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INTERPLAY OF PSYCHOLOGICAL CONFLICTS IN SHAKESPEAREAN TRAGEDIES

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ABSTRACT

This paper aims at locating complex patterns of Shakespeare tragedies. These are the tragedies of the self. The intersecting points of the tragedies are not only their technical aspects but also a protagonist who is a believable character. Shakespeare as a playwright not only creates tragedy within plays, but tragic events are also introduced within characters' lives, which draw the audience within. The tragedy is brought upon not only on the main character but also on other conspicuous characters who are neither protagonists nor antagonist. The main characters are masters of their own destiny but their pawns are pulled toward death or permanent separation by forces beyond control. With the fall of the protagonist small characters also face the brunt of the new order. Element of hope diminishes. Death is important in expressing tragedy because it is at the very heart of the paradox of disappointment to every meaningful hope. Fall of man produces a contrast of the powerlessness of man, and the omnipotence of fate or fortune.

Keywords: Shakespeare tragedies, Plays, Character, Fate

The abnormal conditions of mind are never introduced as the origin of any deeds or any dramatic moment. The good in Shakespeare's tragedy is restored but at the cost of good only. The evil is punished but only after it has done potential harm. "As such evil is subject of reflection in Hamlet, experimentation in Othello, limited actualization in King Lear, and culmination followed by containment in Macbeth" (Chandra 381). Such configuration in Shakespeare's tragedy points to a consistency of pattern, which lies in the underlying principle - the conflict of opposites, reason and unreason. Objective gained by the playwright, i.e., resolution of the theme is the manifestation or union of the two. Characters deep thinking on identification of evil as soliloquies and interpersonal behaviour fulfils the objectives. King Lear, Macbeth and Othello are only partial tragedies whose titles are not justified; they are, in fact may be renamed as tragedies of Cordelia (plain truth), Duncan (truth/ambition), and Desdemona (innocence) respectively (Chandra 385).

The motifs in Shakespeare's tragedies are marginalized position of outcasts, geological and political tension and its outcome, hierarchy and man part of chain of being, youth with its attributes, speeches variation relevant to the speaker whether humans or supernatural, relationships arena -friendship, love, filial (mother-son, daughter-father), confidants and even traitors, death, fools, soliloquy and asides, ambiguity in speeches brought through binaries of images, new order restoration informed by death, meta theatrical elements, play within play, Renaissance element influence as Elizabethan era was a time of navigation and investigation, speech variation according to character including masses and classes and at what point in the

play they appear, audience involvement and their reaction, displacement as a device used for resolving an issue or complicating it, to and fro movement of margin and periphery, language transformation usually taking place after a trial scene, invitation towards passion and meditation, reflection of playwright's own self, allusions and finally women who are playing neither protagonists or antagonists but always triggering the action of the plot.

The pattern of all these ambitious plays is that some action takes place or a character does something that throws life into turmoil. Social order prevails at the beginning of the play, but very quickly we see society in a state of disorder. Societies were conventional notions of social order collapsed, and as order collapses into chaos it becomes clear that the main character is going to die. The hero of Shakespeare's tragedies is always faced with opportunities for redemption, but is never able to take them on time, leading to his death. Great tragedies raise much more disturbing questions about life. They force us to ask how such qualities as goodness, love, justice and loyalty can survive in the world, given people's capacity for evil and destruction. If we assume that at the beginning of a tragedy life is much as it always has been some action that takes place that disturbs the status quo. Things are far from perfect, but society is at least holding together in some kind of way.

Such popular intrigues as clever intrigue, exciting conflicts of values, unexpected transformation, sharply pointed dialogue, serious poetic moralizing, mark mainly the Shakespeare's method of treating external nature and human passion. Shakespeare reveals acute point of special contact. Sorrow in the play is caused by abrogation of natural ties. The breach of these ties results in a commotion in the moral world enveloping all the characters and ending in a heap of corpses but not without spiritual awakening, regeneration of soul and restoration of the moral values.

Night and storm during which many of the significant events take place are a fit setting to embody as well as to induce a convulsion in the moral world and thereby generate pain and sorrow. The tragedy begins in an ordered society and then gradually moves towards chaos, also reflected in the natural world in the forms of storms and strange mist.

Scaling down Shakespeare's plays to the basics, the story line has all the qualities of a fairy-tale. Disguise, rebel-hero's heroism, characters with dissembling qualities, madness, supernatural element, antagonism from treacherous enemies, mistaken identity, blurring of foul and fair, new order restoration informed by death, displacement as a device used for resolving an issue or complicating it, to and fro movement between margin and periphery, binaries, presence of nurturing characters, dramatic action heightened through music, particular timings like moonset or dawn evoking different responses.

Language allows for many types of lexical and grammatical repetition. Language is the index of the mind and repetition reflects the condition of the mind. These repetitions establish a link with the previous situations and give shape to the play. They also indicate the development of the characters.

But whatsoever transitory feelings are attributed to the hero, the readers find them perfectly befitting and effectively contributing to the emotional pattern of the play. Shedding of tears and weeping are the natural outcome in the harbours of the pathetic relish, but the protagonist puts a check on them which fully harmonises with the character attributed to him by the dramatist. Unlike a lesser dramatist, Shakespeare presents the exact degree of mental delirium as well as restoration for a character.

There is re-establishment of the filial bonds, goodness and humanity, and restoration of equilibrium and equanimity and the beginning of another life. N D R Chandra notes "Shakespeare is great not because he has written 'great' comedies and tragedies by any standard but because he touched the most sensitive and vital spot in our brain through the universal scheme, wherein lies the harmony of thought, emotion, reason and process that gives the feeling of wholeness" (382). Apart from the pathetic, a few others like the heroic, the terrible, the loathsome and the comic also find place in the emotive pattern of the play.

By stirring the comic emotion, the fool helps the characters as well as readers maintain their emotional equilibrium. Apart from that, in Shakespeare's tragedies presence of the fool does not seem to be discordant with the main emotional colour because the main purpose of his introduction is to throw light on errors of the protagonist, his condition in relation to other characters and to give him useful advice from time to time under the garb of wit and humour.

The supernatural plays a very important role in creating the appropriate atmosphere in Shakespearean tragedies. Pain and mystery are, therefore, essential constituents of the atmosphere of a tragedy. Now painful atmosphere can be created through human or natural devices, but, mysterious is not possible except through the agency of the supernatural. Supernatural generally heightens the tragic atmosphere and sometimes it actually creates it.

In Shakespeare Plain, Leary notes that, "...images may be repeated at intervals throughout a play so as to form a pattern. Often these patterns will suggest one play's principal meaning or will form an illuminating parallel with other elements in the drama so as to reinforce the meaning that these elements yield."

Shakespeare's heroes- Othello, Lear, and Macbeth- evince a tendency to acquire retain or expand power which is Machiavellian in character. In other words, the essence of absolutism in these heroes is a desire for unassailable control and tragedy occurs because there is a yawning hiatus between their desire and reality. Harold Bloom states "Hamlets only persuasive enemy is Hamlet himself" (43).

Thus, in these three protagonists there is a primary of movement in demonstrable terms either from the macro level of the body-politic to the micro level of the body or the other way round. Shakespeare combines the new political learning of the Italian Renaissance. With his own concept of absolutism and intertwines it with the tragedy of the respective heroes.

In fact remorse in Othello's unreasoned suspicion, Lear's arrogance or Macbeth's unmitigated butchery, each working in tandem with the protagonist's absolutist tendencies, it is remorse that makes each what he is- a great tragic hero, not a remorseless villain like Iago.

Shakespeare's sees it as one of the tragic conditions of living, that man is not in control of the processes of bringing purposes into being; his passions are the unstable driving-force, and time and accident frustrate both passion and deliberation. Shakespeare has found a language for guilt and fear. It is language which touches the verge of the incomprehensible, of nightmare or apocalypse or hallucination. Shakespeare perceived a relationship between dramatization of consciousness (end) and image (means), but he had to learn to make the synthesis work.

The Supernatural Elements cannot, in most cases, be explained away as an illusion in the mind of one of the characters. It does contribute to the action, but it's always placed in the closest relation with character. It gives a confirmation and a distinct form to inward movements already present and exerting an influence: to the half- formed thought or the horrified memory of guilt in Macbeth, to suspicion in Hamlet, to the stifled workings of conscience in Julius Caesar.

Any large use of accident in the tragic sequence would certainly weaken, if not destroy, the sense of the causal connection of character, deed, and catastrophe. Shakespeare uses it sparingly, when the action already seems nearly inevitable: When Romeo never got Friar Lawrence's letter, or when Juliet didn't wake up a minute sooner, for example, or when Desdemona lost her handkerchief at exactly the fatal moment.

These are plays of exceptional calamity leading to the death of a man of high estate, a story of human actions, producing exceptional calamity in the death of such a man. The type of tragedy in which an undivided soul is opposed to a hostile force is not the Shakespearean type. Like Greeks, Shakespeare's plays drew only unnatural mothers. Mothers-love is too simple and inflexible for the basis of drama; because it is so unwavering, it ceases to be dramatically interesting.

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