

Review Article

THE IMPACT OF THE EAST IN SHAKESPEARE'S TRAGEDIES

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Received: 09.11.2019

Revised: 07.12.2019

Accepted: 05.01.2020

Abstract

The peoples and societies that lived in Europe, America, Africa and Australia had their own religions before adopting the Asian religions. However, they have either disappeared or become ineffective in the face of strong Asian confidence movements. It is important to remember the aforementioned history when thinking about the relation of the great artists in the West with the East, or the influence of Oriental science and literature. Because, until the West has strengthened its philosophical processes, mental theories, and scientific activities, it has approached the East with specific needs and expectations. When comparative literature begins to explore the root of the problem, the East or West narrows downward. From this point of view, the role of the Orient is also important in Shakespeare's creation, and we can observe many Oriental similarities.

Key words: world literature, world dramaturgy, Shakespeare humanism, Shakespeare's characters, translations of Shakespeare tragedies, the school of Shakespeare.

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INTRODUCTION

William Shakespeare is a great figure of world literature, world dramaturgy. The legacy of William Shakespeare, a prominent figure in English literature and theatrical art, has fascinated nations throughout the fourteenth century. There is no language on earth that has not been translated into Shakespeare's works, nor is there any theater that has not been played. As the writer and playwright Ben Johnson predicted, "Shakespeare's legacy will remain relevant and important for both his time and his future."

It is well known that since ancient times it has been a common custom and a habit to divide the world between the East and the West in terms of belief, belief, culture and beliefs. According to this distinction, the East creates trust, and the West creates a world of understanding. Indeed, the beliefs that dominate the hearts of people all over the world today were born first in the East and then spread across the world. Buddhism, Brahmanism, Confucianism originated in the Far East, and the vast majority of people who still live there are still in their minds.

Shakespeare is also famous in Uzbekistan, and his works are well-known and popular, deeply rooted in the hearts of readers and viewers. To be honest, it is hard to imagine the Uzbek drama and theatrical art without Shakespeare's legacy. The famous Hamlet tragedy of the literary pen was first translated into Uzbek in 1934 by our famous poet Cholpon.

Among those who introduced Shakespeare to the world are his countrymen S. Johnson, S. Colridge, A. Bradley, John Dover Wilson, and many writers, poets and historians. Today's Shakespeare studies are continuing in the world languages and in many fields. In this work, Russian experts have made a great contribution to the study of Shakespeare's works not only in Russia but also in the former Soviet republics. In particular, A.A.Smirnov, A.A. Anikst, M.M.Morozov, F.M.Samarin, Yu.Levin and many others have made valuable research. W. Clemens, G. Grenville-Barker, C. Erl, M. Shakespeare. The merits of Joseph and many other international experts in this regard are also remarkable.

Famous writers Gafur Gulyam, Chulpon (Abdulhamid Suleymanov), Maqsud Sheikhzoda and Uyghur have played a great role in promoting Shakespeare's works in Uzbekistan. Later Shakespeare's works were translated by Asqad Mukhtar, Turob Tule, Jamal Kamal, Sadullah Ahmad, and Yusuf Shomansur. Uzbek scholars such as G. Salomov, D. Gulamova, F. Sulaymanova, M. Kholbekov, K. Tojiev, K. Karamotova researched translations of these works into Uzbek.

In his works, Shakespeare not only describes the subjective tragic pains, but also the objective tragedy of the state and the world. In Shakespeare's tragedies, tragedy is not confined to the individual, whose content is a tragedy of life in general. The tragic heroes like Hamlet, Othello, Lear, Macbeth, Brut, Coriolan, Antony, Timon are people of different eras, people, and their tragedy is the tragedy of humanity at that time.

In the dramatic tragedies, "why is man unhappy, and what interferes with his happiness?" This is the question. In order to answer these questions correctly, the artist examines life in many ways. Shakespeare's tragedies encompass various aspects of friendship and love between individuals, society, the state, international relations and life in general. The wealth of life experience of a playwright is astonishing, as we watch or read his plays on the stage, and the Renaissance England is fully embodied in our eyes. There is hardly a sphere that the playwright did not know and did not properly reflect in his works: it is no accident that he is a lawyer, a geographer, a philosopher and a naturalist.

But the essence of Shakespeare's tragedies is not only the actual portrayal of the era. The playwright reveals how the most complex dialect of the human spirit and the tragedy of life affected him. His works are not passive figures, crushed by external factors, and even in the drama there is no mechanistic "environment". In Shakespeare's dramas, the only factor is man and his relationship to other people, nature, society and state. But the state and the strata have their own characteristics and power, they are described in a

certain way, and even the forces of society and nature are portrayed as human beings. Therefore, Shakespeare humanism is not the basis of abstract understanding, but the core of his work.

The great achievements of the great scholars and philosophers of the Renaissance, such as Monten, Bacon, Bruno, and the science and philosophy of the time, of course, are all about Shakespeare's view of life. Shakespeare, as a representative of the Renaissance era, witnessed the failure of humanists on the one hand, and, on the other, his optimism and belief in the value of humanism. That is why his works contain both tragedy and bravery. Confidence in human power and the future was heroic and allowed to make philosophical and artistic generalizations that prevented tragedy, pessimism and never encountered in world literature. Shakespeare described the most difficult period in European history and created a new type of tragedy that has never been seen in English dramatics in terms of problem, style.

The wide range of Shakespeare tragedies was that the causes that led to this genre were European, and that the transition from one social form to another, from one epoch to another, was the product of a period of high spiritual and cultural development. However, this rich culture could only be enjoyed by certain people. Due to the ignorance of the mainstream, the spiritual riches gained by the Renaissance, new ideas that were in harmony with the world view, reached the masses only through theater. That is why it was the greatest achievement of the Renaissance that was associated with the truly great folk art - theater.

The elements of tragedy and tragedy existed in ancient myths, where Goodness died in a conflict with Evil. Only the ancient Greeks elevated the tragedy to a literary genre, showing the complex, frightening aspects of the tragedy and creating excellent examples of tragedy in the works of Eschyl, Sophocle, and Euripid. But in the Greek tragedy there is a certain religious influence, that is, they believe that the tragic mistake was made by man, not by his own choice, but by the presence of the gods, in his destiny (King Edip). However, Greek trades taught to recognize destiny, not passivity, and disobedience to destiny ("Prometheus"). In the Seneca tragedy, which flourished at the time of the collapse of the slave society in Rome, Greeks did not have the greatness of humanity, nor the great human problems, but only the tragedy of the destruction of great people, and the superficiality. Later, the European tragedy (the Italian tragedy and the English tragedy before Marlo) developed on the basis of the same Roman tragedy. In the Middle Ages, when a person was afflicted with spiritual suffering, affliction and suffering were confirmed to be his eternal part, the genre of tragedy and the concept of tragedy were completely lost.

Only in the Renaissance, when the spiritual dictatorship of the church was disintegrated, religion, the deity lost its power, and the high awareness of human attention was restored.

Hegel said, "In order for a truly tragic event to occur, the principle of individual liberty and independence must be awakened, or at least that one should freely understand its own actions and its consequences." If the Greek tragedies were largely associated with society, the Renaissance and the Shakespeare tragedy were largely related to the individual, the individual character, but not his physical suffering, even death was not considered a tragic fact. Generally speaking, Shakespeare's writings are not a disaster, but a tragedy that conflicts with the character and interests of people in society, and that one person has a tragedy over another. Shakespeare's plays do not include the

concept of divine destiny or self-determination. True, spirits, wrinkles, feathers are found in the works, but they do not decide the fate of the person, nor does it affect the course of the story (Hamlet does not believe what his father's spirits say). It is not surprising that supernatural forces are involved in the playwrights of his time.

Understanding and understanding the tragedy is related to Shakespeare's adulthood. In the Chronicles (Richard II, Richard III) and comedies ("The Venetian Merchant"), Evolution and the Fighting of the Good are given more complexity than other works of this kind (Richard Sh, Sheylock's images). But even in the works of the early period, even in Romeo and Juliet, the tragedy is described as a superficial appearance of life: crime, immorality, and suffering, and eventually the death of sinners. In Shakespeare's mature tragedies, along with tragic, superficial lyrical humor, it provides a deep emotional experience of the characters. Shakespeare creates horrible paintings of the human heart. The spiritual experiences of Hamlet, Othello, Lear, Brutlarp were only the result of a higher level of perception and understanding of the life that surrounded them. Shakespeare's characters are excited about one thing - one man's relationship to another (Hamlet's shock is not his father's death, but "How can Claudius kill his brother?")

Shakespeare's characters are very interested in how people around them are divided. The issue is a tragedy, when a person can live alone in society and the loved ones can turn away from it (Lear and Timon). If you are good to others, and if you are not good, why is this good? Through this tragedy, the playwright exposes selfishness. If this aim was to be a duty in a feudal society, the duty is not sufficient for a person who is self-aware and self-esteem, but also requires a human attitude. Lear's daughters expect human dignity, not childishness. The tragedy in Shakespeare's tragedies stems from the development of human personality. The tragedy that is driven by selfishness will be nothing more than a tragedy caused by spiritual causes. Tragic heroes often think, try to act consciously, but Hamlet, the brutal, noble act of Brutus, leads to disaster and destruction. Just as a conscious effort fails to achieve a goal, so does feelings, love (Othello), and strong will (Lear) as a guide to a happy life.

In Romeo and Juliet, the root of evil is not in the heroes but in the outside world that surrounds them and in the confrontation with that world. In both Julius Caesar and Hamlet, evil is not in the heroes but in the life, environment, and system that surrounds them, they want to improve this unjust system, but the struggle may even drown them in the dirty swamp. But in the ensuing tragedies, evil was also deeply ingrained in the souls of the noble, which was one of the most difficult issues in life for Shakespeare.

The question of whether the human soul is good or not is reflected in almost all his works, which Shakespeare has always been interested in. There are so many forms of evil in the playwrights that it is difficult to put them in a particular system. A group of bad people, they are divided into two types. In fact, the characters (Yago, Edmund) and the evil characters (Lear, Macbeth) are the source of the evil, the lack of balance in life, the uneven distribution of the pleasures of life, the flaws in the system. Richard III, Jago, and Edmund stand at the bottom of the community against their victims, attempting to make their way to the top with all sorts of tricks, insults, and violence. They have a lot of ambition, ambition, and inability to see them. However, the excesses of material wealth and the excess of good moral values are also bad. Lear, who is in fact a good man, destroys power, endless wealth, he

becomes a tyrant, and Timon's generosity leads to looting and wasting. Macbeth and Coriolan are superior to others because of their bravery and courage.

The villains in Shakespeare's tragedies are pleased with their conscience instead of being tormented with conscience. No matter how tragic the life of such characters ends, no one will feel sorry for them. In the second round, noble characters such as Brut, Hamlet, and Othello suffer a great deal of mental anguish because they have to do bad things, even if they are in the truth. "I have to be cruel to be merciful," says Hamlet.

The tragedy of Brut, Hamlet, Othello is not only in their mental anguish, it is the subjective aspect of their destiny. The objective aspect of the tragedy is that their suffering is futile and futile. Each of these heroes is the victim of an orbital shift. In their view, the victims are really necessary, really? Caesar's murder does not stop the victory of the monarchical principle; Ofelia's demise is completely absurd; especially that Othello's murder of the most loyal man for the principle of loyalty was the most horrible of the tragic scandal of fate. The strongest moment of Othello's tragedy was the awareness of what he had done.

Understanding the evil in their bodies is the highest form of tragedy in Lear and Macbeth. They are really good people, but evil is better than good in their hearts. The heroes who understand him suffer in a different way: Lear is aware of his mistake, and Macbeth suffers so many crimes and loses his peace instead of happiness. In Antony and Coriolans, who consider themselves titans above all, tragedy stems from the fact that they have to live up to the demands of society and society. The Athenian Thyme is different from the other playwrights. If they ask for something in life, they will give it away and will not ask for anything in return. Timon, who later became a victim of his own generosity, helps those in distress, but when he does, everyone turns away from him. His mental anguish is especially intense.

In Shakespeare's works, tragedy is concerned not only with the individual and his subjective experiences, but also by the dramatization of the consequences for society. A person is not limited to creating his / her own happiness, he or she is also responsible for the happiness of others and society. Partial evil destroys the peace of society and the harmony of life. The tragedy in Shakespeare's tragedies has social roots. Its heroes are representatives of the ruling classes in society, and their actions have a direct impact on the affairs of society and the state. The tragic conflict in Shakespeare's works draws virtually all segments of society and sometimes forces of nature, and this is the power of tragism.

At this point, I would like to dwell on one question, which is why the tragic tensions did not come up with a Hamlet-like example of the tragedy at least in the days of Shakespeare.

First of all, the issue is determined by socio-moral reasons: what is the subject of the tragedy, how people are treated, and how they are treated. Shakespeare's tragedies could only have been created when individuals had full character and integrity, but at the same time, life had to be abandoned and adapted. From this situation the tragic heroes have a dilemma. They cannot understand life and themselves, and everything remains a mystery to them. There is a disagreement between their worldview and existing life. Life and humanity are mysterious at this time.

These contradictions in all life cannot even come to

terms with the poetic and scholastic concept of life (for example, Dante's *The Divine Comedy*), which has not lost its power in the minds of Shakespeare and his contemporaries, and has clearly and primitively stated for centuries what is good and what is bad. From the minds of Shakespeare's heroes, the notion of good and evil remains in harmony with modern life. The Renaissance tragedy, like the ancient Greek tragedy, is associated with the "destruction of the gods," which is not yet completely free from the influence of poetic, religious fiction, but at the same time is not satisfied with a simple mythological explanation of the world, and partly on the basis of reason. was born during the This combination defines the ideological structure of Shakespeare's worldview, creativity, and especially tragedy. Therefore, in the tragedies, the causes of misfortune are not understood by both the author and the heroes at times. It is true that now, as before, the hero was not destined to be destroyed by the divine, but various causes and events lead to tragic conflict and destruction.

Artist thinker explains how the original roots of evil. He understands and exposes in his tragedy the most disgusting traits of the time - egotism, egoism, wildness, social injustice, oppression, inequality, the golden power. But on the other hand, the playwright faces an insurmountable problem, why does not a person root out all the evils that undermine his noble soul, preventing his happiness from seeing them? That is the problem Shakespeare's tragedy elemepting the tragedy even worse.

The role of all tragedies is the state (with the exception of Othello), and the political side of the conflict is clear. What is the root of the conflict, but human tragedies, human suffering and, of course, this issue is connected with social causes. Socialism is created by man, but man is not just a combination of social features. On the one hand, the question of the environment, its relationship with the community, and the other, what changes are taking place in the living person itself, was the main issue for that time. What is the one for poor noble, insensitive, wealth miserly, someone else, why some generous serve for the happiness of others, and the second to prevent the happiness of others, but they think that? Why aren't the people who grew up in the same outdoor environment the same? During the entire works of Shakespeare, his interest for a matter of a mysterious tragedy sells basics (it is not only its own cunning creations of the time-primary), the heart, the brain, the human mind to understand how the issue appears to be evil. How can a man crush another man, crush it, mix it with dirt, and kill it? What forces a person to commit such crimes? Hamlet and his mother, 'What the devil deceived you?' He asked. This question can be asked to all characters in the tragedies that violate human norms. Otelloni - Iago, Macbeth - Lady Macbeth was broken, but the Devils in the heart of the heroes deliberately tried to vulnerabilities. This means that the devil exists not only in Othello, Macbeth, Lear, Coriolan, Antoine, but even Brut and Hamlet (as Hamlet himself understands).

In the *Romeo and Julietta*, Shakespeare expresses his views on the nature of the monk Loreitsso, saying that "good and evil are the same as in humans." Indeed, Shakespeare's heroes cannot be put in the frame of concepts of "negative" or "positive". Do not take on any of the Tragedy heroes, they have good and good in their hearts, though in part. Just as there are no perfect or absolute bad people in life, neither does a great playwright make characters good or bad at all. Pushkin, in his assessment of the works of Moler, said that Shakespeare's characters were such a comprehensive portrayal. Each positive character is also characterized by flaws, errors, and errors (Otello,

Lear, Coriolan, Antonia, etc.). Even the worst of the villains (Macbeth and Claudius) are not disadvantaged.

Renaissance humanism begins with the affirmation of the purity of human nature and, in the end, calls into question what it has endorsed. Marlo, the first humanist, uncovered the devil's character in the human heart, while Shakespeare went on to describe his varied and realistic views.

Shakespeare's tragedies are an expression of a deep understanding of the existing tensions in society and the lack of realistic terms to deal with them. That was the tragic picture created by the playwright and the cause of his growing frustration. The nature of human behavior and behavior in the trajectories has not been solved theoretically. It would have been possible to find the cause of the death of people who were the best of the good, such as Cordelia, but not justified. There is no humanity in this life, but cruelty and atrocities.

Notwithstanding the foregoing, the Shakespearean tragedies are not disappointing. Pessimism is a worldview that, according to certain laws, is a way of life that afflicts humankind, calling it a futile, meaningless, callousness.

Heroes are strong, brave, intelligent people, and do their best to achieve the goals they face, and in this struggle they face misfortune and misfortune. These people have a broader sense of tragedy: Hamlet accepts the death of his father, the "unfaithfulness" of Othello's wife, the blindness of the daughters of the Lear, and the treachery of Timon's former friends as a worldwide violation. They do not care for their own misfortune, but for the misery of mankind.

The philosophical significance of Shakespeare's tragedies may at times come from certain conflicts, and then heroes give them generalized, universal meaning. Each of the characters breaks the narrowness of the individual's mind and encompasses the world of thought, so they do not regard happiness or misfortune as merely a personal accident. If injustice is done to the hero, then there is no justice in all life, and if it is crushed, then the whole human race is cruel, the tragic heroes of Shakespeare come to that conclusion. As a result, the question arises as to what force a person changes destiny in one way or another. The Tragedy answers this question differently. Evil, criminal men like Jago and Edmund are of the same opinion that they do not believe in God or devil, and they say that good and evil come from within, and that there is no secret. The other (old people like Lear, Gloster) believe in god and destiny. The third, most of the tragedies, do not find the basis for evil and think about it, disagreeing with the practicality of the first and the mystical beliefs of the other. Life does not consist of the sum total of good and evil that the divine has set for them.

The playwright's genius is that he rejected both views and came to the conclusion that there was some legitimacy. The causes of evil and good are in real life, but they are not immediately understood. There is a law in the life that a person who violates it will be punished, but the punishment has nothing to do with the punishment: The mistake in Othello and Hamlet is not in the hero but in the surroundings. This means that the violation of living standards can be harmful to both sinners and their innocent loved ones. Tragedies will be completed by the restoration of legality, nature, and living standards. The basic, philosophical concept of Shakespeare's tragedies is that the violation of natural laws of life is a tragedy and a ruin, but that life is to retaliate and restore its normality. This philosophical basis of the Tragedies is proof that Shakespeare is not in despair.

Shakespeare's portrayal of life is the struggle of good and evil, the transition from tranquility to turmoil, from riots to peace; times, times change everything. But these exchanges in life cannot shatter a person or change his nature. The human mind, the will, the glory, the ability to withstand the horrors of the time. The heroes of Shakespeare's tragedy will endure even the worst of tragedies. This is their courage. Shakespeare's heroes never give up, only death can stop them. True people like Cordelia and Desdemona deserve to live, and they have to fight for their happiness. Shakespeare's tragedies call for the fight against injustice, not despair, and injustice, and the remediation of the "Hamlet". This is the greatness of the writer and his commitment to humanism.

The tragedy of Romeo and Juliet can be considered the first of Shakespeare's tragedies, because Titan Andronicus, created in 1593-1594, is close to the "bloody" tragedy, completely different from the humanistic, problematic tragedies.

The year in which Romeo and Juliet was written is not known. It was one of the most widely published plays of Shakespeare, and the first edition was published three times in 1597, until 1623. The first edition was a "thief" edition, a very short one, and the next one complete. The tragedy of the tragedy, with the presence of elements of euphorism, is thought to have been attributed to the early period of the playwright's work, from 1594-1595.

The tragic history of lovers who died in a tragic accident has been repeated many times in ancient literature (the Greek "Pyramid and Fisba") and in the Oriental literature ("Farhad and Shirin", "Leyliu and Majnun"). But Shakespeare draws on the content of his play from Italian novels and Renaissance dramas. The Shakespearean tragedy is the anthem of true love. Love in it is not a coincidence that has been isolated from the forces of the abstract, struggling society, but is a reflection and product of the social tensions of a particular historical period. The struggles of conflicting social forces are portrayed in the form of love that was unfairly crushed until the present time in the literature. This is the essence of the stories of Tristan and Jezebel in Europe, and the tragic deaths of Tohir and Zuhra, Lailey and Majnun, Farhad and Shirin. This tragedy, created in the early period of Shakespeare's creation, is one of those works.

In Italy, the oldest of the Romeo and Juliet plot was presented by Mazuchcho in the Novellino collection of 1476 (Story 36). The characters in this story are different, and the story happens in Sena. Italian in 1524; The story of the author Luigi da Porto is published in the story of the noble lovers, in which the heroes are named Romeo and Juliet, and two families named in Dante's Divine Comedy (Araf, VI, 106) - Montecki and Capuletti. In Italy, the Porto story has been edited five times (Bolderi "Unhappy Love", 1553; Bandello "Novellas", 1554; Luigi Groto "Adriana" tragedy, 1578; There was also a mausoleum for Veronala Romeo and Juliet (still showing visitors to the mausoleum). Around 1600, the great Spanish playwright Lope de Vega Bandello created the drama "Castelvins and Montes". In 1559, the story of Bandello was translated into French, with the title "Tragic story", from 1565 to 1567 in English and written by the poet Arthur Brook as a great poem. This Brooke poem was the source for the Shakespearean tragedy.

Brooke's poem is a protracted artistic weakness, and Shakespeare has created a truly unique work. Poema has added a number of lyrical and exciting, vivid, elegant colors, deepening the character, refining and giving the whole story a different direction.

XVIII. After all, Russian critic V.G. As Belinsky puts it,

"It is not right to give Shakespeare the rank of a poet among the greatest poets on earth, but as a playwright he has no competitors who can only be named after him." So it is no longer a challenge to prove that a playwright named Shakespeare was alive or not. As the great German poet Goethe said, "Shakespeare has no end ..." His name has remained immortalized in the world literature scene. It belongs to eternity.

"Shakespeare's art is rich and deep. He is a productive person by nature, and should not read more than one thing in a year. Otherwise, he will ruin the artist..." says the great German poet Goethe. Until recently, I had no idea that Shakespeare had a "destructive" force in its essence. Today, I know it. Life without Shakespeare is a limited life. In order to be self-aware and not to be a victim of the lust, one must try to see his personality in Shakespeare's heroes and in his own, and when he is known for his identity, he is eager to create an identity without fear and despair. In this sense, Shakespeare gives a person more support and enthusiasm than learning the Bible. The reason for this is that Lord Shakespeare thoroughly embraced Jesus' teachings and was able to portray the necessary aspects of the arts. The school of Shakespeare, such as the school of the great thinkers of the East, such as Attar, Rumi, Yassawi, Navoi, is, above all, a school of self-indulgence, anger, anger, material defenses, and no mistake in recognizing the people. Shakespeare confronts a person with scenes of dirty play, murder and bloodthirsty games, humiliation and inferiority. The more he condemns and denies inhumanity through man, the more he hopes for the future of humanity. In a word, Shakespeare is one of the geniuses that governs the literary, philosophical, and religious thought of the world, and regulates epistemological concepts.

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