

## OPTIMISM OF W. SHAKESPEARE'S TRAGEDIES

*Yangiboeva Shakhlo Bakhrom qizi*

*Chirchik State Pedagogical University, studentt*

*E-mail: [yangiboyeva\\_0714@gmail.com](mailto:yangiboyeva_0714@gmail.com);*

*Khamitov Eldorbek Erkin o'g'li*

*Scientific advisor*

**Abstract.** *All the tragedies under study end with the death of the tragic hero, an element apparently common to most tragedies, not only to Shakespeare's. In Shakespearean tragedies the death of the tragic hero is not an isolated event because it brings with it the death of almost all the other characters.*

**Keywords:** *tragedy, hero, action, play, character, death, tragic hero, element, event, play.*

According to Northrop Frye, Aristotle's ideas on tragedy are based on Oedipus Tyrannus while Hegel drew his by reading Antigone. A.C. Bradley, in the first part of his Shakespearean Tragedy states that tragedy "would not be tragedy if it were not a painful mystery". In the five tragedies to be analyzed in this essay Hamlet, Othello, King Lear, Macbeth, and Antony and Cleopatra- I hope to reach certain conclusions about the nature of Shakespearean tragedy. Could we draw as many theories about Shakespearean tragedy as the number of tragedies Shakespeare wrote or are there any elements common to them all? In order to answer this question, I am going to concentrate on three points of the above mentioned tragedies: the structure, the tragic hero and the outcome.

### **I.THE STRUCTURE:**

1) Usually the play opens with what could be considered a stable situation, but soon the characters reveal through their comments their surprise, insecurity or misgivings about it. For example, King Lear opens with a conversation between

Kent and Gloucester about Lear not favoring Albany over Cornwall and continues with Gloucester's mixed feelings about having had an illegitimate child. Similarly, Antony and Cleopatra opens with Demetrius' and Philo's comments about Antony's doting on Cleopatra. In Hamlet Francisco's ("I am sick at heart" and later Marcellus's ("Something is rotten in the state of Denmark") words add to the atmosphere of impending doom. Othello opens with Roderigo complaining to Iago about having used his purse and withholding information apparently important to Roderigo. In Macbeth and Hamlet the appearance of "aliens" or supernatural beings help to create this feeling of instability.

2) There is an evil character or characters - who through ambition or malice destroys -Iago, Lear's daughters, Edmund, Macbeth -or has destroyed -Claudius -the once stable situation.

3) There is some character (Iago, Cordelia) or spirit (Ghost, Weird Sisters) whose words push the hero into tragic action. In Antony's case it is Cleopatra's charm that leads him to tragic inaction.

4) All the tragedies we are going to analyze, with the exception of Antony and Cleopatra, are tragedies concerned with an individual, that is, they are about a single tragic hero. I conceive the tragic hero as endowed with a tragic sense of life in spite of his jesting, as would be the case of Hamlet. During most of the action of Antony and Cleopatra, both lovers seem too decadent or frivolous to qualify as tragic heroes. However, at the end, they show through their tragic sense of life, their true stature.

As aforementioned, the Shakespearean tragedy revolves around a tragic hero, that is, it is mainly concerned with a single character. However, contrary to what happens in Christopher Marlowe's Dr Faustus, where the fall of the tragic hero<sup>1</sup> does not have any fatal consequences on the other characters at most, it arouses pity in them -in Shakespeare the death or "fall" of the tragic hero involves the death of many of the surrounding characters and a change in the political status.

This is very clearly seen in Hamlet, where his actions, or his inaction, results in the death of almost all the remaining characters. In the case of Macbeth, however, he kills on his way up and in order to maintain his position, but on his falling he only

kills once, Seyward's son.

The king's plan to kill Hamlet results in the deaths of Gertrude, Laertes and the king himself, who receives the poisoned sword Laertes had used on Hamlet. Usually, the more meaningful characters are swept by the tragic events while the characters who remain alive are passive (Horatio, Albany, Edgar) or less important ones, exception be made of Othello, where Iago, the action's prime mover, and Cassio, though wounded, remain alive.

Other exceptions would be Macbeth and Antony and Cleopatra, but while in Othello the death toll is relatively low, in the other two, especially in Antony it includes almost every character. The only survivor in Hamlet is Horatio, a very passive spectator of the events.

All of them, who knowingly or unknowingly help to shape the events, die an often-times violent death: Polonius, Rosencrantz, Guildenstern, Ophelia, Gertrude, Claudius, Laertes, and Hamlet. King Lear is no exception, where the long list of meaningful characters who die starts with Cornwall and his servant, continues with Oswald and Gloucester, and in the final act with Regan, Goneril, Edmund, Cordelia, perhaps the Fool, King Lear himself, and possibly Kent.

In addition, the death of the tragic hero has consequences for the whole nation because it brings about a change in the political situation. In Hamlet Fortinbras at the beginning is said to be pestering Denmark for the surrendering of the lands his father lost; however, at the end of the play Hamlet predicts that "th'election lights / on Fortinbras" .

In Othello, Cassius, who early in the play is deposed, in the end becomes the ruler of Cyprus. In King Lear, Albany who opposes his forces to King Lear's defendants, at the end, after his victory, resigns his power to King Lear . In Macbeth, Malcolm, who on learning of his father's assassination flees to England leaving the throne to Macbeth, at the end becomes king. In Antony and Cleopatra, Caesar, who had to share power, after Antony's defeat becomes the single ruler of the civilized world.

## REFERENCES

1. For the Hegelian A. C. Bradley (1991), it was only these four plays that fully realized the characteristics of “pure tragedy” (p. 21), the representation of a world “travailing for perfection, but bringing to birth, together with glorious good, and evil which it is able to overcome only by self-torture and self-waste”(p.51);see pp.23-51
2. Knutson (1998: 260).
3. Meres, Palladis Tamia (London, 1598), sig. OO2r.
4. Pleyner (1968), esp. pp. 94–126; for a valuable overview of Shakespeare’s generic understanding, see Danson (2000).
5. Book II, Prose 2, 70–2; Robinson (1957: 331).