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**«SHAKESPEARE IS THE GREAT REPRESENTATIVE OF
RENAISSANCE PERIOD IN ENGLISH LITERATURE» мавзусидаги**

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CONTENTS

INTRODUCTION.....	2
CHAPTER I. SHAKESPEARE IS THE GREAT REPRESENTATIVE OF RENAISSANCE PERIOD IN ENGLISH LITERATURE	
1.1. Peculiar features of the Renaissance period in English literature...5	
1.2. Shakespeare’s contribution to English literature.....9	
1.3. The role of tragedies in Shakespeare’s literary activity16	
CHAPTER II. THE DEPICTION OF KINGS IN SHAKESPEARE’S TRAGEDIES	
2.1. The portrayal of king in “Hamlet”.....28	
2.2. The depiction of Macbeth in tragedy “Macbeth”.....34	
2.3. The image of king Lear in “King Lear”.....39	
CONCLUSION.....	45
The list of used literature.....	47

Introduction

The current graduate qualification work is dedicated to study the depiction of king image in Shakespeare's literary activity through his tragedies and faces the following criteria:

The actuality of work.

Stating from the decree of the President of the Republic of Uzbekistan, Islam Abduganievich Karimov on December 10, 2012 : "On measures to further improve foreign language learning system" that aimed at creating harmoniously developed, highly educated, modern-thinking of the younger generation, as well as further integration of the country into the world community, that envisages the university modules, in technical and international areas, will be offered in English and other foreign languages at higher education institutions; there is an essence to learn the English language in its great capacity.

The English language is one of the international languages of science, technology and literature, shattering the barrier between nations and differences. Mastering the English language privileges us to get with the world development in full blast, meanwhile to show our own achievements to the global stage. Since the language reveals all its peculiarities through its linguistic and literature features, we tried to gain the language skills through these majors in our specialty of Philology. English literature treasure includes paramount writers and their masterpieces, earned worldwide fame. Among them, William Shakespeare, his personality and literary activity, has always provoked intense interest of foreign and domestic literary critics, being the prominent representatives of Renaissance in XVI century. Thus we realized the necessity to study his literary activity by analyzing of his tragedies: "Hamlet", "Macbeth" and "King Lear". The subject matter of the qualification paper is to study the kings' image in Shakespeare's tragedies. In this qualification work we are going to conduct thoroughly research and establish clear points.

The object of the research is the tragedies : "Hamlet", "Macbeth", "King Lear".

The aim of the present work lies in the analysis of king's image in tragedies of Shakespeare : "Hamlet", "Macbeth" and "King Lear".

The aim becomes more concrete in the following tasks:

- to study Shakespeare's literary activity and his contribution to English literature
- literary analysis of Shakespeare's works: "Hamlet", "Macbeth" and "King Lear"
- to analyze the characteristics of kings

The degree of studiedness and novelty of the GQW.

Shakespeare's literary activity was studied by many writers, scientists and other literary men as : Maurice Charney, Marwin Rosenberg, Alvin Kernan, John Draper, Paul Woodruff , Steve Roth, Camille Paglia , Shmoop, Martin Scofield; L.N.Tolstoy, L.A. Plotnikova, G.V. Anikin, A. Aniks; Chulpan, Gafur Gulom, Jamol Kamol, Turob Tula and others.

The novelty of the work is seen in the interpretation of "Hamlet", "Macbeth", "King Lear". There have been brought examples to show their characters and inner world which caused to their own downfall at the end.

The theoretical basis of the work.

The GQW includes theoretical views of the President of Uzbekistan, I.A. Karimov concerning to national ideology and national ideas, national value, culture, morality and science; Internet sources, books and critical analysis of scholars, including Duncan-Jones, Katherine, Maurice Charney, Pierce, Patricia, Hotson, Leslie, A. Aniks , G.V. Anikin , L. N. Tolstoy, Marwin Rosenberg, John Draper, Alvin Kernan and others that present valuable theoretical material for our research on this theme.

Theoretical and practical value of the result of the work.

Theoretical value of the work can be observed in the fact that it makes specific contribution to the analysis of the text, determines the peculiar features of Shakespeare's tragedies especially kings' depiction.

Practical value is that, the new data and materials presented in the paper could be useful in course of teaching English along with practical classes.

The structure of the work.

The work consists of introduction, two chapters, conclusion and list of used literature. Bibliography consists of 34 denominations of various theoretical and practical works on Shakespeare as well as his own books.

The first chapter describes Shakespeare's life and literary activity. His contribution to the world literature development and the general overview of the tragedies.

The second chapter deals with the analysis of kings' image, heroes and their reign over the states, their reaction to change.

The conclusion contains the information that deduced from analyzing the tragedies and references are given in the section of the used literature.

CHAPTER I. SHAKESPEARE IS THE GREAT REPRESENTATIVE OF RENAISSANCE PERIOD IN ENGLISH LITERATURE

1.1.Peculiar features of 16th century literature

The English Renaissance was a cultural and artistic movement in England dating from the late 15th to the early 17th century. It is associated with the pan-European Renaissance that is usually regarded as beginning in Italy in the late 14th century. Like most of northern Europe, England saw little of these developments until more than a century later. The beginning of the English Renaissance is often taken, as a convenience, to be 1485, when the Battle of Bosworth ended the Wars of the Roses and inaugurated the Tudor Dynasty. Renaissance style and ideas, however, were slow to penetrate England, and the Elizabethan era in the second half of the 16th century is usually regarded as the height of the English Renaissance. The English Renaissance is different from the Italian Renaissance in several ways. The dominant art forms of the English Renaissance were literature and music. Visual arts in the English Renaissance were much less significant than in the Italian Renaissance. The English period began far later than the Italian, which is usually considered to begin in the late 14th century, and was moving into Mannerism and the Baroque by the 1550s or earlier. In contrast, the English Renaissance can only be said to begin, shakily, in the 1520s, and continued until perhaps 1620.

The renaissance in England is usually studied by dividing into three parts¹ :

The rise of renaissance under the early Tudor monarchs (1500-1558)

The height of renaissance under Elithabeth I(1558-1603)

The decline of renaissance under The Stuarts monarchs(1603-1649) .

At The Rice of renaissance new types of literature were imported from The European continent. Chief among this was sonnet imported by Wyyat ,Surrey from Italy ,where it had been perfected by Francis Petrarch; and the essayimported by Sir Francis Bacon from France.The native drama continued to develop and gain popularity.

The height of renaissance was “Golden age” of English drama.In 1576,James Burbage built England’s first playhouse,The theatre in

¹Bakoeva M, Muratova E, Ochilova M. English literature. Tashkent , 2006.- P.25-32.

London. Until this time, drama had been performed in streets, in homes and palaces and at universities. A group of leading Elizabethan playwrights was known as the “University wits” because they had attended the famous English universities at Oxford or Cambridge. William Shakespeare, Ben Jonson and other more than a dozen first-rate playwrights also created their skillful dramas at that period. Blank verse, introduced by Surrey, became the main form of writing tragedies and comedies.

At the decline of renaissance period also drama flourished in England under the reign king James. Shakespeare’s great tragedies in this period. his acting company became known as “King’s men”.

England had a strong tradition of literature in the English vernacular, which gradually increased as English use of the printing press became common by the mid 16th century. By the time of Elizabethan literature a vigorous literary culture in both drama and poetry included poets such as Edmund Spenser, whose verse epic *The Faerie Queen* had a strong influence on English literature but was eventually overshadowed by the lyrics of William Shakespeare, Thomas Wyatt and others. Typically, the works of these playwrights and poets circulated in manuscript form for some time before they were published, and above all the plays of English Renaissance theatre were the outstanding legacy of the period. The works of this period are also affected by Henry VIII’s declaration of independence from the Catholic Church and technological advances in sailing and cartography, which are reflected in the generally nonreligious themes and various shipwreck adventures of Shakespeare¹.

The English theatre scene, which performed both for the court and nobility in private performances, and a very wide public in the theatres, was the most crowded in Europe, with a host of other playwrights as well as the giant figures of Christopher Marlowe, Shakespeare and Ben Jonson. Elizabeth herself was a product of Renaissance humanism trained by Roger Ascham, and wrote

¹ Hoy, Cyrus. *Hamlet*. Norton critical ed. W.W. Norton & Co. The Illustrated Library Shakespeare. Bath: Robert Frederick, Ltd. New York- 2004 - P.28.

occasional poems such as *On Monsieur's Departure* at critical moments of her life. Philosophers and intellectuals included Thomas More and Francis Bacon. All the 16th century Tudor monarchs were highly educated, as was much of the nobility, and Italian literature had a considerable following, providing the sources for many of Shakespeare's plays. English thought advanced towards modern science with the Baconian Method, a forerunner of the Scientific Method. The language of the Book of Common Prayer, first published in 1549, and at the end of the period the Authorised Version ("King James Version" to Americans) of the Bible (1611) had enduring impacts on the English consciousness.

William Shakespeare, chief figure of the English Renaissance, as portrayed in the Chandosportrait .

The English Renaissance in which time Shakespeare was writing, was fueled by a renewed interest in Roman and Greek classics and neighboring renaissance literature written years earlier in Italy, France, and Spain. The historical record documents that Shakespeare was baptised on 26 April 1564 in Stratford-upon-Avon in Warwickshire, England, in the Holy Trinity Church; at age 18 married Anne Hathaway with whom he had three children; and was an actor, playwright, poet, and theatre entrepreneur in London .¹ Though more is known about Shakespeare's life than most other Elizabethan and Jacobean writers, because of his social status as a commoner, the low esteem in which his profession was held and the general disinterest of the time in the personal lives of writers, few personal biographical facts about Shakespeare survive. As a married man Shakespeare was ineligible to attend university and debarred from taking up a formal indentured apprenticeship in a trade with an established guild. But acting companies had so-called 'apprenticeships' which had much looser entry requirements. This is a possible clue to Shakespeare's route into the profession.

¹ Ellis, David. *The Truth about William Shakespeare*. Edinburgh University Press, 2012 - P.81.

Most scholars believe that by 1592 Shakespeare was a playwright in London, and that he had enough of a reputation for Robert Greene to denounce him in the posthumous *Greenes, Groats-worth of Witte*, bought with a million of Repentance as "an upstart crow, beautified with our feathers, that with his Tygers hart wrapt in a Players hyde, supposes he is as well able to bombast out a blanke verse as the best of you: and being an absolute Johannes factotum, is in his owne conceit the onely Shake-scene in a countrey." (The italicized line parodies the phrase, "Oh, tiger's heart wrapped in a woman's hide" which Shakespeare wrote in *Henry VI*, part 3.¹

By late 1594, Shakespeare was part-owner of a playing company, known as the Lord Chamberlain's Men—like others of the period, the company took its name from its aristocratic sponsor, in this case the Lord Chamberlain. The group became popular enough that after the death of Elizabeth I and the coronation of James I (1603), the new monarch adopted the company and it became known as the King's Men, after the death of their previous sponsor. The works are written within the frame of reference of the career actor, rather than a member of the learned professions or from scholarly book-learning. seems to mock his own longing.

There is a tradition that Shakespeare, in addition to writing many of the plays his company enacted and concerned with business and financial details as part-owner of the company, continued to act in various parts, such as the ghost of Hamlet's father, Adam in *As You Like It*, and the Chorus in *Henry V* He appears to have moved across the River Thames to Southwark sometime around 1599. In 1604, Shakespeare acted as a matchmaker for his landlord's daughter. Legal documents from 1612, when the case was brought to trial, show that Shakespeare was a tenant of Christopher Mountjoy, a Huguenot tire-maker (a maker of ornamental headdresses) in the northwest of London in 1604. Mountjoy's apprentice Stephen Bellott wanted to marry Mountjoy's daughter.

¹Schoone-Jongen, Terence .Shakespeare's Companies: William Shakespeare's Early Career and the Acting Companies, 1577-1594. *Studies in Perform*, 2008 - P.77.

Shakespeare was enlisted as a go-between, to help negotiate the details of the dowry. On Shakespeare's assurances, the couple married. Eight years later, Bellott sued his father-in-law for delivering only part of the dowry. During the 'Bellott v. Mountjoy' case, Shakespeare was called to testify, but said he remembered little of the circumstances.

1.2.Shakespeare's contribution to English literature

Shakespeare's literary work may be divided into several periods. The plays are dated according to the theatrical season in which they were first staged. Shakespeare wrote 37 plays, and they fall into 4 periods :

The 1st period (the period of apprenticeship) includes the plays that were written under the influence of the University Wits:

Henry VI, part II, Henry VI, Henry VI, part I, Richard III, The Comedy of Errors, Titus Andronicus, The Taming of the Shrew

During the 2nd period Shakespeare mainly wrote histories (historical plays, chronicles) and comedies:

"The Two Gentlemen of Verona", Love's Labour Lost

"Romeo and Juliet", "Richard II", "A Midsummer Night's Dream", "King John", "The Merchant of Venice", "Henry IV,"(part I),"Henry IV", (part II), "Much Ado About Nothing", "Henry V", "Julius Caesar", "As You Like It", "Twelfth Night"

The 3rd period is marked by Shakespeare's great tragedies that were the peak of his achievement and made him truly immortal¹:

"Hamlet", "The Merry Wives of Windsor", "Troilus and Cressida"

All's Well That Ends Well," "Measure for Measure", "Othello"

"King Lear", "Macbeth", "Antony and Cleopatra", "Corioianus

Timon of Athens".

¹Schoenbaum, S. William Shakespeare: A Compact Documentary Life (Revised ed.). Oxford University Press. 1987. - P.45

The 4th period of Shakespeare's creative activity is mainly constituted by the romantic dramas - plays written around a dramatic conflict, but the tension in them is not so great as in the tragedies, all of them have happy endings:

"Pericles", Cymbeline, "The Winter's Tale"

"The Tempest", "Henry VIII".

The comedies by Shakespeare did not establish a lasting literary tradition in the theatre, as did those of Ben Jonson or Moliere, in which the authors portrayed the everyday life of their time, and the characters were exaggerated almost into satirical grotesque. Shakespeare's comedies are based on different principles: the scene is usually in some imaginary country, but in this fairy-tale setting we find characters that are true to life, and they are depicted with deep insight into human psychology for which Shakespeare is distinguished. In each comedy there is the main plot and one or more subplots. The comic characters always have the English flavour, even if the scene is laid in some distant or imaginary place. All these plays are written in easy-flowing verse and light prose; the texts are full of jokes and puns. The comedies tell of love and harmony, at first distributed, finally restored.

The histories, or historical plays, or chronicles, are more closely related to Shakespeare's tragedies than to comedies. They can be regarded as a profound and detailed treatise upon the nature of monarchy. Shakespeare shows all types of autocratic rulers in them.¹

Shakespeare brought something new to the genre of tragedy: the hero of any of his tragedies perishes by reason of some trait of character that makes him either prefer some positive ideal to life, or make him betray an ideal and meet his doom.

All the tragic characters of Shakespeare are shown in their development: a hero at the end of the tragedy is not the man in the beginning. The development of the character is explained by social factors that form their psychology and influence

¹ [http:// en.m.org / wiki / William Shakespeare](http://en.m.org/wiki/William_Shakespeare). Wikipedia.

their lives. In some of the tragedies Shakespeare treats important ethical problems.

Shakespeare's sonnets can not be considered absolutely autobiographical, we can see variations on themes traditional in renaissance poetry in them; but they occupy a unique place in Shakespearean heritage, because they are his only lyrical pieces, the only things he has written about himself. In many of his views Shakespeare was far ahead of his time. He could not give concrete answers to the problems he put forth, but he was a truly great inquirer, and his penetration into life gives us an opportunity to try and answer his questions better than he could have done it himself.¹

While William Shakespeare's reputation is based primarily on his plays, he became famous first as a poet. With the partial exception of "the Sonnets" quarried since the early nineteenth century for autobiographical secrets allegedly encoded in them, the nondramatic writings have traditionally been pushed to the margins of the Shakespeare industry. Yet the study of his nondramatic poetry can illuminate Shakespeare's activities as a poet emphatically of his own age, especially in the period of extraordinary literary ferment in the last ten or twelve years of the reign of Queen Elizabeth. The 154 sonnets are conventionally divided between the "young man" sonnets and the "dark lady" sonnets, with the final pair often seen as an envoy or coda to the collection.² There is no evidence that such a division has chronological implications, though the volume is usually read in such a way. Shakespeare employs the conventional English sonnet form: three quatrains capped with a couplet. Drama is conjured within individual poems, as the speaker wrestles with some problem or situation; it is generated by the juxtaposition of poems, with instant switches of tone, mood, and style; it is implied by cross-references and interrelationships within the sequence as a whole. By 1592 Shakespeare already enjoyed sufficient prominence as an author of dramatic scripts to have

¹ http://en.m.org/wiki/William_Shakespeare. Wikipedia.

² Bakoeva M, Muratova E, Ochilova M. English literature. Tashkent, 2006. -P.25-32.

been the subject of Robert Greene's attack on the "upstart crow" in Greene's *Groatsworth of Wit*. Such renown as he enjoyed, however, was as transitory as the dramatic form. Play scripts, and their authors, were accorded a lowly status in the literary system, and when scripts were published, their link to the theatrical company (rather than to the scriptwriter) was publicized. It was only in 1597 that Shakespeare's name first appeared on the title page of his plays—*Richard II* and a revised edition of *Romeo and Juliet*.¹ While the London theaters were closed, some actors tried to make a living by touring outside the capital. Shakespeare turned from the business of scriptwriting to the pursuit of art and patronage; unable to pursue his career in the theatrical marketplace, he adopted a more conventional course. Shakespeare's first publication, "Venus and Adonis" was dedicated to the eighteen-year-old Henry Wriothesley, third Earl of Southampton.² The dedication reveals a frank appeal for patronage, couched in the normal terms of such requests. Shakespeare received the Earl's patronage and went on to dedicate his next dramatic poem, "Lucrece" to the young lord as well. *Venus and Adonis* was printed by Richard Field, a professionally accomplished printer who lived in Stratford. Shakespeare's choice of printer indicates an ambition to associate himself with unambiguously high-art productions, as does the quotation from Ovid's *Amores* on the title page: "Viliamiretur vulgus: mihi flavus Apollo / Pocula Castalia plena ministret aqua" (Let worthless stuff excite the admiration of the crowd: as for me, let golden Apollo ply me with full cups from the Castalian spring, that is, the spring of the Muses). Such lofty repudiation of the vulgar was calculated to appeal to the teenage Southampton. It also appealed to a sizable slice of the reading public. In the midst of horror, disease, and death, Shakespeare was offering access to a golden world, showing the delights of applying learning for pleasure rather than pointing out the obvious morals to be drawn from classical authors when faced with awful catastrophe.

¹Rowse, A. L. *William Shakespeare; A Biography*. Harper & Row. 1963. - P.453.

² Kinney, Arthur F., editor. *The Oxford Handbook of Shakespeare*. Oxford University Press, 2012 - P. 11.

With "Venus and Adonis" Shakespeare sought direct aristocratic patronage, but he also entered the marketplace as a professional author.¹ He seems to have enjoyed a degree of success in the first of these objectives, given the more intimate tone of the dedication of *Lucrece* to Southampton in the following year. In the second objective, his triumph must have outstripped all expectation. *Venus and Adonis* went through fifteen editions before 1640; it was first entered in the Stationers' Register on 18 April 1593. It is a fine and elegantly printed book, consisting of 1,194 lines in 199 six-line stanzas rhymed ababcc. The verse form was a token of social and literary ambition on Shakespeare's part. Its aristocratic cachet derived from its popularity at court, being favored by several courtier poets, such as Sir Walter Raleigh, Sir Arthur Gorges, and Sir Edward Dyer. *Venus and Adonis* is unquestionably a work of its age. In it a young writer courts respectability and patronage. At one level, of course, the poem is a traditional Ovidian fable, locating the origin of the inseparability of love and sorrow in Venus's reaction to the death of Adonis: "lo here I prophesy, / Sorrow on love hereafter shall attend.² all love's pleasure shall not match his woe." It invokes a mythic past that explains a painful present. Like so many texts of the 1590s, it features an innocent hero, Adonis, who encounters a world in which the precepts he has acquired from his education are tested in the surprising school of experience. His knowledge of love, inevitably, is not firsthand ("I have heard it is a life in death, That laughs and weeps, and all but with a breath"). There is a staidly academic quality to his repudiation of Venus's "treatise," her "idle over-handled theme."

Shakespeare's literary and social aspirations are revealed at every turn. The subsequent history of the text of the sonnets is inseparable from the history of Shakespeare's reputation. John Benson's *Poems: Written by William Shakespeare. Gent (1640)* was part of an attempt to "canonize" Shakespeare, collecting verses into a handsome quarto that could be sold as a companion to

¹Campbell, Oscar James. *A Shakespeare Encyclopedia*. London: Methuen, 1966. - P.121

²Chambers, E. K. *William Shakespeare: A Study of Facts and Problems*. Clarendon Press, 1930. P.81.

the dramatic folio texts (“to be serviceable for the continuance of glory to the deserved author in these his poems”).¹ Benson dropped a few sonnets, added other poems, provided titles for individual pieces, changed Thorpe’s order, conflated sonnets, and modified some of the male pronouns, thereby making the sequence seem more unambiguously heterosexual in its orientation. In recent years there has been increasing study of Benson’s edition as a distinct literary production in its own right. The Romantic compulsion to read the sonnets as autobiography inspired attempts to rearrange them to tell their story more clearly. It also led to attempts to relate them to what was known or could be surmised about Shakespeare’s life.² Some commentators speculated that the publication of the sonnets was the result of a conspiracy by Shakespeare’s rivals or enemies, seeking to embarrass him by publishing love poems apparently addressed to a man rather than to the conventional sonnet-mistress. The five appendices to Hyder Edward Rollins’s *Variorum* edition document the first century of such endeavors. Attention was directed toward “problems” such as the identity of Master W. H., of the young man, of the rival poet, and of the dark lady (a phrase, incidentally, never used by Shakespeare in the sonnets). The disappearance of the sonnets from the canon coincided with the time when Shakespeare’s standing as the nation’s bard was being established. The critics’ current fascination is just as significant for what it reveals about contemporary culture, as the “Shakespeare myth” comes under attack from various directions.³

The sonnets were apparently composed during a period of ten or a dozen years starting in about 1592-1593.⁴ In Palladis Tamia Meres refers to the existence of “sugared sonnets” circulating among Shakespeare’s “private friends,” some which were published in *The Passionate Pilgrim*. The fact of prior circulation has important implications for the sonnets. The particular poems that were in circulation suggest that the general shape and themes of the

¹ Ellis, David. *The Truth about William Shakespeare*. Edinburgh University Press. 2012. - P.75.

² http://en.m.org/wiki/William_Shakespeare. Wikipedia.

³ Schoenbaum, S. *William Shakespeare: A Compact Documentary Life*. Oxford University Press, 1987. - P.56.

⁴ Schoone-Jongen, Terence. *Shakespeare's Companies: William Shakespeare's Early Career and the Acting Companies, 1577-1594*. *Studies in Perform*, 2008. - P.231.

Sonnets were established from the earliest stages. Evidence suggesting a lengthy period of composition is inconvenient for commentators seeking to unlock the autobiographical secret of the sonnets. An early date (1592-1594) argues for Southampton as the boy and Christopher Marlowe as the rival poet; ¹a date a decade later brings George Herbert and George Chapman into the frame. There are likewise early dark ladies (Lucy Negro, before she took charge of a brothel) and late (Emilia Lanier, Mary Fitton). There may, of course, have been more than one young man, rival, and dark lady, or in fact the sequence may not be autobiographical at all .

No Elizabethan sonnet sequence presents an unambiguous linear narrative, a novel in verse. Shakespeare's is no exception. Yet neither are the Sonnets a random anthology, a loose gathering of scattered rhymes. While groups of sonnets are obviously linked thematically, such as the opening sequence urging the young man to marry (1-17), and the dark lady sequence (127-152), the ordering within those groups is not that of continuous narrative. There are many smaller units, with poems recording that the friend has become the lover of the poet's mistress (40-42), or expressing jealousy of the young man's friendship with a rival poet (78-86). Sonnet 44 ends with a reference to two of the four elements "so much of earth and water wrought," and 45 starts with "The other two, slight air and purging fire." Similarly indivisible are the two "horse" sonnets 50 and 51, the "Will" sonnets 135 and 136, and 67 and 68. Sonnets 20 and 87 are connected as much by their telling use of feminine rhyme as by shared themes. Dispersed among the poems are pairs and groups that amplify or comment on each other, such as those dealing with absence.

William Shakespeare's plays have the reputation of being among the greatest in the English language and in Western literature. Traditionally, the plays are divided into the genres of tragedy, history, and comedy; they have

¹Bakoeva M, Muratova E, Ochilova M. English literature. Tashkent, 2006. - B.25-32.

been translated into every major living language, in addition to being continually performed all around the world.¹

Many of his plays appeared in print as a series of quartos, but approximately half of them remained unpublished until 1623, when the posthumous First Folio was published. The traditional division of his plays into tragedies, comedies and histories follows the categories used in the First Folio. However, modern criticism has labelled some of these plays "problem plays" that elude easy categorisation, or perhaps purposely break generic conventions, and has introduced the term romances for what scholars believe to be his later comedies.²

When Shakespeare first arrived in London in the late 1580s or early 1590s, dramatists writing for London's new commercial playhouses (such as The Curtain) were combining two different strands of dramatic tradition into a new and distinctively Elizabethan synthesis. Previously, the most common forms of popular English theatre were the Tudor morality plays. These plays, celebrating piety generally, use personified moral attributes to urge or instruct the protagonist to choose the virtuous life over Evil. The characters and plot situations are largely symbolic rather than realistic. As a child, Shakespeare would likely have seen this type of play (along with, perhaps, mystery plays and miracle plays).

The other strand of dramatic tradition was classical aesthetic theory. This theory was derived ultimately from Aristotle; in Renaissance England, however, the theory was better known through its Roman interpreters and practitioners. At the universities, plays were staged in a more academic form as Roman closet dramas. These plays, usually performed in Latin, adhered to classical ideas of unity and decorum, but they were also more static, valuing lengthy speeches over physical action. Shakespeare would have learned this theory at grammar

¹Аникин. Г.В.Историяанглийскойлитературы, Москва, 1975. -P.46

²Rowse, A. L. William Shakespeare; A Biography. Harper & Row. 1963. -P.453.

school, where Plautus and especially Terence were key parts of the curriculum and were taught in editions with lengthy theoretical introduction

1.3. The role of tragedies in Shakespeare's literary activity

The English Renaissance in which time Shakespeare was writing, was fueled by a renewed interest in Roman and Greek classics and neighboring renaissance literature written years earlier in Italy, France, and Spain. Shakespeare wrote the majority of his tragedies under the rule of James I, and their darker contents may reflect the general mood of the country following the death of Elizabeth I, as well as James' theatrical preferences. Shakespeare, as was customary for other playwrights in his day, used history, other plays, and non-dramatic literature as sources for his plays. In Elizabethan England there were no copyright or plagiarism practices and characters, plots, and even whole phrases of poetry were considered common property. The majority of Shakespeare's tragedies are based on historical figures, the exceptions to this are *Romeo & Juliet* and *Othello*, which are based on narrative fictions by Giraldi Cintio. The historical basis for Shakespeare's Roman plays comes from *The Lives of Noble Grecians and Romans* by Plutarch, whereas the source of Shakespeare's Britain based plays and *Hamlet* (based on the Danish Prince Amleth) derive from *Chronicles* written by Holinshed. Furthermore, the French author Belleforest published *The Hystorie of Hamblet, Prince of Denmarke* in 1582 which includes specifics from how the prince counterfeited to be mad, to how the prince stabbed and killed the King's counsellor who was eavesdropping on Amleth (French spelling) and his mother, behind the arras in the Queen's chamber. The story of *Lear* appears in Geoffrey of Monmouth's *Historia regum Britanniae* circa 1135, and then in John Higgin's poem *The Mirror for Magistrates* in 1574, as well as appearing in Holinshed's *Chronicles* in 1587. Some events that happen in Shakespeare's *King Lear* were inspired by various episodes of Sir Philip Sydney's *Arcadia* from 1590, while the nonsensical musings of Edgar's 'poor Tom' heavily

reference Samuel Harsnett's 1603 *A Declaration of Egregious Popish Impostures*.¹

Elizabethan and Jacobean tragedy, Shakespeare's contemporaries

Tragedies from these eras traced their philosophical essence back to Senecan tragedy, grounded in noble who have a tragic flaw or commit a grave error (hamartia) which leads to their reversal of fortune (peripeteia). Revenge tragedy was also of increasing popularity in this age, Shakespeare's *Hamlet* is one example of this. Plays of this age were also decidedly secular, in contrast to the religious morality plays which by this time were outlawed by Elizabeth I. One marked difference between English renaissance tragedies and the classics that inspired them, was the use and popularity of violence and murder on stage.²

Shakespearean tragedy is the classification of drama written by William Shakespeare which has a noble protagonist, who is flawed in some way, placed in a stressful heightened situation and ends with a fatal conclusion. The plots of Shakespearean tragedy focus on the reversal of fortune of the central character which leads to their ruin and ultimately, death. Shakespeare wrote several different classifications of plays throughout his career and the labeling of his plays into categories is disputed amongst different sources and scholars. There are 10 Shakespeare plays which are always classified as tragedies and several others which are disputed; there are also Shakespeare plays which fall into the classifications of comedy, history, or romance/tragicomedy that share fundamental attributes of a Shakespeare tragedy but do not wholly fit in to the category. The plays which provide the strongest fundamental examples of the genre of Shakespearean tragedy are "Hamlet", "Othello", "King Lear", "Macbeth" and "Antony and Cleopatra".³

The primary characters in a Shakespearean tragedy are of high status, either by class like *King Lear* and *Hamlet* or by military rank like *Othello* and *Macbeth*. The main characters in a Shakespearean tragedy further the central conflict of

¹ Jamieson, Lee. "Shakespeare Tragedies". About.com. Retrieved 2014-10-04. -P.89.

² Плотникова Л.А. Уильям Шекспир, Москва, 1978.- С.13.

³ Campbell, Oscar James, ed. *A Shakespeare Encyclopedia*. London: Methuen, 1966 .- P.132.

the play to the point that their lives, families, and/or socio-political structures are destroyed. ¹The title characters along with many other characters in Shakespeare's tragedies die as part of the story of the play. Many of Shakespeare's history plays share the qualifiers of a Shakespearean tragedy, but because they are based on real figures throughout the History of England, they were classified as 'histories' in the First Folio. The Roman tragedies — Julius Caesar, Antony and Cleopatra and Coriolanus — are also based on historical figures, but because their source stories were foreign and ancient they are almost always classified as tragedies rather than histories.² Shakespeare's romances or tragicomic plays were written late in his career and published originally under either tragedy or comedy share some elements of tragedy featuring a high status central character but end happily like Shakespearean comedies. Several hundred years after Shakespeare's death, scholar F.S. Boas also coined a fifth category, Shakespearean problem play, for plays that don't fit neatly into a single classification because of their subject matter, setting, or ending. The classifications of certain Shakespeare plays are still debated among scholars.³

William Shakespeare started writing tragedies because he thought the tragic plots used by other English writers were lacking artistic purpose and form. He used the fall of a notable person as the main focus in his tragedies. Suspense and climax were an added attraction for the audience. His work was extraordinary in that it was not of the norm for the time. A reader with even little knowledge of his work would recognize one of the tragedies as a work of Shakespeare. Below is the list of Shakespeare's plays listed as tragedies in the First Folio, along with a date range in which each particular play is believed to have been written.⁴

¹ Jamieson, Lee. "Shakespeare Tragedies". About.com. Retrieved 2014-10-04.- P.92.

² Jamieson, Lee. "Shakespeare Tragedies". About.com. Retrieved 2014-10-04 .- P.92.

³ [http:// en.m.org/ wiki / William Shakespeare](http://en.m.org/wiki/William_Shakespeare). Wikipedia.

⁴ Aldershot: Early Modern Drama. Ashgate . Retrieved 3 March 2013. -P.145.

“Titus Andronicus”, “Romeo and Juliet”, “Julius Caesar”, “Hamlet”, “Troilus and Cressida” was listed in the First Folio as a comedy, but is now classified as a tragedy.

“Othello”, “King Lear”, “Macbeth”, “Timon of Athens”, “Antony and Cleopatra”, “Coriolanus Cymbeline” were listed in the First Folio as a tragedy, but is now usually included among Shakespeare’s late romances. The First Folio separated Shakespeare’s plays into Tragedies, Comedies and Histories, perhaps because Shakespeare himself supported such a tripartition of theatrical genres, Polonius declaring in Hamlet the arrival of the best actors in the world, either for tragedy, comedy, history. In general, their categorization of history plays only included those plays concerning the reigns of recent English monarchs. Many of Shakespeare’s other plays, however, could be fit into a more general definition of history plays. Julius Caesar for example concerns the actual historical events surrounding Caesar’s assassination.¹ The compilers of the First Folio may have had an awareness of the arbitrariness of this genrification, since they did not include Troilus and Cressida in the table of contents (which specifies the genre of each play as "Comedies" "Tragedies" and "Histories") and because they placed the play immediately after the tragedies and before the comedies listed in the table of contents.

A consistent theme in historical drama of both Shakespeare and his English contemporaries revolved around questions of who had legitimate claim to participate in the affairs of the state. While Shakespeare’s treatment of such questions tended to be more royalist, his contemporaries were no less exclusionary. An example of this trend is the question of the inclusion or exclusion of bastards in the line of succession in *The Life and Death of King John*

Regardless of whether they were classed as such in the first folio, Shakespeare’s history plays are considered the defining works of the genre. Later playwrights

¹ПлотниковаЛ.А. Уильям Шекспир, Москва ,1978.- С.15.

of history plays would either follow his stylistic model, or at least have an acute awareness of their stylistic differences with Shakespearean histories.

A hero today is seen as a person who is idolized. Nowadays, a hero does not have to have wealth or certain political beliefs, but instead can be regarded as a hero for his/her actions and inner strength. However, in the plays of Shakespeare, the tragic hero is always a noble man who enjoys some status and prosperity in society but possesses some moral weakness or flaw which leads to his downfall. External circumstances such as fate also play a part in the hero's fall. Evil agents often act upon the hero and the forces of good, causing the hero to make wrong decisions. Innocent people always feel the fall in tragedies, as well.

The four most famous Shakespeare tragedies are "King Lear", "Hamlet", "Othello" and "Macbeth".

"Hamlet" is about an emotionally scarred young man trying to avenge the murder of his father, the king. The ghost of Hamlet's father appears to Hamlet, telling him that he was murdered by his brother, Claudius, who has now become the king. Claudius has also married Gertrude, the old king's widow and Hamlet's mother.¹

Hamlet is appalled by his mother's actions and by what the ghost tells him about Claudius's cold-blooded murder of his own brother. To buy time to plot his revenge, Hamlet takes on an "antic disposition," acting like a madman and alienating himself from the young woman he loves, Ophelia. Finally, his opportunity to publicly reveal Claudius's guilt comes when a troupe of actors come to Elsinore. Hamlet gets them to stage a play which parallels the murder of his father. The play itself reveals that Hamlet knows the truth about his father's death; the king's horrified reaction reveals his guilt.

Furious and alarmed, Claudius decides to send Hamlet to England with orders secretly demanding Hamlet's death. Hamlet confronts his mother about her role in his father's murder and her marriage to Claudius, which Hamlet sees as

¹ Аникин. Г.В. История английской литературы, Москва, 1975. - С.46.

incestuous and a betrayal of his father. As tempers, emotions, and voices rise, Hamlet hears a noise from behind the arras (tapestry) in the room. Thinking Claudius is in hiding, Hamlet thrusts his sword through the tapestry, killing Polonius, an agent of the king and the father of Ophelia and her brother, Laertes. The ship on which Hamlet travels to England is boarded by a band of pirates, who release him (but not before Hamlet substitutes his own death order with an order for the execution of his "friends" who were taking him to his death). Hamlet returns to Denmark just in time to see the funeral procession of Ophelia, who has drowned. It is suspected that Ophelia's death is a suicide. Hamlet is confronted by Laertes, who holds him responsible for the deaths of his father and his sister.

A "sporting" duel between Hamlet and Laertes is set up, but Laertes poisons the tip of his sword in order to kill Hamlet during the fight. Claudius, too, wants to take no chances, and he prepares a poisoned cup for Hamlet to drink from. During the fight, Gertrude accidentally drinks from the poisoned cup and collapses. The swords of Hamlet and Laertes are switched, and both Hamlet and Laertes are mortally wounded. Before he dies, however, Hamlet stabs Claudius and also forces him to swallow the poisoned drink.

Othello , a Moor serving as a general in the military of Venice, is victimized as a result of his love for Desdemona, the daughter of a Venetian statesman . The villain of the play is Iago, a career military man who plots revenge against Othello, Desdemona, and Michael Cassio because Othello has promoted Cassio to lieutenant, a position to which Iago feels he is entitled.

Othello's elopement with Desdemona sets in motion a long line of devious scams orchestrated by Iago. The action of the play moves to Cyprus, where an anticipated military battle is over before it begins. Iago manages to get Cassio drunk at a celebration where he had strict orders to refrain from drinking and to be on guard. When a fight breaks out (again set up by Iago) and the alarm

bell is rung, Othello angrily strips Cassio of his title of lieutenant.¹Cassio is devastated and humiliated by Othello's action, and Desdemona intervenes on his behalf to convince Othello that Cassio's punishment does not fit his crime. At the same time, Iago begins to imply to Othello that Desdemona is having an affair with Cassio. Iago continues to manipulate Othello, raising his suspicions until he is in a jealous rage. At the same time, Iago is also manipulating both Desdemona and Cassio.

At Iago's prodding, Othello demands that Desdemona produce a handkerchief which was Othello's first gift to her (and which he has caused to be dropped during his first fit of rage). Desdemona cannot comprehend Othello's fury and his public mistreatment of her. The handkerchief actually has fallen into Iago's hands, given to him unwittingly by his wife Emilia, Desdemona's lady in waiting. Iago has managed to plant it in Cassio's chamber as "evidence" of the affair between Cassio and Desdemona. Othello becomes convinced that Iago is right about Desdemona and Cassio and vows that Desdemona must die. Iago promises to take care of Cassio for him.

In the final act of the play, Othello awakens the sleeping Desdemona with a kiss and finally accuses her outright of infidelity. Although she denies any involvement with Cassio and swears her love for her husband, Othello refuses to believe her, suffocating her with a pillow. Emilia enters the bed chamber and insists to Othello that Desdemona was a faithful wife. Emilia soon realizes that the villain behind the false accusations is her own husband. When she defends Desdemona's honor and blames her husband to the officials who gather at the scene, Iago stabs her in the back and escapes. In anguish, Othello kills himself, asking that he will be remembered as one who once did good service for Venice, and one who "loved not wisely, but too well." In an unusual twist for a Shakespearean tragedy, the true villain, Iago, does not die at the end, although he is to be taken away and tortured.

¹ http://en.m.org/wiki/William_Shakespeare. Wikipedia

“Macbeth” is about a noble warrior who gets caught up in a struggle for power. Supernatural events and Macbeth’s ruthless wife play a major role in his downfall .

The play begins by immediately linking Macbeth to the forces of evil and the supernatural in the form of three witches. Macbeth has demonstrated his bravery and loyalty by leading King Duncan’s armies to victory over the forces of a scheming traitor. Shortly afterwards, he and his friend Banquo are confronted by the witches, who tell him that he will be given the title of Thane of Cawdor and will become king. The witches' message to Banquo is not clear: he will be "lesser than Macbeth, but greater," and his sons will be kings. Macbeth takes the witches' statements as truth when he is given the title of Thane of Cawdor as a reward for his valor in battle.

Macbeth realizes that the only way he can become king is to kill Duncan, and he is torn between his ambition and his fear that one murder will lead to many others. Lady Macbeth, just as ambitious and more ruthless than her husband, finally goads him into committing the murder, devising a plan for Macbeth to kill the king as he sleeps and put the blame on Duncan’s guards.

Macbeth goes through with the murder of Duncan, but the act marks the beginning of his descent into guilt, paranoia, psychological disturbance, and tyranny. He is taken over by a relentless ambition for power and continues to eliminate everyone that he regards as a threat. His worst acts are the hired assassination of his friend Banquo and the slaughter of the family of Macduff, a noble who has been openly opposed to him. Macbeth’s first fear proves true: the murder of Duncan teaches "bloody instruction," and Macbeth finds himself getting deeper and deeper into his tyranny and its bloodbath. Macbeth publicly reveals his guilt when the ghost of Banquo appears to him (and to him only) at a celebration feast; Macbeth’s bizarre behavior as he "confronts" the ghost makes it clear to everyone that he has been involved in the murders of Duncan and Banquo.

In desperation, Macbeth returns to the witches for more information about his future, but rather than telling him anything directly, they conjure several apparitions which seem to reassure him. He is told to beware Macduff, but he is also told that "no man born of woman" will harm him and that he will never be defeated until the trees of Great Birnam Wood come to Dunsinane castle. The witches' last apparition seems to reemphasize the first prophecy that Banquo's sons will be kings.

As the forces of good, led by Macduff and Malcolm, Duncan's son and the rightful heir to the throne, gather strength and prepare to attack Macbeth's castle, Macbeth's world begins to fall apart. Lady Macbeth goes insane, overwhelmed by guilt for the actions that she helped to start. The woman who once told her husband that "a little water will clear us of this deed" walks in her sleep, wringing her hands and trying to wash away the blood and guilt. She eventually takes her own life, and Macbeth begins to sense the futility of his evil actions, realizing that he has lost everything, including his soul, in his bloody pursuit of power.

When the approaching army camouflages itself in tree branches from Birnam Wood to invade the castle, Macbeth finally comes face to face with Macduff. Desperately clinging to his last hope, Macbeth tells Macduff that no man born of woman can kill him. However, Macduff reveals that he was "untimely ripped" from his mother's womb, and proceeds to attack. Macbeth faces his now-certain death with his original bravery, but the reign of terror is ended when Macduff brings in Macbeth's severed head at the end of the play. Malcolm takes his rightful place as king, and peace is restored in Scotland.

"King Lear" is a tragic story of an old man's descent into madness as his world crumbles around him. It is also a tale of Lear's pride and his blindness to the truth about his three daughters and others around him. A subplot of the play involves another family (that of the Earl of Gloucester) torn apart by a scheming

child (Edmund plots against his half-brother, Edgar). Both fathers suffer a great deal for their inability to see the truth about their children.¹

As the play opens, Lear has ruled well and is regarded highly in his kingdom. However, he has reigned for a long time and wants someone to take over his duties as he moves toward his last years. He announces that he will divide his kingdom among his three daughters on the basis of how much they can gush about how much they love him.

The two eldest, Goneril and Regan, know exactly what they are to say in order to win over their father and a big share of his wealth and power. The youngest daughter, Cordelia, is the most sincere and true to her father. She knows what her sisters are doing and decides not to flatter her father with overwhelming complements, but instead to tell him that she "loves his majesty according to her duty, neither more or less." Angered by what he sees as ingratitude and Cordelia's refusal to play the game of flattery, Lear gives her none of his wealth and cuts her off entirely. Lear even banishes his faithful friend Kent, who tries to intervene on Cordelia's behalf. The King of France comes to Cordelia's rescue by offering to marry her.

Eventually, Goneril and Albany, Lear and his Fool, and Kent (now in disguise but determined to help Lear) all arrive at Gloucester's castle, where the sisters and Lear engage in a bitter confrontation. Infuriated by Goneril and Regan's repeated attempts to strip him of his knights and his dignity, Lear realizes that Cordelia was the only daughter who actually loved him, and he runs out into a violent thunderstorm. Cornwall, Goneril, and Regan shut the doors of Gloucester's castle against the frail old man, leaving him to fend for himself against the elements of the storm. Cornwall and Goneril show the true extent of their awful cruelty when, in the next act, they pluck out Gloucester's eyes and leave him for dead because he has confessed (to Edmund, who has then immediately reported it to Cornwall) his sympathy towards Lear and Cordelia.

¹ www.cliffsnotes.com, King Lear, William Shakespeare. AboutKingLear.

Cornwall is mortally wounded in this scene, stabbed by a servant who tries to stop his cruel attack on Gloucester.¹

In the midst of the storm, Lear rails against the elements, but he begins to become aware of the suffering of mankind in general, as well as his own. He also loses his sanity, but he is lovingly cared for by Kent, the Fool, and Edgar (Gloucester's exiled son who, like Cordelia, has been tricked by his unscrupulous sibling and now is posing as a lunatic, "Poor Tom" as he waits for an opportunity to put things to rights). The four take refuge from the storm in a hovel on the heath. Later, the blinded Gloucester is reunited with Lear, as well. Hearing that her father is in trouble, Cordelia comes from France with an army to fight against Goneril and Regan and their husbands. With the help of Kent, she is reunited with Lear, though in the battle between England and France, the forces of Albany and Cornwall are victorious, and Lear and Cordelia are taken prisoner. Edmund, who has allied himself with both Goneril and Regan and has led each to believe he will marry her, secretly orders that Cordelia and Lear be killed in their prison cells.

Albany reveals his true nobility when he turns against his scheming wife, Goneril, and accuses her of treason, along with Regan and Edmund. Edmund refutes the charge, and his guilt is to be determined by duel, with an unknown warrior representing Albany and his charge. The "agent" is Edgar, who has come into possession of a letter from Goneril to Edmund and has given it to Albany; in the letter, Goneril outlines their plot to overthrow Albany once the battle with Cordelia is over. The trumpet is sounded, and Edgar appears to fight Edmund. His true identity is not revealed until he has won the fight and Edmund lies dying.

Edgar then tells Albany his account of the period of exile with Lear and of his own reunion with Gloucester. Edmund appears to be moved by Edgar's story of compassion and suffering, and when Kent arrives on the scene, Edmund suddenly remembers his order for the deaths of Lear and Cordelia. At almost the

¹Аникст А. Шекспировские чтения. Москва, 1980.- С.68.

same moment, Albany is informed that Goneril has taken her own life and has also poisoned her sister as a result of their bitter rivalry for Edmund's affections. Tragically, a "recollection" is too late - Lear enters carrying Cordelia's body . He is a pitiful picture--a frail old man who has suffered terrible losses, in part because of his own pride and blindness, and in part because of the evil of Cornwall, Edmund, and his two daughters. Lear himself dies in the final moments of the play, heartbroken and beaten by the bitter and cruel storms he has endured.

Although the main characters of these tragedies possess different traits, they all can be described as tragic Shakespearean heroes: they are basically good and noble men whose tragic flaw leads to their destruction.¹

¹Аникст А. Шекспировские чтения. Москва, 1980.- С.69.

CHAPTER II. THE DEPICTION OF KINGS IN SHAKESPEARE'S TRAGEDIES

2.1. The portrayal of king in "Hamlet"

The Tragedy of Hamlet is a tragedy written by William Shakespeare at an uncertain date between 1599 and 1602.

Set in the Kingdom of Denmark, the play is about the revenge of Prince Hamlet, that is called to wreak upon his uncle, Claudius, by the ghost of Hamlet's father, King Hamlet. Claudius had murdered his own brother and seized the throne, also marrying his deceased brother's widow.

"Hamlet" is Shakespeare's longest play, and is ranked among the most powerful and influential tragedies in English literature, with a story capable of "seemingly endless retelling and adaptation by others". The play surely was one of Shakespeare's most popular works during his lifetime and stands among his most performed, topping the performance list of the Royal Shakespeare Company and its predecessors in Stratford-upon-Avon since 1879 till now. It has inspired many other writers – from Johann Wolfgang von Goethe and Charles Dickens to James Joyce and Iris Murdoch – and has been described as "the world's most filmed story after Cinderella". In the story of "Hamlet" his personality is absolutely clear. He gets angry with his mother and his sly uncle. Thus he is going to avenge them. But he is afraid of his uncle killing him as his father. That's why he behaves himself as a mad. By doing so he wants to know about all events that happening in the court. His mother and uncle want to know whether he is mad or just behaving like this. And for that they are following him and his love Ophelia by listening to their conversation secretly. He got through that examine well. Then he meets with his mother individually. He reveals all his mother's masks and they sent him to London. On the way he changes the letters and comes back from London again. He revenge them by killing

them. All of them is clear, all of them comes from Hamlet's position and character. But Shakespeare make Hamlet and his speech as he wants.¹

The story of Shakespeare's "Hamlet" was derived from the legend of Amleth, preserved by 13th- century chronicler Saxo Grammaticus in his "Gestadanorum", as subsequently retold by the 16th century scholar Francois de Belleforest. Shakespeare may also have drawn on an earlier Elizabethan play known today as the Ur-hamlet, though some scholars believe he himself wrote the "Ur-hamlet", later revising it to create the version "Hamlet" we now have.

During reading the work, we may come across with the characters as Hamlet – Son of the late King and nephew of the present king, Claudius – King of Denmark and Hamlet's uncle, Gertrude – Queen of Denmark and mother to Hamlet, Polonius – Chief counsellor to the king, Ophelia – Daughter to Polonius Horatio – True friend to Hamlet, Laertes – Son to Polonius and other episodic characters, ghost of Hamlet's Father as well.²

King Claudius is a fictional character and the primary antagonist of William Shakespeare's tragedy Hamlet. He is the brother to King Hamlet, second husband to Gertrude and uncle to Hamlet. He gained the throne of Denmark by killing his own brother with poison and then marry his wife. Claudius's love for Gertrude may be sincere, but it also seems likely that he married her as a strategic move, to help him win the throne away from Hamlet after the death of the king. As the play progresses, Claudius's mounting fear of Hamlet's insanity leads him to ever greater self-preoccupation; when Gertrude tells him that Hamlet has killed Polonius, Claudius does not remark that Gertrude might have been in danger, but only that he would have been in danger if he had been in the room. He tells Laertes the same thing as he attempts to soothe the young man's anger after his father's death. Claudius is ultimately too crafty for his own good. Claudius is seen at the beginning of the play as a capable monarch since he deals with diplomatically with such issues as the

¹ Аникин. Г.В. История английской литературы, Москва, 1975. - С.73.

² Free Library "Original" .The Tragedy of Hamlet, Prince of Denmark,(Collins edition) - P.10.

military threat from Norway and Hamlet's depression. It is not until the appearance of King Hamlet's Ghost in the courtyard that the reader question his motives. During the play's progression he takes a turn for the worse by first resorting to spying, and, when that fails, murder.

King

*Thus much the business is:--we have here writ
To Norway, uncle of young Fortinbras,--
Who, impotent and bed-rid, scarcely hears
Of this his nephew's purpose,--to suppress
His further gait herein; in that the levies,
The lists, and full proportions are all made¹*

It is in Act III scene 3, when Claudius forestalls Hamlet's revenge by confessing his sins to God in his own private chapel, that the audience can be sure of his guilt. He is shown to be discontent and unhappy with the events taking place. The young prince spies him brooding about his wrongdoings and trying to pray for forgiveness, but he knows all too well that prayer alone will not save him if he continues to benefit from his own sin. If he were to truly repent, he would have to confess his sin and give up all he achieved through it, which he chooses not to do. Despite his remorse, the King still wants Hamlet's death in an effort to save both his throne and his life, as he believes the prince is now aware of his part in Old King Hamlet's death. Hamlet is ready to kill him, only to back down, feeling that to kill the King in such a way would contradict the revenge conditions given to him by his father, who commanded him specifically: "Taint not thy mind." O, my offence is rank, it smells to heaven;

King

*It hath the primal eldest curse upon't,--
A brother's murder!--Pray can I not,
Though inclination be as sharp as will:
My fault is past. But, O, what form of prayer¹*

¹ Free Library "Original" .The Tragedy of Hamlet, Prince of Denmark,(Collins edition) - P.12.

Can serve my turn? Forgive me my foul murder!— Art more engag'd! Help, angels! Make assay:

Bow, stubborn knees; and, heart, with strings of steel.

Claudius' sneaky and manipulative ways eventually lead to the death of Polonius at Hamlet's hands. His selfishness is shown in his speech to Gertrude that he fears being instead of Polonius. Instead of punishing Hamlet for Polonius' murder himself, Claudius sent the prince to England alongside Rosencrantz and Guildenstern with letters that would arrange Hamlet's death, making it look like an accident. Despite the remorse shown in act 3 scene 3 when Claudius prays for forgiveness, he still wants Hamlet dead because he fears losing both his throne and his life:

King.

O heavy deed!

It had been so with us, had we been there:

His liberty is full of threats to all;

To you yourself, to us, to every one.

Alas, how shall this bloody deed be answer'd?²

When Laertes seeks revenge for his father Polonius' death at Hamlet's hands, Claudius finally prepared a 'surefire' plan to deal with Hamlet once and for all. He arranges a fencing match between Hamlet and Laertes, but plots with Laertes to poison his foil and give Hamlet a poisoned drink. The king's plan fails; Queen Gertrude drinks from the poisoned drinking cup instead of Hamlet and dies, and Hamlet, after being struck by the poisoned foil, took the same sword and strikes Laertes, who then finally reveals Claudius' plot. As Norway's army, led by young Prince Fortinbras, surrounds the castle, Hamlet finally exacts his revenge and murders Claudius by stabbing him with the sword and then forcing him to drink the very poison that he had intended for Hamlet.

¹ Free Library "Original" .The Tragedy of Hamlet, Prince of Denmark,(Collins edition) – P.98.

² Free Library "Original" .The Tragedy of Hamlet, Prince of Denmark,(Collins edition) - P.112.

King

Strengthen your patience in our last night's speech;

We'll put the matter to the present push.--

Good Gertrude, set some watch over your son.--

This grave shall have a living monument.¹

Claudius' trickery is too indirect. He holds all the power, yet he fears direct confrontation. He could easily have the prince slain but he fears the reaction of the people and of his queen. Instead, he was supplied by multiple partners to carry out this treachery in secret Laertes, Rosencrantz and Guildenstern, the king of England but these plots fail, being too elaborate and long-winded. The young inexperienced prince outwits Claudius and his minions at every turn because, Hamlet recognizes opportunity when it presents itself and seizes it boldly and directly. Claudius could learn from his nephew, but he does not. In the end, he falls victim to his own scheme, run through with the poisoned blade he intended for Hamlet. He is undone by his own weakness. Enslaved by ambition and driven to acts of immorality and lawlessness by his lust for power.

Ultimately, Claudius was successful in his plan to kill Hamlet, not due to some master workings of his own doing, but because of his ability to manipulate events according to his own desires. He may have gained the crown by vote, but not until after he took advantage of the king, killing him in his sleep. In the end, his manipulative and deceptive ways brought him temporary success, but only at the cost of his own life.

If we analyze characters of the tragedy we may come across such kind of features of heroes. Their good sides and bad sides, lacks and lucks are also visible to us. Because, while reading the book we feel them very close to us as we are involved to that. Hamlet is also one of Shakespeare's masterpiece which can awake some feelings while reading. After reading the work we come to conclusion that, king Claudius is not an honest, open hearted man or king. Because he is also controlled by his bad

¹ Free Library "Original" .The Tragedy of Hamlet, Prince of Denmark,(Collins edition) - P.112.

ambitions toward the throne as other Shakespeare's villains as Macbeth. There are some writers who expressed their opinions about King Claudius. Claudius is different from other Shakespearean villains. He is not jocular or sardonic like Aaron, Richard Duke of Gloucester, Iago, or Shylock, but like them he is a killer - according to Maurice Charney in her article about Shakespeare's Villains. When Marwin Rosenberg writes about The Mask's of Hamlet, he also wrote about King Claudius in Hamlet by these words: "In his most impressive form . Claudius is a pre-Macbeth: dignified, authoritative, masterful, even touched with majesty and potential nobility. Here is the would-be lion who seems every inch a king -- except that, when tested, the crucial inches can't be there. In his subtext he knows this, he will kill by stealth, like the jackal, when blocked. He cannot openly confront his opposite -- which may partly account for the hectic raging in his blood.... Claudius may be "haunted" from the first, as the text makes him later, by his first murder, even in public may momentarily turn inward to brood on his insecurities; but the frank force of his passion, his drive for power, is not surrendered, it erodes". And also writers as John Draper in his "Hamlet of Shakespeare's audience", Alvin Kernan in his "Shakespeare - the king's playwright" gave the characteristics as "kindliness" and cynical, pragmatic.¹

2.2. The depiction of Macbeth in the tragedy of "Macbeth"

"Macbeth" is about a noble warrior who gets caught up in a struggle for power. The tragedy is written by William Shakespeare, set mainly in Scotland. The play shows damaging physical and psychological effects of political ambition on those who seek for power, namely Macbeth and his Lady. During the events, supernatural events and Macbeth's ruthless wife play a major role in his downfall. The tragedy is believed to have been written between 1599- 1606, it was likely written during the reign of James I, who was James IV of Scotland before succeeding English throne." Macbeth" has been compared to Shakespeare's "Antony and Cleopatra". Both Macbeth

¹ www.cliffsnotes.com, The Tragedy of Hamlet, Prince of Denmark about King Claudius

and Antony as characters seek a new world, even at the cost of the old one. Both fight for throne.¹

“Macbeth” is the author’s shortest tragedy which reveals the story of a brave Scottish general named Macbeth who receives a prophecy from three witches that one day he will become king of Scotland. Consumed by ambition and spurred to action Macbeth murders King Duncan and takes the throne. Then he becomes a tyrannical king and has to kill more and more to protect himself from panic and fear. The bloodbath and many wars swiftly take Macbeth and his wife into realms of arrogance, madness and death.

Shakespeare’s source for the tragedy is the account of “Macbeth”, “King of Scotland”, “Macduff” and “Duncan” in Holinshed’s Chronicles, which was written in 1587, a history of England, Scotland and Ireland familiar to Shakespeare and his contemporaries, although the events in the play differ extensively from the history of real Macbeth. In recent scholarship, the events of the tragedy are usually associated more closely with the execution of Henry Garnet for complicity in the Gunpowder Plot of 1605. In Chronicles Macbeth is portrayed as struggling to support the kingdom in the face of King Duncan’s ineptitude. No other version of the story has Macbeth kill the king in Macbeth’s own castle, scholars have seen this change of Shakespeare’s as adding to the darkness of Macbeth’s crime as the worst violation of hospitality. Versions of the story that were common at the time had Duncan being killed in an ambush at Inverness, not in castle. Shakespeare conflated the story of Donwald and King Duff in what was a significant change to the story.

While reading the tragedy, we know the main characters and episodic personages of the work very well. They are: Duncan - king of Scotland, Malcolm – Duncan’s elder son, Donalbain – Duncan’s younger son, Macbeth – a general in the army of Duncan originally thane of Glamis then of Cawdor and later King of Scotland, Lady Macbeth- Macbeth’s wife and

¹Sharofiddinov. O. Jahonadiblariadabiyothaqida, L.N. Tolstoy - tanqidiyocherk, Toshkent, 2010. - B.137.

later queen of Scotland and Banquo – Macbeth’s friend and a general in the army of king Duncan, The characters of the work, their life and changes in the events of their life make us interested in it more.¹

Especially, the main character Macbeth is factually a nice courageous and loyal warrior. As he fights in many wars putting his life in danger, he gains the king’s honour and becomes his right hand. At the beginning of the work Macbeth has just arrived from the war with Norwegians.

Macbeth

The service and the loyalty I owe,

In doing it, pays itself. Your highness' part

Is to receive our duties; and our duties

Are to your throne and state children and servants,

Which do but what they should, by doing every thing

Safe toward your love and honour.²

At the lines above, Macbeth’s loyalty to kingdom and king is described. Before the witches come to him and before ambition gets to him better, he is presented as a noble, brave man Even it was so , Macbeth follows to his merciless wife, Lady Macbeth who tries to make him do all what she says and began to struggle for throne. He chooses wrong way to gain the power and it shows a big change in his character. His ambition stirs to the point where he abandons the philosophy of morals. We are able to see through his character and understand what type of person he truly is. He has low moral standarts although he appears to others as a man with high moral standing His ambition controls him while ignoring the quality of being virtuous and ignoring his immense guilt in committing a murder. As Macbeth says: “ In restless ecstasy, Duncan is in his grave , after life’s fitful fever he sleeps well” Namely, now he kills the king who

¹ <http://originalbook.ru>. William Shakespeare. Macbeth

² <http://originalbook.ru>. William Shakespeare. Macbeth. p.15.

honours him and believes him more than others. His following to his wife shows that lacks precision and confidence in himself:

Macbeth

I am settled, and bend up

Each corporal agent to this terrible feat.

Away, and mock the time with fairest show:

False face must hide what the false heart doth know¹

As the play goes on, we may see how Macbeth's violence is shown. Even he had done a crime, he attempts to find peace with the crime, but it is very difficult. So, his becoming furious of his done works and feelings terrible shows that he has a feature of cowardice. He attempted to hide his darkness from others so that, other people would continue to see him as a man that is worthy of honour. Macbeth murders Duncan and says: "I am afraid to think what I have done. Look on it again I dare not". May be, the reason for that is he feels it was wrong to do or may be his regrets after doing such kind of baseness. While reading the work, we know all of them that Macbeth changes from brave, courage fighter to a rascal, coward king:

Macbeth

Whence is that knocking?

How is't with me, when every noise appals me?

Clean from my hand? No, this my hand will rather

The multitudinous seas in incarnadine,

Making the green one red.²

It is seen that, Macbeth is suffering morally from his mistakes. As a result, horror and panic take the place of courage. During the events of the work always troubles surround him. Fear, distraught embrace him. Contradicting feelings that he has within him. he himself doesn't know

¹ <http://originalbook.ru>. William Shakespeare .Macbeth.P.42.

² <http://originalbook.ru>. William Shakespeare .Macbeth.p.31.

exactly who he is, that's why, he sits on a fence with his decisions before falling onto the dark side. During the event of the work, Macbeth changes not only to a coward but also to an envious, slow witted and selfish man who thinks about himself no one more. Such kind of features are seen in his conversation with Banquo, who is his friend, at the same age with him. Now he decides to kill Banquo for his unpleasant but true words and also for some predictions of witches about their future. And he begins to hire killers:

Macbeth

*And I will put that business in your bosoms,
Whose execution takes your enemy off,
Grapples you to the heart and love of us,
Who wear our health but sickly in his life,
Which in his death were perfect.¹*

So violent king causes to be suspected after having killed Banquo, attacked by dark thoughts, dark feelings and dark ambitions. At the end of the tragedy being tired from all bloodshed and fears cold hearted Macbeth becomes apathetic that even he hears about his wife's suicide it doesn't affect him, he doesn't feel any worry even:

Macbeth

*She should have died thereafter
There would have been a time for such a word².(p.102)*

How ambition could control Macbeth! Why he needed it? It is uncertain. He is uncertain about himself. He kept on himself in masks that would never reveal the reality of his character but eventually his inner character was revealed and this led him into his destruction. Throughout the story, Macbeth's character had an increasing change between his appearance and reality. Even he committed many crimes, did much harm to

¹ <http://originalbook.ru>. William Shakespeare Macbeth P.48.

² <http://originalbook.ru>. William Shakespeare. Macbeth.P.102.

people he didn't regret at the end. When Malcolm came to gain the power and the war began, Macbeth didn't want to confess his defeat. Malcolm won him and became the king Scotland:

Macbeth

I will not yield,

To kiss the ground before young Malcolm's feet,

And to be baited with the rabble's curse.

Though Birnamwood be come to Dunsinane.¹

Through analyzing the tragedy we may find out how ambitions could control Macbeth and how he changed from a loyal, brave warrior to a coward, violent king. In all Shakesporean plays, mirroring among characters serves to heighten their differences. Similarly, much of the play is also concerned with the relation between contrasting inner and outer worlds. One of the most ambiguous aspects of the play is the character of Macbeth. Unlike other Shakespeare's villains like Richard III, he is not entirely committed to his evil actions. When he swears to commit suicide he must overcome an enormous resistance from his conscience. At the same time he sees as his own biggest flaw not a lack of moral values but rather a lack of motivation to carry out his diabolic schemes. In this he resembles Hamlet, who soliloquizes numerous times about his inaction. But unlike Hamlet, Macbeth doesn't have a good reason to kill nor is the man he kills evil - far from it. Thus at the heart of the play lies a tangle of uncertainty.

Shakespeare is saying that appearances are generally not on the par with reality and the increasing contrast of appearances and reality is what leads to corruption in the world. That's why our inner and outer world must suit to each other and we must choose our aims firmly not to confuse or not to lose on our way as Macbeth.²

¹<http://originalbook.ru>. William Shakespeare. Macbeth. P. 108.

² www.gradesaver.com/Macbeth.

2.3.The image of king Lear in “King Lear”

One of the best known tragedies of Shakespeare is “King Lear”. That is a tragic story of an old man’s descent into madness and his world crumbles around him. It is also a tale of Lear’s pride and his blindness to the truth about his three daughters and others around him. And also, the tragedy, being one of successful works, was written between 1601- 1608 as other well done works of the author. Lear’s tragedy is praised truly. That was said in one of L.N. Tolstoy’s critical essay. Perhaps, the reason for this is that there is no other dramas like this which can make us pay attention and arise interests. The originality of literary purpose a feature that belong to all Shakespeare’s plays says Galan, one of literary man. And for that, it will be humiliating his other works if we consider one of them is the most perfect. If we could say so, we would choose “King Lear” as work in which Shakespeare’s intelligence is more shown. “King Lear” deviates more from true model of tragedy rather than “Othello”, “Macbeth” and “Hamlet” but its knot is set more stronger. The story of King Lear and his daughters were familiar tale in Elizabethan England, where it was generally believed to be based on historical fact, having been taken from ancient British history. King Lear is the only Shakespearean tragedy to employ two similar plots, each functioning in an almost exact parallel manner. With two plots, perfectly intertwined and yet offering parallel lessons, Shakespeare is able to demonstrate the tragic consequences that result when man’s law is given precedence over natural law. Eventually, Gloucester and Lear learn the importance of natural law with both finally turning to nature to find answers for why their children have betrayed them.¹

“King Lear” is based on various accounts of the semi- legendary brythonic figure Leir of Britain, whose name has been linked by some scholars related. Shakespeare’s most important source is probably the second

¹Sharofiddinov. O. Jahonadiblariadabiyothaqida, L.N. Tolstoy - tanqidyochoerk, Toshkent ,2010.- B.139.

edition of The Chronicles of England, Scotland and Ireland by Raphael Holinshed, published in 1587. Holinshed himself found the story in the earlier *Historia Regum Britannie* by Geoffrey of Monmouth that was written in the 12th century. Edmund Spenser's *The Faerie Queene*, published in 1590, also dies from hanging as in "King Lear".

While reading the tragedy, we may find the main heroes as: Lear – king of Britain, an old naïve man, his daughters : Goneril - eldest daughter, very selfish woman, Regan - second daughter, unkind woman and Cordelia - youngest daughter, very polite woman. Their husbands are also shown in the play Duke of Albany – Goneril's husband, Duke of Cornwall - Regan's husband, Lear's men: Earl of Gloucester, Earl of Kent – later disguised as Caius, are seen as well.¹

While reading the work, we try to reach its deep meaning what the author wants to say and characters, personages, their dialogs are essential means for us to comprehend the work perfectly. In the tragedy main characters are Lear and his family, who stand always beside him. Knowing the events of the work we may consider that Lear is not a bad man or ruler instead he is a father who loves his daughters a lot and ready for everything just for them. Leaning on his wealth king Lear divides all his riches into three for his three daughters and by doing that he wants "to get rid of all troubles of the state". Lear asks daughters to express their love and honour to him:

Lear

Meantime we shall express our darker purpose.

Give the map there – Know that we have divided

In there our kingdom; and it's our last intent

Where merit death most challenge it – Goneril,

Our eldest born, speak first.

¹ <http://originalbook.ru> . William Shakespeare . King Lear. -P.5

Knowing that they love him a lot, he will be very glad and distribute all his things to his two daughters, Lear loves not only his daughters but also beautiful, high lightening words, since he couldn't see his youngest daughter's real, pure love but expressed with so poor, ordinary words. Because of his blindness to the truth, inclination for high commendation. He got angry with Cordelia for her simple words and distribute his wealth to his sly, deceptive daughters:

Lear

*Here I disclaim all my paternal care,
And as a stranger to my heart and me
As thou my sometime daughter.*¹

The lines above, both his blindness and anger is shown. Lear is not only an angry man but also, he is stubborn who does everything not consulting with others but only himself even it's not true. For the reason that, it's mentioned in the conversation with Cordelia and Kent, duke of Kent. Even Kent advised not to give the reign to his daughters, he didn't refuse it but instead his attitude to Kent changed. He couldn't forgive Kent even he was his close friend, loyal man. So Kent was expelled from the court:

Lear

*Our potency made good, take thy reward.
Five days we do allot thee, for provision
The moment is thy death. Away! by Jupiter,
This shall not be revoked.*²

While reading the work, we may find Lear is not only obstinate father but also, he is a careless ruler who thinks about everything lightly but not seriously. Even though he had given the power to his daughters he behaves himself as king as previous time and wants to keep his

¹ <http://originalbook.ru> . William Shakespeare . King Lear. - P.6.

² <http://originalbook.ru> . William Shakespeare . King Lear. - P.8.

soldiers with himself. Unfortunately, the daughters didn't like it. Being at odds with his eldest daughter, Goneril Lear moves to the second one's and at the end, he "loses" his shelter. Finally, he knows the truth and suffers from injustice, sees that starvation surrounded the country and how he knows what he did and his mistakes.

Lear's ruinous mistake was that he believed more to his power thinking he can govern the country even he had given power to his daughters. But he understands his mistakes after being tortured a lot. Others' attitude to poor Lear changes soon. Firstly, his "kind" daughters who gained the power and got rid of obeying their father, Goneril and Regan reject accomplishing his demands and wants him to do everything as they wish. Anyway, Lear has a pride and precision that even he becomes homeless and suffers in his old years he didn't expect any help from his violent daughters:

Lear

The terrors of the earth. You think I'll weep

No, I'll not weep:

I have full cause of weeping; but this heart

Shall break into a hundred thousand faws.¹

Looking through the lines, we may see that Lear has some features of talkativeness. It is seen in his foolish words, when he got angry with daughters he scolds them worst and says words like: "If I knew that Regan doesn't want to see me, I would have divorced with her dead mother" or some violent scolds like he wants his own children be slandered. All his words are meaningless like those. Maybe, it's because of his deep mortification or talkativeness is of his characteristics:

Lear

You nimble lightings, dart your blinding flames

Into her scornful eyes! Infect her beauty,

¹ <http://originalbook.ru> . William Shakespeare . King Lear. - P.57.

You fen-suck'dfogs, drawn by the powerful sun.¹

As everyone dreams about something about his future, Lear has also, a feature of dreaminess. When he becomes poor, offended by his daughters, he dreams about revenge from them for suffering him. He dreams of judging them, speaking to himself as Edgar is the judge and Fool is an assistant to him and etc. In this scene such kind of dialogs make us feel sorry for Lear. Overthinking causes him to be as a mad.

LEAR

I'll see their trial first. Bring in the evidence.

To EDGAR

Thou robed man of justice, take thy place;

To the Fool

And thou, his yoke-fellow of equity,

Bench by his side:

To KENT

you are o' the commission,

Sit you too.²

As everything has its goods, Lear admits all that he was wrong in his attitude with his daughters and regrets for that a lot. He begs his only kind daughter Cordelia for what he had done. He, the father, the king of the country knelled before his daughter. He thought Cordelia hated him because had said many bad words to him whereas to her sisters. But when he heard her pure, not exaggerated words he believes one more time to Cordelia and becomes glad that he has a daughter as her.

Lear

You must bear with me

Pray you now, forget and forgive: I am old and foolish.

Be your tears wet? yes, 'faith. I pray, weep not:

¹ <http://originalbook.ru> . William Shakespeare . King Lear. - P.62.

² <http://originalbook.ru> . William Shakespeare . King Lear. - P.82.

*If you have poison for me, I will drink it.*¹

The tragedy is especially about Lear and his conflicts. He suffers more and more in his old times till the end of the work. At the end, both Lear and Cordelia die in prison. Firstly, Cordelia was hanged, when Lear heard it he curse all of them who did so and then he died of grief.

Lear as a character, is very complicated hero. Even he is a ruler he is weak. He has both powerful and weak sides but mostly weak ones, because he couldn't differentiate truth from falsehood. Unlike King Lear, The poor Lear could distinguish good from bad, right from wrong. He feels free himself. Now he wants neither throne nor wealth. This change in his character is seen not only in his hate to his two daughters but also, in regret before his youngest, Cordelia when he asks to forgive him for his mistakes. The image of Lear gives Shakespeare an opportunity to show upper class of society who are living in luxury and the ordinary people who are always suffering from poverty and such kind of humanistic ideas. In Shakespeare's works, greediness of wealth can destroy the family and close relations like this. Therefore, Shakespeare describes the heroes who are for humanism as the people who don't care about wealth and property. Violent daughters will be defeated at the end. That is an optimistic side of the work.

Translator, literary man and professor, Gaybulla Salomov wrote: "After giving throne, Lear suffers from his violent unkind daughters and tramping on deserts he confronts to the sky, thunder to ask for eliminating ungrateful children, his invoke is very effective. Such kind of natural phenomena help to give natural colour to describe tragedies, characters. But Shakespeare used it in another, he didn't use them to show the mood, character of heroes but instead, gave human spirit to natural phenomena."²

¹ <http://originalbook.ru> . William Shakespeare . King Lear. - P.126.

² Sharofiddinov. O. Jahonadiblariadabiyothaqida, L.N. Tolstoy - tanqidyocherk, Toshkent, 2010. - P.142.

Conclusion

Having worked on the theme: “The depiction of king image in Shakespeare’s literary activity.” we come to the following conclusion:

1. William Shakespeare is a giant playwright. He wrote immensely. He contributed not only to the literature of England but also to the development of world literature by writing his tragedies. All his works possess some peculiarities of Renaissance period literature. Shakespeare’s plays, sonnets and poems are always read by their readers. While reading them you will be involved and so that, the characters, their life, happiness and sorrows, changes and the situation make you interested in it. These remarkable masterpieces brought prestige to him. It shows how Shakespeare’s pen is sharp.

2. In Shakespeare’s tragedies the central conflict is that their lives, families and socio – political structures are destroyed. He used the fall of a notable man as the main focus in his tragedies.

3. Shakespeare’s tragedies are the masterpieces of sixteenth century literature. ”Macbeth”, ”King Lear “ and “Hamlet” which we looked through can be examples for that.

4. In “ Hamlet” the revenge of suffering son from his own uncle who killed his brother and became king is described. In the tragedy the main matter is Hamlet’s revenge, his disgust to his uncle and mother that married to king Claudius, brother of her former husband.

5. In Macbeth, how the hero changed from a loyal and brave warrior of the king to a coward violent king at the end for his indecision and weak will is seen. The main point in the work is about Macbeth and changes in his personality namely, reveals how he gained the rule of the country by murdering the king and by deceiving. The tragedy blackens greediness and indecision in people, by writing this the author appeals people to be aware of good and bad and to own pure soul and not to think about own profits.

6. "King Lear" which is thought to be the best of the author's plays is about King Lear who left the throne and divided all his wealth and lands to his daughters and as a result, became poor for his blindness to the truth. The main issue of the work is Lear and his suffering from violent daughters.

The

educational point of the tragedy is to make known the young generation, conceptions like love, honour to parents and to abolish bad illnesses like envy and greedy of wealth through criticizing.

Analyzing all these three tragedies, similarities and differences of kings in their depiction are seen:

7. Hamlet, Macbeth and Lear are the representatives of upper class in society. They are intelligent, educated and possess high position in society. Even they have great power, they lack accomplishing in their own life. For example; Lear lost his reign since he liked high commendation, beautiful words rather than true, simple ones. He was rash and did everything not thinking deeply. In "Macbeth" it is seen that he has a characteristic which can be changed or ruled easily by someone. His following his wife Lady Macbeth's words confirms it. His violence in killing the king and Lear's expelling composurely his own daughter and loyal man, Kent can show us similar aspect in their characteristics. They are both backboneless as well. In Hamlet the king Claudius also gains the rule of the country by killing the former king as Macbeth but not honestly. Their later fear of murders and cowardice are resembling features of them. In short, we may say that all of the kings they themselves cause to their downfall.

But they have also some differences :

8. King Lear can distinguish good from bad at the end of the work and understands all his mistakes in his life and regrets for them but even he had done many murders, Macbeth doesn't regret for them and continues to do only for his own profit. So does Claudius.

Shakespeare's plays remain highly popular and are studied, performed and reinterpreted in diverse cultural and political contexts constantly throughout the world.

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