

## THE DESCRIPTION OF TRUTH AND ISSUES IN SHAKESPEARE'S HISTORIES

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### **ANNOTATION**

*This article is dedicated to the study of Shakespeare's life and description of truth and issues in William Shakespeare's works and comparing Shakespeare's works with other famous Renaissance writers in the world.*

**Keywords:** *sonnet, narrative story, William Shakespeare, truth, comedy.*

### **Introduction**

William Shakespeare, sometimes written Shakespeare, was an English author, dramatist, and actor. He was born in Stratford-upon-Avon, Warwickshire, England, on April 26, 1564, and passed away there on April 23, 1616. Shakespeare is widely considered the greatest dramatist of all time. Shakespeare is a unique figure in world literature. Shakespeare is the most well-known living author; his plays, which were originally written for a small repertory theater in the late 16th and early 17th centuries, are now performed and read more frequently than the works of other poets and novelists like Homer and Dante, as well as poets and novelists like Leo Tolstoy and Charles Dickens. Shakespeare realized the prediction made by the eminent poet and dramatist Ben Jonson, stating that he "was not of a generation, but Explaining his ability to create imaginative images of humor and tragedy that linger in the mind after reading or watching a play is not too difficult. He is a poet of extraordinary poetic

force, perceptiveness, and intellectual agility. Shakespeare had these qualities as well, but his acute mind was focused on people and the whole range of their conflicts and emotions rather than on abstract or remote matters. This is how other brilliant writers have employed their sharp minds, but Shakespeare is incredibly talented with language and imagery, allowing his mental energy to find full and memorable expression in relatable human situations that are both captivating and creatively engaging. Since Shakespeare is supposed to have written history plays in the First Folio, I think there is strong evidence to support the idea that he wrote only those plays and nothing else. As always, evidence should come before description. The evidence is not entirely conclusive, of course; Elizabethan generic vocabulary is notorious for being spongy; modern title pages contain such hybrids as *The Tragedy of Richard II*, *The Tragedy of Richard III*, *The History of Troilus and Cressida*, *The Real Chronicle History of King Lear*, and *A Fun Conceited History called The Taming of a Shrew*. However, it appears that the generic divisions in the Folio are specific to one discourse style: F1 is an enterprise. Company edition, and it is definitely the case that the way the plays are arranged into Comedies, Histories, and Tragedies represents the company's understanding of the repertory—and, I suppose, William Shakespeare's as well.

The editor of "Shakespeare for Every Day of the Year," Allie Esiri, examines true moments in all of Shakespeare's works. Her current book, *Shakespeare for Every Day of the Year*, is the result of her three-year (and lifetime) research, which began with her anthologies *A Poem for Every Night of the Year* and *A Poem for Every Day of the Year*. From his plays to his poems, Allie believes that Shakespeare has a lot to teach us about truth, which is this year's National Poetry Day theme.

Shakespeare's truth encompasses a wide range of concepts. Extracting a single stable sense of truth from Shakespeare is as pointless as extracting one from life, which adds the subject of truth to an ever-growing list of topics on which he has elaborated from every angle. There is no side of any point that Shakespeare has not taken and then disrupted with equal brilliance, whether in identity politics, power struggles, passion, history, or war. The case of *Macbeth* exemplifies Shakespeare's ongoing ambivalence

about reality. Macbeth is spurred on to commit his criminal deeds by the fact of who he is and will become, rather than by lies. However, it is also a fact that is both his undoing and inescapable: he knows he cannot be killed by someone who is born of a woman, and he dies at the hands of just such a man. Truth surges alongside his nefarious rise and follows him to his demise, fulfilling Banquo's wise warning: *'often-times, to win us to our harm, / The instruments of darkness tell us facts, / Win us with honest trifles, to betray's / In deepest consequence'*.

Shakespeare's truth is a whole body of knowledge. Finding a consistent notion of truth in Shakespeare is as fruitless as finding one in life, which merely adds the topic of truth to the long list of subjects he has explored in great detail. Shakespeare has tackled every angle with equal skill and flair, whether it be in identity politics, power battles, emotion, history, or warfare. The instance of Macbeth best illustrates Shakespeare's persistent indecisiveness concerning reality. Rather than being motivated by deception, Macbeth's illegal actions are motivated by the truth about who he is and will become. It is also a fact, though, that is both inevitable and his downfall: he is aware that he cannot be killed.

### CONCLUSION

It is impossible to dispute William Shakespeare's impact on the globe. Even now, individuals of all ages are still impacted by Shakespeare's works. In his 28-year career, he composed two lengthy narrative poems, 154 sonnets, 37 plays, and a few shorter pieces. Shakespeare mixed classical and medieval literature, which helped to shape contemporary writing—Shakespeare's emphasis on literary methods and genre-merging also influenced theater. Approximately 3,000 new words were added to the English language by him as well. His writings continue to have relevance now. William Shakespeare has left a lasting impact despite his many years of absence.

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