

THE FEATURE OF RENAISSANCE DRAMATURGY OF THE ENGLISH LITERATURE

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Abstract: The characteristics of English literature's Renaissance dramaturgy are covered in this article. Dramatic literature reached a unique height during the English Renaissance, closely linked to the broad development of theatrical performances and performing arts at that time thriving. Compared to other European nations, England saw a somewhat different development of Renaissance theater. This was a far more organic and gradual evolution from medieval theater than it was, say, in France or Italy. English play, which originated from the Middle Ages' morality plays and interludes, nevertheless maintained much of its folk character despite being influenced by both classical-humanistic and ancient European dramaturgy.

Keywords: Renaissance, development, drama, humanism, image, genre system, transformation.

Renaissance English drama combined folk drama with highly developed humanistic concepts.

Humanists enhanced the dramatic art forms and expanded the content by using classical examples of ancient drama. Midway through the 16th century, morality plays and interludes began to be supplanted by tragedies and comedies. The play *Ralph Royster Doyster* by Nicholas Udall, written in 1551, is regarded as the first English comedy. The play's protagonist is said to be the English equivalent of Plautus's "boastful warrior." If comedy's domain initially becomes private life, tragedy's domain initially establishes socio-political themes from its first example. Most people agree that "Gorboduc, or Ferrex and Porrex" is the first English tragedy. Thomas Sackville and Thomas Norton, two attorneys, authored it. The country was thrown into an internecine war when King Gorboduc split his land between his sons Ferrex and Porrex. The idea that state unity is necessary is present throughout the play. "Gorboduc" is structured in five acts, has a historical or pseudo-historical theme, focuses on the state's violation of order, employs pantomime, and has a combination of rhymed and unrhymed verses. These elements are all taken from Seneca's tragedy.

Shakespeare's plays marked the height of English drama during its illustrious Renaissance heyday, which began in 1558. Shakespeare's stage was set by a galactic community of humanist dramatists known as "the University Wits," because they had all graduated from Oxford or Cambridge. They have an uncontested ten-year reign. Robert Greene, Christopher Marlowe, Thomas Nashe, John Lyly, George Peele, and Thomas Lodge are the authors we are discussing. John Lyly, the oldest of the "university minds," concentrated his research on aristocratic and court circles. His *Euphues* (1580) is a didactic book that presents the perfect gentleman. The book's later "Euphuistic" style is elegant and even pretentious. It is distinguished by a profusion of antitheses, quotations from classic writers, metaphors, and analogies. Euphuism had a big impact on the era's literary vocabulary. English drama's "high" humor originated with Lyly. He added intricate intrigue to the comedy, such as along with fresh aristocratic problems. Lyly was innovative in that he used prose to write his comedies. In addition to writing plays, Robert Greene also wrote novels, poems, and pamphlets.

Green embodies the quintessential professional writer. Even in his poverty, he makes his entire living from his pen. Living a promiscuous bohemian lifestyle, Greene explores London's underbelly and details the different ways that unscrupulous individuals take advantage of the innocent. "Pandosto: the triumph of time" is a novel written in a distinct romantic style. Shakespeare used him as a source for *The Winter's Tale* twenty years later. Christopher Marlowe is an important figure to consider (1564-1593). He is recognized for having established forms and characteristics that would later be common to all Elizabethan drama in his highly successful plays: the selection of iambic pentathlon without rhyme (blank verse), a prose and verse combination. Marlowe had a very brief career before being killed in a brawl in a tavern at the age of 29. He did, however, leave behind a huge literary legacy. The tragedies "Tamerlane the Great," "The Jew of Malta," and "The Tragic History of Doctor Faustus" are among Marlowe's most well-known plays. The author portrayed powerful, titanic heroes in them. Tamerlane is a man with great ambition, an insatiable desire for power, boundless energy, and brutality. Faust aspires to have infinite knowledge, which ought to bring him prosperity and global dominance. The moneylender Barrabas, a Maltese Jew, personifies the unbridled spirit of acquisitiveness; driven by an obsessive desire for enrichment, he will stop at nothing. The idea of the tragic was more fully developed in Marlowe's writings. Before Marlowe, the tragic was perceived from the outside as an assortment of horrifying and terrifying crimes. Taking this stance, Marlowe wrote "Tamerlane" and "The Jew of Malta." The author portrayed powerful, titanic heroes in them. Tamerlane is a man of great ambition, insatiable energy, cruelty, and an insatiable thirst for power. Faust aspires to unending knowledge, which ought to bring him prosperity and authority over the globe. The moneylender Barrabas, a Maltese Jew, personifies the unbridled spirit of acquisitiveness; driven by an obsessive desire for enrichment, he will stop at nothing. Marlowe's writings delved deeper into the idea of the tragic. Prior to Marlowe, the tragic was perceived from the outside as an embodiment of various horrors and atrocities that instill terror. Taking this stance, Marlowe wrote "Tamerlane" and "The Jew of Malta." "Faust" transcends both of these plays in that the tragic is expressed here less in the external and more in the inner struggle of the hero's soul, who sold his soul to the devil to quench his thirst for power. The monarch's tragedy is comparable in scope to an individual's Edward 2, Marlowe's best play, is a personal tragedy.

The greatest innovation in Renaissance English literature was in the field of drama, where the British naturally excelled over the rest of Europe. In the 1580s and 1590s, English theater reached its pinnacle of development. At first, English theater was linked to imitating. Plays and ancient drama were composed using ancient historical plots as inspiration. English drama was already distinguished by a unique range of genres by 1580, and it gave rise to several exceptional playwrights. Rich in florid prose, John Lyly's plays were written for a court audience, but, similar to Robert Greene, they exhibit a strong sense of patriotism and a connection to folklore (*The Comedy of George Greene, the Weckfield Field Watchman*). Using the term "bloody drama" dates back to Thomas Kyd's *Spanish Tragedy*. Tragic, comedic, historical, and even pastoral plays were among the many genres that made up drama in general, and playwrights were remarkably prolific (which was explained by the needs of the audience and the stage). The ongoing blending of high and low genres in a single play created a striking contrast that infuriated classicism's proponents and further defined the uniqueness of English dramaturgy.

This theater was unique in that it raised the eternal questions of human existence, such as what it meant to live, in a language that was understandable to the largest possible

audience by drawing on the nation's past, ancient heritage, and the accomplishments of Renaissance culture of his existence, his mission, space and time, and the interaction between people and society.

In addition to bringing titanic characters to the stage, playwrights who had actors on hand (they typically collaborated with the troupe and wrote according to its abilities) also addressed the moral obligation of the individual to society and what the unrestricted freedom of the individual extraordinary carries with it. a person wondering what happens to people in "fatal moments" who are among other, albeit not so wonderful, people. The theater was able to synthesize and express all of the experience gained by the Renaissance at the turn of the 16th and 17th centuries, strengthening the concepts that had been proposed earlier. These ambiguities and doubts were expressed in the plays of Christopher Marlowe, the first truly great tragic playwright (1564–1593).

Marlowe crafted the character of Faust, who aspired to restructure the universe. The playwright expresses his comprehension of the situation through the mouth of another of his characters, the brutal conqueror and illiterate shepherd Tamerlane. Man's destiny; his "anxious and indomitable spirit" pushes him toward knowledge and action.

For the first time, Marlowe's heroes revealed the flip side of the Renaissance man ideal: they are extraordinary, rebel against society, breaking not just its rules but also generally acknowledged human norms. Their immorality inspired awe and horror in equal measure. A new phase in the evolution of English Renaissance dramaturgy is marked by Marlowe's work, which is linked to the study of spiritual contradictions within an individual's ego and the idea of an ostentatious personality that is ultimately doomed to die.

William Shakespeare (1564–1616) is the master of European theater and the pinnacle of Renaissance development. Based on an examination of the first posthumous edition, scholars identified 37 plays (the so-called canon) and suggested dates of creation. However, the precise number of his plays and the exact time of their creation remain unknown. Recently, there has been a renewed discussion regarding who wrote the entire legacy because some scholars have tended to add to him certain works that have historically been attributed to Shakespeare.

Three phases comprise the domain of creativity. The majority of comedies from the first era (1590–1600) are lyrical, while some are everyday and others have elements of romantic fairy tales or pastoral themes. Each of them conveyed the Renaissance ideals are deeply humanistic, full of joy in life, and they exalt human emotions and behavior (*A Midsummer Night's Dream*). The *Merry Wives of Windsor*, *Twelfth Night*, and *Much Ado About Nothing*. During the same time period, he wrote his first tragedies on historical figures like Julius Caesar. He also wrote a series of historical plays called "chronicles" that were devoted to national history and in which the playwright's political and historical ideas were expressed (*Richard II*, *Henry IV*, *Henry V*, *Richard III*, etc.). He initially looked at the issues of power, tyranny, rulers, the role of the populace in national politics, and the legitimacy of power in these works. As the first and second periods came to an end, the most poetic.

Romeo and Juliet, one of Shakespeare's tragedies, is a real hymn to love dying as a result of social inertia. A crisis in the humanistic worldview and the playwright's shift to the tragedy genre defined the second period (1601–1602). The tragedies were the philosophical works with the most depth. The Renaissance balance between the

individual and society is destroyed in them, and the Renaissance hero must contend not only with a hostile world but also a new era.

Shakespeare's tragedies, including Macbeth, Hamlet, King Lear, and the Roman tragedies Antony and Cleopatra and Coriolanus, depicted the most intricate psychological conflict and dialectic of passions in his characters' hearts, illuminating the complexity of the struggle. The third period (1608–1612) was marked by the emergence of romantic, almost fairy-tale plays (Cymbeline, The Winter's Tale, especially The Tempest), which were tinged with nostalgia for the Renaissance ideals. Shakespeare stuck to the Renaissance ideals, which hold that a fully formed individual is the "crown of all things," but that he is only granted the authority to determine the fate of the world in fairy tales (utopia, pastoral). Shakespeare's writings so profoundly exposed the paradoxes of human nature and grasped the destiny of the person and society that he not only advanced Renaissance humanism's concepts but also enhanced our understanding of the human condition. seen by subsequent generations, and the plays joined the illustrious collection of timeless works, and without them The operations of a drama theater still seem unimaginable. Shakespeare's name is linked to the idea of "tragic humanism," which is the understanding of the tragedy of a person who is compelled to engage in conflict with society. Though usually futile, this struggle is unavoidable and essential. Shakespeare was fully in line with the Renaissance ideals, but the fundamental tension in his plays stemmed from the difference between the ideal of the Renaissance man and the real man. This ideal faces opposition from society.

In the playwright's metaphorical statement, "Time has dislocated the joint," a critical attitude toward an imperfect society is linked to its attitude toward time, a potent force that, however, does not correspond to the principles of the world order. This condemns the majority of Shakespeare's heroes face terrible tribulations before their unavoidable demise, and this is also true of comedies with happy endings. The majority of his heroes work to understand not only who they are, but also the world and the universe, their own time, and the struggle between good and evil. Through introspection and a realization of their mistakes, destiny, and purpose, they come to enlightenment.

Shakespeare's genius resides in his ability to address issues that people face on a daily basis, bring the Renaissance's ideals closer to future generations, and produce images that are remarkably intricate, adaptable, and psychologically profound. Shakespeare's conception of the ideal man came from.

the Renaissance, but the undercurrent of resentment already suggests a different era. Shakespeare's successors (the "younger Elizabethans") already articulated the tragic worldview typical of Mannerism and Baroque, as well as the crisis of Renaissance ideals.

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