirit of his time Konrad thought that if anywhere there is formation, and then everywhere there is a culture shift from one formation to another, in this case from feudalism to capitalism, ie, early bourgeois culture of the Renaissance. Works Konrad attracted extraordinary attention, not only in the scientific world. As noted by SM Stam, for the first time since the era of the Risorgimento, when the Italian people could finally create their own state (1870), the problem of the Renaissance has again attracted the attention of the general public. Fashion for the "unfashionable" Renaissance Tala rapidly disappearing. In the 50-ies XX century a discussion was held about the bourgeois character of the Renaissance in the late 80 's - early 90's have already talked about the national characteristics of the individual " Renaissance. "Any study on the problem of

the Renaissance, was destined to be controversial. Among other things, Konrad raised a number of important theoretical issues - the forms and levels of the Renaissance in individual countries, the general and special in the phenomenon of the Renaissance, the location of each of the Renaissance in the world historical and cultural process. Affected and that no other historical epoch in European history has left such a deep mark on its culture, as the Renaissance. Not by chance, in the XIX-XX century hotly debated how to get it started "right" culture - from the Renaissance or the Reformation. Ranke Gotheys, Bourdieu, and a number of Protestant scholars, emphasizing the inseparable connection of the Reformation and the Renaissance, stated that the new history of Europe begins Reformation. Troeltsch, E. Garen stood on the opposite tack. Most clearly the opposite point of view was expressed by B. Croce, becoming the revival above the Reformation on culture of language, thought and art.<sup>27</sup>

By itself, the process of conversion to the "sources" of civilization is quite complex and contradictory. Reasons for diverse and every civilization its origins. Accordingly, there is a revision of their own history and the past becomes "unpredictable". This period is characterized by the rejection of the previous forms of culture. Occurs, according to Max Weber, "disenchantment" (Entzauberung), in other words, a rational rethinking of the current irrational culture, but in the end, "always adapting to itself" (Derrida) .

Christ actually accuses former culture spirituality when required "to seek the spirit" ("Blessed are the poor in spirit, "that is seeking spirit). For Tertullian (III c.) "The soul, not acculturation, there is a Christian ." He - the carrier "absurd " (Latin ad absurdum - "coming from the deaf") culture that does not "hear" a "reasonable". For JJ Rousseau's motto "Back to nature! " meant that the old pervert human culture. The Communists demanded destroy

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<sup>27</sup> The Complete Works of William Shakespeare.//The Shakespeare Head Press Edition. The Wordsworth Poetry library, 1994 by Wordsworth Edition Ltd. -Hertfordshire. - p 134.

the old "world of violence". In the late 50 's - early 60 's. XX century. declared itself an art postmodern (post-industrial era), in the development of philosophical and aesthetic programs, which was attended by many famous artists, musicians, filmmakers, philosophers and psychologists (R. Rauschenberg, John Cage, S. Soloviev, C. Muratov, Deleuze, Felix Guattari, Derrida, S. Grof). Modern German anthropologist A. Gehlen believes that in the near future, an era of "post-history". For the "Renaissance" also characterized by unusually broad cultural interaction. Culture is difficult to understand other cultures, while at the height of its development, but when it is in a "crisis", "undressing" her interest in the world around sharply. In varying degrees manifests conflict between the "ideology" that is, the culture metaregiona and locally - national cultures (early medieval heresy as a kind of flag independence - Monophysites, Donatists, etc.; Albigenses, the Hussites). In the end, the focus will be on their own experience and their history. That which we call a European humanism is at the heart of its ancient humanism, which was formed in the ancient city-states (polis, civitas). Civilization "in itself" becomes a civilization "for itself". This is - what Konrad called "autochthonous renaissance". However, all the "answers" civilization tries to look in the history of adjacent or close in some countries (in the terminology of Konrad - "reflected the Renaissance"). Coming out of the "crisis" culture rejects, however, subsequently their foreign teachers, calling them "poluanglami", "polugrekami", "polunemtsami" rejecting them look down on "own Platos and quick mind Newtons". At the same time, according to Konrad, is "sort of" alignment" laggards on the front, and not a mechanical transfer of social forms of advanced state lagging behind. "The consequence of these processes will deidealization to start the secularization of culture, because "antiquity" will resist the prevailing stereotypes and desired culture. Of course, the degree of development and the "secrecy" of secularism will be different in different historical periods, but it appears inevitable, since the start of any civilization - special. It then goes to "search" ideological,

religious, philological, state-building, decoration of the education system, etc., and all this is unthinkable without a specific focus on the secular aspects. Manifest is primarily to increase the number of free displays. "Joints" cultures are characterized by an unusually wide spread heretical sentiments. Medieval European "Renaissance" are full of criticism of secularization of the church and the desire to restore the "true" religion. The emphasis is on new and independent interpretation of the archetypal text, because "there is nothing outside the text" (Derrida). So, H. Grundmann stated that "without the knowledge of the Bible is not true ... heresy heretic one who offers a new interpretation of the Bible". During these periods, there are "rewritten Bible" (re-written Bible), that is, reinterpreted, rethought. Often, it is very often understood as a kind of "rebirth" of the text, return it to the "primitive state" and use this to contemporary issues. Reference is made to the Hebrew practice when Captive shaved head, was given a new dress and took them as wives (Deuteronomy 21.12). The history of European culture is the history of misinterpretation ("comments"), the original text: the Torah - the Tanakh (Old Testament) - New Testament - patristic - scholasticism - Thomism/Protestant literature. On this basis, the corresponding to the "doctrine" (teaching, from Lat. Docere - to teach). The complex itself is authoritative texts is instructive value (Torah - "indication", "instruction", the Bible - "books" for ceremonial and edifying reading). The "classic" Revival will try to create their own texts. Thus, the original "Bible" of the Italian humanism, of course, is "The Divine Comedy" by Dante, where humanists have used the ideas developed and defended them promoted ("carrying the truth "). Renovating worldview persistently sought to free themselves from the church of love and understanding in opposition to love, "earth" and love "heavenly"; earth defended their rights more vigorously. Bizarre intertwining of heaven and earth accompanies the entire culture of the era of "Renaissance". One of the main themes of any "Renaissance" is a life-affirming opposition sensual love to threats and obstacles that put her religion, isolation of family life,

superstitions, etc. There is a rehabilitation of women, the revision of its place and role in the world and society (the theme of motherhood, the formation of the cult of the Virgin Mary, the Madonna as a socio-pedagogical ideal, Beatrice as a conductor in the mountain world, Laura Muse as men-creator). It was during the European "Renaissance" is slowly maturing, and the ideology of feminism. Moreover, the "humanists" era "of the Renaissance", and all the intellectuals at the junction of cultural interest conflict between the individual and society. E. Gilson rightly wrote that in the Renaissance important thing is not a science, and humanism. We extend this idea: the main problem is again becoming a man. Reading these periods actually develops the concept of "becoming a man "for the time being "all that I am, scattered and formless" (Augustine). If the prevailing culture tells of an abstract ideal man (a true Christian, a builder of communism, etc.), the "Renaissance" open diversity "of men". So, after the Carolingian Renaissance in Europe was widely distributed tripartite division of society. The English king Alfred the Great thought that the kingdom should be "people of prayer, horse people, working people" (jebedmen, fyrdmen, weorcmen). Classical structure - worshipers, fighting, running (oratores, bellatores, laboratores). J. Dumezil substantiate the hypothesis that this is due to the tradition of Italian (Jupiter, Mars, Quirinus)."High" Renaissance creates a philosophical justification for a new social structure , gradually building on the existing understanding of the new man. " For specific human problems are more interesting bl.

Augustine or Pascal than Fichte and Hegel ." The head of the Florentine Platonic Academy of Marsilio Ficino (1433 - 1499) speaks of the soul as a thinking man connecting two worlds: the intelligible (God and the angels) and physical (quality and matter). Pico della Mirandola (1463 - 1494) of the same academy goes even further. The man is great as the creator himself. The man - a great miracle, the connection of heaven and earth, says Pico della Mirandola. The person belongs to the natural world, but it is an element that exceeds the natural world. If the animals can only be animals, angels - angels,

the man with the mind can rise to the angelic state and even higher: "I put you in the middle of the world, so you can freely observe all sides of the world and looked to where you want. I you made no earthly or heavenly, neither mortal nor immortal. For Thou according to His will and honor can be His own, and the creator and maker of a suitable material you build himself. So, You're free to descend to the lowermost stage wildlife, but you also can lift himself into the highest spheres of the Godhead". If the person had the tool and the material, he himself could have created the world. Oh man as a "mortal god", says J. Manetti. Alexander Pushkin in 1830 outlined these ideas poetically succinctly: "human greatness of his bail. "Yet, upon completion of the" answer "to the "call" culture rejects the deification of man. This is well illustrated by the classic Italian Renaissance. As pointed out by Losev", aesthetics of the Renaissance had a remarkable property ... she knew and felt the limitations of isolated human subject." In the words of B. Pascal" no religion other than Christian, does not know that man is the most excellent creature, and at the same time the most insignificant." "Look, man, as in the one person you combined the earthly and the heavenly and the earthly and heavenly wearing image in a single person: then you - the most severe of flour, and wearing himself in a hell of an image that is green from the wrath of God from the source of eternity" (Jakob Boehme). In the framework of the "revivals" bloom various spheres of culture, especially art as a "summary of life" (Taine) and literature. If the poetry of the Middle Ages was on the very last rung on the ladder of "science" (Thomas Aquinas ' Summa Theologica': poetica est infima inter omnes doctrines), then in the "Renaissance" begins to form a new secular poetry, where subiectum est homo, and up in their cognitive abilities, it is on one level with the Word of God (F. Petrarch, Boccaccio, D.). There is an art of speech (in Italy "sweet new style" in Russian - "weaving of words"), by the end of the Middle Ages began to take shape and the corresponding set of Sciences ("philology") .For Renovation culture characterized by profound philosophical opposition of Life and Death.

All dynamic, changing, ability to "think and suffer" belongs to life, all the still, frozen - Death. In the history of European "Renaissance" ripen slowly as the antithesis of the Platonic -Christian creationism Aristotelian idea of the "ladder of nature" (scala naturae), where each organism has some "active", allowing you to create another creature. Necessarily raises a question of Destiny. In solving these problems, "humanists" draw on their own experience. Changing the idea of knowledge. The old form of knowledge as a set of facts and techniques you need to know and to apply for the comprehension of truth ("philosophy - a servant of theology ") ceases to satisfy the society and the process of becoming a new form of science. The basis is "ancient knowledge". For example, if the early medieval scribes of the Bible is the "book of books" containing answers to all possible questions, even in the framework of scholasticism seen significant twist to the ancient knowledge. Known position R.Bacon "sine experimentia nihil sufficienter sciri potest" ("without the experience to know nothing can be sufficiently") is just a return to the Aristotelian understanding of empiricism as a method of scientific knowledge. Almost the same situation uses for educational purposes F.Petrarca, creating a complex "human sciences". Copernicus is based on the ancient Space Art. For him, the truth is more common sense. "Experience" will be understood as the observation of Leonardo da Vinci and only Bacon will make the final step to understanding the experience as an experiment.Fighting each other in the respective periods, and the idea of time - Plato on his motion " top-down" of eternity and the reality of the Aristotelian "real" time and motion "from the bottom up". Lawyers forgotten Justinian, doctors - Aesculapius.They stunned the names of Homer and Virgil.Carpenters and farmers abandoned their job And talking of Apollo and the Muses. (F.Petrarca)This occurs when an individual's life. With respect to the "last Roman" (Boethius, Cassiodorus) there is a formula: filmed and put on the toga robe. F. Petrarca left two lists of favorite antique pieces, as if at the beginning and end of life . In these same authors, but different products.

Gradually there is an assimilation of "ancient" culture and create a "correct" understanding of it. M. Gasparov once noted significant controversy Carolingian Renaissance. His ideal was a formal ancient poetry and informative - Christianity. Men dream of the Kingdom of God on earth, Christ's faith and united Latin, led by the universal emperor, the elect of God. The revival of Roman culture as a kind of foundation sovereign and religious unity of Charlemagne's empire, as the City of God in the land of the Franks was the common ideal of contemporary Charlemagne. However, in a profound cultural decline had to restore basic literacy - the language, style, verse seven liberal foundations of science. For this reason, equally useful and needed the Bible and Virgil. Ancient poets had to give a new culture shine shape, Christianity was to give her the truth of the content, the combination of the two was a sign that distinguishes the true cultural, husband despised them from the carrier's "rudeness", and under the "rudeness" is equally understood by the simple-minded illiteracy German men and sophisticated "immorality" of Virgil and Ovid. Alcuin characteristic remark of his treatise "On the virtues" ("De virtutibus"): "Charlemagne. But then what's the difference between philosophers and Christians? Alcuin. Only faith and baptism. "Very soon, this stage has been passed and it was felt the contradiction between the Bible and ideals. You had to learn to understand a Virgil, and they began to enjoy. As one of his biographers Alcuin, "a young man reading a book this man the Lord of the ancient philosophers false tales of Virgil, but after not like them neither the read nor allow his disciples, saying:" Enough with your divine poets, you do not need and sully themselves voluptuous rhetoric Virgil speech". Begins the fight against "unnecessary" and "wrong" antiquity. It is known that one of the resolutions of the Council of Heads of Mainz (847) against the conspiracy, was written by the largest representative of the Carolingian Renaissance Hansom Moor. Alcuin wrote that the insurgent peasants deserve a flogging. Recall that in the XVI century. Luther will encourage farmers to destroy the rebels. Aristotle "in the tonsure "fights"

forbidden" by Aristotle .A specific pedagogy and renovation. Emphasis is placed on the person, on the understanding of its role and place on individualism, reaching eventually to "titanic". Culture is trying to "find" the people: in the Old Testament, it is looking for God in the New - the Son of God, "Renaissance" talk about it. It is characterized by rationalism, the interest in the outside world and language. Significantly increasing interest in rhetoric. They learn it in the first place among the "ancient". Within the "Ostrogothic Renaissance" there was even a saying, "He does not read, who do not read Cicero" (non legit, qui non legit Ciceronem). Magnus Felix Ennodius (473-521), in his pedagogical leadership "Paraenesis didascalica" appreciates above all the rhetoric of science: Qui nostris servit studiis, mox imperat orbi; Nil dubium metuens ars mihi regna dedit.( Its study in the near future could lead to rule the world, and without a doubt, the art of rhetoric gives the speaker earthly kingdom.) Meditation gives way to thinking (L.M. Batkin). F.Petrarca will introduce its own set of rhetoric "of the human sciences". Medieval "Renaissance" - the golden age of Latin, which was the (more than any other language!) International language, a common culture, a common pedagogy has become a bridge between the European Christian civilization and Muslim culture, which is also actively drawn to the ancient heritage. Periodically, a reform of language, whereby the excess violent "shoots" clipped language that contributes to the internationalization of Latin.

Changes pedagogical ideal. Is changing the practice of education, increasing emphasis on self-education, the development of intellectual abilities, aesthetic education and physical development of the person. The search for optimal pedagogical mechanism. There is an idea of the variety of forms of education, mainly secular. There is a gradual elimination from knowledge of the educational paradigm. If earlier the teacher and student were in a situation subject - object, but now they are both actors. The paradigm is actually associated with the culture as the center of thought and action. The interest in pedagogy, to the personality of the student, the child is

caused by the fact that education begins to be seen as a form and a tool to create the new man of the future as the creator of a new society. Moses there can be no place in the Promised Land, and should foster Joshua. Charlemagne - it is not Jesus Christ. "Kids Time" nascent civilization - this time not only and not so much a "no sin" of human adaptation, as much as the time of his rapid development. It was at this time formed a special type of person Fernand Braudel called the "stubborn and tenacious". As pointed out by Norbert Elias, in times of transition increases the level of self-control person, individualized rules of conduct, a man distances himself from other people. Increases the severity of manners, the desire for moral purity of life. The attitude of the book. On the one hand, it is desanctification, but on the other - it re-erected on a pedestal is a "source of knowledge" (social and scientific, above all). It is analyzed, but it and enjoy, for the emotional reading of taste - the most convincing. In the "Renaissance" periods there is a proliferation of book production. In the framework of the "Renaissance V - VII centuries. "through the work of Flavius Cassiodorus and Benedict of Nursia practice consists of rewriting the books, there are the scriptorium.

Just put on the flow and exchange of rewriting the books at the Carolingians. In the era of "High" Renaissance appears typography. In the end, you can really talk about a special "spirit of the age" (Zeitgeist, the term used by J. Meiners, D. Tiedemann, G.W. Hegel), which forms a "model of culture" or even "type of civilization" (Sorokin, Arnold Toynbee).<sup>28</sup>

In other words, "Renaissance" - is both an era and the type of culture and cultural movement. Themselves "humanists" in any era perceive themselves as being "at the turn of the century" ("in confinio duorum saeculorum"). "High" Renaissance XIV - XVI centuries. Thus is like the finale of "second", "shadow" chain of cultural history. Many researchers (G. H. Haskins, G. Walsh, CH Mack Ailueyn) early "Renaissance" even prefer,

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<sup>28</sup>Shakespeare W. Romeo and Juliet. – New Folger library, 1978. – c112 .

considering that the era of the classical Renaissance did not say anything new, but the old "Renaissance" is more fundamental. These "Renaissance" is as important to the future of civilization as "formational" periods, although it is still not universally recognized. E. Gilson, wrote about the activist of the Carolingian Renaissance, Alcuin", a million Europeans who live and die without ever thinking about it, there is no one in whom they have not lived to his idea, but among the rare visitors to retreat where he is awake modest shade, there is quite a bit of who will part with her without a sense of gratitude and friendly. "But, as said at the time the German historian Leopold von Ranke, "each age is in close communication with God". The principal difference between "High" Renaissance is that it is not only actively develop the necessary ancient ideas, but also created a "science of antiquity ,"that is actually formed and laid the modern consciousness "correct" understanding of ancient culture.

## CONCLUSION

The history of medieval civilization ended a period of unprecedented prosperity of culture and literature, which is called the Renaissance (or, to use a common French term Renaissance). By the time this period is much shorter period than the antiquity or the middle Ages. The transition to a new perception of the world and of man promoted fundamental changes in art. In the Renaissance changed the orientation of art. It appealed to the man in the real world. Most clearly new ideas about man and his place in the world appeared in the literature of the era. The object of literature then becomes an ordinary mortal life in all its diversity. Special attention was paid to the image of personality and its experiences, the relationship of individuals and society. Writers and poets sought in his works celebrate the beauty of a man, to reflect the poetry of the earthly world. All this served as an impetus for the development of lyric poetry, and then drama. Especially because in the beginning of the Renaissance poetry has become one of the main ways of knowing and understanding the world. The Renaissance is characterized by a departure from the traditional religious beliefs. But to deny the church - it is not a rejection of religion. Some of the figures of the Renaissance (eg, E. Rotterdam) wanted to reconcile Christianity with antiquity, called for a return to the ideals of primitive Christianity. Others (eg, M. Ficino) tried to create some new, single religion, free from national, ethnic, and religious differences. Thus, at this time there were attempts to rethink the religious ideas, but do not abandon them. Revival is not a non-religious culture. Many of the leaders of the Renaissance were believers and even the clergy of the Catholic Church. This is manifested in the art of the Renaissance, where many of the themes and subjects are taken in religion. Many of the works on biblical and religious subjects. Most of them are designed for churches. It can be said that the art of the Renaissance is directed to the synthesis of classical physical beauty and Christian spirituality. This is what leads to the fact that in the Renaissance are beginning to rethink the thesis of the Christian

understanding of man as created in the image and likeness of God. It should be said that in the standard man that emerged during the Renaissance, do not pay much attention to the moral characteristics, we are not talking so much about a person estimates how much of their admiration and pride for unlimited possibilities, the approval of the individual in its grandeur, beauty and grandeur. In England at that time already formed the idea of national statehood, Shakespeare also pays great attention to rethink tragedy already existing relations man-society and state. "In Shakespeare's tragedies ("King Lear", "Macbeth" and others) present the idea of natural space. In the space of the ideas reflected the feeling of being on one's personal life stands still the all-determining a world in which the characters act. World sup personal will - it is socially - state relationships that subordinate the natural human rules and regulations of the state. Indeed, the finest achievement of Shakespeare's play - it is a successful image of a passionate physical love in terms of purity and innocence. Wink, leer Nurse, Mercutio innuendo - are the contrasts that Romeo and Juliet feel for each other. When Juliet, in a monologue, expresses looking forward to the wedding night, she does not seem immodest, but only the innocent. Her passion for Romeo ennobles, and the same thing we see in the feelings of Romeo. The endless devotion to each other leads to an ironic love, untimely death, yet we can not say that this is a complete defeat of feelings, because their love is superior storms tests. It is impossible to doubt that the «Romeo and Juliet" is a tragedy of fate. Shakespeare says a lot about this in the prologue. Lovers marked by death, their fates crossed through the stars. The cause of their deaths is clear: only the shock of the loss of beloved children can put an end to senseless struggle between the two families. At the end of the play Capulet calls Lovers "poor victims of our hatred," and Prince talks about death as a punishment for hate their parents. The image of the fate of repeats throughout the play. «This is a great power than you can imagine "- says his father Laurent Juliet in the tomb. Numerous setbacks that have plagued lovers are not random, they hide themselves in some hidden meaning.

Critics attacked the play because of "excess inevitability" misunderstood Shakespeare's dramatic technique. Like Hamlet's adventure with pirates, a sequence of failures in "Romeo and Juliet" is deliberately made so incredible that the reader can not explain all of the simple case. It can be traced Fate, or the desire of Heaven. Everyone finds their own way difficult to interpret the tragedy. In the fate of Romeo and Juliet's parents present "tragic flaw," and they are suffering because of the death of children. Shakespeare makes it clear that society is partially responsible for the tragedy. The feud between the noble families was a matter of social status; it was a consequence of the need to avenge the insult of honor. Here, it seems, and the actual hint. Prince Eskalus represents the view of Queen Elizabeth, during which the government passed a law that the killing in a duel was regarded as an ordinary murder. The Queen wanted to put an end to a duel. In addition, the evil that results from any form of civil strife - a recurrent theme in the literature of the time of Queen Elizabeth. The current social relations between the government and citizens can be marked in the fight against the decree of the Prince in the streets, and in ignoring the decree rider.

## SUMMARY

It has already been four hundred years that the name of Shakespeare renounced in all languages of the world. Shakespeare is one of the peaks of world culture. He was born in the age of changes. When feudal society as changed with bourgeoisie. His works are considered to be the highest point of the Renaissance. And his powerful realism with its titanic characters of conflicts never loses its power even throughout the centuries.

We will be right to say that Shakespeare is one of the most immortal persons of human history. He was needed in every age. There was no decade when Shakespeare and his plays hadn't risen in the horizon of art in new shade and in new power. This unique movement through the ages was the first reason for our work. But the main aim of our work is to follow the concept of the world and man in Shakespeare's drama.

Our dissertation doesn't challenge for complete research. Because the complete work on the concept of the world and man in Shakespeare's drama should be a volume long. We framed our research by indicating some separate masterpieces of British genius. They are "Romeo and Juliet", Hamlet". "King Lear", "Othello". And we made much accent on "Romeo and Juliet". Because the tragedy about "Romeo and Juliet" has a special place among the other tragedies of Shakespeare. It was written in pro tragic period of creation of the great dramatist (1595). The comedies and historical chronicles surrounds it. The substance of tragically has another character than - it is in "Hamlet" (1601), "Othello" (1604), "King Lear" (1605) – the tragedies which are based on the crisis of the Renaissance's humanism.

The substance of tragically in "Romeo and Juliet" has some optimistic nature. The conflict which flamed out from the collision of the beautiful feeling of the heroes with the world of enmity and cruelty ends with the

victory of Romeo and Juliet. This victory is not only morale, but in some meaning it has real position.

The war between the families stopped over the bodies of the heroes and they adopted the peace forever. Romeo and Juliet gave their lives for the victory of the new principles of life, the principles of peace, friendship and love.

Romeo and Juliet are the first heroes in the Shakespeare's creation, whose spiritual growth is followed up along the play. The love is the inner canalization of their spiritual dynamics. And the love changes them to strong-natured and self-possessed persons, who goes straight to his dreams at any rate.

We followed up the spiritual growth of Romeo, but Juliet outstripped him. That's why Shakespeare called his tragedy "Romeo and Juliet", but ended it with the words:

"For never was a story of more woe  
Than this of Juliet and her Romeo" (1, V, 3),

putting the name of Juliet forward. And one interesting moment concerning "Romeo and Juliet", which we discussed in the first part is the history of the plot.

As you can see from upper chronology the story about Veronian lovers was popular before Shakespeare. But only Shakespeare could make it world famous. And all the interpretations of this plot were made after Shakespeare's tragedy. Post Shakespearean period of the English drama is closely connected with Shakespeare and his plays. As we said, every age needed Shakespeare. So in the second and in the third part of our work we discussed the problem of Shakespeare and the XX century. We began our research from the last century, from the times of Victorian theater.

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