



REVENGE IDEA'S TRANSFORMATION IN "HAMLET" POEM

Shodiev Shahobiddin Sharofiddinovich¹, Khakimova

Mukhabbat Alomovna²

^{1,2}Bukhara State Medical Institute
English chair

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ABSTRACT

The given article claims to demonstrate that Shakespeare's general intention in "Hamlet" was the essential transformation of the well-established canon of the Elizabethan revenge tragedy. In "Hamlet" Shakespeare reforms the revenge tragedy from the Christian point of view.

During four centuries, experts and connoisseurs have tried to understand how Shakespeare's Hamlet still relates to the hero of the classic Elizabethan tragedy of revenge. Because the majority understood that something was wrong with this avenger. This bewilderment also gave rise to the so-called Hamlet question, in other words, the problem of Hamlet's slowness. In attempts to solve this problem, critics of the 19th-20th centuries were divided into two camps, which are conventionally called "subjectivists" (supporters of weak Hamlet, whose whole problem, in their opinion, is rooted in consciousness, a tendency to excessive reflection) and "objectivists" (they consider that objective circumstances prevent Hamlet from taking revenge: lack of evidence, intrigues of the court, etc.).

My thesis is as follows: in Hamlet, Shakespeare completely overturns the canon of the Elizabethan tragedy of revenge,

reinterpreting it from the standpoint of the Christian worldview and from the point of view of a new concept of the tragic that is emerging in him. In his tragedy on a plot well known to his contemporaries, the great playwright proves that, without depriving the theater of an entertainment element (one of its natural functions) and without turning it into a didactic aid, it is possible to fill it with high spiritual content and make it a means of therapy for the "savagery" that persists in a person ... "While mens minds are wilde," Horatio says at the end of Hamlet 7. This play is written to heal those whose minds are still wild. This is evidenced by the general tendency of the tragedy "Hamlet" to rethink the stable plot of the bloody drama of revenge.

The Tragedy of Revenge: Design Elements

Shakespearean studies have repeatedly noted the influence that the



tragedy of Kid's revenge had on the plot and composition of Hamlet. Not to mention the fact that it was Kid who was considered the likely author of the non-extant great-"Hamlet" - a play apparently much less popular than "Jeronimo", regardless of who was its actual author.

What are the building blocks of the tragedy of revenge?

Secretly committed villainous murder. The spirit of the slain (ghost), thirsting for revenge. The motive of the avenger's madness. Search for evidence of the guilt of the villains. Reception of the scene on stage (play-in-play). State (and / or political) background of what is happening. Cunning (Machiavellianism) of the enemy of the avenger. Theatrical prowess of the avenger. However, in Hamlet, all parallels with the canonical tragedy of revenge are built on the principle of contrast. This suggests that Shakespeare had a special intention in relation to the most popular theatrical creation of his time, and not just a desire to win the competition announced by Ben Johnson to create "another such play." And it's much more serious than Johnson could have imagined. This intention was a complete transformation, rethinking, reforming the tragedy of revenge, including the manner of its performance on stage:

O reform it altogether (III, 2)

A radical revision of all its obligatory structural and substantive elements,

starting with the character of the "avenger" and ending with the implementation, directly by the act of "revenge".

In what direction does Shakespeare transform the dramatic canon of the tragedy of revenge? For Hamlet, his performance is not at all a means of revenge, and not even a means for finding "correct" evidence of Claudius's guilt. This is a means of forcing the King to confess his deeds under the transformation of the canon of the tragedy of revenge undertaken by Shakespeare was motivated by religious and ethical considerations much more than those associated with theatrical theory and aesthetics.

Conclusion

So, Hamlet "reads" the classic tragedy of revenge. It is with her that he argues, in which he tries to make his own correction. Awareness of this fact helps us understand what titanic efforts Shakespeare is making to transform the theater of his day. This transformation of the plot of revenge clearly indicates the anagogic (target) vector of the playwright's intention - purification. Cleansing the stage from bloody maniacs, the hero - from intentional evil, the soul - from sin and madness, the pure - from doubt, the surrounding world - from promiscuity to good and evil. Shakespeare's Hamlet became the "purgatory" through which the Elizabethan tragedy of revenge and its audience passed.

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