

# Conflict appearances in the work of William Shakespeare

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**Annotation:** This article analyzes the conflicts in Shakespeare's works. Examples of the writer's work have been illustrated and detailed about the use of conflicts in literature .

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In each of the literary species, the heroine is interpreted in its own way. However, in a dramatic round, the author cannot interfere with events. For example, academic Izzat Sultan commented on the characteristics of the drama's wrath: "In a dramatic type, the depiction of characters will be greatly distorted, unlike other literary types and genres.

The role of conflict in revealing such a spiritual state of heroes is enormous.

Because life-threatening conflicts are a social phenomenon, it is also directly related to the problems of society. Each period will have its own problems, pain points. (Matthew 24:14; 28:19,20) Jehovah's Witnesses would be pleased to discuss these answers with you. Therefore, what is very relevant, problematic at any time can lose its value over time. So conflict is a life-style aesthetic category. Conflict is the most important, basic component of artistic creativity.

A lot of scientific points have been made around the conflict issue. For example, Russian writer B. Kojinov proposes calling life's conflicts collusion. Similarly, in his doctoral dissertation, A. Rahimov cites the following three parts of the conflict: 1. Type of struggle between emotions. 2. Type of inter-character struggle. 3. Type of struggle between opposing forces. Instead of agreeing with Kojinov's opinion, we would like to emphasize that 3 types of conflict are called 3 visceral jobs, approving A. Rahim's view of three types of conflict. Because the type is said to be about things that differ sharply from one another, have a desirable basis and characteristics.

Let's take a look at the work of his father Shakespeare in the 18th and 19th centuries. The writer's drama is characterized by his sharpness, impressive speech, and perfect structure.

In particular, his works, such as "Romeo and Julietta", "Cyrillic Lir", and Hamlet, have made their way into the world. (Matthew 24:14; 28:19, 20) Jehovah's Witnesses would be pleased to answer with you.

Shakespeare, who is the author of a cycle consisting of 17 comedies, 10 chronicles, 11 tragedies, 5 poems, and 154 sonnets, played many roles in his stage works. He worked as an actor for 15 years, playing secondary roles in England's best-considered troupe. He also wrote plays for the troupe.

Sometimes the main conflict of the work does not arise immediately, but before the system of other conflicts. Shakespeare's book Otello is full of conflict. Desdemona's father is a conflict between Brabantio and Otello. The conflict between Desdemona's unhappy son-in-law Rodrigo and his rival, happier Otello. The conflict between Rodrigo and Lt. Col. Cassio. There were even big conflicts between them. And the conflict between Otello and Desdemona arises at the end of this tragedy and ends with Desdemona's death. Finally, another conflict that was the main confrontation of this work - yessad, hameleonism, authority, selfish carrier - can be cited with Lago, who is straight-talking, honest, human, but has a passionate and offensive character.

In "Romeo and Julietta," as mentioned above, the main contradiction is the contrast between love that began between Romeo and Julietta and the minority hostility of their families. It ended with the death of heroes. Thus, their death is a denial of the main conflict of the tragedy.

Unity of action can only be the result of conflict if the main conflict that began in the system remains. A requirement arising from this: this outcome of the conflict should include it as one of the opportunities to solve it on the system.

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In nutshell, Shakespeare's work cannot be imagined without conflict.

While the dramatic drama of the 1960's and 1970's made good use of the international form of conflict, by the 1980's and 1990's, the use of collision conflict intensified.

Collision was used effectively in Umarbekov's dramas such as "The Rushing Sun!", "The Resurrection Debt", "The Commission", A.Mayli's "Samandar", M.Boulevard's "Thirty-year-olds", and others.

What is collision itself? To what extent is the attitude toward its place in Uzbek literature?

Collision is derived from the word confrontation, which is described in a masterpiece as the struggle between characters, the struggle between conditions and characters, and the conflict between conditions and characters.

We believe that collision is a struggle between the inner feelings of the participants of the poem, that is, the feelings it approves or does not approve of, but only known to itself. At a time when collision is rated as a dryer of internal emotions, the above source also cites the following points.

For example, if tragic collision prevails in Shakespeare's tragedy, Hamza, Komil Yashin, dramatic collision in his dramas, and comic comedy in the stories of A. Qahhor take the lead.

Collision is a curate between emotions, how to understand comic collision, that is, the meaning of laughable wrestling. We think it's appropriate to think that there is a comic-satirical collision.

The resulting embryo was allowed to establish in nutrients and then inserted into her womb, where it implanted. This is a particular achievement of Uzbek dramatics at this time.

So the use of collision conflict is being developed as a leading trend in our dramatics.

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