



Love in the Works of Shakespeare

Arazdurdiyeva Annasoltan Narbayevna

Student of the Faculty of Foreign Languages of the Nukus State, Pedagogical Institute named after Ajiniyaz

Abstract

This article contains information about the formation of the “Love” in William Shakespeare’s works. William Shakespeare was an English playwright, poet, and actor. He is widely considered the greatest writer in the English language and world’s greatest dramatist. The aim of this research is to study about well-known English writer of XVI century William Shakespeare and his literary works and sonnets.

Keywords: “Love”, sonnets, literary sonnets, poet, genre, drama.

Introduction. The nature of love in Romeo and Juliet. Shakespeare is often discussed as the greatest writer in the English language. He was an actor and playwright, author of such stage classics as Hamlet, Macbeth, Romeo and Juliet, The Tempest, A Midsummer Night’s Dream and dozens of other plays. Shakespeare’s plays are as current today as they were centuries ago. But readers have also memorized many of his 154 sonnets to recite and whisper to one another. These poems explore the subjects of love, beauty, jealousy, heartbreak, and the passage of time. Love in Shakespeare is a recurrent theme.

The treatment of love in Shakespeare's plays and sonnets is remarkable for the time the bard mixes courtly love, unrequited love, compassionate love and sexual love with skill and heart. Shakespeare does not revert to the two-dimensional representations of love typical of the time but rather explores love as a non-perfect part of the human condition love in Shakespeare is a force of nature, earthy and sometimes uneasy. Here are some key resources on love in Shakespeare. His plays are very drastic with how he ties love into them. Shakespeare always adds comedy or tragedy to any romance that might be taking place. For example in twelfth night, as you like it and Romeo and Juliet there is romance but he also puts comedy in there so love is not that easy. In the play Othello he makes it into a tragedy which makes the love even harder to take place. Shakespeare has always found a way to make love as complicated as he can which leads me to believe that he feels that you must work for love and it should not be handed to you. Love is already complicated, but when Shakespeare is involved he makes sure at least two things come around that can make it harder for those who are in love to actually stay in love. [11;33]

In William Shakespeare's plays, characters fight battles and face witches, lead kingdoms and hunt murderers, spend and squander money and friendship. Just as often, though, they focus on what can be an equally difficult struggle the pursuit of love. As viewers and readers, we can relate to Shakespeare's characters because we understand the desire for heartfelt relationships: while it's unlikely that an audience member will have murdered the king of Scotland (as Macbeth does). Almost everyone has experienced or seen a power struggle between a married couple (as between Macbeth and Lady Macbeth) So, too, can we identify with young lovers pursuing a forbidden relationship (Romeo and Juliet), the agony of unrequited love (Helena and Demetrius in A Midsummer Night's Dream), and the sarcasm of an intense flirtation (Beatrice and Benedick in Much Ado about Nothing).



"Romeo and Juliet" is widely regarded as the most famous love story ever written. Shakespeare's treatment of love in this play is masterful, balancing different representations and burying them at the heart of the play. For example, when we first meet Romeo he is a love-sick puppy experiencing infatuation. It is not until he meets Juliet that he really understands the meaning of love. Similarly, Juliet is engaged to marry Paris, but this love is bound by tradition, not passion. She also discovers that passion when she first meets Romeo. Fickle love collapses in the face of romantic love, yet even this we are urged to question: Romeo and Juliet are young, passionate and heady... but are they also immature?

Romeo and Juliet is the most famous love story in the English literary tradition. Love is naturally the play's dominant and most important theme. The play focuses on romantic love, specifically the intense passion that springs up at first sight between Romeo and Juliet. In Romeo and Juliet, love is a violent, ecstatic, overpowering force that supersedes all other values, loyalties, and emotions. In the course of the play, the young lovers are driven to defy their entire social world: families ("Deny thy father and refuse thy name," Juliet asks, "Or if thou wilt not, be but sworn my love, / And I'll no longer be a Capulet"); friends (Romeo abandons Mercutio and Benvolio after the feast in order to go to Juliet's garden); and ruler (Romeo returns to Verona for Juliet's sake after being exiled by the Prince on pain of death in 2.1.76–78).[5;90]

Love is the overriding theme of the play, but a reader should always remember that Shakespeare is uninterested in portraying a prettied-up, dainty version of the emotion, the kind that bad poets write about, and whose bad poetry Romeo reads while pining for Rosaline. Love in Romeo and Juliet is a brutal, powerful emotion that captures individuals and catapults them against their world, and, at times, against themselves. The powerful nature of love can be seen in the way it is described, or, more accurately, the way descriptions of it so consistently fail to capture its entirety. At times love is described in the terms of religion, as in the fourteen lines when Romeo and Juliet first meet. At others, it is described as a sort of magic: "Alike bewitchèd by the charm of looks" (2.Prologue.6). Juliet, perhaps, most perfectly describes her love for Romeo by refusing to describe it: "But my true love is grown to such excess / I cannot sum up some of half my wealth" (3.1.33–34). Love, in other words, resists any single metaphor because it is too powerful to be so easily contained or understood. Romeo and Juliet does not make a specific moral statement about the relationships between love and society, religion, and family; rather, it portrays the chaos and passion of being in love, combining images of love, violence, death, religion, and family in an impressionistic rush leading to the play's tragic conclusion. The themes of death and violence permeate Romeo and Juliet, and they are always connected to passion, whether that passion is love or hate. The connection between hate, violence, and death seems obvious. But the connection between love and violence requires further investigation. Love, in Romeo and Juliet, is a grand passion, and as such, it is blinding; it can overwhelm a person as powerfully and completely as hate can. The passionate love between Romeo and Juliet is linked from the moment of its inception with death: Tybalt notices that Romeo has crashed the feast and determines to kill him just as Romeo catches sight of Juliet and falls instantly in love with her.

From that point on, love seems to push the lovers closer to love and violence, not farther from it. Romeo and Juliet are plagued with thoughts of suicide, and a willingness to experience it: in Act 3, scene 3, Romeo brandishes a knife in Friar Lawrence's cell and threatens to kill himself after he has been banished from Verona and his love. Juliet also pulls a knife in order to take her own life in Friar Lawrence's presence just three scenes later. After Capulet decides that Juliet will marry Paris, Juliet says, "If all else fail, myself have power to die" (3.5.242). Finally, each imagines that the other looks dead the morning after their first, and only, sexual experience ("Methinks I see thee," Juliet says, ". . . as one dead in the bottom of a tomb".[6;90]



This theme continues until its inevitable conclusion: double suicide. This tragic choice is the highest, most potent expression of love that Romeo and Juliet can make. It is only through death that they can preserve their love, and their love is so profound that they are willing to end their lives in its defense. In the play, love emerges as an amoral thing, leading as much to destruction as to happiness. But in its extreme passion, the love that Romeo and Juliet experience also appears so exquisitely beautiful that few would want, or be able, to resist its power.

Love quotes in Romeo and Juliet

More commonly known simply as Romeo and Juliet, *The Tragedy of Romeo and Juliet* is one of William Shakespeare's most famous works. The play follows the lives and deaths of Romeo and Juliet, two young star-crossed lovers from feuding families in Verona.

Romeo and Juliet's love is one of the most beloved, and tragic, in all of classic literature. But though it's possibly the most famous love story ever written, many of its quotes are difficult to remember and hard to place within the larger context of the story. Who said "But lo! What light through yonder window breaks?" Besides Romeo and Juliet, who were some of the other characters who had a large impact on the story? What's the actual context for these quotes, including the surrounding circumstances of the characters at the time? With the above in mind, here's a collection of Romeo and Juliet love quotes that truly stand the test of time.

*These violent delights have violent ends,
And in their triumph die; like fire and powder,
Which, as they kiss, consume: the sweetest honey
Is loathsome in his own deliciousness,
And in the taste confounds the appetite:
Therefore love moderately: long love doth so.*

Friar Lawrence (Act 2, Scene 6)

Spoken by Friar Lawrence before he marries Romeo off to Juliet, this short speech counsels the young lover to temper his amorous passions.

In this quote, the friar uses the example of honey, which, although delicious to our taste buds, can cause serious stomach pains if we eat too much too quickly. In the same way, while rushing into a loving relationship is tempting, it's far wiser to be moderate with our passions if we want a marriage that will endure for a lifetime. While this is all sound advice, we could also read this short sermon as foreshadowing Romeo and Juliet's "violent ends" that come as a result of their "violent delights."

It's interesting that Friar Lawrence is always counseling Romeo and Juliet to love moderately, yet the Friar is a driving force that brings the two lovebirds together (and, some might argue, a major factor in their untimely demise). It is Friar Lawrence who agrees to marry Romeo and Juliet, even though he knows these two lovers only met a few weeks ago. Also, Friar Lawrence is well aware of the fickle nature of Romeo's affections considering his unrequited love for Rosaline at the start of the play.

Friar Lawrence argues he's bringing Romeo and Juliet together to help repair relations between the Capulets and Montagues, which it does...once Romeo and Juliet are found dead by family members. Was Friar Lawrence's decision to marry these two young lovers somehow immoral? Should he have counseled them to wait rather than plunge them into a commitment he knew they weren't mature enough to handle? These are just a few questions people have to confront when reading *Romeo & Juliet*.



*This love that thou hast shown
Doth add more grief to too much of mine own.
Love is a smoke raised with the fume of sighs;
Being purged, a fire sparkling in lovers' eyes;
Being vexed, a sea nourished with loving tears.
What is it else? A madness most discreet,
A choking gall, and a preserving sweet.*

Romeo (Act 1, Scene 1)

The “thou” Romeo is referring to in this quote is his cousin Benvolio. At this time in the drama, Romeo is still pretty bummed about his unrequited love for Rosaline. Benvolio expresses his sorrow for his friend’s low state and Romeo responds with this moody monologue.

CONCLUSION

Given that Romeo and Juliet represents one of the world's most famous and enduring love stories, it seems obvious that the play should spotlight the theme of love. However, the play tends to focus more on the barriers that obstruct love than it does on love itself. Obviously, the Capulet and Montague families represent the lovers' largest obstacle. But the lovers are also their own obstacles, in the sense that they have divergent understandings of love. Romeo, for instance, begins the play speaking of love in worn clichés that make his friends cringe. Although the language he uses with Juliet showcases a more mature and original verse, he retains a fundamentally abstract conception of love. Juliet, by contrast, tends to remain more firmly grounded in the practical matters related to love, such as marriage and sex. This contrast between the lovers appears clearly in the famous balcony scene. Whereas Romeo speaks of Juliet poetically, using an extended metaphor that likens her to the sun, Juliet laments the social constraints that prevent their marriage: "O Romeo, Romeo! Wherefore art thou Romeo?/Deny thy father and refuse thy name".

Another obstacle in Romeo and Juliet is time-or, more precisely, timing. Everything related to love in this play moves too quickly. The theme of accelerated love first appears early in the play, regarding the question of whether Juliet is old enough for marriage. Whereas Lady Capulet contends that Juliet is of a "pretty age" and hence eligible for marriage, Lord Capulet maintains that it's too soon for her to marry. When Lord Capulet changes his mind later in the play, he accelerates the timeline for Juliet's marriage to Paris. Forced to act quickly in response, Juliet fakes her own death. Everything about Romeo and Juliet's relationship is sped up as well.

REFERENCES

1. Berry, Ralph ,” Changing Styles in Shakespeare”, London: Routledge,2005
2. Bloom, Harold “ Shakespeare: The Invention of the Human”, New York: Riverhead Books,1999
3. Bloom “Shakespeare sonnets”, New York, Riverhead Books, 2001
4. Charney “Shakespeare on Love and Lust” Columbia University Press,2000
5. Clemen, Wolfgang , “Shakespeare's Dramatic Art: Collected Essays”, New York: Routledge,2005
6. David Schalkwyk “Shakespeare, Love and Language” Cambridge University Press, London, 2018



7. Edwards, Phillip ,” Shakespeare's Romances: 1900-1957 Shakespeare Survey “Vol. 11 Cambridge: Cambridge University Press.1958 pp., 1-18
8. Frye, Roland Mushat,“The Art of the Dramatist London”, New York Routledge ,2005
9. Lee, Sidney “Shakespeare's Life and Work”. London: Smith, Elder & Co.1900
10. Kinney, Arthur F.,” The Oxford Handbook of Shakespeare”, Oxford: Oxford University Press.2012