



LINGUISTIC ANALYSIS OF SEMANTIC INNOVATIONS IN ENGLISH RENAISSANCE AND MODERN TRAGIC WORKS

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ABSTRACT: - In this article, a linguistic-philosophical analysis of semantic innovations in the tragic works of the English Renaissance and modern times was carried out, as well as comments related to the comparative-typological study of Shakespeare's dramas and works of representatives of modern literature.

KEYWORDS: English Renaissance dramaturgy, semantic innovation, linguistic-philosophical analysis, tragic work, dramas of Shakespeare's era, modern literature, comparative-typological analysis.

INTRODUCTION

Tragedy is a phenomenon related to literature and theater, in which the most important features of both fields are synthesized. In this genre, which consists of essentially irreconcilable conflicts and ends in tragedy, the conflict is very strong and reflects the most important aspects of social and political development and human life.

Tragedy is an important and complete image of a specific volume, different parts of which are expressed with the help of different polished language, not through narration, but through behavior, and which cleanses the

human soul with suffering [1; 27]. Therefore, the event that forms the basis of the tragedy must be important and complete, the event must be shown through actions, not through narration, and the event must make the viewer suffer, thereby purifying the human soul.

MATERIALS AND METHODS

Tragedy appeared in ancient Greece, developed to an unprecedented level by Aeschylus, Sophocles, Euripides. It was further developed in India at the end of the 4th century AD, at the beginning of the 5th

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century, and in China in the 13th-14th centuries. During the renaissance, Shakespeare, the author of masterpieces such as "Hamlet", "King Lear", "Othello", "Macbeth", "Romeo and Juliet", reached a new level. The special features of these dramas are that even if evil wins in them, it arouses endless hatred in the human heart, even if the life of the heroes ends in tragedy, it awakens hope, will, love for life in the heart, even if the hero we love or feel sorry for is helpless in front of fate. , convinces that intelligence and nobility are the most useful, beautiful virtues. "An important feature of the tragedy is the complexity and difficulty of the fate of the heroes to a degree rare in life, the disproportion between their inner world and the external, objective world has a destructive character" [2;280]

In the Middle Ages, the whole of Europe began to experience a period of renaissance. Socio-economic changes that started in Italy gradually spread to France, England, Spain, Germany and the Netherlands. The reasons for this were mainly the following: Development of internal and external economic relations; increase in the geography and volume of trade; formation of capitalist relations, opening of new waterways (ocean and sea); acquisition of ownership of new colonies. The new socio-political society that is being formed has changed the human mind, outlook, and attitude towards life. People moved away from religious beliefs in a certain sense and began to accept a new way of thinking based on intelligence, consciousness, and experience. Modern science, technology and the church have split into two opposite poles. In such a historical situation, representatives of the English Renaissance defended the freedom of thought, rights, and natural needs of man.

The dramatist, whom the German poet Goethe called "Shakespeare infinite..." appeared as a historical necessity and

enriched the treasury of spirituality with his rare works. Shakespeare's great merit was that he was able to combine all the skills and qualifications of the tragedians before him.

V. Belinsky says that "as a poet, it would be full of courage and surprise to put Shakespeare above the poets of all mankind, but as a dramatist, he is still unmatched, there is no name that can be put next to his name"[3; 272]. In fact, Shakespeare's dramas glorified the people's dreams, the human heart that thirsts for goodness and love, the fact that he is essentially a noble being who strives for goodness, strives for beauty and appreciates it, freedom and freedom are as precious as life, so he quickly found a deep place in people's hearts.

Despite all this time, the debate about Shakespeare's personality and work continues, while his plays dominate the world stage. The fact that Shakespeare's dramas were staged 303 times in the theaters of the former Soviet Union, almost a century ago, clearly shows how much the great playwright was able to find his way into the hearts of the peoples of the world.

"Shakespeare is the Homer of drama; In Shakespeare's dramas, all the elements of life and poetry form a living unity that is infinite and great in artistic form. All the present state of the personal world, all its past, all its future are expressed in them; they are a beautiful flower, a luxurious fruit of the development of art of all nations, all times..."[4;197], there is no exaggeration in this recognition. Shakespeare's dramas are becoming more and more popular as time goes by, each generation finds in it the truth of life that is necessary for them, high feelings such as goodness, love, justice, and humanity that cannot be revealed in the depths of the soul. A true work of art has the power to unsettle a person, and the reader or viewer will clearly see in it some point of relevance. These characteristics of

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Shakespeare's dramas have ensured its viability.

Shakespeare learned a lot from his predecessors, and at the same time he was able to create his own school of creativity in a style that did not repeat any of them. However, most of the themes and plots written by the playwright were written before him. His skill was that he was able to introduce a new spirit, a new idea, a new voice into the traveling plots, and gave "a new twist to old tunes" without repeating his predecessors at all. He introduced his own style in the genre of tragedy, made certain changes, and the audience accepted the news wholeheartedly. In the "Russian-Uzbek explanatory dictionary of literary terms" the following are indicated as important changes introduced by Shakespeare to the genre of tragedy: "1. Actors, drama and liveliness took the place of the chorus typical of ancient Greek tragedies. 2. In the composition of the tragedy, along with the tragedy of real life, life comedy also took place. 3. The language of tragedy was brought closer to the language of the living people. In terms of form, prose fragments were also included mixed with more white poetry" [5;164]

The linguistic-philosophical analysis of semantic innovations in the English Renaissance and modern tragic works showed that although these two periods are far from each other in terms of space and time, they are similar in terms of historical events, socio-political pasts, moral-spiritual problems and conflicts between the individual and society. gains commonality.

Although the Renaissance culture in the country began under the motto of "awakening" the ancient culture under the influence of Italy, its main source and content was related to the national culture. The tragic fate of the English peasant, the growth of the essence of money, the establishment of an autocratic monarchy with its own

contradictions, put several actual issues before the ideology of the time, and Thomas Morning's "Utopia", which laid the foundation for the English Renaissance culture to be a truly popular culture and utopian socialism, is the great Shakespeare. led to the creation of the theater.[6;13]

Among the ideas and opinions in this area, the view put forward by Nikolai Konrad (1891-1970) - the concept of Oriental Renaissance (Renaissance) also took place. .

V. According to Zhirmunsky, the exchange of large-scale literary trends and styles is related to the means of its artistic expression, as well as to changes in social ideology. This common ground allows for a faster convergence of ideas, images, plots, genres and styles. This two-way, dialectical process is a change of literary directions, caused by both internal development and external impulse. For this reason, the decisive factors for the typology of the literary direction are not external, but internal conditions and requirements of evolution. Now, the direct influence and absorption, which is less customary in the modern word art than in the literature of the Middle Ages, is more and more squeezed behind the differentiation (differentiation, stratification) of artistic methods as typical and traditional, stable and repetitive means. In general, V. Zhirmunsky favored a comparative-typological approach, and he paid less attention to the problem of interdependent relations.

CONCLUSION

At the beginning of the last century, the Jadidism movement was established as a socio-political force and spread throughout the country. Behbudi in "Padarkush" (1911), Hamza in "Poisonous Life or Victims of Love" in "Poisonous Life or Victims of Love" mischief, Fitrat in "Abulfayzkhan" tragedy, tyranny-violence, fraternity, "Arslan" in "Arslan" in "Indian revolutionaries", "Chin" love" in Abdulla Qadiri's two novels, the roots of

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Turkestan's social and spiritual decline, hateful envy, conflict, usurpation of the throne, injustices, Cholpon's "Night and Day" shows the aura of imperialism, the tragedy of national evils, rotten traditions, they announced to the nation as a calamity, a warning, they cried out about the condition of the nation and looked for a way to get rid of this disaster. Jadids, who believed that salvation lies in enlightenment, developed schools, textbooks, newspapers, magazines, and theaters to achieve their goals. But the vices did not completely disappear, the historical period, authoritarian politics did not allow it.

U. Socio-ethical and philosophical concepts of Shakespeare's era and his dramas: age-old problems such as justice, freedom, fight against oppression, love and betrayal, happiness and tragedy are not alien to the representatives of modern literature.

We saw the artistic synthesis of these spiritual-ethical, socio-political processes in the example of the works of modern writers.

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