

DESCRIPTION OF THE IMAGE OF A WOMAN IN WILLIAM SHAKESPEARE'S COMEDY "THE TAMING OF THE SHREW"

Kaljanova Gulmira Barlikbayevna

Teacher, The department of practical disciplines of English language 2, Uzbekistan State World Language University

ABSTRACT

Comedy is a work of fiction characterized by humorous or satirical content that causes laughter. In comedies, Shakespeare gives free rein to his imagination. There are any number of improbable incidents, unexplained accidents, unjustified coincidences. Comedy in general is the genre in which Shakespeare least of all had in mind the reproduction of reality in its authentic form. The degree of their improbability varies. Shakespeare's work in this genre, *The Taming of the Shrew*, is implausible from beginning to end. The circumstances offered to the heroes of comedies are the most incredible, but they think and feel like real living people. The most extraordinary circumstances in which the characters of comedies find themselves are such that they face the need to solve issues that have a worldly meaning. In unrealistic conditions, they solve very real life problems that have important moral significance.

Key words: timid romantic maidens, deification of women, gravedigger, buffoon, medieval tyranny of man, obstinate.

Introduction. Shakespeare's comedies have a lot of fun for fun's sake. Their characters indulge in all sorts of tricks and love verbal jokes. The fullness of the feeling of life gives rise to the cheerful laughter characteristic of Shakespeare's comedies (there is almost no satire). *The Taming of the Shrew's* characters have Italian names, then from this, as types and characters, they do not become less English, which especially applies to the main characters of the comedy, Petruchio and Katarina.

Discussions. The central plot of "*The Taming of the Shrew*" is connected with the story of the courtship of the nobleman Petruchio for Katarina — a stubborn and rebellious lady. At the beginning of the play, Katarina does everything to ensure that her relationship with Petruchio does not take place, but no less persistent Petruchio gradually pacifies her and she eventually becomes obedient. The hero

risks that he could have made a mistake: he could have been shamed and left with nothing after so much effort.

In the finale, everything becomes clear to Katarina: Petruchio was right — her obstinacy was only a clumsy form of desire for love and real family happiness.

This speech of Katarina confirms that behind the mask of obstinacy, her fiancé Petruchio was initially given the opportunity to see a straight female heart, eager to serve someone who is able to love her real one. As a reward for this belief and for the risk associated with defending it, Petruchio finds a faithful and loving wife. As for his personal qualities, in the process of fighting for his happiness, Petruchio acquires generosity, a quality necessary for a man to win a woman's heart.

Some tried to see the play as a defense of the medieval principle of unconditional subordination of a woman to a man, others regarded it simply as a joke devoid of ideological content. Both points of view separate Shakespeare's work from the epoch that found a vivid reflection in it. The hero of the comedy Petruchio is a typical man of modern times, brave, free from prejudice, full of strength. He longs for struggle, success, wealth, female love - and meets a worthy opponent.

“The Taming of the Shrew” - Shakespeare returned to these images again and revealed them much more deeply, contrasting the direct, sharp and embittered, but not evil Katarina with the modest-looking, but essentially selfish and hypocritical Bianca.

The comedy “The Taming of the Shrew”, as well as “The comedy of errors”, at first glance, may seem like just a grotesque, light joke. Shakespeare borrowed his plot from a play by an unknown author, which was published in 1594 under the title “The Taming of a Shrew”, and was probably written several years earlier. “The Taming of one Shrew” is a work thoroughly imbued with the preaching of “Domostroevisky” obedience. The rude and stupid, but determined Ferando “tames” the obstinate Katarina, until she, finally broken, not only becomes an obedient slave of her husband, but also delivers a tedious and colorless sermon about the need for complete obedience to husbands as an edification to other wives. Shakespeare used this primitive farce as material for his comedy. In the juxtaposition of the two sisters, the main, and moreover purely Shakespearean, idea is revealed. Bianca looks like a “gentle dove”. The simple-minded Lucentio calls her a “modest girl”, the “patroness of heavenly harmony” - Hortensio. As soon as she gets married, however, this humble woman “shows her claws.” Not only does she not come to her husband's call, but she calls him a fool in front of everyone. Katarina, this “devil”, to everyone's surprise, is a loving wife. Both turn out to be

not what they seem. Appearance and being, in Shakespeare's language - "clothes" and "nature", not only do not correspond, but in this case are directly opposite to each other. Petruchio does not do at all what his prototype Ferando did: he does not "tame" his wife, he only reveals the true "nature" of Katarina. She is stuffy in the environment in which she has to live. She is outraged that her father treats her as a thing, as a commodity. She is "obstinate" because everyone is mocking her. The charm of the hot, hot-tempered Katarina is in her sincerity. However, her protest takes unbridled forms. Katarina is a strong, full-blooded Renaissance man. Her character is typical of England at that time. As soon as he met Katarina, Petruchio immediately figured it out, and "defeats her, by her own whim," as the servant Peter says. Petruchio's behavior is a kind of parody of Katarina's "quirks". She sees Petruchio's behavior as her own character. There is no trace of Katarina's obstinacy, and at the end of the play she utters a monologue, as if preaching the law of unquestioning submission to the will of her husband.

Throughout his plays, Shakespeare appears as an opponent of the old, medieval tyranny of man over woman and as a supporter of a new, humanistic view of the role of women both in society and in family life.

All Shakespeare's plays are imbued with the spirit of democracy, the idea of equality between people — between a man and a woman to the same extent as in them there is a fundamental equality between a prince and a gravedigger, a buffoon and a courtier, a nurse and a queen.

Shakespeare is an opponent of the deification of women, this outdated ritual of courtly love. In his plays, she appears in a real, life situation, and talks about her age, illnesses, portrays her in a real, physical world, in search of love, in the struggle for her independence.

Conclusion. The heroines of Shakespeare's comedies are smart, witty, brave not only in speeches, they know how to stand up for themselves, they are active and do not look at all like timid romantic maidens. Note that in all verbal duels they defeat men. They are both wittier and smarter than them, and as for the power of feeling, there is not one among them who would even change her lover in her thoughts. All of them can serve as models of loyalty in love and friendship.

Literature

1. Montrose, Louis Adrian. “‘Shaping Fantasies’: Figurations of Gender and Power in Elizabethan Culture.” *Representations*, no. 2, 1983, pp. 61–94.
2. Dusinberre, Juliet. “The Taming of the Shrew: Women, Acting, and Power.” *The Taming of the Shrew: An Authoritative Text, Sources and Contexts, Criticism, Rewritings and Appropriation*, by William Shakespeare, W.W. Norton, 2009, pp. 219-236.
3. Burns, Margie. “The Ending of The Shrew.” *The Taming of the Shrew: Critical Essays*, edited by Dana Aspinall, Routledge, 2002, pp. 84-105.
4. Shapiro, Michael. “Framing the Taming: Metatheatrical Awareness of Female Impersonation in ‘The Taming of the Shrew’.” *The Yearbook of English Studies*, vol. 23, pp. 143–166.