



THE ROLE OF LANGUAGE IN SHAPING DRAMATIC TENSION: AN ANALYSIS OF SHAKESPEARE'S TRAGEDIES

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Abstract

Aristotle, a Greek philosopher, examined and defined tragedy's essence after ancient Greek dramatists determined its characteristics. Shakespeare, a heartfelt essayist in Elizabethan Britain, resisted the shows laid out and maintained by the works of art to be more in line with the normal world. How Shakespeare might interpret tragedy should be visible according to three key viewpoints that put him aside as a writer: the heartbreaking hero, the sad action (or plot), and the terrible allure (or catharsis), which this exposition plans to underline and assess. This essay aims to emphasize the characteristics of a Shakespearean tragedy by critically examining the four classic tragedies of the Bard. The essay also demonstrates the distinctions between a Shakespearean tragedy and the classical tragedies of ancient Greece. The study's findings suggest that a Shakespearean tragedy advances numerous plots simultaneously. It captures the paradoxes of public activity during the Renaissance, anticipates the ascent of authenticity and sentimentalism in the nineteenth 100 years, and unveils aspects of the human mind that have never previously been explored in writing. This makes it appealing to everyone. Shakespeare's humanism is best shown by this play since it demonstrates a deep awareness of the suffering of the human spirit.

Keywords: Artifice, Art, William Shakespeare, Tragedy, Greek, Hero, Catharsis, Action

1. Introduction

It is important to define tragedy and underline its characteristics before attempting to differentiate Shakespeare from other Greek tragedians. Greek for "goat song," tragedy is regarded as the highest genre of theater. It conveys an emotional tale in a dignified manner and if not in death, then at least with the hero's severe suffering (Boiko, & Nikonova, 2021). Its goal is to make the audience happy, not by making they laugh as in comedy, but by provoking in them a tempest of distress and fear that will pass and be trailed by a "calm of mind, all passion spent".

The Greek rationalist Aristotle analyzed and characterized tragedy's quintessence after the playwrights of old Greece decided its personality and characteristics. He said that tragedy "is fundamentally an imitation of action and life, of happiness and misery, rather than of persons" (p. 11). Plot is the most significant of its aspects, followed by character, thinking, diction, melody, and spectacle (Lee, & Lee, 2017). The show ought to have "size" and solidarity of action, and that truly intends that there ought to be just one main narrative with a beginning, middle, and finish. Everything should, in fact, have the same grandeur as the story (Short, 2018).

The study of tragedy analyzes how man cooperates with the powers of fiendish on the planet. It is a consequence of man's yearning to believe in a purposeful organized cosmos and searches for solutions to cosmic issues in a similar way as religion does. Shakespeare is an artist who "imposes an order and form upon the raw materials of experience" when he creates tragedies (Bradley, 2018). Each of the characters created by Knight (p. 16) is meticulously crafted to match an intellectual notion that the play as a whole aims to

encapsulate. Every tragedy is an exceptional work to, while perhaps not conclusively address the crucial inquiry of how man ought to connect with the powers of underhanded on the planet, then at the very least frames it so that fresh perspectives on human experience may be freely revealed (Nevo, 2021).

His plays are diverse as a consequence of the range of ways he explores the big questions of human existence. Shakespearean tragedy is a method of knowing because it transforms an ethical vision into emotional structure. Obviously this approach contrasts from that of science since tragedy has fantastical components and requires a profound reaction to comprehend (McIntyre, & Bousfield, 2017). The experience of tragedy "may bear a nearer connection to that of religion that has generally been perceived," as per Ribner's investigation. (p. 12). Notwithstanding the distinctions between tragedy's methodology and religion's, both look for a similar kind of understanding. The same confirmation of order is sought by tragedy and religion in different ways and in both there is a significant emotional element that cannot be in science. Tragic visions could not exist if they understood neither the universe's order nor its significance (Perry, 2020). It wouldn't have any spectacular impact; it would just be a simple catastrophe like those we hear about in the news every day. Every one of Shakespeare's tragedies must conclude with a sense of resolution because tragedy should force on the unrefined substance of human experience an example that makes the associations between human pain and pleasure visible. And which the most contrasting viewpoints' detractors have acknowledged (Daniel, 2018)

Numerous distinct tragedies by Shakespeare were written. Despite the changes that could be hiding under the surface, the Tragic Period is marked by a certain key note that has been called the still depressing symphony of mankind. It may be heard in each of Shakespeare's tragedies. What is this typical occurrence? What characteristics do these disasters all share? What constitutes a Shakespearean tragedy as a whole? These are the research questions that the author of this publication is attempting to address (Pollard, 2017). In other terms, it may be described as Shakespeare's tragic vision (Zimmerman, 2019) (Cohen, 2019). Three basic perspectives may be used to demonstrate how Shakespeare perceives tragedy: Tragic Hero is first. Second, tragic action, also known as a tragic plot, and third, tragic appeal, also known as a heartbreaking catharsis The three previously mentioned perspectives will be shrouded in more profundity in the following part by utilizing a logical technique to take a gander at the four principal misfortunes that Shakespeare delivered (Dawson, 2017).

2. Literature Review

Prof. Thondrick (1908) claims that Shakespeare employs tragic elements in line with Aristotle's understanding of tragedy. One may start by looking at what Aristotle says in this situation. Tragic action is described as being imitated in Aristotle's Poetics (1961) as being serious, having extent, complete in itself, in language with pleasant embellishments, every thoughtful got a story structure with occurrences stirring compassion and dread wherewith to accomplish its catharsis of such feelings.

Shakespeare was without a doubt impacted by Seneca in his previous misfortunes, yet not in his significant misfortunes like Macbeth, Hamlet, Othello, and Lord Lear. Nonetheless, it is expressed that there could not have possibly been an Elizabethan tragedy without Seneca since Shakespearean subjects are retaliation, a sight to behold, tirade and pomposity frantiness, supernaturalism, and melodrama, which are like those of Senecan plays (Ross, & Vallee-Tourangeau, 2018).

A. C. Bradley (2007) A Shakespearean tragedy is described as "a story of exceptional calamity of hero and heroine" in the statement.

Romeo and Juliet cannot be regarded as a classic example of a Shakespearean tragedy since neither character has a tragic fault, nor their lives are only ruined by chance events. The protagonist and heroine of Romeo and Juliet are both helpless (Farhadi, 2020). Shakespeare's great tragedies center on the hero, while the heroine vanishes into the background. Similar to Macbeth, the heroine merely makes a brief appearance before being relegated to the background. Tragedies include several of Shakespeare's historical plays, such as Richard II and Richard III.

Tragic events should result from a clash of wills or from the interaction of will and circumstance. Shakespearean tragedies are usually the result of conflict, which is almost always between the main character's universe and his surroundings (Weimann, 2017). Man is not an ideal of perfection, which is why there is strife in the world. Cassius thinks that everyone is to blame for their misfortune, despite the fact that coincidences, mishaps, and destiny play a significant role in many people's lives (Orosa, et. al. 2019).

Dear Brutus, we are the ones to blame for becoming underlings, not our stars (Hart, 2021). Shakespearean tragedies are fundamentally characterized by internal and exterior conflicts, such

Evans (1999) the statement "No conflicts, no drama" is accurate. Shakespeare's heroes make mistakes that lead to their demise. According to Thompson and Taylor (2006), Hamlet engages in stalling, his mom's forbidden marriage avoids him, and he shouts out: How fatigued, old, level, and unbeneficial, appear to me every one of the purposes of this world Fie on it ah! Lear is vicious, extraordinary impact, serious leaning, Macbeth is excessively aggressive, Othello is envious, and Hamlet enjoys hesitation.

Fie! It's a weed-free garden, according to Hamlet (I, ii, 133–34).

Shakespeare's tragic protagonists, such as those in Othello, Lord Lear, Macbeth, and Hamlet, are typically tired of life and lack any semblance of young vigor. However, Shakespeare's heroes are invariably people of great estate and noble height, and their sufferings are peculiar in kind (Gamboa, 2018). Because of his own foolishness, stupidity, and blindness, which many have referred to as a tragic defect, he is embroiled in anguish and struggle. This need of a tragic hero is met by all of Shakespeare's heroes. Romeo is a member of the aristocracy, Macbeth is a general before becoming ruler, Othello is a general, Hamlet is a sovereign, and Lord Lear is positively dripping with royal authority (Pascoe, & Yau, 2017). They are constructed of materials we can discover inside ourselves even though they are much beyond the normal person.

In his tragedies, Shakespeare uses chance, accident, and destiny. There is a possibility in King Lear that Edgar may get to the jail past time to save Cordelia from kicking the bucket. In Hamlet, there is plausible that a privateer boat would attack Hamlet's boat, driving him to learn of his uncle's plot. Romeo might have missed the Monk's admonition about the toxic substance since Juliet didn't stir from her lengthy rest unintentionally (Newman, 2019). Desdemona lost her handkerchief under the most tragic of circumstances a minute earlier. Every time Hamlet attempts to assassinate the person responsible for his father's murder, as Bradley explains, chance stands in his way, as he says: "Now might I do it pat, now he is praying; now I shall do it."

He then ascends to heaven. 77–78 in Hamlet, III

A few pundits accept that in Shakespearean misfortunes, human mischievousness and the human will to evil are likewise to fault for their downfall since the defilement of man's heart changes General and Regan into beasts rather than just the enmity of the gods, fate, chance, and accidents. In a similar vein, French said that the antagonist Claudius personifies the spirit of the evil powers. When Hamlet utters the phrase "That one may smile and smile and be a villain,"

Claudius' wicked disposition is made clear. I. v. 104-5 of Hamlet

Shakespeare included paranormal themes in his tragedies as well. His dramas include a significant amount of ghosts and witches. This component reinforces and speeds up any mental actions that are currently occurring. Do not forget: this visitation, Is just to begin. Escolme speaks on Hamlet's inside developments and how they become strong by uncover of phantom:

However, see the amazement on your mother. Hamlet, III IV, pp. 110–12

Shakespearean tragedies often employ subplots to heighten the sad impact, and this is a typical romantic tactic. Shakespeare often employs the subplot to further explain the primary topic, like in the case of Hamlet's play inside a play and Ruler Lear's subplot that universalizes dissatisfaction and increases the grievous effect. Through its two main characters, the subplot demonstrates the duality of human nature. Edgar and Edmund are

similarly valuable to Gloucester, and Lear isolates the kingdom evenly between Albany and Cornwall. Meanwhile, Hamlet uses a play inside a play to gain the king's attention.

Aristotle (1961a) believes that the primary goal of tragedy is to evoke sentiments of terror and sympathy. This thing is also produced by Shakespeare. The agony and insanity of Lear, who lacks a fitting home while being a monarch, in monarch Lear heightens the tragic impact and arouses our sympathy. Similarly, Gloucester captures our hearts after having his eyes plucked out. King's comments during Cordelia's dying scene are quite pitiful when he says:

Similarly, Cordelia too pays a price for her arrogance. Shakespeare often uses rhythmic poems of fools, gravediggers, drunken potters, and musicians to create comedic relief in his plays. Without realizing it, the grave diggers pull practical jokes on one other. The fool offers so much comedic relief that he serves as the audience's emotional safety valve. Shakespeare's tragedies all have a same tone and impact. Shakespeare's plots are accepted to be free since he doesn't adhere to Aristotle's concept of time, place, and action because he disagrees with the idea that the humorous impact diminishes the tragedy.

Dr. Johnson (1929) justifies Shakespeare's disregard for the relationships between time, location, and action. He makes the case that theatrical business is founded on fantasy. He asserts that spectators are aware they are always focusing on the stage. They are perfectly aware that players are merely actors on a stage. Furthermore, if we are unaware that a sad event is purely fictional, there is no pleasure to be had from it. He thus believes that Shakespeare was justified in ignoring the solidarities of time, spot, and action.

3. Discussion

3.1. Tragic Hero

The Shakespearean Hero's main ideas are as follows: A Shakespearean tragedy is a story about a powerful man's misery and suffering that ends in his demise. An individual of incredible pride, for example, Ruler Lear or Sovereign Hamlet, a General of the Republic like Othello, or a head of state like Brutus, Antony, or Coriolanus, should be the hero. As such, his predetermination affects the soundness of an entire nation or domain. At the point when he unexpectedly disintegrates to the ground from the zenith of common loftiness, his fall makes a sensation of differentiation, the barrenness of man, and the supremacy of Fortune or Destiny. In this lies the vital differentiation between the misfortunes of Shakespeare and the Greeks. As per him, Aristotle gave the accompanying meaning of tragedy:

Lamentable action is a portrayal of a serious, complete, and critical action that is decorated and made charming through language, however not through portrayal, yet rather through action, influencing such interests through pity and fear to be rectified and refined. (P. 14)

He also believed that a tragedy is made up of three essential components, listed in the following request of significance: plot, character, and thought.

1. *The agony usually comes as a surprise, but from heaven. It starts with the disastrous person, in particular, the fatal defect or sad quality in the personality of the hero.* In a Shakespearean tragedy, the way the hero suffers and dies is distinctive. According to Bradley (p. 8), both the desolation and the passing are surprising and "contrasted with previous happiness or glory" Bradley continues:

Even if it were pitiful or horrifying, a story about a guy who slowly wears out from sickness, poverty, trivial concerns, vile vices, or petty persecution wouldn't qualify as a tragedy in the Shakespearean sense. Shakespearean misfortunes do not include a supernatural intervention in the hero's sufferings and misfortunes. They start with certain flaws in the hero's personality and go from ruin to devastation until engulfing him in tragedy. Shakespeare's tragic heroes create their own problems because of character flaws that cause them to attract hornets to their ears. (P. 15).

This stands in stark contrast to Greek tragedies where the hero is made the casualty of a taunting destiny. In the Shakespearean sense, he is not a free agent. Consider Oedipus from the play Oedipus the King by Sophocles.

No amount of tragedy that just came upon a man, tumbling from the sky like lightning or escaping the night like a plague, could without help from anyone else give the plot of a Shakespearean tragedy. Regardless of whether we envisioned Occupation's inconveniences

wearing him to death, it wouldn't make his story miserable. Work was the best of the multitude of offspring of the east, and his difficulties were a lot for him to persevere. Regardless of whether the fire, tremendous breeze from the desert, and the tortures of his body were envisioned to be sent by an otherworldly power, whether great or malevolence, it wouldn't yet turn out to be so in the Shakespearean sense. This is valid for the significant people, and among them, the hero, who always makes a little but significant contribution to the catastrophe in which he dies. Tragic events do not just happen or come from nowhere; they are mostly the result of human acts.

2. *The Function of Fate, Chance, or Circumstances*: Character is sometimes cited as the primary source of tragedy; however other critics contend that this is untrue. There are other things that do matter. The Shakespearean tragedy has certain elements of destiny. As we have seen, the jealousy of the gods is how the noble and righteous hero in Greek tragedy experiences tragedy; catastrophe does not overtake him as a result of any wrongdoings on his part; rather, it results from "a blast of the envy of God" (p. 39).

Due of this, some writers have drawn comparisons between the Shakespearean tragedy and the Greek tragedy, dubbing the latter the "Tragedy of Destiny." Thus, there are two outrageous perspectives on how character and destiny associate. Novelist (n.d.) asserts that "Character is destiny" (N.P.), yet other people think that fate overpowers the character. *What kind of tragedy — a tragedy of character or a tragedy of fate — is the Shakespearean tragedy?*

Shakespeare seems to have been struck by the strong and compelling forces that rule man's existence. In *King Lear*, Gloucester says, "As flies to wanton boys are we to the gods, / they kill us for their sport" (4.1. 37–38). And Hamlet adds, "There's a divinity that shapes our ends / rough hew them as we will" (5.2. 10–11). Shakespeare shows Hamlet and Gloucester as both blaming Destiny for their own poor judgment and hesitation, despite the fact that it will appear to be in each occurrence that these sentiments are those of the characters and not Shakespeare.

So, we may take into account the idea that Shakespeare was trying to convey when he portrayed his tragic characters as men caught in the clutches of a merciless destiny that they had no control over. Is Hamlet being compelled to satisfy a fate that is excessively strong for him? Assuming this is the case, we should characterize the show with Greek misfortunes, wherein the extraordinary heroes are believed to be the survivors of wrathful and solid divine beings who plot against mankind. Greek tragedians had no option but to become slaves to destiny. In the words of Adade-Yeboah, Ahenkora, and Amankwah, "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) we accept it is easy to exhibit that this isn't valid for Shakespeare's characters and that they have a decision. Prior to deciding to kill Duncan, Macbeth muses for quite a while; it isn't until after he's pursued the mistaken choice that "a sense of inevitable Destiny pervades the play with ever-increasing intensity" (p. 13) Hawkes. Before agreeing to Caesar's execution, Brutus submits to a thorough assessment of his motivations and makes a bad decision. From that moment on, he is carried forward by a series of events that he is unable to resist, and there is no way to go back. Since there is no other option, it is preferable that we see the plays as tragedies of "Character and Destiny." Shakespeare's attempt to demonstrate the inevitableness of Fate must be modified since this inevitableness doesn't start until the hero has made a conscious decision to travel the path that will lead to his unique Destiny. Their mistake was choosing the incorrect course of action, but Hamlet's purposeful decision of inactivity is what leads to the play's tragedies. At the point when the hero perceives what is going on calls for capacities that he needs, disasters result in this present circumstance, destiny plans with man to achieve his death and destruction.

3.2. Tragic Action

Shakespearean tragedies may be broken down into three sections because they depict conflicts that end in catastrophes: The first of them might be referred to as the Exposition since it depicts or expounds on the situation, situation, or condition that brings forth the contention. The second discusses the conflict's clear genesis, development, and vicissitudes.

However, the tension in a tragedy is only revealed in its last act. Here it is once again emphasized that character is much more important than action in a Shakespearean play. Because the emphasis is on man and depicts how he acts in times of need and overcomes challenges heroically, this causes us to see Elizabethan theatre as a whole as a drama of human grandeur. Bradley said that action was at the heart of the catastrophe, and this is true. We do firmly believe that when a tragedy nears its conclusion, man's actions—particularly his character—is the primary cause of the tragedies and catastrophe that follow. Shakespeare's famous maxim "Character is destiny" is undoubtedly overstated and has the potential to be misleading, but it also highlights an important reality. (P. 33)

Thus, we have addressed two intriguing issues. (i) How do "tragic action" and "tragic character" relate to one another? (ii) The tragic character or fate—which is more significant? What is the connection between the two, then?

There are two types of these acts. First off, the play's action is a result of the hero's character. Tragic events don't just happen; neither are they sent by a supernatural force. Instead, they mostly result from human behavior. Many people find themselves in conflict with their surroundings. It results in actions, and those acts produce other actions, leading inexorably in a chain reaction that ultimately results in disaster. As a result, men cause their own pain via their own deeds, and each hero has some liability regarding the calamity that asserted his life. From this vantage point, men appear to us mostly as entertainers and as the reason for their own simply languishing. Second, Shakespeare presents non-willful ways of behaving in his own play, which are additionally present in the tragedy. We portray the non-willful ways of behaving that show up in the accompanying plays by Shakespeare: Madness (as in *Lear*), pipedream (as in *Macbeth* seeing a cutting edge in the air), and sleepwalking (as in *Woman Macbeth* strolling in her rest) are the main strange mental states. Second, Shakespeare includes ghosts and witches with magical knowledge as part of the paranormal theme. And it is always positioned in close proximity to character. Finally, chance or an accident that significantly contributes to a character's demise. Shakespeare acknowledges that chance plays a significant role in human existence. He gives appropriate room for chance or accident in his tragedy as a result. It would be erroneous to entirely eliminate tragedy, according to Lerner. The fact that Edgar reached the prison in *Lord Lear* with perfect timing to keep Cornelia from kicking the bucket, that Desdemona dropped her tissue in *Othello* at the most critical second, and that the privateer transport went after Hamlet's boat in *Hamlet* so he could leave for Denmark right away can all be attributed to accidents.

The two types of tragic action's fundamental components are first, there may be an outer clash between the hero and someone else or between two parties or associations in which the hero is a conspicuous part. The hero is in many cases successful as the battle reaches a resolution. We see the outside fight in *Hamlet*, as Hamlet battles Claudius and Laertes as far as possible. Second, it very well might be a battle between the hero's clashing impulses and needs that is impacting everything. The primary topic of tragedy is this inner turmoil that the hero's spirit is encountering. The mind of Hamlet displays inside disturbance. According to Johnson, "his soliloquies reveal the varying states of mind, of a noble nature facing a task for which his very excellences and abilities rendered him unfit". As a result, Hamlet's persona comes to represent human instinct in its most unfortunate conditions, and each and every individual who has at any point been powerless in the face of evil, sorrow, or disaster responds to him.

3.3. Tragic Appeal

How do we feel about the playwright's characters? What overall impressions has the event made on our minds?

- (i) *Tragedy of Character*: Shakespearean tragedies are largely character tragedies. Our sympathies turn to the sad hero in this situation. We see that a noble character is often called upon to deal with the precise circumstance in which his capabilities completely fail him. He is supposed to resolve the tangle that he is unable to resolve in the specific circumstances in which he finds himself. He is effective in other circumstances, but in that particular one, his abilities are useless since those

circumstances call for those abilities, which he lacks. Hamlet has no need to act quickly. Although he is honorable, sophisticated, and kindhearted, he lacks focus and direction. And strangely enough, he is asked to exact revenge on his father's death, a duty that requires extraordinary attention and speed. The tragedy's root cause is found there. He might have done well in calmer times, but in the upheaval, when the moment is "out of joint" (Hamlet, 1.5.188), he stumbles, misses the mark on will to act courageously, and bites the dust, hauling others into the obliteration. Subsequently, we feel frustrated about him as we see his spirit battling against the "disconnected" times, the defect in his personality that prompts his destruction, or even against some enigmatic force. However, after feeling sympathy and compassion for the protagonist, the reader is then overcome with dread at the horrific destruction that surrounds the tragedy and the senseless deaths of several other characters who are essentially "mutes or audience to this act" (Hamlet, 5.2.365). Shakespeare's tragedies constantly elicit these emotions of sorrow and dread to varied degrees.

- (ii) *Lowering the Tension:* Shakespeare uses a distinctive strategy in the play that temporarily lessens tragic suffering, which sets his art apart from that of the Greek experts. The bend of enduring frequently brings down itself not long before the hero's leaving, giving a solace to the crowd, prior to rising again to arrive at the resolution. In Othello, we see the bringing down of the bend after Desdemona's homicide, all through Emilia's difficult assertions, and during when the wrongdoing was found by others. It happens in Ruler Lear during Cordelia and Lear's gathering and happens for some time after the battle. This technique of decreasing the tension is crucial for the play's success since a Shakespearean tragedy is more expansive than a Greek tragedy. The agony of unrelieved anguish would have been too great.
- (iii) *A Show of Dispute:* Tragic literature by Shakespeare is primarily a dissenting play. It expresses disagreement with traditional morality and social standards in general as well as with conventional beliefs about sin, atonement, damnation, and the relationship between God and the human spirit. It is astounding the way that little is spoken about the afterlife in his tragedies. Lear is severely hurt. Men in his immediate vicinity often discuss God and His justice. What solace does Lear have, though? What is the response to his query: Why should Cordelia pass away? Macbeth dies fighting wildly after realizing that his life had been nothing more than a series of empty stories, whereas Othello commits himself while Iago has promised torments. For what reason should Emilia and Desdemona die? For what reason should the children of Banquo and Madoff die? Such a large number of lives are being squandered for a fair and lenient provision to be legitimate.
- (iv) *Theory of Fitting retribution and Heartbreaking Equity:* Whether in a high or low condition, man should keep on being human and have the two his issues and his temperance's. Shakespeare observes life in its natural hues in the passage, being loyal to nature. It must have light and dark, happiness and suffering, good and bad, and sunny and stormy weather. It is a kind of blindness to only show the positive parts of something while at the same time disregarding the negative ones. Shakespeare was unfathomably withdrawn from nature. His characters are drawn from reality and address different social classes and identities. The guiltless endure with the criminal in his misfortunes; there is no fitting retribution or ideal assignment of remuneration and discipline. Shakespeare never intends to make nature all the more, more philosophical, or more upright than the real world. He likewise never educates or guesses that individuals ought to be more upright. Extraordinary verse leaves the pursuer's creative mind allowed to investigate complex points and is loaded with idea. As indicated by Froude, "We know about fitting retribution and so forth, as though nature and the truth were not exactly enough...Poetry abandons reality and is untrue to it to the extent that it makes an endeavor to improve on the truth. Being faithful to nature but not demanding that nature think with him is a need for grandeur in poetry. (pp. 44-45).

- (v) *Final impression of Shakespearean Tragedy*: Shakespearean tragedy simply in light of the fact that Fallen Man looks for recovery in "boundlessness" yet without effortlessness in it. Simply by effortlessness, perhaps, can man track down gift. The tragedy is in the disappointment, which might be a widespread disappointment on account of Man. The shocking person will not acknowledge limitation in the mainstream world (and in this, there is no Senecan "encouraging oneself"); regardless, he needs sureness of rank in an all the more outright universe. We can't examine the secrets of reclamation that could at last prohibit the terrible person from such decisions or to schematize the sad person concerning our worldly moralities. Both that he is a part of this world and that he isn't are both held by him. He would enter the great beyond, yet he misses the mark on fortitude. That's what he discovers "the availability is all," yet the very readiness that liberates him from the tensions of this world likewise persuades him to think that there isn't anything else. Shakespearean tragedy is the aftereffect of the Renaissance mental change where men started to feel distanced from God. Truth be told, the idea of God withdrew from men's ongoing convictions and habitually stayed a scholarly build, a simply dependable speculation, a remote Being who was not undeniably or gainful. Potentially the adversary. In a world when turmoil was as yet another peculiarity and men had not yet found a sense of peace with a devastating advantage, Shakespeare was enlivened to compose heavenly works that were difficult to perform. How the intersection of what is in time and what is in a tight spot to be found by man? On the other hand, to just say it. That is not the way in which simple it is.

Shakespeare clearly lacks poetic justice and a mathematically perfect circulation of progress and incident that is similar to the specialists' fortunes. The unforgiving real factors of the truth are hopeless with such melodious equity. Nonetheless, a few reporters have endeavored to separate heartbreaking equity from fitting retribution. As per the idea of fitting retribution, great deeds should continuously be compensated and terrible deeds should constantly be rebuffed, and the prize or discipline of the great or underhanded in an individual should be reasonably proportioned to the great or fiendish in that individual. Sad equity has a to some degree different importance. This expression has been utilized to suggest that despite the fact that doing great might slip by everyone's notice; doing detestable will continuously bring about discipline, as well as the other way around. Shakespeare is generally liable for this; villainy never prevails eventually. Nonetheless, since righteousness might go unnoticed, to involve the word equity in this sense is a misnomer. In our examination of the Shakespearean tragedy, it is impossible to accept the idea that the cosmos is an immoral system in which good must finally triumph over evil, even at the expense of many good people's lives.

4. Conclusion

As was said above, all four of Shakespeare's tragedies include the deaths of women. What is more sad than tragic in the play is provided by Cordelia, Ophelia, and Desdemona's deaths. Due of their utter powerlessness, there is a great deal of melancholy. The pitiful in Lady Macbeth's plight verges on the tragic. Due to the hero's fight and partial accountability for some of his suffering, tragic sorrow that surrounds this melancholy takes on a magnificent quality. After a disaster, there is no all-out feeling of solace, no psychological tranquility, and all feelings have been doused. After a calamity, there is still some level of enduring mindfulness.

A tragedy's emotional effect is not just determined by the last scene. Many emotions mix with the emotion sparked by the last scene when we reflect on our overall experience of a catastrophe. Shakespeare's tragedies are rich because of the complex emotional music they give, which highlights the stark contrasts between paradise and inferno, Lear's suffering, and his sweet love for Cordelia.

Shakespeare's tragedies advance numerous plots simultaneously. It captures the paradoxes of social life in Renaissance society. In the nineteenth century, it foreshadows the rise of realism and romanticism. It shows aspects of the human psyche that have never previously

been explored in writing. Shakespeare's humanism is best shown by this passage since it demonstrates his deep grasp of the suffering of the human spirit.

Tragic stories are both a literary genre and a category of human experience. The ability to feel, form similarities, and identify with others by overcoming all barriers is essential to both because without it, an individual can't confront tragedy or even remembers it. Likewise, a playwright without this Promethean endowment of creative mind — which is intensity, light, and life at the same time — can't compose idyllic tragedy. The major enigma of life is that in order to give birth to new life, we must nearly die (some lower species do die); for a seed to come into being, it must settle into the common earth and cease to exist. Why did Shelley claim that the saddest songs we write are the loveliest ones? The fundamental purpose of poetic tragedy is to sing about misfortune and rout while likewise suggesting win, satisfaction, and interminability past them. The idea of disappointment, rout, and passing is the psychological disease. Tragedy isn't the experience of detestable alone, yet rather the experience of good — the great close to the awful, the great inside the wickedness, or the great past the malevolence. Tragedy is a showdown with life, not a getting some distance from it. The accentuation is on rightness, culmination, excellence, or power instead of shortcoming, slip-up, issue, or grotesqueness, but they are by the by there and are available victoriously. Tragic circumstances call for a resolve to see beyond the apparent finality of loss and get a glimmer of something optimistic or good. If not for Christ's later Resurrection, the cross would just be dismal. The association of the darlings at Kanva's Ashram would simply be an account of innocent silliness and deceitful male enticement if not for the occasions at Maricha's Ashram. The resurrection is always suggested in tragedies, no matter how subtly or distantly. Thus, tragedy includes not accepting the seeming resolution but rather having an intuitive sense of the unresolved issue. The highest pinnacle of poetic dhawani is found in here. At the point when found in this light, the anxiety toward calamity is tantamount to a strict encounter since it is a prologue to a secret, in particular the best secret of life, demise, and the life to come.

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