

## **RENAISSANCE HUMANISM AFFIRMS THE PURITY OF HUMAN NATURE**

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### **ABSTRACT**

*Renaissance humanism begins with the assertion of the purity of human nature and ends with the questioning of what it affirms. As one of the humanists, Marlowe discovered the demonic nature of the human soul, and Shakespeare continued, realistically describing its various manifestations.*

**KEYWORDS:** *Cultural Civilization, Othello's Principle Of Loyalty, Tragic Contradictions, Social Foundations Of Tragedy, Human Norms In Tragedies.*

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### **INTRODUCTION**

The groundwork was laid for the Renaissance in medieval Eastern and Western literature and art. Scholars such as Al-Farabi, al-Fargani, Ibn Sina, Beruni, Khorezmi, Firdavsi, Nizami, Jami, Navoi, Bekzod, Babur founded the civilization of the Eastern Renaissance, followed by figures such as Dante, Boccaccio, Rable, Seovagtes, Shakespeare. made a tremendous contribution to the development of Renaissance literature and art. William Shakespeare, the last representative of Western Renaissance literature, became one of the pioneers of World Literature.

The question of the good and evil of the human soul has fascinated Shakespeare throughout his life, and almost all of his works shed light on this issue. There are so many forms of evil in the playwright's works that it is very difficult to put them into a certain system. A group of bad people, they are also divided into two types. In fact, the characters who are bad in nature (Yago, Edmund) and separated under the influence of evil (Lear, Macbeth), the source of evil is the lack of balance in life, the unequal distribution of life pleasures, among the shortcomings of that system. Richard III, Yago, Edmunds are lower in the ranks of society than their victims, trying to rise to the top with various tricks, vices, violence. They have a strong ambition, selfishness, inability to see others. However, the abundance of material wealth and the excess of good morals are also evil. In fact, Lear, a good man, is ruined by authority, infinite wealth, he becomes a tyrant, Timon's generosity leads to plunder, waste. Macbeth and Coriolanus are superior to others because of their bravery, courage, and because they know their worth well, they put themselves above morals, the laws of the state, and disrupt the peace of society.

In Shakespeare's tragedies, the original villains rejoice instead of suffering the pangs of conscience for the crimes they have committed. No matter how tragic the lives of such characters end, no one will feel sorry. In the second round, noble heroes such as Brutus, Hamlet and Othello suffer intensely from the need to do evil, even if they are on the path of truth. "I have to be ruthless in order to be merciful," says Hamlet.

### **MATERIALS AND METHODS**

The tragedy of Brutus, Hamlet, Othello's suffering is not only gpnna 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 a victim of the celestial body. They think victims are definitely needed, aren't they? The assassination of Caesar cannot stop the victory of the monarchical principle; The destruction of Ophelia is entirely nonsense; especially Othello's killing of the most loyal man for the principle of loyalty was the most horrible of the tragic tumult of fate. The strongest moment of Othello's tragedy was the realization of the mistake he had made.

Awareness of the evil that exists in one's own body is the highest form of tragedy in Lear and Macbeth. They are actually people with good qualities, but evil prevails over good in their hearts. The protagonists who realize it suffer in different ways: Lear learns of his mistake, Macbeth suffers because he loses his peace instead of achieving happiness by committing so many crimes. The tragedy in Antony and the Coriolans, who considered themselves superior to the Titans, stems from the fact that life was forced to submit to the demands of society. Timon of Athens is different from other heroes of the playwright. If they demand something from life, he will give what he has and demand nothing in return. Timon, who later became a victim of his own generosity, helps those in distress, but when he finds himself in this situation, everyone turns away from him. His mental anguish is especially intense.

In Shakespeare's works, tragedy is not only concerned with the individual and his subjective experiences, but also with the question of the extent to which his consequences for society are concerned. Man is not limited to creating his own happiness, he is also responsible for the happiness of others, society. Particle of evil disrupts the peace of society and the harmony of all life. The tragedy in Shakespeare's tragedies has social roots. Its protagonists are representatives of the ruling classes in society, whose behavior has a direct impact on the work of society and the state. Almost all sections of society, sometimes the forces of nature, are involved in the tragic conflict in Shakespeare's works, and this is the power of tragedy.

At this point we have to dwell on one question, why the next tragic contradictions did not create such a high example of tragedy as "Hamlet" in less than Shakespeare's time.

This issue is determined primarily by socio-ethical reasons, that is, what the subject of the tragedy is, what kind of people and how people react to it. The tragedies created by Shakespeare could be created only at a time when the character of individuals was complete and complete, but at the same time, life required them to renounce and adapt to these qualities. In the same way, tragic heroes have their own hesitations. They can't comprehend life, themselves, the being remains somehow mysterious to them. There is a conflict between their worldview and their existing life. During this period, life and man become mysterious.

## **RESULT AND DISCUSSION**

These contradictions in the life of all beings have not yet completely lost their power in the minds of Shakespeare and his contemporaries, who have for centuries clearly and primitively emphasized what is good and what is bad, and cannot agree with the poetic and scholastic notion of life (e.g., Dante's Divine Comedy). The notion of good and evil in the minds of Shakespearean heroes does not correspond to the existing life when it comes to this period. The tragedy of the Renaissance, like the tragedy of ancient Greece, is associated with the "destruction of the gods", that is, the consciousness of the period is not yet completely free from the influence of poetic, religious fantasy thinking, but at the same time dissatisfied with a simple mythological explanation. originated in the period when he began to understand. It is this combination that defines the ideological structure of Shakespeare's worldview, his work, especially his tragedies. Therefore, in tragedies, both the author and the protagonists sometimes understand the causes of unhappiness, sometimes they do not. True, now, as before, the hero is not doomed to destruction by the divinity of fate from the beginning, but various causes and events lead them to tragic conflict and destruction.

The artist-thinker reveals the root of evil. He realizes the most disgusting traits of the age - selfishness, savagery, social injustice, oppression, inequality, the power of gold, and exposes it in his tragedies. But on the other hand, there is an insurmountable problem for the playwright, why does man not cut the root of the evils that, seeing these evils, hinder his happiness and mislead even the owners of noble souls? This problem reinforces the element of tragedy in Shakespeare's tragedies.

The place of action of all tragedies is the whole state (except "Othello"), the political side of the conflict is clearly known. The root of the conflict is social, but tragedies are human, why and how a person suffers, of course, the issue is linked to social causes. Sociality is created by man himself, but man is not just a collection of social features. While one side of the question of man's environment, his relationship with society, his place, and the other, what changes are taking place in the living person himself, was a major issue for that period. Why is it that one of the poor is noble, the other is tolerant, wealth makes one greedy, someone generous, why do some serve the happiness of others, while others hinder the happiness of others and think only of themselves? Why are people who grew up in the same external environment not the same? Throughout his career, Shakespeare was intrigued not by the social foundations of the tragedy (he only realized it in the early days of his career with his own intelligence), but by how evil appeared in the human mind, brain, and heart. How can a man crush another man, crush him, mix him with filth, and kill him? What force forces a person to commit such crimes? Hamlet asks his mother, "Which devil has led you astray?" This question can be asked of all the characters who violate the norms of humanity in tragedies. Othello - Yago, Macbeth - was broken by Lady Macbeth, but these "demons" acted knowing the weaknesses in the hearts of the heroes. So the "devil" exists not only in Othello, Macbeth, Lear, Coriolanus, Antoine, but also in Brutus, Hamlet (Hamlet himself understands this).

## **CONCLUSION**

Renaissance humanism begins with the affirmation of the purity of human nature and ends with the questioning of what it affirms. As one of the humanists, Marlowe discovered the demonic nature of the human heart, while Shakespeare continued and realistically described his various appearances.

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