
Shakespearean Tragedies and Inconsistencies of the Renaissance ERA

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Abstract: *This research explores the elements of tragedy in selected Shakespearean dramas. The Greek philosopher Aristotle investigated and defined tragedy's nature, while the dramatists of ancient Greece cemented its characteristics and qualities. Shakespeare defied the established conventions by classics to get closer to reality. The theories presented by Irving Ribner and A. C. Bradley support this study. Three key points of view that define Shakespeare as a dramatist show his concept of tragedy: the tragic hero, the tragic action (or plot), and catharsis, which this essay tries to explain. This research shows the characteristics of Shakespearean tragedies by comparing them with Greek tragedies. A Shakespearean tragedy has many qualities, as it shows inconsistencies of the Renaissance era, foreshadows romanticism and realism, and shows the human psyche. Shakespeare's humanism best demonstrates by the fact that he has such a deep appreciation for the suffering of the human spirit.*

Keywords: *Tragedy, Shakespeare, Evil, Fate, Greek, World.*

I. Introduction

It is necessary to explain the difference between Shakespearean and Greek tragedy, but before we do so, it is essential to define tragedy and its characteristics. The Greek term *tragos* which means "Goat song", is where the word tragedy first appeared. The tragedy is a moving fable presented in artistic language that tells of the adversity of the main character and usually ends in death. Tragedy is the noblest form of drama because it is full of dignified language; moreover, it brings pleasure to the audience by releasing the emotions of pity and fear. These emotions expand and are followed by "peace of mind, all passion spent." (Milton, *Samson Agonistes*, p.14). Samuel Henry Butcher translated "*The Poetics of Aristotle*" in 1907; Aristotle said that tragedy "is essentially an imitation, not of persons, but of actions and life in happiness and unhappiness" (p.11). Tragedy has six components: plot, diction, thought, spectacle, melody, and actors; the most important is the plot.

Aristotle explains the unity of action in drama, which means that there is only one central plot without any subplots; the master schema contains its beginning, middle, and end.

Religion looks for the solutions to cosmic puzzles in the same way tragedy also examines how man interacts with the forces of evil in the world. It is the desire of man thinking over the cosmos that it is purposefully structured or organized. Shakespeare is an artist who wrote tragedies, and each of his characters is well crafted, "he is an artist imposing order and form upon the raw material of experience"(Knight,p.16). Characters of Shakespeare are meticulously crafted which entirely fit the intended embodiment. Each tragedy is a unique effort to address the fundamental question of how a man should relate to the forces of evil in the world, if not in a way that will ultimately provide a solution.

He takes a variety of stances and employs many assumptions in his plays, which results in several approaches to the big questions of human existence. Shakespeare's tragedies give dramatic expression to a moral worldview, making them a method of knowing. Since tragedy deals with imaginary objects, it is clear that this approach is different from science; because this form of truth requires an emotional encounter. According to Ribner, "the experience of tragedy may bear a closer relation to that of religion that has typically been recognized" (Ribner, p.12). No matter how different tragedy's approach is from religion, both seek the same kind of understanding. Both religion and tragedy use diverse methods to affirm order, and both have a significant emotional element that science will never be able to comprise. Tragic visions could not possibly fathom the absence of cosmic order or significance. It wouldn't be anything grand, just another tragedy like the one we hear in every day's news. Each tragedy of William Shakespeare ends with reconciliation, which must come from the pattern of tragedy placed on to the foundation of experiences, which makes evident the connections between agony and joy of humans. There are several distinct tragedies by Shakespeare. The Tragic Period marked a keynote 'that is called the still depressing melody of humanity, despite the differences that appear to be hiding behind them. Every Shakespearean tragedy contains it; it is audible. What is this recurring theme? What constitutes a Shakespearean tragedy in its broadest sense? The researchers attempt to provide answers to these research questions in this publication. Or, to put it another way, what is Shakespeare's tragic conception? Three fundamental perspectives demonstrate how Shakespeare views tragedy: Initially, Tragic Hero. Third, Tragic Plot, followed by Tragic Action, Tragic Catharsis, or Tragic Appeal. The section that follows the three previously mentioned points of view will cover in more detail by using an analytical technique to look at the four great tragedies that Shakespeare created. *King Lear*, *Hamlet*, *Othello*, and *Macbeth* (1606) are among them.

II. Research objectives

- i. To examine the contradiction between Greek tragedies and Shakespearean tragedies.
- ii. To provide the characteristics of Shakespeare's tragedies.
- iii. To project the foreshadowing of the Romantic era.

Research questions

How has Shakespeare presented tragic elements of his age in his selected texts?

III. Textual analysis

3.1 Tragic hero

Hardships of man and his sufferings are highlighted in the tragedies by William Shakespeare. High-ranking individuals, Hamlet was the king of Denmark, Othello was the commander, and King Lear was the head of the state, are the heroes in plays; a nation or empire as a whole may benefit or suffer as a result of his accomplishment. Difficulties or tragedies altered his viewpoint on life. The differences between Shakespeare's

tragedies and their Greek equivalents can be seen in the following list. Aristotle (1907) gave the view of tragedy: "The tragedy is an imitation of an action that is serious, complete, and of some magnitude using language that has been embellished and made enjoyable, but by different means in different places and in the way that, rather than narration, is done through action, affecting through pity and terror the alteration, and refinement, of such passions." (Aristotle, P.14)

The three primary components of a tragedy, he continued, are story, character, and thought, listed in that order of importance. An unexpected divine visitation is typically the cause of the misery. It started with the help of the character's tragic quality. Shakespearean tragedies distinguished that the hero suffers and passes away. Death and suffering are accidental, "contrasted with previous happiness or glory" (Bradley, p.8). For example, he tells a tale in which a man died from a combination of disease, deprivation issues, obscenity, and little things. Even the most appalling or horrific persecutions would not qualify as tragic in the Shakespearean sense. Shakespearean tragedies start with specific character flaws in the hero, moving from ruin to engulfing him in tragedy. They do not entail divine involvement in the hero's sufferings and misfortunes. He employs a tragic hero whose character flaws force the hornet's nest to envelop him (p.15). Here, it shows how Greek tragedies, in which the hero is invariably the victim of a mocking fate, are drastically different. According to Shakespeare, he is not free to choose. Think about Oedipus from Sophocles' play *Oedipus the King* (429 BCE).

A Shakespearean drama could not be entirely told by a sudden occurrence that causes the fall of the man, like lightning from the sky and like a plague in the night. Even if we had to accept that Job's chronic illnesses ultimately claimed his life, his story would not be tragic because of the great child of East he was. If the ferocious wind, flames, and his body's agony were sent by a supernatural entity, which may be good or evil, it would not occur in the Shakespearean notion. The hero contributes to the tragedy in which he dies, at least true of the important individuals among them. Tragic incidents don't just happen; frequently, human actions cause them. (Bradley, 1910, Pp.11-12) Fate, chance, or circumstance's purpose:

Although some critics argue that character is not to blame, the character has been pointed to as the outcome of the catastrophe, and other elements are significant. Some parts of fate are present in the Shakespearean tragedy. The honest hero of Greek tragedies is brought low by the gods; Disaster strikes him, not because of any of his transgressions, but rather because of "a blast of the envy of God" (Swinburne, 2013, p. 39). Because there are two extreme perspectives on how character and fate interact, some critics did a comparison of the Shakespearean tragedies to their Greek counterparts and dubbed the previous one the "Tragedy of Destiny." Some individuals believe that fate triumphs over character, Novalis (n.d.) says, "Character is destiny" (n.p.). The Shakespearean tragedy is what sort of tragedy a tragedy of character or fate?

The powerful and irresistible forces that govern man's life seem to have struck Shakespeare. In *King Lear*, Gloucester states, "As flies to the wanton boy we are to the gods/they kill us for their sport" (Gloucester). The line "There is a divinity that forms our ends/Rough hew them as we will" is also from *Hamlet*. Even though it will seem in each instance that these feelings are the opinions of the characters and not Shakespeare when it should be attributed to their poor judgment, Shakespeare presents Gloucester and Hamlet as blaming Destiny. The portrayal of Shakespearean characters is the man oppressed by a fate that he could not control, trying to convey a thought that we can consider. Does Hamlet have to fulfill a destiny that is too strong for him? If so, the drama must be categorized among Greek tragedies, in which the powerful, vindictive gods who conspire against humanity are supposed to have targeted the great heroes as their victims.

Greek tragedians had no choice but to submit to fate. Amenkwah, Adade-Yeboah, and Ahenkora (2012) assert that "Through prophecies man sees the power of the gods who only inform, leaving him in a wide scope of his thought and plans" (p.13). This was false of Shakespeare's characters, and we think it is easy to show that they have a choice. Eventually, Macbeth decides to kill Duncan, but only after he has made the wrong choice "a sense of inevitable Destiny pervades the play with ever-increasing intensity," according to Hawkes (1977, p.13). A careful analysis of Brutus of his motives before deciding to support Caesar's execution makes a poor choice. He has been propelled forward by a series of circumstances that he is powerless to stop since that point, and

there is no way to turn things around. We must consider the plays as "tragedies of Character and Destiny" because there is no other way to interpret them. Shakespeare attempted to convey the idea that fate is inevitable, but this notion needs to be revised because the hero doesn't begin to sense this certainty until after he decides on the path that would take him to his Destiny. They made a conscious choice to choose the wrong course of action in their situation, whereas Hamlet chose to take a course of passivity, which led to the tragedies. When the hero sees that his current situation calls for abilities that he lacks, then calamities occur. In this instance, fate conspires against man to bring about his demise.

4.2 Tragic action

Shakespeare's tragedies fall into three kinds because they all involve tensions that cause calamity: Since it describes or elaborates on the circumstance, state of events, or condition that gives rise to the conflict, the first of them could be referred to as the Exposition. In the second, a discussion of the proper start and course of the conflict is present. In a tragedy, the struggle becomes apparent in the climactic scene. Once again, the focus is on the character in a Shakespearean tragedy rather than the event. The main focus is the man who depicts his actions in times of need and bears all the problems with courage, we view the entirety of Elizabethan theatre as a drama of humanity and its greatness.

Based on Bradley (1905), it is equally possible to say that the tragedy's action is at its center. As a tragedy comes to a close, we are convinced that character-driven human actions are the root cause of the catastrophes. Shakespeare's well-known adage, "Character is destiny," is obviously overdone and may be deceptive, but it nonetheless emphasizes a crucial aspect (P. 33). So far, we've talked about two intriguing subjects. What is the relationship between "tragic deed" and "tragic character"? Is fate important or a tragic character? Then, how do the two relate to one another? There are two categories of action.

First of all, the hero's character influences the play's actions. Tragic events are not those things that occur on their own, and no supernatural force causes them; deeds of men cause them. Inconvenient circumstances are presented to several people. It has an impact, and those impacts have additional knock-on effects that inevitably bring about calamity. Because of this, every hero has some responsibility for the disaster that claimed his life. Men cause sorrow via their deeds. Men appear to us as actors and the root of their justified suffering from this vantage point. Second, Shakespeare inserts non-voluntary acts into his play, which also appear in the tragedy. The innate traits of Shakespeare's tragedies are discussed in detail: insanity shown by Lear, Macbeth's hallucinations, and somnambulism shown by Lady Macbeth.

The supernatural element is secondary. Witches and ghosts, who are aware of the supernatural, are portrayed by Shakespeare. Furthermore, the character is always able to see it directly. The characters' failure is mostly attributed to luck or accident, but that isn't the only factor. Shakespeare understands the value of good fortune in life. He thus gives his calamity plenty of room to occur by accident or coincidence. Lerner believed eliminating tragedy would require giving up the truth (1970). Accidents occur when things happen, such as: when Edgar in King Lear comes just in time to prevent Cordelia from dying, Desdemona drops her handkerchief in Othello just when it counts, or when a pirate ship attacks Hamlet's ship in Hamlet, allowing him to sail right away for Denmark. Tragic action has two different categories of essential components. As a start, there might be an external conflict between the hero and one or more other people or between the hero and two parties. The hero defeats as the struggle concludes. We see the external battle in Hamlet, as Hamlet fights Claudius and Laertes in the end. Second, there can be a struggle inside the hero's head with conflicting impulses. The main subject of tragedy is the internal conflict taking place in the hero's psyche. The psyche of Hamlet exhibits internal turmoil. "His soliloquies depict the shifting states of mind, of a noble nature facing a duty for which his very excellence's and skills left him inadequate," according to Johnson (2005). Consequently, Hamlet comes to symbolize human nature in the worst possible conditions, and anyone who has ever experienced feeling helpless in the face of evil, suffering, or destruction will react to this.

Discussion

Othello

Othello was next after the tragedy of Hamlet. The similarities in writing style and diction of verses, as well as the themes of older plays, are shown in later plays. There are some similarities in these issues, but the protagonists in these plays are unquestionably different. Dissimilar that each could have dealt with the circumstance that ultimately proved fatal to the other without much difficulty. The issues addressed in Hamlet, Othello, and King Lear, respectively. Shakespeare's four well-known tragedies are collected together because he adapted the tragedy of Timon by another playwright, which attracted him. If those who disagree with this claim that the play's frankness is also essential from a theatrical perspective or exhibits a strategy to appeal to audience members' feelings that are not poetic, it would go beyond this and be considered a play criticism. However, I don't think this is still true, and I don't think a sane person would think that way. Shocking and terrible for some people while reading Othello, they contend that by depicting ferocity or violence on stage in a way that is both unnecessarily painful and more sensational than sad, Shakespeare has breached the rules of art. Readers are presumably most offended by the sections that have already been mentioned, including those where Othello slaps Desdemona and those where he tries to heal her.

King Lear

In the tragic plays by Shakespeare, King Lear is frequently cited as his best play, his masterstroke, and the one in which he best exemplifies his broad range of skills. Most people who admire Shakespeare will keep voting for King Lear; if we lose all his plays, only one tragedy is left. What do these conflicting sets of facts mean? Shakespeare's admirers are not in the right; these are the average reader and theatregoer who are entirely correct. Even Johnson and Taste are utterly wrong. My notes contain two perceptions that I had after reading King Lear, and they appear to match the two sets of information; I'd dare say that this is incorrect. The divine comedy and Prometheus vincus, as well as Beethoven's greatest symphonies and the statues in the Medici chapel, are all works that I consider to be in the same literary genre as King Lear; that is why I believe it to be Shakespeare's greatest accomplishment but not his best play. The dramatic atmosphere of the two tragedies significantly differs when you imagine Othello experiencing the same situation. However, it fits the tone of King Lear, while in Othello it would be a snarky or ridiculous contradiction. The depiction of the Clift has such an influence on the imagination that it makes us feel as though we are unaware of how horrifying the events are for a common reason. Furthermore, if performed correctly on stage, this is not only the case but also goes against what one would assume. Because it addresses the source of the entire problem, the additional paragraph is more important. It's common to criticize King Lear's opening scene as wildly impossible; it is often said that no single father would have the wisdom to distribute his kingdom among his daughters in proportion to the intensity of their various displays of love. However, given how well the sequence functions and believable the story is, it is unfair and is based on an odd misunderstanding. Shakespeare has contributed to lessening the legend's fantastic quality and achieved far more than the average reader was aware. Coleridge observed that the play's opening lines tell us that the division of the kingdom was decided in detail and that all that is left to do is declare it to the public. Once more, Cordelia's share of her dowry is not generally known in Burgundy or anywhere else; we can see the division's limits on a map of Britain. Another effect of King Lear's profusion of too devoted or self-absorbed characters is that they hinder the mind from pondering and theorizing. We specifically inquire what portion of human nature should be present but isn't, or, if there isn't an omission, what distortion of these parts is to blame for the creation of some of these individuals, and how humans end up with such drastically different appearances. King Lear pushes us to ask this question frequently.

Macbeth

The last to be written of the four main tragedies was probably Macbeth, which came before Antony and Cleopatra. For the first time, a fully developed version of Shakespeare's final style was prominent, and Macbeth shows the shift far more overtly than Othello or King Lear does. Both plays' protagonists have difficulty

transitioning from contemplation to a crucial conclusion and action, which piques their interest. However, neither tragedy employs the agonizing sorrow that is a specialty in Othello and King Lear, nor evil is only hinted at in Macbeth. Unlike in the two plays before, Shakespeare no longer restricts the action to only human agents; as in Hamlet, prophecies once more fill the sky, ghosts emerge from the dead, and an uncanny light flickers around the unhappy man's head. Some of these same traits, particularly the obsession with the supernatural, contribute to the unique popularity of Hamlet and Macbeth.

1. Findings

- **Tragic Character Flaw:** A tragic story about a character is at the heart of every Shakespearean drama. We start to feel sorry for the tragic hero. He has to face every problem when his abilities leave him alone. He needs to unravel the puzzle so that he does neither in the distinct circumstances he finds himself in. Despite his overall importance, because the situation requires specific qualities, which he lacks, his traits are useless in that particular instance. There is no urgency for Hamlet to act. The protagonist lacks concentration but is morally upright, well-educated, and generous. Due to the murder of his father, he felt compelled to exact retribution, which requires quick thinking and extreme caution. There is the origin of the tragedy. When things were easy, he was all right, but when things got hard, he became "out of joint" (Hamlet). He lacks the fortitude to deliver a brutal strike and dies. As we see his spirit battling to overcome the chaotic circumstances, his defects that ultimately led to his demise, or perhaps some mysterious force, we feel sorrow for him. But after this feeling of pity and sympathy for the hero, there is a feeling of horrific destruction in the play; "Mutes or audience to this act" refers to the unjustifiable deaths of numerous other characters who are more or less dominant. Shakespearean tragedies consistently and to varied degrees arouse such feelings of sorrow.
- **Reducing the Intensity:** Shakespearean tragedies are different from Greek plays because he reduces the tragic sorrow temporarily. The audience is often made comfortable by the curve of agony, which drops for only a brief period before rising to an end. We notice the decrease in the pain after Desdemona's murder, during the maid Emilia's firm declarations, and the moment others are made aware of the crime. It appears in King Lear during the encounter between Lear and Cordelia. This strategy of detensioning the play is significantly more essential to its success than a Greek one, given the greater scope of a Shakespearean tragedy. Experiencing pain without relief would have led to too much anguish.
- **A Conflict Drama:** Shakespearean tragedies are, in large part, a drama of opposition. It criticizes orthodox faith concerning sin, atonement, damnation, God, and the human soul in addition to conventional morality and basic societal norms. How rarely the afterlife is brought up in his dramas is remarkable; men who talk about the justice of God are around him. But what solace is for Lear? How is it possible to respond to him? Why ought Cordelia pass away? Despite threats of Iago of torture, Othello commits suicide; Macbeth realizes that his life has been nothing more than a series of meaningless tales, and he fights heedlessly before dying. The deaths of Emilia and Desdemona: why? Why must the children of Banquo and Macduff perish? Too many lives are obtaining wasted for a just and merciful providence to be justified.
- **Justice in poetry and tragedy theory:** Man must remain human, with his faults and virtues, regardless of his social class or state. Because he is viewing life as it is, Shakespeare is being realistic in that instance. There must be better and worse, light and dark, joy and pain, and more sunny and stormy weather. One closes their eyes to the raw truth when one only shows the positive aspects of something while hiding the negative. Shakespeare was not capable of being that disconnected from reality. Actual people who represent diverse racial and ethnic backgrounds serve as his characters. Both good and bad people suffer in his tragedies; there is no perfect balance between rewards and punishments. Shakespeare is never interested in making nature morally correct and never forces someone to be good; he only wants the world to be realistic. Great poetry leaves readers with plenty of room for interpretation once it is about complex subjects. Froude (1864) said, "We hear of poetic justice and the

like as if nature and fact were not just enough...So far as poetry attempts to improve on truth in that way so far it abandons truth and is false to itself. The eminence of the poet depends on being true to nature without insisting that nature should theorize with him” (pp.44-45). Shakespeare does not follow poetic justice, equal distribution of success and failure is equivalent to the agent's fortunes, which is unique. The harsh realities of reality conflict with such lyrical justice. However, there is an attempt to distinguish between tragic and poetic justice. Poetic justice holds that virtue and evil can never go unpunished and that the reward or punishment of the good or evil in a person must be according to the good or immoral in that person. The meaning is slightly different in tragic justice. While better activities may go unnoticed, this term tries to underline those evil people will never get away with their crimes and that wrongdoing is always punished. Shakespeare has a lot to say about this; good always triumphs in the end. It is a misnomer to refer to justice since virtue is lost. According to this theory, there is an unethical order in the cosmos, and ultimately truth must triumph over good. The play of Shakespeare is incomplete without taking many virtuous lives.

- **Identifying Evil:** Shakespeare will likely consider every assessment of evil impartially correct. Via the point of view of Colin (1974), “Othello is a Moor, by stage convention expected to be lecherous and violent, as well as servile” (p.147). That seems that Othello had violent behaviour in mind. It is reasonable to infer that the evil of his plays is a reflection of the same evil which pervades the world. All his plays collectively create a microcosm, or miniature tragic world, that wonderfully represents human nature in all its majestic, noble, mean, and grimy circumstances. Therefore, even while it frequently compromises the truth, it is a failure in rigorous commitment to nature to portray this universe as a moral order in which evil must perish. The inferences that the proponents of the moral order theory draw from this premise are erroneous, despite using the protagonist of the immoral in a Shakespearean tragedy as their starting point. Good does not allow evil to exist in our world because good always prevails over evil. They assert that “the inner being or soul” is analogous to virtue in our world. “If it is chiefly evil that violently disturbs the order of the world, this order cannot be friendly to evil or indifferent between evil and good, any more than a body which is convulsed by poison and food” (Bradley, 1905, p.34). The tragedy is “the exhibition of that convulsive reaction” (Nevo, 2015, p.10). The evil that the good wishes to drive out of this world is not that might be foreign to it. It is an essential element of it. This depressing environment, which pictured the constrained universe of Shakespearean drama, creates both good and evil. It produces both virtue and evil, “Iago as well as Desdemona, Iago’s cruelty as well as Iago’s courage. It is not poisoned, it poisons itself” (Kottman, p.106); “there is no tragedy in its expulsion of evil: the tragedy is that this involves the waste of good” (Bradley, 1905, p. 37).
- **Catharsis:** The audience feels a cathartic impact in their heart by releasing and cleansing emotions while reading Shakespearean tragedies, and the play's action shows catharsis. Dramatists' souls, thinking, and lyrical genius must operate as a barrier between us and the characters; in the tragedy for catharsis to happen. Tragedy is similar to religion: According to Nicole (1873), “in tragedy, a man stands alone in the terrifying presence of his deity, and evil steps on the earth from the impenetrable and incomprehensible unknown” (p.36). Despite appearing to come and go from the narrative, the tragic hero and heroine always prevail through extraordinary stoicism or having faith that rises above failure and death. Thus, one way to read the tragedies of Shakespeare is to look at Hamlet, the tacit way from mortality to immortality, from the uncertainty of “felicity” once death to the worry of what might happen to it. In a fictitious character, the passage from falsehood to truth, from Iago’s crafty fabrication to the reality that’s Emilia’s unselfish devotion to her deceased mistress, reveals Desdemona. According to ORKIN (1979), “The Elizabethans and Jacobean regarded rhetoric as a fundamental precursor of excellent expression” (p. 59). Iago succeeds in the play by deceiving others. From unbridled sensuality to fulfillment in death and a deathless marriage on the other side of Time in Antony and Cleopatra; from the darkness of Goneril and Regan's world to the light of Cordelia's love in King Lear; from the play of evil and the resulting breakdown of morals to grace and the restoration of

order in Macbeth; and from the assertion of self to the defeat of self and its transcendence in Coriolanus.

- **Knowing a Moral Order:** Knowing that moral order rules the cosmos, the moral order is evident as opposed to evil and similar to goodness. Harmony or balance are good ways to describe this morality. Things get worse when evil prevails, but they can get better with good things. Destroying the bad will undoubtedly make things right. Everything that is not flawless will perish because of its quest for perfection. A glaring weakness or imperfection, such as irrationality, haste, arrogance, credulity, excessive simplicity, or overwhelming sensitivity to sexual emotions, causes the hero to perish. Hamlet destroys because he is unable to come to terms with himself. Man falls prey to his desires. It is called a tragic waste that goodness wastes with evil in this situation. The entire (moral system) suffers excruciating suffering in its attempt to subdue and drive out evil, which results in the loss of precious good. Tragedy paints a painful mystery as Bradley(1905) states, “we remain confronted with the inexplicable fact, or the no less inexplicable appearance, of a world, travailing for perfection but bringing to birth, together with glorious good, an evil which it can overcome only by self-torture and self-waste. And this fact or appearance in tragedy” (P. 39).
- **A Shakespearean Tragedy:** Because Fallen Man, without grace, seeks atonement in “infiniteness” in this work. Perhaps blessing is only possible for man through grace. In the case of Man, the tragedy is a failure, which may be a universal failure. In the secular world, the tragic character (and in this, there is no Senecan “cheering oneself up”) won’t accept limitations; he lacks confidence in his position in a more rigid hierarchy. We do not conceptualize the mysteries that might ultimately exclude the tragic character from such judgments or schematize the tragic characters in terms of our fleeting moralities. Both he is a part of this world and he is not being held by him. If he had the courage, he would go into the hereafter. While he learns that “the readiness is all,” he is liberated from the demands of this world by the same ripeness that also makes him think there is nothing else. Renaissance-era influenced Shakespearean tragedies when men were distant from God. In reality, the idea of God retreated from men’s default convictions and frequently remained an academic idea, a barely plausible theory, or a distant being who was not indisputably just. Shakespeare may have been motivated by anarchy to pen enormous tragedies, which was unrealistic when men had not yet accepted crippling anarchism was still a relatively new notion. How is the intersection of what is in time and is out of time to be found by man? Alternatively, to say it simply is not how simple it is. Both he is a part of this world and he is not being held by him. If he had the courage, he would go into the hereafter. While he learns that “the readiness is all,” he is liberated from the demands of this world by the same ripeness that also makes him think there is nothing else. Renaissance-era influenced Shakespearean tragedies when men were distant from God. In reality, the idea of God retreated from men’s default convictions and frequently remained an academic idea, a barely plausible theory, or a distant being who was not indisputably just. Shakespeare may have been motivated by anarchy to pen enormous tragedies, which was unrealistic when men had not yet accepted crippling anarchism was still a relatively new notion. How is the intersection of what is in time and is out of time to be found by man? Alternatively, to say it simply is not how simple it is.

Conclusion

All four of Shakespeare’s tragedies as was already mentioned involve the deaths of women. Plays become sad with the tragic end of Cordelia, Ophelia, and Desdemona. They are completely helpless, and it creates sadness. The drama is almost sad in Lady Macbeth’s predicament. There is no complete sense of relief, no mental calmness, and all passions extinguished after a calamity. There is some degree of suffering awareness even after a tragedy. The final scene of a tragedy does not always define its emotional impact. At the last sight, we experience a wide range of emotions when we consider our whole experience of a catastrophe. Shakespearean tragedies are a contrast between hell and heaven because of the intricate music they offer. Tragedies of Shakespeare show contradictions between the Renaissance era and the future of the romantic and realistic era.

Shakespeare wrote about the human psyche and the human soul. Tragic tales fall under the literary topic of "human experience" as well. A person cannot face catastrophe or even recognize it if they cannot feel, create connections with others, and empathize with them by overcoming all boundaries. Like a poet, a playwright cannot create a poetic tragedy without the Promethean gift of imagination, which is simultaneously heat, light, and life. People have to die for a new beginning, as the seed has to settle in the soil before it germinates. Why did Shelley assert that our darkest songs are also our sweetest songs? Poetic tragedy's true function is to sing about failure and defeat while simultaneously insinuating victory, fulfillment, and immortality beyond them. Mental cancer is thinking about losing, dying, and failing. The tragedy is the confrontation of both good and bad. Tragic events involve a struggle with life rather than a retreat from it. The emphasis is on rightness, wholeness, beauty, or power rather than weakness, error, fault, or ugliness, albeit these are nevertheless present and are present triumphantly. Without Christ's later Resurrection, the cross is simply depressing. If it weren't for what happened at Maricha's Ashram, the couple's union at Kanva's Ashram would merely be a story of girlish stupidity and unscrupulous masculine seduction. No matter how quietly or distantly, the resurrection implies tragedies. Tragic situations, therefore, necessitate rejecting the apparent solution and instead having a gut-level awareness of the unresolved problem. When seen in context, the fear of disaster is similar to a religious experience since it introduces the greatest mystery of life, death, and the hereafter.

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