

# **WADI EL-NEEL UNIVERSITY**

**COLLEGE OF GRADUATE STUDIES**

**A Review of Shakespeare's Tragic Heroes**

**A thesis submitted in partial fulfillment of the**

**requirements for M. A in ELT**

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## **Dedication**

To my mother, to my wife to my children, to my brother and sisters to my teachers thank you for your support. My success is a reward given to you for your encouragement and help.

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## Abstract

The study aims at analyzing and describing Shakespeare's tragic heroes and associating them with the human experience. Also the study aims at implying two aspects academic and utilitarian. The academic aspect is that the study is a useful help for researchers, students and teachers to acquire knowledge about Shakespeare's dramatic style, added to his application for the hero's portraits precisely basing on the human experience. For promoting this aspect, the researcher has demanded on reviewing (*Othello, Hamlet and Macbeth*) in the study for they represent Shakespeare's famous tragic heroes and embody the human nature and its effects upon their human societies. Secondly, utilitarian aspect which means the new concepts that make the change, then remedy the social evils such as: murder, suicide, and dishonesty.

As for the applied methods, the researcher has applied two kinds of methods. Documentary which refers to the published materials already collected or written by experts. Secondly, field resources, which include living persons who have contributions in the field. The whole research lies into five parts successively. *An introduction, literature review, the previous studies, the analysis and discussion and conclusion.*

As for further study, the researcher summaries the main findings as following: firstly, the conflict between good and evil is eternal. Secondly, Shakespeare's characterization is the personality development of chief character. Thirdly, Shakespeare has succeeded in demonstrating the human psychology in the tragic themes.

## خلاصة

إن هذا البحث يهدف لدراسة أبطال شكسبير المأسويين وربطهم بالتجربة الإنسانية. كما تضمنت الدراسة جانبين مهمين الجانب الأكاديمي والجانب النفعي .

أما الجانب الأكاديمي للدراسة فهو بمثابة إفادة مهمة للباحثين والدراسين والمعلمين بأسلوب شكسبير الدرامي وإختياره الدقيق لشخص أبطاله المأسويين معتمداً على الخبرة الإنسانية. لذا عمد الباحث للتركيز على (أوثيلو ، هاملت وماكبث) لما يمثلونه من شهرة وبطولة ومأساة من خلال ذلك تجسدت الطبيعة البشرية وأثرها في المجتمعات الإنسانية . أما الجانب النفعي الذي تضمنته الدراسة فهو بمثابة مفاهيم جديدة تقي المجتمع مشاكل القتل والإنتحار والخيانة.

وقد ركز الباحث على وسيلتين للبحث أولاً الطريقة التوثيقية وهي التي تعنى بالمادة التي جمعها أو كتبها الخبراء . والطريقة الأخرى هي المعتمدة على إسهامات الكتاب في مصادر الإختصاص. وكل الدراسة تقع في خمسة أجزاء متتالية هي المقدمة ، موضوع البحث ، الدراسات السابقة ، التحليل والمناقشة والخاتمة .

وأما بخصوص النتائج التي توصل إليها الباحث فيمكن تلخيصها فيما يلي : أولاً أزلية الصراع بين الخير والشر وثانياً تكوين الشخصية الرئيسية وتطورها هو احد محاور القصة عند شكسبير . ويعزو نجاح شكسبير في إظهار النفس الإنسانية في المحاور الدرامية المحزنة .



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## Definitions

Tragedy: Broadly, a serious work of fiction especially, the drama that presents the downfall of its protagonist, a person who through some errors in judgment, by weakness of character or twist of fate suffers crushing defeat or death.

According to Aristotle the purpose of tragedy is best accomplished by careful attention to the characterization of the protagonist and to the structure of the plot. The tragic hero's conflict is between good and evil and actions make him the victim and lead him to death.

Shakespeare's tragedy presents conflict between good and evil, love and honour, fate and free will or authority and barbarism. Also he presents a narrative ending in the death of its hero while progressively developing in the death of its hero. And deepening the audience's perception of what is happening. Also Shakespeare's tragedy presents a fearful and inevitable action so that it awakens in the audience's mind an expected action. Cited (*David, 1920: 23*).

# Chapter one

## Introduction

The theatrical and cultural background influenced in Shakespeare's artistic tasks and equipped him with experience and imagination. In Shakespearean tragedy the tragic hero is an important substance in the construction of the play. Also Shakespeare as being a professional dramatist has produced his tragic heroes as a reflection to the facts of the communities. As well as, Shakespeare had pictured his tragic heroes as central character and the devices in the dramatic structure. Also the charismatic feature of each tragic heroes are affected by important elements identify their tragic actions. These elements are melancholy, femininity, soliloquy and superpower.

For example, Hamlet lives in despair and mystery for his father's death and his mother's remarriage. As a result he is infected by a horrible melancholy.

Macbeth becomes tyrant bloody as a result of the false prophecy of the witches. Also his melancholy becomes deep then frustration, disorder and barbaric situation prevail the state.

As for Othello who has deceived by Iago the cunning, Othello becomes suspicious and rash and his love with Desdemona is destroyed.

Then Othello's melancholy increases and his thoughts motivated him to kill the faithful Desdemona.

The effect of femininity upon the hero is great; especially the hero is always elicited by the woman who dominates his decision.

In Hamlet Gertrude is powerful by marrying Claudius. Gertrude also effects on Hamlet for not revenging for his father's death.

Soliloquy is a dramatic device which allows a character to reveal his thoughts to the audience but not to the other characters in the play.

In Shakespeare's time soliloquies were widely used. In Hamlet soliloquies are useful devices for allowing a character to show aspects of his nature to the audience and for sharing his innermost thoughts with them.

Hamlet soliloquizes that he is not thinking of the duty laid upon him at all, but at last he decides to revenge his father's death as a moral choice despite it sacrifices his own life.

Macbeth is motivated by the witch's prophecy that he will be the king and his soliloquy leads him to kill his friend Duncan.

In Othello the charming handkerchief helps him to kill Desdemona. In Hamlet the ghost which obliged him to revenge for his father's death. That is to say that Shakespeare is responded by the environment culture and myth and the contemporary concepts in creating the tragic hero. (*Harrison, 1966: 70.*)

"Psychology, history, morals, religion theological controversy, all of them affected Shakespeare's immediately, they passed through the filter of his personality and were largely material of his drama". (*Bradly, 1904: 24.*)

"In these greatest plays (Hamlet, Othello and Macbeth) the stories are revolving around, tyranny, trickery, deception or murdering changed from the mere wonder and bewilderment of the tragic fall of princes to tracing the cause of the change of fortune and the idea of the fall of the princes as depending on variable fortune changes to the idea of sin or folly as the cause of the change from happiness to misery and finally the cause of sin or folly which led to punishment was found in the passions which moved men to such deeds". (*Campbell, 1952:3.*)

Othello, is the tragedy of jealousy, the tragic hero, is jealous, and jealously causes his destruction. Hamlet is the tragedy of grief; the tragic hero becomes sluggish and delays revenging for his father's death. Macbeth is the tragedy of fear, that fear which prevails the whole state by the hero's deeds. By the end Macbeth's fear increases and becomes disappointed. Certainly Shakespeare has chosen his tragic heroes basically demanding on a particular criteria which includes, firstly, the tragic hero is a person of a high rank, secondly, the tragic hero downfalls

by accident, thirdly the tragic hero's deeds make him the victim, fourthly, the tragic hero's conflict is between good and evil and fifthly, the tragic hero's actions lead to his death. Shakespeare's tragic hero's actions sometimes turn into, or mixed with revenge, triumph, love, and villainy. So this thesis is an attempt to analyze Shakespeare's tragic heroes (*Macbeth, Othello, and Hamlet*).

### **1.1. Problem of the study**

How far has Shakespeare succeeded in applying the human nature to reveal the tragic themes? Also the concept of conflict between good and evil and which is the triumphant by the end? And how do the satanic moments influence the human nature?

### **1.2. Questions of the study**

- What are the actions that have led to the destruction of the tragic hero so rapidly in the play?
- Is the tragic hero's charisma equal to his performance in the play?
- How did the tragic themes reveal culture and history?
- How do the different qualities of women affect the dramatic themes?
- What are the effects of the tragic actions upon the human surroundings?
- Who is the victim at the end of the play?

### **1.3. Limits of the study**

This study is limited to the heroes in Shakespeare's plays (*Hamlet, Othello and Macbeth*).

### **1.4. Significance of the study**

Shakespeare's contributions are distinctive and the new generations are in need of them to be equipped with. As well as, the tragic actions reveal the human nature. Moreover, the cultural and historical facts, relevant to past periods are shown clearly.

## **1.5. The Method**

The study is analytic and descriptive; it is the primary data which focuses on Shakespeare's plays (*Hamlet, Macbeth and Othello*) added to the critics' views and commentary.

## **1.6. The Thesis Format**

The thesis is divided into five chapters. Chapter one, is the introduction. Chapter two is the literature review, chapter three is the previous studies, chapter four is the discussion and analysis and chapter five is the conclusion.



# Chapter two

## Literature Review

### Introduction

The literature review focuses on the three heroes (*Hamlet, Othello and Macbeth*). It shows the plots, the characters, the critic's views and the comments.

The tragic hero in Shakespeare's plays is the character around whom the tragic themes revolve. Also the tragic hero is the major character whose actions start from tension to excitement to crisis to disaster up to catastrophic climax. As a result, in each play the tragic hero dominates the whole dramatic incidents. Also the tragic actions are relevant to the community showing the troubles and the complexities.

Shakespeare's works are enjoyed by a lot of experience and being well-known art among the human community. For that reason, Shakespeare's tragic hero is a character of a high quality of selection.

(Norman Sanders, 1998: 5) stated "*Shakespeare has created his tragic "Othello" at different dramatic levels: Factually, Physically, Visually psychologically, symbolically, religiously, poetically and morally*".

As well as, Shakespeare represents the tendency of concepts and intellects. As a result of that, his task embodies the facts and imaginations and his publications are vivid and popular. As well as Shakespeare's artistic view sets the tragic hero in a frame that embodies the human qualities.

The audience's assumption that Hamlet as a hero is weak. Because the paradox is intended by Shakespeare's creation of Hamlet's character to be in dualism and of inconsistency of character (*Bradley, 1904: I*).

## **2.0 Background about William Shakespeare's Life**

Shakespeare was born in 1564, at Stratford-upon-Avon in Warwickshire, a prosperous small market town of about two thousand inhabitants. Baptized on 26 April, it is generally accepted that he was born on 23 April, St George's Day. He was to die on 23 April 1616.

His father was John Shakespeare, a prominent citizen In Stratford who was a Glover and dealt in wool William Shakespeare attended the Grammar School at Stratford; he may have left before he completed the full curriculum. When he was eighteen Shakespeare married Anne Hathaway. She was apparently nearly eight years older than her husband. The marriage was by special licence, and the couple's first child, Susannah, was born six months later in 1583. Twins, Bamnet and Judith, and were born in 1585. There is no firm detailed information about Shakespeare's life from the birth of the twins until 1592. There are, however, many theories. He may have been a country schoolmaster; he was certainly involved with a company of actors as actor and playwright, for Robert Greene, himself a playwright and writer of romances, alluded to him in A Groatsworth of Wit as 'an upstart Crow', well known in the world of the theatre . In 1594 he was not only an actor but one of eight 'Sharers' in the Lord Chamberlain's Men, which meant that he was a part-owner of that company of actors (which was fanned in 1594), receiving a share of its profits .

Later, Shakespeare became a housekeeper, which meant he had a share in the owner- ship of the theatre.

He seems to have been regarded with affection by his contemporaries who described him with such adjective as " gentle," " sweet" , friendly " , and he was praised wannly and nobly .It is obvious that Shakespeare was a man of experience ,well read, sensitive, fundamentally serious, endowed with imagination. But we can only

speculate about the nature of the man who gave us such incomparable drama. Shakespeare's famous contemporary dramatists like: John Lyly (1554-1606), Thomas Kyd (1558-94), Robert Greene (c.1558-92) and Thomas Nashe (1567-1601). Among the most talented of these dramatists was Christopher Marlowe (1564-93).

## **2.1. Macbeth, the plot**

Subsequent to the review, two Scottish generals, Macbeth and Banquo, while riding home after a victorious battle against an army of rebels, are met by three witches. These foretell that Macbeth shall be king of Scotland and Banquo the father of many kings. Macbeth is strongly influenced by their words, and his wife gives him so much encouragement that he is persuaded to murder Duncan, the king of Scotland, while he is a guest at their castle. Macbeth is now the most powerful man in the kingdom, and takes the throne. But he feels his position unsure, and suspects those around him; this drives him to the murder of Banquo, whose ghost haunts him. For the second time, Macbeth sees the witches, who warn him against the nobleman Macduff, but nevertheless persuade him to go on by telling him that "none of woman born" can harm him and that no one will defeat him" till Birnam forest come to Dunsinane". Macduff has meanwhile gone to England to help in collecting an army to fight Macbeth, and in his absence his family is murdered by order of Macbeth. Lady Macbeth, much disturbed in her mind, walks in her sleep, and speaks again her part in the crimes she has committed. She dies while a force, led on by Duncan's son Malcolm, and with English support, is besieging Macbeth's castle. The king realizes that his position is desperate, but never loses courage, even when he finds that the witches' words have deceived him (for the forest does seem to move). And he is killed in hand to hand fighting by Macduff. Malcolm then becomes king of Scotland. (*Sale, 1997:21*)

### **2.1.1. Macbeth, the source and themes**

According to (*Jeffare, 2005: 77*) that Shakespeare did not follow Holinshed as closely as in his historical plays: for example, Banquo is honest man in Macbeth but in Holinshed he helped Macbeth to murder Duncan. Jeffares has noticed that the theme of betrayal and treachery which is so central in Macbeth, Shakespeare addresses them and establishes that the central point at the issue is the concept of good and evil Jeffares added that the moral dilemma of political action is expressed on a personal level and that Macbeth's ambition can be a positive impulse. But it taken too far it becomes totally destructive. Jeffares has indicated that Macbeth is third shortest play and shortest of his tragedies in which there is little action and Shakespeare shortens a structure of figurative language and focuses on the psychological development.

### **2.1.2 The achievement**

(*James Sales, 1997: 35*) has noticed that Macbeth's ambition is beyond the deaths it causes, beyond the inner complex convoluted ways of his thought and harsh change from his actions as a good soldier to his action as a brutal tyrant. Sale comments on the play as a very exciting one, with a well-handled plot and there is a great variety of characters and that Shakespeare succeeds in addressing serious issues and also entertaining and grasping the audience in the theatre.

The witches (*Lott, 2000: 25*) has regarded the witches as the catalysts to Macbeth's crimes leading him to actions through their suggestions influencing him because they give expressions to his secret desires and ambitions. Lott has shown that the witches show the apportions because Macbeth's evil nature has overcome his good , he is vulnerable to their suggestions in away that a virtuous man such Banquet was not .Lott also has added that the witches stand as representative of disorder outside reason and the normal laws which govern the society .

### **2.1.3. Good and Evil**

(James Sales, 1997: 51) has regarded Macbeth as a man of action because the play concerns the things he does. Sales also comments on Macbeth that he is noble lord who defends his King against treachery and that ambition is his fatal weakness which undermines his integrity. A sale also has remarked his conscience is strong and throws up many objections to his doing, the deed and his determination goes a violent and ruthless nature. Sales has believed that one problem for Macbeth is that he has initially a conscience and highly developed imaginative faculty, he sees too well in his mind the horrors of what he is proposing to do but he shuts out the implication of what this is telling him and that Macbeth destroys his finer thoughts and feelings in his ascend to the throne. Also Sales has believed that Macbeth indentifies himself with being "manly" and physically, he is strong. Emotionally and spiritually he proves weak and corruptible.

As well as Sales has noticed that Macbeth character develops and changes. For instance first he is good, firm, strong of loyal character, but his ambition suppresses his good qualities and become tyrant and dwarfish thief.

### **2.1.4. Macbeth's fear**

According to (David, 1920: 512) that Macbeth as a play is the study in the complementary pair of passions of rash courage and fear. He pictures superstitions fear, melancholy fear, the fear of those who share our secrets, the fear of those who are our rivals, the fear of those whom we have harmed. All the result in melancholy, in sleepiness, in disturbing dreams, in ghosts and vision, in fits of passions, in self-destruction, in sleep – walking that destroy peace and happiness and honour and hope fears that make ambition fruitless and success a mockery. Macbeth is

however, not only a study of fear it is a study in fear. The sounds and images in the play combine to give the atmosphere of terror and fear. The incantation of the witches the bell that tolls while Duncan dies. The cries of Duncan the cries of Lady Macbeth, the owl, the knocking at the gate, the wild horses, the storm, the quaking of the earth all these cause fear.

### **2.1.5. Agony and Revenge**

Macbeth kills his king while he is a Guest in Macbeth's castle. By this crime Macbeth has bought the kingship through evil, and sold his soul to his ambition. To the end Macbeth fights bravely and his bravery is something outside the sense of safety: which the witch's promises had given him. But evil has killed hope in him, and he meets his death because he has his trust in what as evil or worthless. Thus Macbeth consumes himself, and his other self, his wife consumes herself also, in a different way, because what was in him an implacable call, to which he could do violence, but could not suppress. Presents itself to his wife as the fascinating idea had presented it self to her. In sensible images, and therefore as an obscure rebellion of nature. For this reason, the woman from whose hand the dagger had fallen, when she faced the sleeping Duncan, who seemed to her to be her father, wanders in the night, vainly seeking to remove from her small hands the nauseating odour of blood, which, it seems to her, still clings to them. Both are already dead. Before they die owing to these bitter, long continues, internal shocks and corrosions. Macbeth receives the news of the death of her who was his wife, of her whom he had loved and who loved him, with the desolate coldness of one who has renounced all particular affections, and the life of the affections themselves.

For even in his last moments, the internal conflict in him has not ceases even in those instants, the impulse for greatness rules him and

urges him on. To kill him would be to admit that he was wrong, and he does not admit to himself that he was wrong or right: his tragedy lies in this incapacity to hold himself right or wrong; it is the tragedy of reality contemplated at the moment of conflict and before the solution has been obtained. Therefore he dies austere, representing a sacred mystery covered with religious horror. In *Macbeth*, the good appears only, as revenge taken by the good, as remorse, punishment. (Core, 1993: 22)

### **2.1.6. Critic's Views**

(Peter Hyland, 1996: 8) stated that of all Shakespeare's tragedies, *Macbeth* gives the most compelling impression that evil has universal existences, but this impression derives from the conflict or paradox within his own actions and experience. At the beginning of the play he is presented as a courageous and loyal servant of king who within a system of feudal ties is "the lord's" anointed temple: inspired by this mystification of the system. However its existence depends on bloodshed and ruthless suppression of opposition and *Macbeth* "Bellona's" bridegroom: is the best exponent of this. Paradoxically, his ambition sets him against the system of which he is the representative product. *Macbeth's* course of action is freely chosen by him. The three witches are not a sign of an external evil that controls *Macbeth*; they should be seen. As metaphorical rather than metaphysical in that they predict but do not cause what he will do. The conflict between conscience and ambition that brings him such terrible suffering is, as his well aware, of his own making. Even before he kills Duncan. The murder sets him on a path to spiritual isolation that is a more dreadful torment than the fear of death could ever be, and what torments him the most is his knowledge of himself as the author of his fortune. *Macbeth* is, in all conventional senses of the word, evil and his uncommon courage is not sufficient to redeem him as a hero.

(Bernard Lott, 2000: 77) stated that Macbeth himself dominates the drama; the play is his, for it is the story of his rise and fall. Before he first appears he is spoken of as brave and noble, and Duncan willingly honors him as a trusted lord he calls him "valiant cousin" and "worthy man" but his character, like the day he speaks of when we first see him, is "foul and fair" and his figure is truly tragic for he is a man, not wholly bad, against whom the forces of evil are too strong, and their temptations are too attractive.

He is ambitious, and the witches he suddenly comes upon which he first appears in the play and an image of evil forces which encourage this ambition. He lusts for power and they prophecy he will be the king.

### **2.1.7. Macbeth – summary**

As I summarize, Shakespeare has used the supernatural power as an effective element in the tragic themes. For the audience's attention is arisen by the magic stories of the witches, ghosts and devils-likewise, the tragic hero himself. Is motivated by such superstition and that realizing his hopes by them. As for the thought of revenge is proved by the tragic hero's action which let his rivals to take revenge for their relatives. As for the thought of agony Macbeth himself has been agonized by his internal conflict since he faces the loss of his wife and his friends then. Became disappointed. Peter Hyland and Bernard Lott critical views agreed in describing Macbeth.

Shakespeare lets Macbeth to be seen as dishonest, ambitious, adventurous and brave. His ambition is motivated by two elements, the witch's prophecy and his wife. As a result, he has killed the king and the disorder prevailed the whole state. Macbeth's soliloquies let him to commit crimes. Fear increases and Macbeth himself feels fright and insecurity, a deep melancholy infects him and stays at the castle. Macbeth



rejects to surrender and meets with Macduff face to face and fights with him. By the end Macbeth has killed Macbeth.

## **2.2. Othello, the plot**

Subsequent to the review, Othello a Moorish general in the service of Venice has secretly married Desdemona a Venetian beauty. While he is explaining their love to her father Brabanito and the Senate, news come that war has broken out in Cyprus, and he must leave immediately. Desdemona follows him, accompanied Iago, who is angry that a promotion has been given to Cassio rather than himself. This is the ostensible motive for the course of treachery he immediately starts to follow.

Iago manages to get Cassio drunk and consequently demoted for disorderly behavior then suggests to him that he approach Othello through Desdemona reinstatement. At the same time Iago manages to suggest to Othello that Desdemona and Cassio are having an affair. Then he is getting Emilia (his wife) to pick up a handkerchief that Desdemona inadvertently drops, he contrives that Cassio should give the handkerchief to his mistress Bianca and that Othello should see her sewing upon it. The handkerchief itself has a magic in it as Othello tells Desdemona and thus it is more than a mere incriminating clue.

It becomes for Othello the symbol of Desdemona's supposed wantonness, for in giving it to Cassio, as he believes, she has betrayed the scant regard that she attaches to his love. In the last act, Othello is a ruthless avenger, bent (as he now thinks).

On preventing Desdemona from betraying. Other men. Just as he has always done his duty on the field of battle, Othello must do his duty now, even though it breaks his heart.

He asks Iago to kill Cassio; the deed is attempted by Iago's dupe

Roderigo, but fails and Iago kills Roderigo to avoid betrayal Othello there upon goes to Desdemona and smothers in her bed. But his love for her is not dead and at this climatic moment he is overwhelmed by a poignant realization of his loss.

At the same time, he does not yet suspect the perfidy of Iago and keeps repeating the ironic refrain "Honest," honest Iago Emilia, however, questions Iago and almost instantly perceives the truth, crying "Villainy, Villainy!".

Meanwhile, letters have been found on Roderigo's body that incriminate Iago, with this, Othello's world collapses and he bitterly renounces his honour "But why should honour outlive honesty?".

I let it go all "after trying, and failing to kill Iago he recalls the service he has done on the battle field and asks that Cassio and the others remaining do him the justice of reporting things honestly as they have happened".

With a return to the quite dignity that is perhaps his most essential characteristic, he says simply that they should in referring to him; speak of "One that loved not wisely but too well" and one "Perplexed in the extreme". He stabs himself and falling on Desdemona's bed dies. (*John Drakakis, 1998: 39*).

### **2.2.1. Extractions**

The extractions reveal his final speech:

*. Oth. Soft you, a word or two:*

*I have done the state some service, and they know 't; 340*

*No more of that: I pray you in your letters,*

*When you shall these unlucky deeds relate,*

*Speak of them as they are; nothing extenuate,*

*Nor set down aught in malice; then must you speak*

*Of one that lov'd not wisely, but too well* : 345

*Of one not easily jealousy but being wrought,*

*Perplex'd in the extreme; of one whose hand,*

*Like the base Indian, threw a pearl away,*  
*Richer than all his tribe: of one whose subdued eyes,*  
*Albeit unused to the melting mood,* 350  
*Drops tears as fast as the Arabian trees*  
*Their medicinal gum; set you down this,*  
*And say besides, that in Aleppo once,*  
*Where a malignant and a turban'd Turk*  
*Beat a Venetian, and traduc 'd the state, 355*  
*I took by the throat the circumcised dog,*  
*And smote him thus. (stabs himself Falls on the bed, and dies)*  
 (Young, 1920: 199)

### **2.2.2. Critic's views**

(Bradley, 1964: 79), stated that Othello is in one sense of word by far most romantic figure among Shakespeare's heroes, and he is so party from the strange life of war and adventure, which he has lived from childhood. He does not belong to our world and seems to enter it we know not whence - almost as if from wonderland. There is something mysterious in his decent from men of royal siege, in his wanderings in vast deserts and among marvelous people in his tales of magic.

Handkerchief and prophetic sibyls in sudden glimpses we get of numberless battles and sieges in which he has played the hero and has lived a charmed life even in chance references to his baptism his being sold to slavery his Sojourn in Aleppo.

He is not a romantic figure, but his nature is romantic also he is not meditative or speculative he has deficiency in speech.

His imaginations included the Arabian trees which dropping their medicinale gum. The Indian throwing away his chance - found pearl and a dream at the Pontic Sea rushing, never to return to the propontic and the Hellespont. Lastly Othello's nature is all of one piece.

His trust where he trusts is absolute. Hesitation is almost

impossible to him. He is self-reliant and decides and acts instantaneously. Love if he loves must be to him. No in-between where either he must live or bear no life.

If such a passion as jealousy seizes him it will swell into well incontrollable flood. Convinced, he will act or react with the authority of a judge and the swiftness man in mortal pain. (*Bradely, 1964: 79*).

(*John Drakakis, 1998: 11*) stated that Othello is one of Shakespeare's most unusual tragic heroes. A combination of opposites in that he is a "black" man with a "Perfect soul" central to his character is what we might call an inversion of the relationship between body and soul.

So long as his perfect soul rules his action then he is the noble Moor but he falls Victim to his passions, then the relationship between the two is reversed information about his character comes from a variety of sources in the play.

Othello of the first two acts is a character of impressive dignity and presence, will be able to command and possessing the kind of qualities which divert out attention from ambiguous circumstances of his marriage. But as he succumbs to the passion of jealous based as it is upon his rational powers are so perverted.

That his own view of himself changes. His black face becomes an emblem of his sullied reputation as Shakespeare now sets out to explore the full dramatic ambiguity of the soul and body paradox.

Also he is described by Iago and Rodrigo view as proud, self-opinionated bombastic in his utterance and a bad judge to the others and extravagant and wheeling stronger.

Othello's blackness, the deficiencies of his speech reflect the horrified reactions to Iago's insinuations his being bombastic appears his attempts to justify Desdemona's murder arouse in us a measure of sympathy. He does assume full responsibility for his final speech

measured and dignified recaptures the modesty of his first contributes to our sense of him as a tragic hero torn violently between opposed viewpoints and a victim of passion which cost his own life.

### **2.2.3. Good and evil**

Consequently, in the tragedy of Othello evil takes on another face, and here the sentiment that answers to it, is not condemnation mixed with pity, not horror for hypocrisy and cruelty, but astonishment. Iago does not represent evil done through a dream of greatness, or evil for the egoistic satisfaction of his own desires, but evil for evil's sake, done almost as though through an artistic need, in order to realise his own being and feel it strong, dominating and destructive, even in the subordinate social condition in which he is placed. Certainly, Iago, in what he says, wishes it to be believed or makes himself believe that he is aiming only at his "own advantage," as Guicciardini would have said, and that he despises those who have different rule of conduct and manage to live honestly. But the truth is that he does not obtain any material advantage for himself, and the path he has selected was not necessary for that object and does not lead to it. Feelings of vengeance for injustices and affronts suffered lead to it still less, though at times he says they do, and wishes it to believe or tries to believe it himself. What results from his acts is evil as an end in itself, arising from a turbid desire to prove himself superior to the rest of the world, to delude and to make it dance to the tune of his own mind, and in proof of this to bring it to ruin.

The fact that he gives various reasons, with the object of justifying and of explaining his acts, demonstrates that he himself failed to understand that peculiar form of evil, which possessed his spirit. None of those about him suspect him: not Othello, a simple, impetuous soldier, who understands open strife and plotting, but both in war and between one enemy and another. He is quite unable to conceive this refined and

intellectual degradation. Desdemona, too, a young woman newly married, rejoicing in the happiness of realized affection and disposed to find everyone about her good and to make everyone happy is unsuspecting, as also is Cassio, who trusts Iago, as brave and loyal comrade, and his wife, the experienced Emilia, who knows him from long habit. The epithets of "good Iago," of "honest Iago" ring through the whole play and are a bitter and ironical comment underlining the illusion that possesses them all. He is weaving, without reason, and as it were for amusement, a horrible web of calumnies, of moral and physical tortures and of death: a good and generous man, rendered blind and mad with jealousy and injured honour, is thus led to murder his innocent and beloved wife.

Pity and terror arise together in the soul, as we see Othello poisoned drop by drop, excited, changed into a wild beast: one feels that in Desdemona the warrior possessed all the sweetness and all the force of life, the happiness on which reposed all the rest, and that in her person he had found all that one can conceive as most noble, most gentle and most pure in the world. When he suspects that she has betrayed him, not only is he pierced with sensual jealousy, (this too there is, certainly), but injured in what he holds sacred,

And therefore the death that he deals to Desdemona is not simply vengeance for the shame done him, but above all expiation and purification, as though he wished to purify the world of such impurity, and to cleanse her from a stain, which irremediably defiled her. "*O the pity of all this, Iago! o, Iago, the pity of all this!*". He kisses her before he kills her, kissing his own ideal, which he lays at that moment in the sepulchre. But he still trembles with love, and perhaps hopes somehow to get her back and to be united with her forever, by means of the bloody sacrifice. Desdemona is not aware of the fury raging around her, sure as she is of her love and of Othello's.

Owing to her very innocence, she affords involuntary incentives to the jealousy of Othello and easy occasion to the artifice of Iago. Her very unconsciousness makes her fate the more moving. Such is the infamy of the crime thus accomplished against her, that the prosaic, shifty wife of Iago becomes sublime with indignation and courage, when she sees her dying, rising to poetic nobility and defying every menace. Transpierced by her husband, she falls at the side of her mistress and dying sings the willow song, which she had caught from the lips of Desdemona. Othello also dies, when the deceit has been revealed to him. The leader whom Venice had held in great honour and in whom she had reposed complete faith, charging him with commands and governments, is now nothing but a wretch deserving punishment. But in slaying himself, he returns in memory to what he was, substituting that image of himself for his present misery, and using the memory of the warrior that he was, to drive sword deeper into his throat.

On the other hand, the rallying-point or centre of the whole play is not the ruin of the valiant Othello, not the cruel fate of the gentle Desdemona, but the work of Iago, of that demidevil, of whom one might ask in vain, why, as Othello asked, why he had thus noosed the bodies and souls of those men, who had never nourished any suspicion of him?

*“Demand me nothing; what you know, you know from this time forth I never speak word”.*

This was the answer to the poet from that most mysterious form of evil, when he met with it, as he was contemplating the universe: perversity, which is an end a joy to itself. (Core, 1993:236)

#### **2.2.4. Commentary**

Othello, the tragic hero was oppressed by the other characters for he was a Negro. Othello was crazy, an idiot and impatient. Iago succeeded in deceiving him and destroying his romantic love with

Desdemona. Shakespeare has produced his tragic hero symbolically and psychologically. Iago's success in treachery lets Othello to be nervous, suspicious revengeful towards Desdemona. By the effect of the magic handkerchief which Othello believes in, he felt with in more hatred and unhappiness towards Desdemona.

By the end Othello has chosen his dilemma by committing Desdemona's murdering and committing suicide.

### **2.2.5. Othello as a domestic tragedy**

*(Ridley, 1986:50)* comments that the plot is completely simple with no-sub-plot and distractions the number of characters presented is small; above all, from the moment of the landing in Cyprus the action moves fast, and the tension steadily mounts, with hardly an instant's relaxation, till the moment at which Othello kills himself; finally, the play is the nearest approach which Shakespeare made to a "domestic" tragedy.

### **2.2.6. The "Double Time Scheme"**

Between Acts III and IV is the one place, so far as I can see, where an interval can be credibly inserted. I cannot find anything in the text which disproves the possibility, but I think that the 'feeling' both of the audience in the theatre and of the reader in the study is against it. When once Iago has Othello on the rack it would be undramatic to allow a respites. From the beginning of Act IV there is no possibility of an interval. The messengers from Venice arrive and are invited to supper "tonight" (IV.i.257). This supper ends at the beginning of IV. III. Later in the evening (between twelve and one-IV.II.236) Cassio is attacked and Roderigo killed, and very soon after this Othello kills Desdemona.

Now this rapid continuity of movement is not only, from the point of view of dramatic tension, desirable, but also from the point of view of credibility, imperative. If Iago's plot does not work fast it will not work at all. If Othello meets Cassio and asks him the question which he asks too



late, in the last scene, the plot will be blown sky high and the ingenious engineer hoist with his own petard. And Iago is acutely aware of this-"the Moor May unfold me to him; there stand I in peril" (V.i.20). And not all Iago's adroitness can avert the likelihood of such a meeting for more than a short time: he is indeed only saved, by Othello's fit, at IV.i.48. where Cassio enters and has to be got rid of.

But this rapidity of movement, from one point of view inevitable, from another point of view makes nonsense of the whole business. After the arrival in Cyprus there is no point of time at which the supposed adultery could have occurred; and even Othello's credulity cannot be supposed to accept blank impossibilities. Nor has there been any opportunity before the arrival, since Othello sails on the day after his marriage, and Shakespeare has been at pains to preclude the possibility of its occurrence during the voyage. (It should be observed that the whole of Iago's suggestions, and Othello's reactions to them, depend on the supposition of adultery, i.e. after marriage, and not of promiscuity or a liaison preceding it - of. Iago's "In Venice they let God see the pranks they dare not show their husbands". Othello's poisoned fear is that he has been cuckolded, not that he has been merely anticipated).

Something therefore had to be done, to make the whole progress of the plot credible. And Shakespeare does it by a number of indications of socalled "long time". Most of these indications (I hope) are pointed out in the notes, but the following list will serve for the moment to illustrate their nature:III.iii.296. 313 (but might have been on voyage), 344-7,419, III, iv, 97,171,iv.i.85, 132,210-32 (a very clear instance, since the government of Venice can hardly be supposed to recall Othello till there has been time for the report of the Turkish disaster to reach them and for them to send the order for recall), 250,27 3,IV. ii.1 0, 23, V ii.213.

I cannot agree with the critics who hold that and examination of the

double time scheme is an idle waste of time, on the grounds that no one in the theatre notices the discrepancies. In the first place any such examination of small points puts a keener edge on one's appreciation of the play as a whole; but apart from that it throws light on Shakespeare's astonishing skill and judgement as a practical craftsman. He knew to audience, and the measure of his success is precisely the unawareness of the audience is doing is the theatre that any trick is being played. What Shakespeare is doing is to present, before our eyes, an unbroken series of events happening in "short time", but to present them against a background, of events not presented but implied, which gives the needed impression of "long time". (*Campbell, 1952:151*).

### **2.2.7. Othello– summary**

The themes of the tragedy revolve around treachery, jealousy and revenge. Othello the Moorish the tragic hero was the victim of sympathy when he was pushed by his suspicious feelings and killed the faithful Desdemona. Iago's deception was beyond Othello– Desdemona clashes and Othello's crimes - BY the Othello had reached to self-conviction and self-justice. Bradley commented that Othello was a romantic figure whose life was full of adventures and wars. What lets him to be jealous that was his nature? John Drakakis comments that Othello as unusual tragic hero, added to, contradictions of blackness and perfect soul. In Othello as a tragedy, good takes faces of sentiment, love and faith. While evil is revealed in hypocrisy. Cruelty and treachery. The approach which Shakespeare has used in the play makes it as a domestic tragedy that is for these factors.

Firstly the plot is simple secondly, the number of characters, thirdly. The rapidity of the action, fourthly, the disastrous fortunes. By the end the play is considered as the " double time scheme " because Shakespeare presents unbroken series of events happening in " short time

" before our eyes , but to present them against a background , of events not presented but implied , and gives the needed impression " long time.

### **2.3. Hamlet, the plot**

Hamlet Prince of Denmark is in low spirits of his father recent death and also of his mother marriage to the new king his father brother Claudius. His feelings of depression are strengthened when he learns that the spirits of father has been seen walking on the battlements of the castle. Hamlet determines to see the spirit for himself and when he does, the ghost tells him that he was murdered by Claudius. And he tells Hamlet to seek revenge for his murder. After his meeting with the Ghost Hamlet decides to find proof of his uncle villainy. He resolves pretending to be mad, in the hope that people will not realize that he is plotting to kill the king. Polonius has told his daughter Ophelia to have nothing to do with Hamlet for signs of his madness, and so he believes that Hamlet madness derives him from his unfulfilled love for Ophelia. A group of actors visit the castle and Hamlet decides to use them in order to find out the truth of the Ghost claims. He arranges for the actors reenact his father murder and Claudius reaction convince; Hamlet of his uncle finding Claudius at prayer, he delays his vengeance and goes in stated to visit his mother.

Hamlet shows his mother, how shameful her behavior has been pleads with her not to live Claudius wife. Polonius has been hiding behind a curtain listening to the conversation between Gertrude and her son when he moves Hamlet kills him thinking him to be the king. After the play which Hamlet had arranged, Claudius realizes that his crime has been discovered and when he hears of the death of Polonius, he recognizes that Hamlet is a threat to his life. Accordingly, Claudius arranges to send Hamlet to England on a mission but in reality with a

letter to the English king requesting that Hamlet must be put to death. Hamlet finds the letter and replaces his name with the names of his travelling companions. Shortly after this the ship is attacked by pirates agree to put him ashore again in Denmark in return for a favour which he is able to for them. In the meanwhile, Ophelia has gone mad with grief and drowned herself. Laertes had return from France vowing to avenge the deaths of his father and sister.

Claudius convinces Laertes that Hamlet is responsible for both deaths and offers to show Laertes how he can punish Hamlet. Claudius persuades Laertes to challenge Hamlet to a fencing duel. The king's plan is that Hamlet will use a blunted sword while Laertes uses an unblended one. To make even sure of Hamlet death, Laertes decides to put poison on the tip of his sword and Claudius promises that he will poison some wine and give it to Hamlet in the course of the duel. During the duel Laertes wounded Hamlet with the poisoned sword but after a scuffle both swords are dropped and Hamlet picks up the poisoned sword and wounds Laertes with it. Gertrude asks for wine during the contest and dies after drinking from the goblet that Claudius had prepared for Hamlet. Before he dies Laertes confesses the plot that he and Claudius had hatched and Hamlet stabs Claudius with the poisoned sword. Claudius dies immediately. And Hamlet now dying pleads with his friend Horatio to explain his story to the people who do not understand all the circumstances of the events leading up to his death.

### **2.3.1. Hamlet's delay**

Hamlet's dilemma is that his responsibility to avenge his father's death but he delays because he tries to find a way of resolving this conflict of obligations. For Hamlet's delay there is a plausible theory shaped in external difficulties, and internal difficulties.

### **2.3.2. External difficulties**

Firstly, Hamlet wanted not a private revenge to be followed by his own excursion, it was public justice, so he spared the king.

Secondly, Hamlet must obey the ghost's obligations but basing on a convincing proof.

Thirdly, Hamlet plans for the play / scene in a hope that the king's guilt would be proved.

Fourthly, Hamlet thought of his father's revenge would cost his life. So the conflict is between idea and reality.

### **2.3.3. Internal difficulty, conscience theory**

Firstly, Hamlet was restrained by his conscience that he was not right to be content to revenge his father.

Secondly, for sparing the king the reason is that Hamlet deserves to send his soul to the hell.

Thirdly, Hamlet was anxious to do right as morality for he was brave and honorable.

### **Internal difficulties, sentimental theory**

The sentimental view lets Hamlet as not a hero, for he is described as a delicate, sensitive, flexible and weak but he behaves as a hero. This theory ignores his cynicism brutality. (*Bradley, 1964: 7*).

### **2.3.4. Critie's views**

(*Coleridge's views, 1997: ixvi*) he saw in Hamlet an equilibrium between the real and the fiction. In Hamlet this balance is disturbed his thoughts and the images of his face are far more vivid than his actual perceptions and his very perceptions, instantly passing through the medium of his contemplation, acquire as they pass, a form not naturally they own. Hence we see a great, an almost enormous intellectual activity and a dimensional version to real action consequent upon it, with all it

signs and accompanying qualities.

Shakespeare places Hamlet as brave and careless of death but he is inclined from sensibility, and prevents from thought and loses the power of action in the energy of resolve. Coleridge saw Hamlet as a psychological study of a man who could not bring about a balance between his thought and the external world.

(*Wilson Knights, 1969: 49*), stated He finds Hamlet the man almost supernaturally shrewd, he has seen through humanity and the essential rightness of his view makes the world sad and disillusioned for those around him. Hamlet is human he has seen through humanity and this is inhuman cynicism, however justifiable in his case on the plane of indifference and individual responsibility is a deadly venomous thing. All the characters leagues against Hamlet they are puzzled by him or fear him he has no friend except Horatio. But Hamlet is not flesh and blood he is spirit of penetrating intellect and cynicism and misery without faith in himself or anyone else, murdering his love of Ophelia Hamlet is a superman because he has walked and held converse with death. And his consciousness works in terms of death and the negation of cynicism.

Therefore, the explanation of the delay and self-frustration shown in the exertion to fulfill his father's demand for vengeance is that to Hamlet the thought of incest and parricide combined is too intolerable to be done. One part of him tries to carry out the task. The other flinches inexorably from the thought of it.

### **2.3.5. Tragedy of the will**

(*Core, 1993:252*) stated that Hamlet had generally been considered the tragedy of Shakespearean tragedies, where the poet has put most of himself, given us his philosophy, and with it the key to the other tragedies. But strictly speaking, Shakespeare has not put himself, that is to say his poetry, into Hamlet, either more or less than into any of the

others; there is not more philosophy, as judge of reality and of life here than in the others; there is perhaps less, because it is more perplexed and vague than the others, and even the celebrated monologue (To be or not to be), though supremely poetical, is irreducible to a philosophy or to a philosophic problem. Finally, it is not the key or compendium of the other plays, but the expression of particular state of the soul, which differs from those expressed in the others. Those who read it in the ingenuous spirit in which it was written and conceived, find no difficulty about taking it for what it is, namely the expression of disaffection and distaste for life; they experience and assimilate that state of the soul. Life is thought and will, but a will which creates thought a thought which creates will, and when we feel that certain painful impressions have injured and upset us, it sometimes weak as will; then thought, feeling in its turn that it is not stimulated and upheld by the will, begins to wander and fails to make progress: it tries now this and now that, but grasps nothing firmly; it is thought not sure of itself, it is not true and effective thought. There is, as it was, a suspension of the rapid course of the spirit, avoid, a losing of the way, which resembles death, and is in fact a sort of death.

This is the state of soul that Shakespeare infused into the ancient legend of Hamlet, Prince of Denmark, on whom he conferred many noble aptitudes and gifts, and the promise or beginning of fervent life. He then interrupted and suspended Hamlet's beginning of life, and let it wander, as though seeking in vain, not only its proper task, but even the strength necessary to propose it to himself, with that firmness which becomes and is, indeed, itself action. Hamlet is a generous and gentle youth, with a disposition towards meditation and scientific enquiry, a lover of the beautiful, devoted to knightly sports, prone to friendship, not averse to love, with faith in the human goodness and in those around him, especially in his father and mother, and in all his relations and friends. He

was perhaps too refined and sensitive, too delicate in soul; but his life proceeded, according to its own law, towards certain ends, caressing certain hopes. In the course of this facile and amiable existence, he experienced, first the death of his father, followed soon after by the second marriage of his mother, who seems to have very speedily forgotten her first husband in the allurements of a new love. He feels himself in every way injured by this marriage, and with the disappearance of his esteem for his mother, a horrible suspicion insinuates itself, which is soon confirmed by the apparition of his father's restless ghost, which demands vengeance. And Hamlet will, nay must and will carry it out; he would find a means to do so warily and effectually, if he had not meanwhile begun to die from that shock to his sentiments.

That is to say, he began to die without knowing it, to die internally: the pleasures of the world become in his eyes insipid and rancid, the earth and the sky itself lose their colours. Everything that is contrary to the ideal and to the joy of life, injustice, betrayal, lies, hypocrisy, bestial sensuality, greed of power and riches, cowardice, perversity and with them the nullity of worldly things, death and the fearful unknown, gather themselves together in his spirit, round that horrible thing that he has discovered, the assassination of his father, the adultery of his mother; they tyrannize over his spirit and form a barrier to his further progress, to his living with that former warmth and joyous vigour, as indispensable to thought as it is to action. Hamlet can no longer love, for love is above all love of life; for this reason he breaks off the love-idyll that he had begun with Ophelia, whom he loved and whom in a certain way, he still loves infinitely, but as we love one dead, knowing her to be no longer for us.

Hamlet can laugh no more: sarcasm and irony take the place of frank laughter on his lips. He fails to coordinate his acts, himself



becoming the victim to circumstances, though constantly maintaining his attitude of contempt, or breaking out into unexpected resolves, followed by hasty execution. Sometimes he still rises to the level of moral indignation, as in the colloquy with his mother, but this too is a paroxysm, not a coordinated action. Joy is needed, not only for love, but also for vengeance; there must be passion for the activity that is being exercised; by Hamlet, is in such a condition that he should give himself the same advice as he gives to the miserable Ophelia - to get her to nunnery and there practice renunciation and restraint. But he is not conscious of the nature of his malady, and it is precisely for this reason that he is ill; instead of combating it by applying the right remedy, he cultivates, nourishes and increases it.

Finally, he accomplishes the great vengeance, but alas, in how small a way, as though jestingly, as though it was by chance, and he himself dies as though by chance. He had abandoned his life to chance, so his death must be due to chance.

We too have termed the condition of spirit that ruins Hamlet, an illness; but the word is better applied to a doctor or a moralist, whereas the tragedy is the work of a poet, who does not describe an illness, but sings of desperate as it, to so great a height does it attain, that it would seem as though a newer and more lofty conception of reality and of human action must be born of it. What was perdition for Hamlet is a crisis of the human soul, which assumed so great an extension and complexity after the time of Shakespeare as to give its name to a whole historical period. Yet it has more than historical value, because, light or serious, little or great, it returns to live again perpetually.

### **2.3.6. The significance of Hamlet today**

In 1969, Bernard, comments that Hamlet must be the best known of all characters in the theatre of the world. Interest in him and in

Shakespeare's play about him is as strong today as it ever was, books continue to be written about him, and interpretations of his character on the stage are unending in number and variety, Like a few other great characters in world literature, Hamlet lives and is significant today primarily experience, as presented in the play stirs the awareness of similar experiences in ourselves, This is not to say that any of us ever likely to have to avenge his father's death or curse a loved one, nor does it imply that our own experiences are likely to be parented in an orderly plot like the plot of the play. It does mean however, that Hamlet, placed in his own peculiar predicament, is shown responding to it in ways which are totally familiar to our own deepest natures. It has been said that no one comes fresh to Hamlet. This is true in two senses: everyone who reads English knows his name and is likely to have some idea of what he did; also, Hamlet's deliberation and his passion are familiar, since placed in similar predicaments we ourselves deliberate and feel in similar ways.

Hamlet is so placed that urgent forces compel him in two directions at once. In the first part of the play he seeks and finds sufficient proof that his uncle murdered his father in order to become king himself. The Queen, his mother, has married his uncle. The experience is devastating, and his slow progress from some awareness of these wrongs to irrefutable proof of his uncle's guilt changes his whole view of life. He is thoughtful and human, and finds at first the greatest difficulty in accepting the new situation and understanding its implications. Testing the validity of the Ghost's evidence is deliberately prolonged so those with can go acclimatization to the new situation. Far from taking action, he allows his uncle to get back the initiative and banish him from the country. In the second part of the play he returns to Denmark, and furious at the suicide of Ophelia, the woman he once loved, he takes the only action he can, killing the king and proclaiming the Norwegian prince successor to the

throne of Denmark. But by this time he is himself dying, as his antagonist in the fatal duel is too, and the Queen is dead already.

With just the bare bones of the plot set out in this way, it is not easy to see why Hamlet has any significance for the modern reader. Heads of state are still assassinated occasionally, but not as a result of dynastic quarrels or with the same far-reaching consequences to the state. On the surface, then, it looks as if Hamlet's experience can have little bearing on life today and can retain only historical interest. Yet the perennial popularity of the play suggests strongly that this is not so and it may be enlightening to discover why the play continues to command interest because it is among the very few plays in the world in which character and plot are coordinated to almost everyone's satisfaction. A plot is an ordering of life, and a perfectly shaped plot has a perfect ordering of events: an original situation is changed by a measured sequence of events which in turn resolve, with no loose ends, in conclusions by which the new situation is achieved. The dramatist rides above the action, bringing system into the ordinary unpatented going-on of life. Hamlet does this and more; to the achievement to the plot is added that of character development. Instead of being rigidly confined to a pattern of events, the characters develop in Shakespeare's hands, taking over the plot by themselves changing as it progresses. And since the play is about people, it is they who capture our interest. A poorer play would have fitted puppets into the various incidents, and shown them acting according to the dramatist's self-imposed demands when the plot was laid down. Character and plot are interwoven with deftness and mastery beyond all except the greatest of the world's plays.

But if this were the major part of what could be said in praise of Hamlet, there might be little justification for spending time studying today. It does not pretend to be accurate history, since events are

subordinated to the organic structure of the plot. In any case the setting is a time remote from our own. Despite all this, the play's appeal remains universal. The principal reason for this must be that the audience at any competent performance has a sense of living through a profound experience not restricted to the world of the characters and the plot. The exact nature of this experience and of the qualities in the play which produce it remains something of a mystery, yet the mystery is worth exploring if the exploration will lead to a deeper understanding of the play.

One factor must naturally be the generalizing tendency of all art, its way of taking us behind and beyond the present towards a universal set of values. Hamlet is not simply a play on generalized themes, e.g. about right and wrong. Prince Hamlet is placed in a situation where snap judgments as to the rightness or otherwise of a course of action cannot be made. It is true that the forces of life, as symbolized by the vigor of Claudius, are evil, and revenge leading to death seems to be the correct course to take, yet the onset of this wild justice is terrifyingly slow. There are other, more particularized forces at work.

There is Hamlet's own nature. Noble of mind in an evil world, he alternates as any human being does between reason and emotion. His soliloquies are the fruits of reason; in them we relying on deliberation to settle for him the right course of action to follow. But they contain also impassioned outbursts, sometimes immediately recognizable as such, but at other times veiled by the 'antic disposition' he puts on.

Then there is the Ghost of old Hamlet. Even in death the late king wants a hand in the continued structuring of the future. Prince Hamlet finds himself driven by impulses emanating from his father's Ghost - or from whatever ancestral force it may represent - without the power to question the rationality of those impulses.

And then there is fate, or whatever we must call the most powerful force of all. Like ourselves, Hamlet sees that men are not what they think are; their potentialities are far from limitless. They can cope with what is around with their physical environment, and the greatest of them can confront what is within; but time and accident frustrate both reason and emotion.

This conception of man pitted against a supreme power places Hamlet at a culmination of world drama. For the Greeks, tragedy portrayed bewildered man in relation to some supreme, unknowable power, a background before which his own littleness is emphasized. In a later development drama in this tragic mould became religious, the power being seen as Godhead. Something of the significance of Hamlet today may spring from this, but development has moved further: Hamlet is not a mere pawn moved here and there by a supreme power. He is an agent of the divine authority, bringing justice and retribution, and as such he is a part of the supreme power; and at the same time, as victim, he is an opponent of that power. The puppet of controlled by the whim of fate has become the man at the centre of the conflict of predestination and free will, a contest as vitally interesting in our own day as in Shakespeare's. Hamlet is now on one side, now on the other. It has fallen upon him he says, to be both 'scourge and minister,' i.e. he who commits the crime and must suffer for it and he who without guilty involvement brings punishment to others; charged with revenge, he brings vengeance on himself; he forgives Laertes; yet he kills him; he is Hyperion and the satyr in one, the god-man and the animal-man and cannot achieve his purpose of punishment without becoming involved in the crime. A fairly simple pattern of events is thus overwhelmed by complications beyond human range, and the hero submits to Providence (or 'Heaven', as it is often called in the play), so that with (this dual role, Hamlet) also accepts,

though he does not comprehend, himself and his own plot, so mysteriously composed of good and evil, in that universal design, which 'shapes our ends' ,

The patterning of events which is the plot is itself an image of 'Heaven' shaping and ordering what close up appears chaotic and arbitrary, a surrender to the powers of darkness, Shakespeare's age was an age of violence; the world his audiences lived in had many of the features of a battlefield on which the forces of evil (insurrection, disease, for instance) were for set to disrupt the primeval order, the Heaven' or 'Providence'. Much in the physical world was misunderstood and remained unexplained; much learning so called was nothing but folklore; much in men's action (especially when they were prompted by passion) seemed unaccountable. Forces for good were thought of in the first place as ordering this bewildering situation, just as in some ways a strict routine for children spell safety and security for them, (*Bernard, 1969: 65*).

### **2.3.7. Hamlet- Summary**

Hamlet the prince determines to revenge for his father's murder. When ghost told him the obligations Hamlet became in conflict between his smooth nature and his responsible for the revenge. The external (difficulties and the internal difficulties caused Hamlet's delay for the revenge. But by the end Hamlet shows bravery and has chosen his final dilemma. Hamlet killed the king and met with Horatio his friend and told him to explain the story to the other people then he died.

In critical viewpoints Coleridge saw Hamlet as a psychological study of a man between thought and surroundings. While Wilson knights saw Hamlet through humanity. Hamlet's tragedy is considered as a tragedy of will because life is thought and will, but a will which creates a thought, a thought which creates a will. Sometimes the sense of pain

injures and life as a thought becomes weak as will. For Hamlet it was a crisis which let him to be or not to be. Finally he did a great vengeance and he himself died.

Hamlet's character is significant for all characters in the theatre of the world. Also Hamlet's thought, experience and situation are useful for the modern readers. As well as the historical nature of the play and Hamlet's nature and quality are very important for the readers.

# Chapter Three

## Methodology

### Introduction

The supernatural is implied as illusions in the minds of characters and its contribution to the actions. Also Othello is implied as a tragedy of jealousy for he is the perfect choice for a study of the passion of jealousy.

### 3.1 The ghost's influence upon Macbeth and Hamlet

The second additional factor in tragedy listed by Bradley is the supernatural, under which heading he considers "the ghosts and witches who have super-natural knowledge". He refuses to explain a way the ghosts and witches as illusions in the minds of the characters, and he admits their contribution to the action. Moreover, he insists that the supernatural is never compulsive, so that we are never allowed to feel that it has removed the hero's capacity or responsibility for dealing with the problem that he has to face. His discussion of the supernatural throughout the series of lectures is thin and rather vague, but his objective is not vague. He is again primarily interested in proving that the tragic hero is morally responsible for his deeds, for otherwise he would cease to be a tragic hero- according to the premise laid down by definition.

The idea of later critics and reader that the Ghost is an hallucination is due partly to failure to follow the indications just noticed, but also to two mistakes, the substitution of our present intellectual atmosphere for the Elizabethan, and the notion that, because the Queen does not see and here the Ghost, it is meant to be unreal.

Of course the ghost had refused to speak to anyone but Hamlet on its first appearance, and such particularity was a well-known habit of these returned travelers. There is surely no reason for bringing chivalry in



to account for it. And I not that Bradley does not attribute any such motive to the ghost of Banquo when it remains invisible to Lady Macbeth. However, his interests is in proving the external reality of the ghost.

Shakespeare's Hamlet followed the pattern of what we have come to call the revenge play is not disputed by anyone. From the ghost crying for revenge to the play within the play the dramatic and theatrical devices were familiar to theatergoers when Shakespeare used them. But the ghost which Shakespeare presented was an Elizabethan rather than a Senecan ghost, and Christian rather than pagan morals gave meaning to the plot.

But on the other hand the main theme of all his musing and his talk with Horatio is that King Claudius has "killed my king and whored my mother" . And on the whole, I think we feel that it is private revenge that Hamlet is called upon to execute.

It is important, above all, however, to remember that at the last Hamlet kills his uncle- father, not to avenge his father's wrongs, but to punish the treachery of the poisoned dagger and the poisoned cup. He does not mention his father as he does the deed, nor does he speak of him as he asks Horation to live to tell his story.

The ghost in Macbeth bring "an intimation of a supreme power concerned in human evil and good". By this time the ghost of the late King of Denmark, majestic, solemn, impersonal- seems to him not only a spirit intent upon serving its own purposes, but also "the messenger of divine justice set upon the expiation of offences which it appeared impossible for man to discover and avenge, a reminder or a symbol of the connexion of the limited world of ordinary experience with the vaster life of which it is but a partial appearance. (*Bradley, 1925: 243*).

### **3.2 Othello as a Tragedy of Jealousy**

Jealousy is thus compounded, it still partakes of the nature of hatred. And hatred brings in its wake anger and revenge. Jealousy comes by reason of pleasure, of passion, of property or right, and of honour.

It is in order, then to see what Shakespeare has to say about Othello at the opening of the play. From the first we hear the fact insistently repeated he is a Moor, that he has thick lips, that Desdemona has chosen to go to his sooty bosom.

The simple and noble love of Othello and Desdemona is known to us all, but it must be noted that Desdemona, loves both her father and her husband in reason.

As for Iago's analysis of the love of Othello and Desdemona, he advises Roderigo to put money in his purse and prepare for what must be; Desdemona as soon as her desire is sated will turn from the Moor; the Moors are changeable, and Othello will change.

The hatred which he feels toward Othello demands revenge; and revenge demands not only a wife for a waif; it demands also that Othello shall feel this same gnawing jealousy which is destroying him.

Then it is that the crafty Iago uses the argument most likely to cause fear in Othello, the argument of the unknown; for Desdemona is of a different race and nation.

As Othello is left alone, the workings of the monster in his heart are apparent. It is now the jealousy that through pleasure and passion felt in and for the loved one advances to jealousy that is the jealousy of property.

From this time Othello lives in a world which has become chose through his own passion. Now jealousy is seen in its close kinship with that anger which demands revenge.

The entrance of Cassio finds Desdemona still wondering at Othello's strange behavior; and at Iago's praise of Othello's habitual calm and his wonder at his anger, she becomes at once, in contrast to Othello, merciful and kind in her judgment.

Now that Othello is roused by jealousy to anger and to a hungry desire for revenge, it is of anger that is opposed to love and of the impatient desire for revenge that we hear. His speeches are full of threats: "How shall I murder him, Iago", and "I would have him nine years a killing" but as his thoughts turn to Desdemona, even as he decides that "she shall not live". (*John Holloway, 1961: 149*).

### **3.3 Methodology- Summary**

Both of the topics mentioned in this chapter are related to the study. The former subject is an effective in each play for it monitors the minds and affects the actions.

Jealousy is human sense, which resulted by an action and has its effect. Its clear in Othello when losing his control for his horrible jealousy towards Desdemona.

# Chapter four

## Analysis and Discussion

### Introduction

The analysis shows Shakespeare's plotting in Macbeth and the description for Macbeth's fear, isolation, defeat and death in the castle. The discussion includes a question around Macbeth, as a tyrant or a tragic hero, and the answer takes the form of comparing between the two terms.

In Othello, the analysis describes his race and the views upon it, added to his jealousy, his quick downfall and his choice for the final dilemma. The discussion, includes a question about the significance of Othello's death and it's achievement. The other questions are about whether the play is a revenge play or not.

The analysis about Hamlet includes character analysis for Hamlet as being the principal character in the play, and how so far his personality affects the dramatic themes.

The discussion includes the question about the soliloquies in the play and their uses as dramatic devices.

#### **4.1.1. Macbeth analysis:**

A study of the themes and stories of Shakespeare's tragedies will not sufficiently account for what they achieve in performance. Macbeth's ambition, sense of honour, and military prowess, his relationship to his wife, and their shared responsibility for the crimes committed in achieving the crown, lead to the corruption of two greatly gifted persons but how they are experienced by an audience depends on how they have been presented on stage. The witches' supernatural powers, the structures of society in early Jacobean England, and the ideas then current about

kingship, religion, and human consciousness, together with social and family relations, are major themes raised by the play, both on the page and in performance, but an investigation of all this will not lead to an understanding of an audience's experience of the play in a theater. That depends on what Shakespeare's fellow professionals called the plotting of the tragedy: how the focus of attention changes, bringing forward new elements or depending what has been seen before, satisfying expectation or failing to do so, taking a wide or a narrow view of what happens on stage. Or the focus of attention settling nowhere for very long. The audience is alternately fed with information and left to search for explanation: like a horse in harness or a guest at a great banquet, it is sometimes given little option and sometimes encouraged to proceed and feed as it chooses.

When the audience look at a landscape or a painting, or when they enter someone else's living room, they are never aware of everything that is before their eyes, only of what they are looking for or what catches their attention by reason of its dominant position or its contrast with everything in its vicinity, or because it is unexpected or newly introduced into the context. Much the same consideration apply when we see one of Shakespeare's play in performance, except that these process are not left to chance. The nature of our experience is, then, controlled by how the author has ordered the play's action and the manner of its presentation. A study of Shakespeare's skill in plotting will bring us closer to what the plays achieve in performance and to the changing nature of his art. The plotting of each tragedy merits careful attentions as it modifies the experiences of an audience and the final effect of performance.

While the finer details of Shakespeare's 'plotting' are more readily discovered numerous visits to a theatre, its basic strategy can be studied in the play text. Attention should be paid to those moments when the

dialogue indicates a clear shift of consciousness for its leading persons. For example, as the last Act of Macbeth has shown, the entrance of someone from elsewhere bringing new information or reporting a change of fortune will often produce a new perspective on the action and so reveal thoughts and feelings not previously expressed, as if they have been hidden or are still, even now, not fully conscious. But a plot can also manipulate how an audience reacts. Events that are wholly unexpected and unheralded are the most potent means of doing this, even when no one stage greets them with an expression of surprise.

In no other tragedy did Shakespeare hide the dead bodies before the play ends. Several times the plotting of this last Act is likely to shock and frustrate the audience, leaving them a sense of helplessness as well as feelings of pity and awe.

In the fifth Act of Macbeth, as the plotting concentrates attention on the innermost thoughts and instinctive feelings of the two protagonists, and the Thanes desert Macbeth, other persons enter for the first time to hold attention on their own account, and fresh information complicates an audience's view of the action. Some of these interventions provide a contrast, with Macbeth's state of mind: for example, the cool professionalism of the English general, Siward, compared with Macbeth's physical energy and ruthlessness, which have earned him the name of 'Bellona's bridegroom' (I.ii.55). The 'unshrinking' courage of young Siward in single combat (V.viii.42) contrasts moments later with Macbeth's initial refusal to fight Macduff, the one person the Witches warned that he should fear. For early audiences, the biggest surprise would probably have been Macduff's declaration that he was "from his mother's womb / untimely ripped (V., iii .15-16); this information, not even alluded to before, reveals at the very last moment how the Witches' prophecy that 'none' of woman born / shall harm Macbeth' (IV.i.80-1) will

not protect him against this adversary's revenge for the murder of his defenseless wife and little children. Realizing how this prophecy will be fulfilled, together with the sight of soldiers screening their numbers by bearing green boughs cut from Binram Wood, will send an audience's thoughts back to the Witches, perhaps as far as the first short scene, in which they agree to meet with Macbeth upon the heath. When Malcolm is hailed as King of Scotland the audience may remember that Macbeth's off-stage death was the conclusion of his committal to 'the imperial theme' (L iii .123-9) regardless of the consequences. The exact nature of the Witches' power has still not been explained, but in the last scenes an audience is prompted to consider as best they can, whether Macbeth could ever have renounced his; determination to win the Crown.

The plot of this tragedy had given earlier clues, but no more than that. When Macbeth interrogates two anonymous candidates before hiring them murder Banquo, both declare themselves in no need of persuasion but already so incensed by 'the vile blows and buffets of the world' that they are 'reckless what / [they] do to spite the world' (III.i.97-113). By continuing to persuade these 'best of cutthroats' (III.iv.16) whose spirits shine through' them (III.i.127), Macbeth reveals the extent of his own moral insecurity. The lengthy and largely static episode in which Malcolm, suspecting Macduff's motives for arriving in England, gives himself the attributes of an 'untitled tyrant bloody-scepter' (IV.iii.104), provides the audience with a verbal picture of the motives of a tyrant and the political and social consequences of Macbeth's regicide. Macduff's few words and troubled silences in reply demonstrate how such a tyrant's power keep criticism muted until its cruelty is no longer supportable. In the last scenes, the dramatic focus is widened by less verbal means and in a more mysterious direction. Seyton, who answers Macbeth's call, arms him for the final battle and brings him necessary information, has been

given no clear status or relationship to his master and no suggestion of an independent life so that his very presence, in his late entry to the play, can seem fated or inevitable, like so much else as the action draws to its close. He does, however, answer to a name that, when spoken, is so similar to Satan that it can sound identical, a coincidence of Shakespeare's contrivance that may have promoted some in the play's original audiences to think that the devil himself had come to claim Macbeth as his own (*Holloway, 1961: 121*).

#### **4.1.2 Macbeth - discussion**

Macbeth - tyrant or tragic hero?. To answer this question by In looking at distinctions between a tyrant and a tragic hero. One can choose to discuss the words and actions relevant to tyrant in a block, and then do the same for tragic hero. The important thing is to be comfortable with the way one has decided to present the evidence.

It is important to indicate the relative worth of the various points one is making. Courage, for example, is a very important point: when we initially meet Macbeth he is defined by his courage, and when we last see him it is his courage which is at stake; it is also the issue of his manhood - his courage- on which Lady Macbeth tempts and persuades him. Therefore any assessment of Macbeth must address this issue.

The final point is linked to part 3. Tyrant or tragic hero partly depends on the relative weighting of the evidence. It may be that he is both, be sure, however, to balance your evidence.

The key aspect of reaching a conclusion is to accept the evidence which seems to contradict your conclusion, but then to show why it is not so valid. A good example of this might be if one concluded that Macbeth was more tyrant than tragic hero. The courage he shows in facing Macduff in the final scene does, however, suggest a hero. Therefore, to counter this one might present alternative explanations: true, he faces



Macduff but not because he is courageous - but because, perhaps, he was more frightened of public abuse, or perhaps he faced him riot out of (courage but out of that same dogged).

Devotion to prophecy that he had previously shown - he had to die then because the witches had said so. (*James Sale, 1997:81*).

#### **4.1.3. Macbeth analysis– summary**

Macbeth's performance has achieved a lot of audience's attention Shakespeare's plotting of tragedy is an attractive element that ordered the action. Also the plotting focuses on the innermost thoughts and modifies the experience to the final performance. The plot provides the audience with the tyrant Macbeth and the political and social consequence. The audience had to expect the inevitable fate that faces Macbeth.

In discussion about Macbeth as a tyrant or a tragic hero. That if Macbeth considered more tyrant than tragic hero. The bravery he shows in facing Macduff justifies him a hero. But he faces Macduff but not because he is brave. Perhaps he was mere frightened of public abuses and also the witches had already said so.

#### **4.2. Othello- analysis**

It is perhaps as well to take first the question of Othello's colour, not only because it has been much disputed but because the picture we make as we read, or have presented to us upon the stage, of Othello's physical appearance is of real importance for the understanding of the play. Shakespeare was too correct a delineator of human nature to have coloured Othello black: If he had personally acquainted himself with the idiosyncrasies of the African Race.

And now for Othello. Othello's comments on his own appearance are few: "I am black" (III.iii.267); "begrimed, and black as mine own face" (III.iii.393); and the comments made by others on his colour are not frequent though they are all in a tale. "Thick lips", "old black ram",

“sooty bosom”, “your son-in-law is far more fair than black”. Now it may be critics who are seeking to show that Shakespeare cannot have meant Othello to be a Negro seem to me to use arguments which in fact strengthen the very assumption which they are trying to destroy. Coleridge serves well as an example. He says "It would be something monstrous to conceive this beautiful Venetian girl falling in love with a veritable Negro. It would argue disproportionateness, a want of balance, in Desdemona, which Shakespeare does not appear to have in the least contemplated." But that is precisely what, in the opinion of observers, it does argue, and what, for the right appreciation of the two characters concerned, and of some of Iago's suggestions, it should argue.

Certainly not what Shakespeare intended and knew would be evoked in his own audience.

And now, what of the man himself, whatever his colour? In the first place he is of high rank. There is no reason to distrust his own statement of his royal descent. It is true that Coleridge asks whether we can imagine Shakespeare so utterly ignorant as to make a barbarous Negro plead royal birth-implicating apparently that all "negroes" are ipso facto "barbarous".

His control, though strong, is far from unbreakable. He knows this himself, as appears in the scene of the cashiering of Cassio, and Iago not only knows it but knows also what is most certain to cause the break. Othello is simple and straightforward himself, and he demands simple straightforwardness in others, leading to perception of the truth, to certainty. He cannot endure to feel baffled, and, when he does, passion not only assays to lead the way but succeeds.

His "free and open nature" carries unsuspecting trust to the frontiers of folly, and will, granted enough skill in the leader, “as tenderly be led by the nose as asses are”.

He is unduly sensitive and humble about his own deficiencies in certain fields, particularly his own inexperience in the world of society.

Finally, is he a jealous man? This may seem a surprising question to ask about the hero of a play of which jealousy is the obvious driving force, a man whose passionate sexual jealousy, once roused, is insensately uncontrollable and brings catastrophe. But it is not an absurd question, and the answer to it is of central importance to the right understanding of the play. Shakespeare drew two pictures of "the jealous man", one in the near tragic part of a tragicomedy, the other in a light comedy. Both Leontes and Ford, surely, are utterly different from Othello. In both of them jealousy, and ashamed kind, or it may be merely repellent. What we are watching in Othello is something different, a man of essential nobility debased by humiliating passion to a level not far above the animal, a level far lower than that to which any of Shakespeare's other heroes sink. The spectacle is pitiful, but because of the essential nobility which we never quite forget, and also because it is in part his good -qualities which make possible the plot for his downfall, it is also tragic. And in the brief interval between his belated conviction of the truth and his death he recaptures all our earlier admiration and more than our earlier sympathy.

But even though he is not "a jealous man" it is idle to deny, as one or two critics have attempted to deny, that he is, for a considerable part of the play, dominated by jealousy. He is not only dominated but distorted by a barbaric crazed fury of physical jealousy, the jealousy that is the counterpart of lust, not that which is the counterpart of love. But part of the very power of jealousy over him is that it is to him an unfamiliar emotion which he has no notion how to handle. Loss of control in other spheres he has experienced, can foresee, and can guard against; but not in this sphere. Here, if control is once lost, it is lost beyond all recovery.

What then is it that makes him such malleable material for Iago to work on? It is credulity, not innate jealousy. He thinks men honest that but seem to be, so. When he describes himself at the end as one not easily jealous, but being wrought, perplexed in the extreme, he is near the truth; had he said "not naturally" rather than "not easily" he would have hit center.

The progress of Othello's downfall, and his slow rise. What one might call the graph of his emotions is worth some attention, for there is a period in it which sometimes, I think, escapes notice; his recovery, both of his own self-control and of our sympathies, begins a good deal earlier than is often supposed?.

For the first two acts and the first two scenes of the third, we see him as the great general, the trusted servant of the state, and, though less fully drawn, as the devoted lover and husband. Shakespeare, by every means in his power, stresses Othello's greatness as a public figure. This phase ends with a very brief scene (iii. ii), which, like a number of others in Shakespeare, appears at first sight to have little purpose but on examination is seen to have much. No doubt one use of it is simply to assure us that Othello is out of the way while Cassio makes his plea to Desdemona. But there is more to it than that. For the last time we see Othello as the general. He is the military governor, making his report to the state, and then, without a care in the world, except some distress over Cassio's cashiering, pursuing his professional business, making an inspection of the fortifications of his command. And then within a hundred lines he is on the rack, later in the same scene his occupation's gone, and by the end of it he has determined on the deaths of both Cassio and Desdemona, and Chaos is come again. But he still maintains some sort of control.

Othello is completely master of himself. He is coldly determined on revenge, and, if revenge is a kind of wild justice, the element of justice, however distorted a justice, is more and more present to him. The 'brothel scene' is very horrible; but it is so horrible largely because it is not the outcome, as the striking of Desdemona was, of sudden passion; Othello is playing, with calculated brutality, a deliberate and ghastly travesty. We may hate him for it, but we no longer despise him. And from then on we do not even hate; we pity. And as pity grows, so also does respect. The Othello who sends his last message to the senate and dies upon a kiss is again the Othello who stood before the senate in Venice and greeted Desdemona in Cyprus. (*Stoll, 1934:75*)

#### **4.2.1. Othello - discussion**

What do you consider to be the significance of Othello's death at the end of the play "Does it achieve anything"? Answering the question is from our critical discussion of the play, you will recognize that this is a question about the nature of its 'tragedy'. How do we respond to his death? "Does it have some meaning, or is it simply wasteful and futile" Since the point of tragedy is to confront in some way the fact of death, it seems reasonable to expect that Othello's death does have some significance. These are the sorts of issues you might raise in this opening paragraph as a way of, opening up' the question.

In the case of this question it is worth beginning at the end of the play, in Act 5 Scene 2. As a way of answering the question of why Othello kills himself, you would focus on what he says at the point where he commits suicide: And say besides that in Aleppo once... '(V .2.353-Z). Obviously he is aware of what he has done to Desdemona, and he is punishing himself as though he were the protector of Venice against the Turkish enemy. Thus he is judging himself as though he were the enemy.

This leads naturally to the question of 'justice' in the play-the way in which the forces of Law and Order are used to control the unacceptable excesses of human behavior. We need now to think of some examples of how 'justice' is shown to be working in Othello and we remember that these examples are of two kinds. Firstly, there is the figure of the Duke (1.3) who makes out justice, but only after he has made sure that he knows the facts of each case. His kind of justice provides the basis for a stable society, just as Othello's 'love' for Desdemona imposes 'order' on an otherwise chaotic universe.

The second kind of 'justice' is, ironically, the reverse of that which we have just observed. It is the kind that Rago persuades Othello to carry out on Desdemona. But Othello acts before he knows all the facts (unlike the Duke) although he does so because he believes Iago is 'honest'. Thus, although we know Othello is wrong about Desdemona, we understand why he is wrong, and we can sympathize to some extent with his motives. This ironical reversal of justice causes the tragedy.

It is Iago who stands for 'evil' in the play. He perverts the mind of each character he comes into contact with, and he represents a point towards which the fallen Othello gradually moves. Notice his description of Othello's marriage (1.1.86-91). And notice how Othello himself takes over Iago cynically reductive attitude, to the point where the latter can allow his victim to speak for him (see IV: 275-6). In doing so Othello rejects and then kills Desdemona, thinking all the time that he is perfectly justified in doing so. This is what Othello means at the opening of Act 5 scene 2 when he speaks of it is the cause; it is the cause of my soul.

But we know that Othello is wrong, and we know why. The horror of what he has done only emerges once Iago's plots come out into the open. What therefore, does Othello do once he knows the truth? He does not excuse his deed, but takes full responsibility for it. He asks in his final

speech that when these 'unlucky deeds' are re-told, then Lodovico should 'Speak of them as they are; nothing neither extenuate nor set down aught in malice; (V.2.343-4). But the final tragic irony is that in isolating the evil, which he now recognizes that he must kill in himself. He has, of course to kill that which is good also. The two cannot be separated this leaves us in something of a dilemma since. While we, acknowledge that his death is a final victory over the evil that Iago.

Stands for we regret that Othello has to die. His death therefore is both a victory and a waste. Our sense of regret and elation at this point is sharpened when we remind ourselves of Othello's former status as the 'noble emissary' of Venice, whom we have come to admire. We are never allowed to forget this side of his character (see IV. 1.260-5). It is also the side of his character which Othello recalls just before he kills himself. Thus at the end what is re-established is his former nobility, although it is accomplished at great cost. We feel both the triumph and the sacrifice.

What, finally does Othello's death tell us? Because he never loses our sympathy completely, we do not dismiss his claims at the end. The justice that he enacted upon Desdemona he now turns upon himself in an act which requires great courage. Thus, he comes to some understanding (through recognition of the evil in himself) of how 'good' and 'evil' are balanced in the world. And how Man can overcome his deficiencies. Othello's death is, therefore, a kind of lesson. He shows that Man can triumph over the evil which enslaves him, but the price of that triumph is death.

In what ways might Othello be considered a "revenge play"? To answer the question in a literal sense, Othello may be described as a 'revenge' play since the central action involves the hero performing what he assumes, albeit wrongly, to be a just retribution for a crime which he thinks has been committed. The plot is also initiated by Iago who wants

himself to be revenged for what he. Rightly or wrongly, considers both a slight on his experience as a soldier and so (he tells us later) his, honour as a husband from the beginning therefore, the play contains the notion of action and retribution, a notion that will shape its structure generally.

But Othello is no ordinary 'revenge' play. In which a stock revenge seeks justice for a crime that has actually been committed, and is prepared to violate normal judicial procedures in order to exact retribution. The crime for which Othello seeks justice has, we know, never actually been committed. Consequently, Desdemona's innocence makes her husband's treatment of her outrageous in any moral sense. The central irony of the play is that Othello, as the Governor of Cyprus, and hence as the guardian of law and order, perverts justice by committing an act for which there is neither a legal nor a moral sanction.

Let us now move on to consider more carefully the. Question of the unlawfulness of Othello's action. In the early part of the play, and indeed up to the beginning of Act III, he is shown as to be a character whose 'judgement' is strong enough to control his 'passion'. Like the Duke of Venice (as shown at the beginning of Act I Scene 3), he judges each situation rationally, and is both fair and impartial in his dealings.

In Act III Scene 3 we observe the gradual perversion of those positive values, as we see Othello's judgement overcome by his passion. Once Iago has convinced him of Desdemona's infidelity, he relinquishes all his moral principles and dedicates himself to revenge (see III.3.460II.). This revenge will itself involve deception, and murder. But throughout the play, we never lose our sympathy for him, since we are allowed to see how it is that he comes to believe that Desdemona has been unfaithful to him.

Convinced that he is correct in his revaluation of Desdemona, he now wants to take revenge upon her body, since it is her physical beauty



that he believes to be so dangerous. Othello believes that in revenging himself against Desdemona, he is actually performing an action for the more general benefit of mankind. Hence, he feels no contradiction in invoking the 'cause' of justice (V.2) although his reluctance to name his cause makes us very suspicious of its validity.

But Othello is an unusual revenger in that he does not want to kill Desdemona's 'soul'. He simply feels that that part of Desdemona which he believes to be offensive, her body, should be destroyed. Although we know that her 'body' can not be separated from her 'soul' in such a simple way. This moral confusion leads ultimately to Othello's considering himself in paradoxical terms as 'an honorable murderer' (V.2.295). It is only after he has killed Desdemona, which he realizes that he has not been involved in an act of justice and that his 'revenge' has been wild and unjustified.

Clearly, the burden of such an error is too great for Othello to bear, and so he turns upon himself the very justice for which he believed he was fighting, and commits suicide. His attempt to separate his own 'soul' from his black 'body' echoes his mistaken assumptions about Desdemona earlier, but his courageous action serves to preserve a balance at the end between 'sin' and 'retribution' which is essential to tragedy. Othello grows to tragic stature because he does not avoid the consequences of his mistaken action. This takes the action of the play beyond considerations of 'revenge', to the point where it touches the wider implications of the tragic theme which Shakespeare sought to explore. Thus, to see Othello as 'revenge' play is to limit its scope. The revenge theme acts as a piece of scaffolding which helps to support the play's more complex structure. (*John Drakakis, 1998: 99*).

## **4.2.2. Othello analysis– summary**

Shakespeare has let Othello's physical appearance to be the real importance for understanding the play and intended him to create the dramatic dimension Coleridge regarded Othello as a barbarous Negro. But Shakespeare has created Othello as a self- control and skillful leader, of strong will. Also Othello is sensitive, humble and jealous.

Othello's quick downfall is caused by the villain Iago. But Othello's revenge and brutality are the kind of justice.

Othello's death tells us that he never loses our sympathy and how man can overcome his deficiencies. Moreover, it tells us how good and evil are balanced and that man can overcome evil and that the price is death.

Othello is described as a revenge play; for Othello believes that in revenging himself against Desdemona he is performing an action for the benefit of mankind. But when he realized that he has not been involved in an act of justice and that his revenge has been wild and unjustified.

## **4.3. Hamlet- analysis**

### **4.3.1. The principal character in Hamlet**

Hamlet carries in himself the plot of the play. One way of formalizing the progress of the plot is to see Hamlet, already placed in a potentially tragic situation. Seizing devices which at once corroborate the evidence of Claudius's guilt and provide reasons for delaying the taking of revenge. People and incidents impinge upon him. Pass in and out of his sphere, but he remains fixed at the centre of the story as it proceeds and leads to its tragic conclusion.

It has become almost customary for critics to refer to the 'problem' of Hamlet. I.e. the reasons which lie behind his actions and his inaction. This adherence to the problematic aspects of his nature has brought its own rewards: intensive studies of Hamlet's psychological condition, as it

might be deduced from what he says and does in the play, have illuminated matters which had up till then been obscure. Or (more likely) overlooked in the onrush of the narrative. Today, despite continuous critical writing on this subject, we would be well advised to play down the problematic sides of his character, since there is less of the sharp disagreement over it which was evident some decades ago. Critics now go about looking for facts which cast new light on the various facets of his character rather than openly saying they are blamed by him or the play in general. And this change of emphasis is surely to the good. Since the play continues to give powerful intellectual enjoyment. whether or not we are able to give a scientific, account of Hamlet's personality or the, actions which he undertakes, What follows in this character-sketch will be found generally acceptable today, even though there may be shifts of emphasis over the relative importance of various incidents (e.g. Laertes' surprising expedition back to Denmark to challenge the King) and certain characters (e.g. Fortinbras).

Many people have been puzzled by Hamlet's delay. He is constantly resolving to take action to avenge his father's death, but he never really comes to it. And when he does kill Claudius. He is avenging his own murder, not that of his father. But there is really nothing surprising about this. It is in the nature of all human beings, one would guess, to put off a searching task or an impelling duty involving something disagreeable or worse. A man who has to write a difficult letter will turn to trivial matters such as getting his desk in order or looking out of the window before he begins. When death is near to a member of one's family, any delay is welcomed, even though the conclusion is inevitable and we know in our hearts that the postponement cannot make any real difference to the conclusion. So with Hamlet; the delay is Simple, not complex, and can be matched with a similar inclination in us all. (Many

critics. from Hazlitt to CS Lewis. have made much of this point; some think that the enduring power of the play lies in this human touch.) And this argument may be taken further: far from adding puzzlement to the old history of Hamlet. Shakespeare has humanized it. The original story was ideally suited to treatment as a revenge play, in which the prince would merely await a good opportunity to take his revenge. The interest of the play lies in waiting. For circumstances to present an opening for desperate action. Once this happens, the hero has no compunctions over exploiting it. The evidence in the play if suggests that Hamlet is really delaying action because it is human to do so; only his purpose remains firm; as Coleridge said of him. He loses the power of action in the energy of resolve' (See also p. lxiv).

One ground for this inaction is revulsion from a horrible deed, and that is human enough. But in Hamlet there is another set of pressures which argue against action and are readily used by Hamlet himself. How much they are objectively considered, and how much they are embraced to subservice the "human instinct for delay it is hard to say. The two factors are best considered as inseparable, since the action of the play is compounded of the two. The arguments against action frequently refer to the danger of accepting appearance as reality. From the Ghost's first showing, its appearance is not in doubt; its significance is suspect, most of all to Hamlet himself, who could be strongly influenced by an evil spirit taking on the likeness of his father. The same applies to all the events closing in upon Hamlet and Claudius in turn: the stage presents them objectively, but Hamlet's problem is that of interpretation: what is the true nature: and implications of these events? Where will they lead? What is to be: done in the face of them? Hamlet's human resources of passion and reason contend in answering these questions. His 'blood' and 'judgement', as he calls them, are often at variance, and the play takes life

and meaning from this tragic conflict. Action based on sure foundations presupposes an ability to know reality. This challenge baffles Hamlet and urges him to seek corroborative evidence which will leave no doubt whatever that the King is guilty, so that his reason is satisfied. Only then can passion properly come into its own.

Some very deep and sensuous attachment to his mother is supposed by some feelings to prevent him from doing anything which may conceivably hurt her. Certainly he never talks to her in the style of half-crazed raillery he uses for the King and most of his friends as his passion increases. She evidently entered willingly into marriage with her first husband's brother, despite the late king's saintly memory, and she must have reckoned with the possibility of her second husband being somehow implicated in her first husband's death. Yet with her Hamlet is solicitous, and his treatment of her compares strangely with the crudity of what he says to his beloved, Ophelia. With his mother he is gently persuasive:

*But go not to my uncle's bed;*

*Assume a virtue, if you have it not...*

*Refrain tonight;*

*And, that shall lend a kind of easiness*

*To the next abstinence;*

*(III.iv.160-1,166-168)*

Some critics and psychologists have read a good deal into this more gentle treatment which Hamlet gives his mother. There is short, key extract from the most famous exposition of the view (E. Jones: 'Hamlet Psychoanalyzed') on p. lxix. A strong countercriticism of this view is on the grounds that there is insufficient evidence for assuming that Hamlet's relationship with his mother is an example of a general trait, itself insufficiently evidenced, that men have a powerful attraction to their mothers which is not filial. Shakespeare may be doing no more than showing that a family tie from mother to son is hard to snap, and

allowances will be made on either side.

The audience know of Hamlet that at the time of the play he is no longer a young man (this is made clear in the gravediggers' scene, v. i) but that he has only recently left his university in Germany. These facts point to what proves to be true, that his inclinations are towards the quiet life of study and friendship with compatible people. Among all his friends only Horatio pleases him entirely, and Horatio is one whom the changes of fortune do not trouble overmuch. Hamlet is naturally shrewd and sensitive to outside influences; the company he is with has noticeable effects on his behaviour. He is adept in some courtly pursuits, fencing for instance and warm and sociable with those, who are in sympathy with him. His diction is often so involved, sometimes to the point of obscurity that he clearly cares for expression and thought, and is what we would now call an intellectual. And in ordinary terms he cannot be called a man of action. His career has been no parallel to that of the warlike Fortinbras, who is his counterpart in Norway. Even the rowdiness of the Danish court, which he has been born into, he finds unpleasant. He is more the scholar than the soldier.

Yet there is another side to his nature: unlike the prototype scholar, he is not cool and thoughtful or calculating when under the stress of affairs. On the contrary. He is emotional and his pretended madness is in part an outlet for his pent up emotion. He is compounded of both blood and judgement. When he does act, he acts precipitately, on the spur of the moment, as with the players; or he can fight with fierce determination, as against the pirates after he puts out on the voyage to England. He sends his acquaintances Rosencrantz and Guildenstern to their death without compunction.

Again, one explanation of this diversity of character can be discovered if we look into ourselves. Human beings in real life are

compounded of just such diversities and apparent contradictions, so that Hamlet's behaviour need not wholly surprise us. Like many thinkers he is a 'good' man who finds the world round him uncongenial. Yet because the very action he needs to take is the one he cannot bring himself to, lacking confirmation and assurances, he is in fact a failure, and the ruin that was begun by other people he brings to finality. He knows that this is the inevitable, the 'natural' outcome of his true nature, and the world therefore disgusts him. Womankind, too, disgusts him, since women are so deeply involved in the start of this downward trend. His disgust is vented on the woman whom he says he once loved, but it is kept from his mother. He lays elaborate plans for his assumed madness, warning his associates that they are not to divulge its true nature by any word or gesture, even if strongly tempted to do so (end of IV). He does, as he planned, act in feigned, madness before the court and especially to his beloved, and the news of this goes out to the common people. The first gravedigger calls him. *Young Hamlet ... he that is mad, and sent into England. (v.i. 133-4).*

Yet nothing comes of all this and it serves no useful purpose, since all that he does to avenge his father's death could perfectly easily have been done without the pretence of madness. At best it provides a cloak for a watcher and a justification for delay. He is looking for proof of Claudius's guilt and for an opportunity to exact the penalty he wants. People will be less on their guard if they think they are dealing with a man whose mind is unsound. Those passages where the pretended madness is evident are

Often moving and full of meaning dramatically. Perhaps even more so are the places where he is on the borderline, unable to decide whether or not the 'anti disposition' is to be brought into play. The end of the play-within-the-play, with his nonsense-rhyme, his somewhat wayward words with Horatio, and his subsequent encounter with the two courtiers (iii ,ii), is

strongly emotive. Now we hear the feverish outcries of a man who is marked for tragedy. Yet the carefully laid plan, and the oath of secrecy about it, come too little. It is possible that the best explanation is a historical one. Revenge plays are extant in which the hero uses madness effectively to gain his ends his responsible actions are allowed for, and he is able to carry out his revenge under the cover of activities which he is not called upon to explain. Such may have been the case in the earlier versions of Hamlet. The ghost of Hamlet's father seems to assume that the pretended madness will be an essential part of the action to be taken. It repeats Hamlet's solemn request that his friends should not reveal his secret, for from the depths the Ghost calls out 'Swear!' after Hamlet, and when the oath has been administered the spirit is told to be at rest. Here we may have a vestige of an earlier Hamlet, left in because the ordinary run of the audience expected it to be there. Shakespeare has humanized the drama, however, and the vestigial device is lost in the subtler and more essentially real patterning of action and delay which follows.

Claudius, like the concept of Hamlet's madness. Seems to be close to an earlier play. Unlike Hamlet himself. Claudius seems somewhat crude and, inconsistent in his action. Yet Hamlet treats him, as he should do, with utter contempt for what he has done and also for his ingratiating manner when he attempts to wheedle himself into Hamlet's favor.

The first impression he creates of himself as the true one. In the second scene of the play he gives a very businesslike account of how he has managed old king so as to trick Hamlet and bring to destruction? Hamlet tries it, out on these lines by varying his modes of address, from the formal to the familiar and back again. In this case, the Ghost cannot rest until the wrongs it has suffered are avenged. (*Bernard, 1969: xlix*).



### 4.3.2. Hamlet: discussion

Commenting on the use of soliloquies in Hamlet. And how the Soliloquy reveals certain aspects of Hamlets character?

And how is the device used in drama?

The answer is that, a soliloquy is a dramatic device which allows a character to reveal his thoughts to the audience but not to the other characters in the play. In Shakespeare's time soliloquies were widely used. When an actor was alone on the stage he could speak aloud his thoughts, thus giving the audience clear insights into his character and his intentions.

The soliloquy is used quite frequently in Hamlet. The Prince addresses the audience directly on six occasions, the last one being in Act IV when he resolves to put his thoughts into action:

*Oh from this time forth.*

*All my thoughts be bloody or be nothing worth. (IV A. 65-*

Claudius, too, employs the soliloquy when there is a need to inform the audience of a point of view.

In Hamlet the Prince uses soliloquies in Act 1 (Scene 2,129-59) when he is oppressed by the problems surrounding him, his father's death and his mother's fickleness, and in Act II, Scene 2,501-58 when he contrasts his failure to respond to his father's murder with the actor's expression of grief for imaginary characters. His third, fourth and fifth soliloquies occur in Act III. In Scene 1, 56-88 he expresses his disillusionment with life: 'to be or not -to be, that is the question'. In Scene 2, 34/96 he uses language to work himself into a frame of mind in which he can visit his mother and show her the evils of her incestuous marriage:

*Let me be cruel, not unnatural:*

*I will speak daggers to her but use none. (356-7)*

And in Scene 3,73-96 he decides not to kill Claudius while he is a prayer but to surprise him:

*When he is drunk asleep, or in his rage, Or in the, incestuous pleasure of his bed, at  
game a-swearing, or about some act*

*That has no relish of salvation isn't - (89-92)*

Hamlet's final soliloquy appears in Act IV, Scene 4, 32-66 and it reveals his firm intention to take his vengeance at the earliest possible opportunity while at the same time it condemns his earlier inactivity:

*I do not know why yet I live to say*

*This thing's to do, .*

*Seth I have cause, and will, and strength, and means todo't.*

Claudius's soliloquies also occur at moments of crisis in the play when the audience may need some additional information. In Act iii, Scene 3.

36-72 he considers his evil action and tries to repent:

*Oh wretched state! Oh bosom black as death! Oh limed soul that struggling to be free*

*Art more engaged! Help, angels,' - make assay:*

*Bow stubborn knees, and heart l'irh ~-n'illgs of steel,*

*Be soft as sinews of the new-born babe (67-71)*

His second soliloquy in Act IV, Scene 3, 54-64 shows the audience that his attempt to repent has failed and that he is determined to have Hamlet murdered in England:

*Do it England, for like the hectic;*

*In r my blood he rages,*

*And thou must cure me.*

A part from these soliloquies, there are a number of 'asides' in the play. These too involve the notion of sharing an idea with the audience but they differ from soliloquies in that they are very brief. Two asides occur in the final scene, the first when Claudius realizes that Gertrude is going to drink the poisoned wine: 'It is the poisoned cup. It is too late' (v.2.2~ 1 and the second when Laertes feels some regret for trying to kill Hamlet: "And yet it is almost against my conscience" (V2.274).

Each soliloquy in the play reveals aspects of the speaker's character but we shall examine Hamlet's first soliloquy since it gives the audience their first real impression of what Hamlet is like and how he has been affected by events. In Act I, Scene 2 Hamlet first expresses his desire that he might escape from life:

*O that this too solid flesh would melt,  
Throw and resolve itself into a dew (J 29-30)*

He regrets that God's law forbids suicide because suicide would be a means of escaping from a world that holds no pleasure for him, from a world: 'That grows to seed' (136). At this point Hamlet reveals Why life seems so 'weary, stale, flat and unprofitable' (133). His father is not yet two months dead and his mother has married his uncle:

*My father's brother, but no more like my father p  
Than I to Hercules (152-3)*

He remembers how his mother had seemed to love his father and how she had wept when he died and yet, in her frailty, she had married again:

*Oh: most wicked speed. to post with such  
Dexterity to incestuous sheets.*

Hamlet feels marriage will have dire consequences but, for the time being, he must suffer and be silent.

This soliloquy clearly shows how disturbed Hamlet is by his mother's marriage and how he over generalizes her action so that all women are condemned: 'frailty, thy name is woman' (146). It clearly reveals his sensitivity, his admiration of his father, his intense dislike of his uncle, his distress at his mother's incestuous marriage and his inability to share his thoughts with others: 'But break, my heart, for I must hold my tongue'(159). The aspects of Hamlet's character revealed by this soliloquy help the audience to understand and assess all his subsequent actions.

It is true to say, then, that soliloquies play a valuable role in Hamlet. They are a useful device for allowing a character to show aspects

of his nature to the audience and for sharing his innermost thoughts with them. (*Loreto Todd, 1997: 91*).

### **4.3.3. Hamlet analysis – summary**

Hamlet is the principal character in the play. He accepts the challenge when he meets with the ghost. His personality is influenced by the characters around him; Hamlet's delay is caused by internal and external facts. He assumed madness to hide his mysterious plan for revenge. Soliloquies are important in Hamlet. Sometimes soliloquy reveals Hamlet's thoughts and nature so the readers know about his intentions. The soliloquies express grief, disillusionment and Hamlet's intention to take revenge.

# Chapter five

## Conclusion

### 5.1. Thesis summary

This study attempts to review Shakespeare's heroes (Macbeth, Othello and Hamlet). These, tragic heroes are concerned with personal and social anxiety and the tragic dramatic structure for their central figures in the plays. Moreover the tragic heroes are involved in the historical revenge and tend to response to satanic moments and commit crimes. The heroes also are obliged to defend their doctrine and the disasters lead them to catastrophic dilemma. The quick fall down of the tragic heroes causes pity and sympathy with them. The role of the hero is very exciting, for it moves the dramatic themes from tension to crisis up to the catastrophic climax.

Shakespeare's social, religious and theatrical background enriches his imagination and allows him to humanize his emotions; as a result, he focuses his experience about the human nature. Also Shakespeare is interested in the psychology of the tragic hero and his 'belief' tendency and thoughts. So the tragic heroes in Shakespeare's tragedies are vivid and popular, because they act the dramatic themes which arises the audiences attention, and allows them to assume and evaluate the tragic hero's actions. The dramatic concepts like the suffering and calamity which are contrasted to the previous happiness and glory, also they are important an element is the tragedy. Shakespeare's application of the dramatic technique like dualism and inconsistency, in showing the tragic hero's character is contrasted to the audience's assumption. Although the criteria of the tragic hero's quality is high, but his deeds, sins and actions cause misfortune, misery and downfall. The detailed study on the plays

(*Macbeth, Othello and Hamlet*) includes literature review, previous studies, and analysis and discussion; commentaries are intended to support the critic's views or to show the personal view points.

Also the study gives the findings of the study and suggests some points for further study.

## **5.2. The findings of the study**

- Shakespeare has applied the human nature and created the social, moral and psychological tragic themes.
- Shakespeare has succeeded in demonstrating the human psychology in the tragic themes.
- The tragic action hero in Shakespeare dramatic themes is vulnerable to madness death and destruction.
- The dramatic themes have added the new social concepts to reform the human nature.
- The social control is monitored by the social concept and the social evils have to be destroyed.
- The conflict between good and evil is eternal but good is the triumphant.
- Brutality, revenge and tyranny are judged by the satanic moments.
- The tragic hero is not a superman since his fatal weakness brings him to a bad end.
- As an element of tragedy that the protagonist falls from power to downfall.
- Women have represented the human nature and contributed in the dramatic themes "*Desdemona and Geritide*".
- Shakespeare's characterization is the personality development of chief character.

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