TRADITIONS OF ANCIENT LITERATURE IN SHAKESPEARE'S WORK

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Abstract: *This research work analyzes the influence of ancient Greek dramaturgy on the tragedies of William Shakespeare, the content commonality between the works, and the scientific and theoretical views on the issues of literary influence on a comparative basis.*

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Ancient Greek literature is one of the oldest and most profound sources of human thought. Greek tragedies in particular are an important literary and philosophical tool for exploring the most subtle layers of the human psyche, such as morality, fate, freedom, and responsibility. Among these works, the tragedy "Oedipus the King" by Sophocles stands out in its place and significance. The work is not just about a tragic event, but also seeks answers to the deepest questions in human history - who am I? Where did I come from? What is my destiny? - such issues. This tragedy lives on as an eternal work that can be interpreted anew in every era and in every society.

Sophocles lived in the 5th century BC and was one of the three great playwrights (Aeschylus, Sophocles, Euripides) who brought Greek tragedy to its highest peak.

The tragedy "Oedipus the King" was written around 429 BC. During this period, the city of Athens was experiencing a period of plague, political

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instability, and religious depression. This social background is combined with the scenes of global catastrophe reflected in the work - the plague that fell on the city, popular discontent, and the decline of leading figures. The tragedy "Oedipus the King" has a perfect dramatic structure typical of ancient Greek drama, and the deep meaning of its plot reveals the philosophical and moral layers of the work. Although the plot of the work seems to be built on a simple event from the outside, its inner content encompasses such complex themes as human destiny, truth, self-awareness, and acceptance of punishment. At the center of the plot is Oedipus the King, who is searching for the truth in order to save the city of Thebes from disasters. He thinks that he is the savior of the city, but as the plot develops, Oedipus realizes that the criminal he is looking for is actually himself. This situation creates the main dramatic paradox in the tragedy: Oedipus reveals the tragedy by discovering the truth and clearly showing his own destruction.

Sophocles builds the tragedy according to the principle of "catharsis", later expressed by Aristotle. The spectator or reader experiences feelings of pity and fear by watching the tragedy of Oedipus, which leads to their inner purification. In particular, the elements of agnorisis (realization of the truth) and peripeteia (sharp turn) play a key role in the dramatic construction. Oedipus initially considered himself a hero, but when the truth is revealed, he punishes himself by becoming blind, having married his mother, killed his father, and realized his true origin. This turn is the strongest dramatic climax.

Another important idea shown through the plot is the futility of fighting fate. No matter how much Oedipus tries to find out the truth, fate still finds its way. This deepens the philosophical content of the tragedy - a person is not the full owner of his life, but he is responsible for his actions and choices. Thus, the tragedy "Oedipus the King" is not only the most perfect work of art of its time, not only in terms of plot, but also in terms of dramatic construction, but also a work that evokes deep thoughts about the human psyche and fate today.

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In terms of plot structure, it adheres to classical Aristotelian units (unity of time, place, action). The chain of events in the work has a deadly precision: each action becomes the key to the next tragedy. In the process of searching for the truth, Oedipus learns about his own murder, his marriage to his mother, and the illegitimate birth of his children. This fact leads him to gouge out his eyes and abdicate.

At the center of the tragedy of "Othello" is the brave and courageous general Othello. He is a respected general of Venice, who sincerely loves and marries the young and beautiful Desdemona. Othello's strong but gullible character is the main reason for his tragic fate. Although Othello's love is very deep and sincere, he begins to doubt Desdemona's loyalty, deceived by Iago's insidious intrigues. Jealousy poisons Othello's soul and dulls his ability to think logically. As a result, he kills his beloved woman with his own hands, and then kills himself.

In the play, the image of Iago is the embodiment of evil and deceit. He does not turn away from any evil for the sake of his own benefit. Iago's intrigues determine the tragic fate of not only Othello and Desdemona, but also of many other characters. Through Iago's manipulation, Shakespeare skillfully depicts the dark sides of the human soul, the power of envy and hatred. Desdemona - the embodiment of innocence and loyalty The image of Desdemona is given as an example of purity and selflessness. She is sincerely loyal to Othello, but even her honesty and love cannot save her from a tragic death. Desdemona's innocence and sacrifice further enhance the dramatic power of the tragedy. Jealousy and betrayal - the main cause of the tragedy In the tragedy of "Othello", jealousy is shown as the strongest of human feelings. This jealousy, combined with Iago's cunning, plunges Othello into a whirlpool of suspicion and anger.

The betrayal in the play is not only committed against Desdemona, but also against Othello's own ideal and love.

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The tragedy of "Othello" is still one of the main works performed on professional theater stages today, and has served as a source for many operas, films and literary works. Unlike Shakespeare's other plays, this tragedy does not talk about medieval times and different people or spirits, but rather includes events from the sixteenth century. For this reason, among Shakespeare's works, "Othello" is the work closest to its time.

Was Othello's strangulation of his wife Desdemona, who fell for Iago's trick, simply a small mistake that occurred as a result of excessive jealousy and lack of judgment, but with great consequences? I think not. Desdemona's death was not simply a loss of trust in a person, but a loss of trust in humanity. Othello, having lost the trust that was the main value of his life, saw no other way out than a murderous rebellion. Although on the surface it seems to be a simple murder committed out of jealousy, at the heart of this tragic act lies the rebellion of a hero who has lost control of his life and is faced with an imbalance in his relationships against such chaos. Othello rebelled. He rebelled against the trampling of pure love. Considering that not only human relationships, but the entire universe, are based on order and laws, it is understandable that love also has its own laws. Of course, for Othello, loyalty is the first rule. A person, like Othello, can, if necessary, equate his entire life with such rules and values. When such sacred rules that determine the meaning of life are violated, a person finds himself in a helpless situation. After all, if your entire life is based on a certain system of values, and you find yourself trampling on them, how can you continue to live normally? It seems impossible. Othello also saw no other option than murder. But was he really right?

As we all know, no, Othello was mistaken, Iago, who took advantage of his naivety, deceived him for his own interests. Shakespeare, revealing the subtleties of the human psyche, not only showed that trust and loyalty are the most important qualities, but also that the noble qualities of a person (for example, naivety) can be used against him to completely destroy him. The

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tragedy covers not only loyalty and fidelity, but also the issues of credulity, deceit and revenge. The problem here can be traced and analyzed at several levels. At the level of the human psyche - the flaws of a person's character; at the level of relationships - the struggle between interests; and at an even larger level - when you observe that society is a dangerous place for pure love and relationships, the work seems to point not only to the destruction of Desdemona or Othello, but also to the destruction of faith in love and life.

Othello is therefore not only a tragedy of love and jealousy, but also a profound reflection on the philosophical weakness of the human mind. Another dialectical law in philosophy is the law of negation of negation, which states that any process of development occurs as a result of contradictions, contradictions and their mutual struggle. According to this law, development is the process of negating the old state, and then moving to a new, higher stage through the negation of that negation. The tragedy of "Othello" can be considered an artistic expression of this law. The work illuminates the stages of dialectical development of the human mind through the spiritual experiences of the main character Othello - love, trust, jealousy, suspicion and remorse. Othello considers Desdemona the meaning of his life, the light of his soul. This is the initial stage, that is, a positive state. But in this case, there is a hidden contradiction: Othello's fear, shame about his origin and his lack of consideration for Desdemona. It is this internal contradiction that later causes the next stage of development. Through Iago's conspiracy, Othello's confidence is denied. Iago, with the help of words and false evidence, changes Othello's perception, sets him on the path of jealousy and suspicion. Thus, love is replaced by doubt, and trust is replaced by instability. This is the first stage of denial. From a dialectical point of view, this situation is the violation of the old positive state under the influence of internal contradictions, that is, its denial. At the end of the play, Othello learns about Iago's conspiracy and realizes his mistake. He understands Desdemona's innocence and cannot

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forgive himself. In this way, he denies his jealousy, suspicion - that is, the first denial. This is the second denial, that is, the denial stage of denial. Now Othello realizes the truth, albeit late, and comes to the essence of his mistakes. He seeks spiritual purification through self-punishment. In a dialectical sense, this is a new qualitative stage, that is, a state of self-awareness of a person.

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