



ENLIGHTENMENT-IDEOLOGICAL, LINGUISTIC, GENERAL AESTHETIC COMMONALITIES BETWEEN THE TWO PERIODS

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<https://doi.org/10.5281/zenodo.6378775>

ARTICLE INFO

Received: 01st March 2022

Accepted: 10th March 2022

Online: 17th March 2022

KEY WORDS

drama, jadids, idea, Fitrat, Renaissance.

ABSTRACT

The commonality of the enlightenment, ideological, linguistic, general aesthetic views of the English Renaissance with the tragic works of the Jadids can be seen in the following: Their works are united by the ideas of struggle against freedom, enlightenment. In the complex political conditions, the living language of the people, the wisdom of the people's oral creativity, the realities of the time are reflected in the expressions. Emphasis on symbolism at the beginning and end of dramas serves to express the main idea of the drama.

According to Shakespearean scholar F. Suleymanova, 43 years ago: "Scientific critical monographs and articles about Shakespeare in different eras and languages can not fit into any information, bibliographic works. In our country, Shakespeare's works have been translated into almost all languages and are successfully staged in dramatic theaters. Shakespeare's works, scientific-critical monographs and articles dedicated to him, published in the languages of the peoples of Russia and the fraternal republics, have exceeded six and a half thousand.

Shakespeare, a brilliant intellectual, described social life so accurately that his contemporaries, even the sages of the time, did not notice it. and psychologists are amazed that they know and reveal the most delicate aspects of the human heart.

Therefore, V. Belinsky says, "As a poet, it would be utterly bold and surprising to put Shakespeare above the poets of mankind, but as a playwright he is still unmatched, there is no name that can be put next to his name."

While some works of the great English playwright were translated into Russian, Ukrainian, Estonian, and Georgian in the 18th and 19th centuries, Shakespeare's plays were staged in the early 20th century because drama and theater were relatively new.

It is known from history that the Renaissance began in Europe in the second half of the fourteenth century. This socio-political, enlightenment process was called by the Italians - the Quattrocento, the French - the Renaissance, the Germans - the Reformation, the Renaissance in



general. The ideas of equality, justice, freedom of conscience and the love of life, the enjoyment of worldly pleasures, humanist writers find only in folklore. The greatest humanist writers of the Renaissance, Boccaccio, Rable, Cervantes and Shakespeare, took full advantage of this inexhaustible source.

It is known that the struggle for humanistic culture in England began in the 15th century, but as much as the so-called White and Red Wars in history affected its development, the same tragedy occurred in Turkestan in the second half of the 19th century. pushed back progress. Turkestan has been shackled to join the ranks of developing countries. If we look at the history of 16th century England, we see that along with high progress, cruelty, freedom, individual freedom were violated. In the works of Shakespeare and his contemporaries, the most common overt or covert executions, murders, massacres, battles are described. In the last quarter of the 19th century and the beginning of the 20th century, Turkestan also experienced internal divisions and conflicts, and as a result of the growing oppression of the invaders of Tsarist Russia, many popular uprisings took place in the country. Polatkhon said that the Duke Eshan uprising emerged as one of such popular movements, the revolt was brutally suppressed and its leaders were executed. In Fitrat's dramas "The Lion", "True Love", and "Indian Controversy", the tragedies that took place in Turkestan are presented in all their complexity against the background of India.

The similarity of British and Turkestan political life prompted both artists to create works on the same subject.

The art that was able to fully express the spirit of the English Renaissance and to describe in detail the changes in the life of that period was the English Theater and the playwright-led playwright Shakespeare. Since theater was the most popular art by its own specification, Renaissance English theater had become a venue for public gatherings. While most of the population was illiterate, the theater served as both a convenient tool for propagating new ideas and a means of entertainment and spiritual nourishment for various sections of society. In the early twentieth century, attention to theater began. In 1913, the first theater was established, in which Behbudi's drama "Padarkush" was staged for the first time. If we look at two periods, two political situations, the similarity between them is obvious. This was primarily due to the fact that the progressive intelligentsia of society saw art and theater as a means of expressing their dissatisfaction with the dominant ideology. The theater has become a people's pulpit, and the writers, as the builders of this pulpit, called on the people to be aware, to know themselves, to convey the truth and the truth to the people. In Shakespeare's and Fitrat's tragedies, oppression, violence, injustice, intellectual limitations, and all kinds of vices that are unworthy of human dignity are ruthlessly exposed through reference to history, which is evident in the tragedies of Hamlet, Macbeth, and Abulfayzkhon.

The Nur theater group formed in Ufa visited Tashkent, Samarkand, Bukhara and Mari. The Sayyar theater troupe also visited the Caucasus and performed in a number of cities across the country.

In his works, the famous playwright puts the question of a united country and a



centralized state as the leading idea, and thus partially determines the next direction of English tragedy. By this time, the morale of the popular tourist troupes will also begin to change. Shakespeare brings to the stage the image of explicit historical and mythical figures (Pope Rnm, King John, members of the church, historical figures such as Richard III, Henry V, legendary kings such as Arthur or Lear) instead of previous abstract images. Fitrat follows the same path and addresses historical and legendary characters (Abulfayzkhan, Amir Temur, Abo Muslim Khurasani, Nodirshah, MirvafoKarmanagi, Siyavush) in his dramatic works. This is because both playwrights attached great importance to the role of the individual in history. It is sometimes up to individuals to decide which direction to turn history, it is enough to remember the actions of Genghis Khan, Napoleon, Amir Temur. History had given Shakespeare and the Jadids the same historical mission. Fitrat is one of the leading Jadids, a free-thinking leader, and one of the key figures in the formation and development of Uzbek drama with his works.

Shakespearean F.Sulaymonova writes about the peculiarities of English theaters: is also the effect of the element. As mentioned above, the Renaissance was shaped by English drama, theater, and folk theater under the influence of Italian humanistic literature and Roman drama. "The peculiarities of the dramatic works of the English Renaissance can be seen in the content and performance skills of stage plays created in the Uzbek national literature. Although he did not arrive, the Abo Muslim Khorasan, which fought for independence in its name, the Vose Uprising, dedicated to the 1921 Baljuvan

tragedy, the Abulfayzkhan, which was historically dedicated to the Ashtarkhanid brotherhood, and the local violence. "In India, which was the culmination of the British policy of aggression (in fact, these dramas were multi-layered, with Turkestan in the background of India). "True love" and "Indian dissidents" can be called a chain of tragedies of a whole period, the accusations of an ominous reality.

It is impossible to say anything new about the life of Shakespeare, one of the main objects of our research. Although it is always possible to say something new about the works of a great playwright, it is, of course, impossible to make any novelty about his biography. And yet it is impossible to get started even by bypassing the playwright's biography. Based on this logic, we have found it necessary to briefly repeat the facts known to science so far. Shakespeare was born in 1564 in Stratford-upon-Avon, England, to a family of craftsmen. He was the third of 8 children in the family. The father of the future writer was a craftsman who made leather gloves, and because his father became poor, he was forced to drop out of school at the age of 16 and go to work. She gets married two years later. Unable to meet his needs where he lived, he went to London in 1857 and got a job in theater. In the theater, he goes from assistant to assistant to director's partner, and is formed as a playwright in the theater itself. Shakespeare's first works, Venus and Adonis (1593) and Lucretius (1594) on Roman history, were warmly received by the public.

Shakespeare effectively used Holinshed's Chronicle of England, Scotland and Ireland, rich in plots of English history, to create his charming works, which have won a worthy place in the hearts of fans for



centuries. The skilled playwright also wrote Plutarch's Comparative Biographies in the creation of historical tragedies, and M. in the writing of comedies. Bandello's stories of the Italian Renaissance are known to have served as a major source. Even before Shakespeare, many plays were based on tragedies such as Romeo and Juliet, Hamlet, and King Lear, but they gained worldwide fame only because of Shakespeare's extraordinary dramatic skills.

The source from which Shakespeare's work is nourished is the study of the history, literature, and theater of the peoples of Europe, as well as the enjoyment of the gems of advanced thought of that period. He was able to surpass the creators of his time because he was able to combine these two principles in each other. As has been observed throughout all historical periods, the period in which Shakespeare lived was also full of various contradictions and contradictions. Shakespeare was deeply aware of the contradictions of his time, the imbalances in social life, the complexities of human destiny, and at the same time paid special attention to depicting the drama that took place at a critical point in society and human life. As a true playwright, he revealed the social, domestic, spiritual, and spiritual reasons that led to one or another of the characters' behaviors, allowing each of them to fully justify or explain the dramatic changes in their behavior.

In the second period of Shakespeare's work he appeared as a master of poetic drama. He combined tragic and comic motives with a strong emphasis on drama, without abandoning the methods of confrontation during this period. As a result, in Shakespeare's work ("Romeo and Juliet", "Richard II", "Twelfth

Night") dramatic lyricism reached its peak. In the third period of Shakespeare's work, works of the genre of tragedy occupy a leading position. The playwright sees the contradiction between the ideas of humanism and humanism typical of the Renaissance and the growing selfishness, hypocrisy, and evil in reality, and draws these contradictions into his works as a conflict. He reached the pinnacle of artistic mastery in the tragedies he created during the same period. The romantic dramas and tragic comedies of the last period of Shakespeare's work testify to the emergence in his worldview of the hope that life conflicts could be resolved positively.

The first period is the 50s of the XVI century, but in this decade we also see two stages of the playwright's creative evolution: dramatic chronicles imitating his first contemporaries Lily, Green, Kid and Marlowe (three parts of Henry U1, Richard III), comedies ("The Comedy of Misguidance", "The Conquest of Caesar"), the creation of the first tragedy ("Tpt Andronicus") and two poems imitating Ovid ("Venus and Adonis", "Lucretius"), the period of Shakespeare's formation as a playwright and poet; the second is independent mature works ("Richard II", "King John", two parts of "Henry 1U", "Henry U" chronicles, the tragedy "Romeo and Juliet", "Two young men from Verona", "Fruitless attempts of love", "Summer" Dream of the Night ", " Venetian Merchant ", " Riot in vain ", " Windsorian jokers ", " Do you like it ", " Fifteenth Night "comedy and sonnets. Julius Caesar, Hamlet, Othello, King Lear, Macbeth, Anthony and Cleopatra, Coriolanus, Timon of Athens, and comedies with more tragic elements than laughter, such as Troil and Cressida,



The third period is the last years of the playwright's career, from 1608 to his departure from the theater, until 1613, when romantic dramas or tragicomedies ("Pericles", "Tsimbelii", "Winter Tale", "Storm") and the last chronicle ("Henry"

VIII ») created period. This evolution in Shakespeare's work is connected not only with the playwright's worldview, the result of his creative growth, but also with the changes in the socio-political life of the country.

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24. Central Asian journal of theoretical and applied sciences

Volume: 02 Issue: 05 | May 2021 ISSN: 2660-5317

Лексические инновации периода ранненовоанглийского языка (XVI век)

Хакимова Мухаббат, Нематова Зебо. стр 202-207.

25. Central Asian journal of theoretical and applied sciences volume: 02 issue: 05 | may 2021 issn: 2660-5317

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