



# INTERNATIONAL JOURNAL OF TRENDS IN EMERGING RESEARCH AND DEVELOPMENT

INTERNATIONAL JOURNAL OF TRENDS IN EMERGING RESEARCH AND DEVELOPMENT

Volume 4; Issue 1; 2026; Page No. 129-136

Received: 03-10-2025

Accepted: 09-11-2025

Published: 05-01-2026

## A Comparative Study of Shakespearean Tragedies Through the Lens of European Theories of Tragedy

**Ravi Singh**

Assistant Professor, Department of English, Madan Mohan Malviya P.G. College, Bhatparrani, Deoria, Uttar Pradesh, India

DOI: <https://doi.org/10.5281/zenodo.19994955>

**Corresponding Author: Ravi Singh**

### Abstract

This paper is going to analyze the works of William Shakespeare in the context of European tragedy theory and discuss how the genre upgraded itself since ancient Greek myths to Renaissance humanism and further on. It discusses the way in which Shakespeare picked up classical and European principles of tragedies and modified them and incorporated in his works ethical, cultural and social aspects. The paper focuses on thematic, structural and philosophical issues of Shakespearean tragedy with the focus on humanism, good and evil opposition, social forces influence and influence of supernatural factors. By placing Shakespeare between the European and the Eastern, the study shows that Shakespeare can portray universal human experiences yet at the same time, he mirrors the social and historical background of the Renaissance England.

**Keywords:** Shakespeare, tragedy, European tragedy theory, Renaissance, humanism, Greek mythology

### Introduction

The Shakespeare tragedies provide an extraordinary perspective through which it is possible to appreciate the development of European tragic theory. The idea of tragedy dates back to ancient Greece, but this concept has evolved during the course of the last two thousand years due to the cultural, philosophical, and social changes. Based on myths and heroic characters, Greek tragedies investigated the struggle of the humans against fate and concentrated on the moral and ethical aspects of human life. This structure achieved an impact over time on Roman dramatists and the medieval period and eventually the Renaissance when the divine authority was replaced with the human condition. Being an author of the English renaissance, Shakespeare received this rich tradition and modified it to correspond to the realities of the society he lived in.

The plays of Shakespeare appeared at the time of the social and political change, the conflict between the feudal society and the arising prominence of the bourgeoisie. His theatrical

works explore the darker side of humanity, the effects of ambition, love, and moral will and the conflict between individual wants and social forces. Although Shakespeare was inspired by classical myths, historical accounts, and the works of contemporary Italian writers, Shakespeare transformed the content to incorporate ethical dilemmas, humanist thought, and supernatural themes, making his works very multidimensional and still highly relatable even though it brings together the cultures.

Moreover, the tragedies by Shakespeare are not only the representatives of the European literary traditions, but also comment on the universal human experience. Such themes as the competition of good and evil, the way of justice, and the sad outcomes of human imperfection are not limited by time or space, and they address various audiences in different countries. Through the analysis of Shakespeare using the European tragedy theory, this study elaborates how Shakespearean works are a combination of classical theories of tragedy, Renaissance humanism, and social

commentary as a way of offering deeper insights into the nature of human life, as well as the timeless value of tragedy in literature.

### **Production of Shakespeare's Tragedies Development of the European Tragedy Theory**

Tragedy may be categorized both broadly and narrowly. The strictly defined tragedy denotes a certain creative style and dramatic genre that has a relative position to humor. Tragedy, in its broadest definition, constitutes a category of aesthetics. It encompasses realistic aesthetics, creative aesthetics, and so on. The European tragedy, originating in ancient Greece and evolving thereafter, has a history exceeding 2000 years.

Ancient Greek dramas portrayed humanity, using mythological prototypes to reinterpret these narratives, so reflecting social realities and articulating diverse perspectives. The conventional method of storytelling included the hero as the protagonist. They had a high character, but were always undermined by the tumult of their destiny. This approach elicited feelings of agony, sadness, and horror among the audience. The mode of expression for tragedy has consistently shaped the Western conception of tragedy for over a millennium.

The Renaissance, which began in Italy in the 14th century, introduced novel ideas that posed fresh challenges to Christian theology. People were more interested about humanity than about God. The idea of tragedy focused on "God" throughout ancient Greece and Rome transitioned to a theory focusing on "human beings" in this era. The 18th-century Enlightenment was a cultural movement against feudalism. During the Enlightenment, intellectuals challenged prevalent classicism and progressively established realistic play. It represented a progression and evolution towards the tragic realism of the Renaissance era. During the 19th and 20th centuries, humanity entered an era of modernism and post-modernism. The development of social civilization did not provide comfort for the populace. Conversely, the ludicrous and apathetic world inflicted misery and sorrow onto individuals. The evolution of European tragedy theory included a cyclical interplay between irrationalism and rationality. The idea of tragedy was enhanced and evolved along the process. It provided playwrights with a profound theoretical foundation.

### **Summary of the Production of Shakespeare's Tragedies**

The interval between the 14th century to the mid-17th century constituted the Renaissance, signifying the shift from the Middle Ages to modern civilization. "A profound curiosity for classical literature and a keen interest in human activities were the two defining characteristics of this period." The Renaissance arrived in Britain somewhat later, nevertheless significant accomplishments were attained, notably the plays of William Shakespeare, which reached their zenith and garnered immense acclaim.

The era in which Shakespeare started his creation of tragedies marked a transition between the ancient and new ages. The entrenched feudal lords endeavored to preserve the traditional social hierarchy, whilst the emerging bourgeoisie aspired to attain a dominant social position. The intense clash between the two classes led to a brutal struggle for power and the decline of the common populace. The

acute and intricate social conflict led to societal turbulence and unrest. Confronted with such socioeconomic circumstances, Shakespeare produced his incisive and somber "great tragedies". Shakespeare's tragedies expose darkness, dissect human nature, and exhibit the force of justice and truth. Shakespeare's tragedies included many themes pertaining to all facets of societal existence, with Romeo and Juliet being the first to achieve acclaim. Shakespeare's tragic works garnered significant acclaim. His tragic works profoundly mirrored the social life of Renaissance Britain via themes, scenarios, characters, and language. He unveiled and condemned the sinister aspects of civilization, thoroughly analyzing human nature. Shakespeare often appropriated ideas from both domestic and foreign sources, such as ancient Greek and Roman mythology and British chronicles. The characters of his dramas frequently derived from ancient Greek and Roman tales. They were often interconnected and more grounded in reality and temporal context than the ancient mythological narratives. It was an immediate and authentic response to the socioeconomic conditions of Shakespeare's day.

### **Surface Analysis of The Influence Thematic Aspect**

Aristotle described tragedy as "an imitation of a serious, complete, and prolonged action that evokes compassion and fear to cultivate such emotions." Aristotle's term encapsulated a fundamental element in ancient Greek tragedies-the "tragedy of the hero," characterized by the conflict between humanity and destiny. This kind of tragedy often illustrates how the formidable and inescapable force of destiny vanquishes the "noble hero" as a person. In ancient Greek mythology, Oedipus was deemed the king for solving the riddle of the Sphinx. He departed from his family to evade the prophecy of murdering his father and marrying his mother; nonetheless, the prophecy ultimately materialized. Confronting the harsh truth, Oedipus blinded himself and exiled himself in search of atonement. The inscription on the temple of Apollo, "To Know Yourself," is closely associated with Oedipus. He was able to decipher the mystery of the Sphinx but could not unravel the enigma of his own destiny.

In ancient Greek and Roman mythology, both gods and heroes exhibited a robust spirit of rebellion against oppression and authority. Dionysus was the son of Zeus and Semele. From the outset, he was harassed by Hera. Subsequently, he engaged in an extended battle against Apollo. Dionysus contended with many forms of persecution. He traveled incessantly, instructing individuals in viticulture and vinification while disseminating his philosophies. Prometheus, the progenitor of humanity, instructed individuals in the construction of dwellings and the treatment of ailments. He appropriated the celestial fire at the peril of his own life. To compel his capitulation, Zeus bound him to a rock on the Caucasus Mountain and subjected him to daily torment. However, Prometheus ultimately resisted Zeus and was eventually rescued. Prometheus' defiance against authority served as both commendation and motivation. Odysseus, upon his return from the Trojan War, was tormented for 10 years for upsetting Poseidon, the God of the Sea. Over the course of 10 years, by his unwavering tenacity, sagacity, and valor,

Odysseus persisted against several adversities and ultimately came home. Shakespeare's plays were replete with characters embodying the spirit of resistance. These people vigorously resisted various forces and authorities in pursuit of their own passion or aspirations. Shakespeare's tragedies exemplify a rebellion against authority in pursuit of love or aspiration in a straightforward and affirmative manner.

### Aspects of Structure and Plot

The deities in ancient Greek and Roman mythology resided in the heavens. They had immortality, unparalleled intellect, and extraordinary abilities. However, they expressed similar ideas and emotions as humans and often participated in numerous male activities. The Trojan War was a retaliatory conflict initiated by the abduction of Queen Helen by Prince Paris. Nevertheless, the deities participated in the human conflict. The fight was shrouded in secrecy and an otherworldly ambiance. Both factions engaged in conflict received assistance and protection from their own deities. The deities not only safeguarded their own warriors but also actively participated in the conflict. Ultimately, the portion of Troy safeguarded by Poseidon, the God of the Sea, was vanquished. Odysseus, representing the Greek army, was afflicted by Poseidon throughout his journey home. Regardless of the Three Sirens or the lotus that induces forgetfulness, all these elements might be seen as Poseidon's retribution against Odysseus. In this context, clandestine or supernatural forces assumed an unparalleled significance. Shakespeare was evidently influenced by this. In the play *Romeo and Juliet*, Friar Laurence administered a potion to Juliet to simulate death in order to assist the two lovers. Nonetheless, it was the clandestine potion of simulated death that assumed an important part in the narrative's progression. The calamity was imminent.

Prince Hamlet of Denmark was profoundly despondent at seeing the misfortunes afflicting his family. However, he was unaware that it constituted a conspiracy. The narrative's pivotal moment occurred after the apparition of his father's ghost. The ghost not only revealed everything to the prince but also instructed him to seek vengeance. The whole narrative was controlled by the specter of the deceased monarch. He abstained from any actual involvement yet exercised control over all matters. Macbeth, the General of Scotland, returns from battle. Three witches foretold that he would ascend to the throne. Motivated by his desire, Macbeth assassinated the visiting king and ascended to the throne. He also murdered his comrade Banquo to conceal the crime. The three witches' clandestine prophecy was rife with allure for Macbeth. He resolutely opted for the path of assassinating the monarch and seizing power. The forecast served to unveil the malevolence present in reality. Since Macbeth ascended to the throne, he no longer experienced tranquility; at times, the prophecies of the three witches materialized, and at other times, the specter of Banquo manifested before him. Macbeth was fatigued and perished on the battlefield. Shakespeare's use of supernatural elements in his plays enhanced their impact and intensified their tragic dimensions.

### Deep Analysis of the Influence

#### Interpretation of the Influence from the Viewpoint of Ethics

Ethics may be seen as a manifestation of the inherent conflict within human nature. It is the objective disclosure of the ethical tendencies of humanity. Ancient Greek ethics primarily expressed as a comprehensive recognition and utmost tolerance for diverse human natural requirements. In ancient Greek mythology, Zeus' promiscuity, Hera's jealousy, Agamemnon's capriciousness, and Achilles' wrath represent different facets of human nature. In the liberated ethical milieu, the deities of ancient Greek mythology completely manifested and revealed in human nature. Pyramus and Thisbe were a pair of lovers. Their parents vehemently rejected their affection. However, they continued to date clandestinely and with great dedication until the disaster occurred, resulting in their simultaneous death for one another. Similar to the narrative of Pyramus and Thisbe, the tragic romance of *Romeo and Juliet* captivated audiences with its profound intensity. The longstanding family conflict prevented the two lovers from remaining together. They need the assistance of Friar Laurence to marry. The couple sought their own liberated romance, embracing a joyful existence. When the two lovers were to be parted, they each buried themselves in the tomb of love. The text of *Romeo and Juliet* in the Oxford edition of the First Folio was almost worn to tatters by enthusiastic 17th-century pupils. Their tragedy sprang from the intense clash between a longstanding family quarrel and personal affection. In the play, Shakespeare vehemently denounced the longstanding family quarrel that culminated in a tragic love story and asserted that the youth have the right to seek their own romantic pursuits. All of them exemplified the humanism Shakespeare's reverence for human nature. Ultimately, the parents of both marriages recognized their own shortcomings. They extended their hands and sought the other family's pardon and forgiveness. Romeo's parents and Juliet's parents regarded each other as kin. The parents of Pyramus and Thisbe were profoundly affected and sorrowful. Their children were interred in a single sepulchre, allowing the two lovers to remain together eternally. The essence of human nature once again breached the longstanding familial discord, radiating brilliance.

#### Interpretation from the Viewpoint of Culturology

The emergence and development of culturology were not coincidental. Conversely, it was a consequence of a unique historical circumstance. From the perspective of the culture itself, it evolved into a kind of power and progressively became a significant force in societal evolution. Culturology examines the genesis, development, and dissemination of cultural phenomena. The primary focus of its research was humanity, including the spirit, values, knowledge, and emotions of individuals.

Religion is a fundamental aspect of civilization. The essence of the culture is spirit. Religion primarily pertains to the realm of spiritual culture, and its value assessment significantly impacts individuals' outlook on life. In several nations or regions, religious culture constituted the

predominant culture, exerting an incalculable influence on those areas. The religious culture was a significant subject of investigation in the field of culturology.

In the evolution of contemporary Western culture, religion, as an embodiment of human spirit, inspired dedication, enthusiasm, and courage in the face of sacrifice, hence hastening the maturation of capitalist ethos and the emergence of modern Europe. Zuo Yan contemplated: "Protestantism represents the elevation of humanity through the humanization of Christianity." It reinstated individuals' dignity and honor before God, as well as the significance and worth in this terrestrial realm, making human life and all actions sacrosanct. The new religion liberated individuals from the constraints of the old faith, enabling them to become authentic and autonomous beings. The emancipation of individuals was, without question, the prerequisite for the freedom of society. The ancient Greek and Roman myths were intricately connected to their religious practices. It not only supplied later Western religion with many unique resources but also demonstrated its crucial role in the developmental process.

### **The Impact of The East in Shakespeare's Tragedies**

William Shakespeare is a monumental figure in global literature and play. The legacy of William Shakespeare, a significant figure in English literature and drama, has captivated countries since the fourteenth century. No language exists that has not been translated into Shakespeare's works, nor is there any theater that has not been performed. Ben Jonson prophesied, "Shakespeare's legacy will remain significant and pertinent for both his era and the future."

It is well recognized that from antiquity, it has been customary to delineate the globe into East and West based on ideology, culture, and convictions. This contrast posits that the East fosters trust, whereas the West cultivates a realm of comprehension. Undoubtedly, the predominant views held by individuals throughout originated in the East before spreading worldwide. Buddhism, Brahmanism, and Confucianism originated in the Far East, and the bulk of the population in that region continues to adhere to these belief systems mentally.

Shakespeare is renowned in Uzbekistan, with his works being widely recognized and cherished, profoundly embedded in the hearts of readers and audiences. It is difficult to envision Uzbek theater and theatrical art devoid of Shakespeare's influence. The renowned play Hamlet was originally translated into Uzbek in 1934 by the esteemed poet Cholpon.

Among others who exposed Shakespeare to the globe are his compatriots S. Johnson, S. Coleridge, A. Bradley, John Dover Wilson, and many authors, poets, and historians. Contemporary Shakespearean studies persist across several global languages and disciplines. Russian scholars have significantly contributed to the study of Shakespeare's works, both in Russia and in the former Soviet countries. Notably, A.A. Smirnov, A.A. Anikst, M.M. Morozov, F.M. Samarin, Yu. Levin, and several others have conducted significant research. W. Clemens, G. Grenville-Barker, C. Erl, M. Shakespeare. The qualifications of Joseph and several other worldwide specialists in this context are equally noteworthy.

Renowned authors Gafur Gulyam, Chulpon (Abdulhamid Suleymanov), Maqsud Sheikhzoda, and Uyghur have significantly contributed to the dissemination of Shakespeare's works in Uzbekistan. Subsequently, Shakespeare's works were translated by Asqad Mukhtar, Turob Tule, Jamal Kamal, Sadullah Ahmad, and Yusuf Shomansur. Uzbek academics like G. Salomov, D. Gulamova, F. Sulaymanova, M. Kholbekov, K. Tojiev, and K. Karamotova have conducted study on the translations of these works into Uzbek.

Shakespeare's works depict both the subjective anguish of individuals and the objective tragedy of society and the world. In Shakespeare's tragedies, the concept of tragedy extends beyond the individual, including a broader tragedy of life itself. Tragic heroes such as Hamlet, Othello, Lear, Macbeth, Brutus, Coriolanus, Antony, and Timon represent individuals from various epochs, and their tragedies epitomize the human condition of their respective periods.

In the tragic dramas, "what causes human discontent, and what obstructs his happiness?" This is the inquiry. To accurately address these inquiries, the artist scrutinizes life from several perspectives. Shakespeare's tragedies explore several dimensions of friendship and love among people, society, the state, foreign relations, and existence as a whole. The playwright's extensive life experience is remarkable, as we see or read his plays, vividly capturing Renaissance England before us. The dramatist has extensive knowledge in several domains, accurately reflecting them in his works; it is no coincidence that he is a lawyer, geographer, philosopher, and naturalist.

The spirit of Shakespeare's tragedies transcends mere depiction of the moment. The dramatist illustrates the impact of the many nuances of the human soul and the sorrow of existence on him. His paintings do not depict passive characters subdued by external influences, nor do they present a mechanical "environment" inside the play. In Shakespeare's plays, the exclusive focus is on humanity and its interactions with others, nature, society, and the state. The state and the strata possess distinct traits and authority; they are shown in a certain manner, and even societal and natural elements are personified. Consequently, Shakespearean humanism is not only an abstract concept, but the essence of his oeuvre.

The significant accomplishments of eminent intellectuals and philosophers of the Renaissance, like Montaigne, Bacon, and Bruno, as well as the scientific and philosophical advancements of the era, are intrinsically linked to Shakespeare's perspective on life. Shakespeare, emblematic of the Renaissance period, saw the shortcomings of humanists while also maintaining his optimism and faith in the significance of humanism. Consequently, his paintings include both sorrow and valor. Confidence in human potential and the future was audacious, enabling philosophical and creative generalizations that averted tragedy and pessimism, seldom met in global literature. Shakespeare depicted the most challenging era in European history and established a new kind of tragedy unprecedented in English play for its complexity and elegance.

The extensive array of Shakespearean tragedies indicates that their origins were European, and that the shift from one societal structure to another, as well as from one era to

another, resulted from a time of significant spiritual and cultural advancement. Nevertheless, this affluent society was accessible just to a few groups of individuals. The spiritual wealth acquired during the Renaissance and the new concepts aligned with contemporary worldviews disseminated to the public mostly via theater, owing to the ignorance of the majority. Thus, the paramount accomplishment of the Renaissance was its association with the remarkable folk art of theater.

The components of tragedy were present in ancient stories, whereby Goodness perished in a struggle against Evil. The ancient Greeks were the only civilization to elevate tragedy to a literary form, illuminating its intricate and harrowing dimensions, and producing exemplary works like Aeschylus, Sophocles, and Euripides. In Greek tragedy, there exists a distinct theological impact, whereby it is believed that the tragic error is attributable to man, not via his own will, but due to the intervention of the gods in his fate (King Oedipus). Greek tragedies imparted the lesson of recognizing fate, rather than embracing apathy and defiance against it ("Prometheus"). In the Senecan tragedy, which thrived with the decline of Roman slave society, the Greeks lacked the depth of humanity and significant human dilemmas, presenting only the tragedy of the downfall of great individuals and a sense of superficiality. Subsequently, European tragedy, including Italian and English tragedy prior to Marlowe, evolved from the foundational Roman tragedy. During the Middle Ages, when an individual experienced spiritual anguish, such misery was deemed an inescapable aspect of existence, resulting in the full obfuscation of the genre and notion of tragedy.

It was only during the Renaissance, when the spiritual hegemony of the church fragmented, that religion and the divine diminished in influence, allowing for a resurgence of heightened human consciousness.

Hegel said that a really tragic occurrence necessitates the awakening of individual liberty and independence, or at the very least, a person must comprehend their acts and their repercussions freely. While Greek tragedies mostly focused on societal themes, Renaissance and Shakespearean tragedies emphasized the human character, where physical pain and even death were not seen as inherently sad elements. Shakespeare's works are not a catastrophe; rather, they depict tragedies that clash with the character and interests of individuals within society, where one person's misfortune befalls another. Shakespeare's plays exclude the notions of divine fate and self-determination. Indeed, apparitions, creases, and plumage appear in the narratives; but they do not determine an individual's destiny, nor do they influence the progression of the plot (Hamlet dismisses the utterances of his father's specter). It is unsurprising that supernatural powers are important to the playwrights of his day.

The comprehension of tragedy is associated with Shakespeare's maturity. In the Chronicles (Richard II, Richard III) and comedies ("The Merchant of Venice"), the themes of Evolution and the Struggle of Good are rendered with more intricacy than in other similar works (Richard Sharpe, Shylock's representations). Even in the early works, like as Romeo and Juliet, tragedy is shown as a surface manifestation of existence: crime, immorality, misery, and ultimately the death of wrongdoers. Shakespeare's mature

tragedies, although incorporating sad and shallow poetic comedy, provide a profound emotional experience of the characters. Shakespeare produces grotesque depictions of the human heart. The spiritual experiences of Hamlet, Othello, Lear, and Brutus were only the consequence of an elevated level of observation and comprehension of their surrounding existence. Shakespeare's characters are primarily concerned with interpersonal relationships, shown by Hamlet's astonishment not at his father's demise, but at the question, "How can Claudius murder his brother?"

Shakespeare's characters exhibit a keen interest in the divisions among those around them. The situation is tragic when an individual may exist in solitude inside society while their loved ones abandon them (Lear and Timon). If you treat people well, what justifies the absence of such goodness? The writer reveals selfishness via this tragedy. If this objective were to constitute a responsibility in a feudal society, such a duty would be inadequate for an individual who has self-awareness and self-esteem; it also needs a humane disposition. The daughters of Lear anticipate human dignity rather than immaturity. The tragedy in Shakespeare's works arises from the evolution of human character. The catastrophe stemming from selfishness will only be a tragedy induced by spiritual factors. Tragic heroes often contemplate and try to act with awareness; nonetheless, Hamlet's violent but noble actions, like to those of Brutus, culminate in catastrophe and ruin. Similar to how a deliberate endeavor may not attain its objective, emotions, love (as shown in Othello), and resolute will (as illustrated in Lear) also may not serve as reliable navigators for a fulfilling existence.

In Romeo and Juliet, the source of malevolence is not inside the protagonists but in the external environment that envelops them and in their conflict with that world. In both Julius Caesar and Hamlet, malevolence resides not within the protagonists but in the societal context and structures that envelop them; they want to rectify this inequitable system, but their efforts may ultimately engulf them in its mire. However, in the subsequent tragedies, malevolence was profoundly embedded in the hearts of the noble, presenting one of the most challenging dilemmas in life for Shakespeare.

The inquiry into the inherent goodness of the human spirit is a recurring theme in almost all of Shakespeare's works, which he has consistently explored. The multitude of evil manifestations in the universe makes systematic categorization challenging. A cohort of nefarious individuals is categorized into two distinct categories. The people (Yago, Edmund) and the malevolent figures (Lear, Macbeth) embody the essence of evil, the disruption of equilibrium in existence, the inequitable allocation of life's joys, and the deficiencies within the system. Richard III, Jago, and Edmund occupy the lowest echelons of society, targeting their victims as they strive to ascend via various schemes, derogatory remarks, and aggression. They possess considerable ambition but lack the capacity to recognize it. Nonetheless, the surfeit of worldly affluence and an overabundance of virtuous principles may also be detrimental. Lear, although being a virtuous individual, obliterates authority and inexhaustible riches, ultimately becoming into a despot, while Timon's benevolence culminates in plunder and squandering. Macbeth and

Coriolanus surpass others because of their valor and audacity.

The antagonists in Shakespeare's plays are gratified by their conscience rather than afflicted by it. Regardless of the terrible conclusions of such persons' lives, no one will express sympathy for them. In the second cycle, noble characters like Brutus, Hamlet, and Othello endure significant mental torment due to their engagement in immoral actions, despite their adherence to truth. "I must be harsh to be compassionate," declares Hamlet.

The tragedy of Brutus, Hamlet, and Othello lies not just in their psychological torment, but also in the subjective nature of their fates. The objective part of the tragedy is that their suffering is both pointless and in vain. Each of these heroes is a casualty of an orbital shift. Do they really believe that the victims are essential? The assassination of Caesar does not impede the triumph of the monarchical ideal; Ofelia's death is utterly nonsensical; particularly since Othello's killing of his most devoted companion, in the name of allegiance, becomes the most egregious tragic scandal of destiny. The most poignant aspect of Othello's tragedy was his realization of his actions.

Comprehending the malevolence inside their selves becomes the utmost tragedy in Lear and Macbeth. They are fundamentally nice individuals; however, malevolence prevails over virtue inside their souls. The heroes who comprehend him endure a distinct kind of suffering: Lear recognizes his error, while Macbeth endures several transgressions and forfeits his tranquility in lieu of joy. In Antony and Coriolanus, the protagonists, who see themselves as titans, experience tragedy because to their need to meet societal expectations. The Athenian Thyme distinguishes itself from other playwrights. If they request anything in life, they will relinquish it without expecting anything in return. Timon, ultimately a casualty of his own benevolence, assists people in need, however in doing so, he finds himself abandoned by everyone. His psychological distress is quite severe.

In Shakespeare's works, tragedy addresses not just the man and his subjective experiences but also the societal repercussions that ensue. An individual is not only tasked with cultivating their personal happiness but is also accountable for the happiness of others and society at large. Partial malevolence undermines societal tranquility and disrupts the equilibrium of existence. The tragedy of Shakespeare's works is rooted in societal contexts. The protagonists are embodiments of the governing elite, and their activities significantly influence societal and governmental matters. The tragic struggle in Shakespeare's works encompasses almost all societal sectors and sometimes natural forces, exemplifying the essence of tragedy.

At this juncture, I want to explore a singular inquiry: why did the tragic tensions fail to manifest a Hamlet-like exemplar of tragedy throughout Shakespeare's era?

The problem is fundamentally influenced by socio-moral factors: the nature of the tragedy, the treatment of individuals, and the manner in which they are regarded. Shakespeare's tragedies could only have emerged when humans had complete character and integrity, while simultaneously necessitating the abandonment and adaptation of life. The sad heroes have a dilemma in this

predicament. They lack comprehension of life and their own selves, leaving everything shrouded in mystery. There exists a conflict between their perspective and the current state of existence. The nature of life and mankind remains enigmatic at now.

The contradictions inherent in life cannot reconcile with the poetic and scholarly interpretations of existence, such as Dante's *The Divine Comedy*, which has retained its influence on Shakespeare and his contemporaries, articulating for centuries the distinctions between good and evil. The concept of good and evil, as conceived by Shakespeare's protagonists, remains congruent with contemporary existence. The Renaissance tragedy, akin to ancient Greek tragedy, pertains to the "destruction of the gods," remaining partially influenced by poetic and religious fiction, yet simultaneously unsatisfied with mere mythological interpretations of the world, incorporating elements of reason as well. This amalgamation delineates the ideological framework of Shakespeare's perspective, artistry, and particularly tragedy. Consequently, in the tragedies, the origins of calamity are sometimes incomprehensible to both the author and the protagonists. It is also true that, as in the past, the hero was not fated to be annihilated by the divine; nonetheless, several factors and occurrences culminate in catastrophic struggle and devastation.

The artist philosopher elucidates the fundamental origins of evil. He comprehends and reveals in his tragedy the most abhorrent characteristics of the era—egotism, selfishness, savagery, social injustice, tyranny, inequality, and the dominance of wealth. Conversely, the dramatist confronts an intractable dilemma: why does an individual not eradicate all the malevolence that corrupts his noble spirit, obstructing his pleasure by acknowledging its existence? That is the issue exacerbating the tragedy in Shakespeare's work.

In all tragedies, the state plays a pivotal part, with the exception of Othello, where the political dimension of the struggle is evident. The conflict's core is in personal tragedies, suffering, and is intrinsically linked to societal factors. Socialism is a construct of humanity; nevertheless, humanity encompasses more than only a collection of social attributes. The primary concern of the era was the link between the environment and the community, with the transformations occurring inside the individual. What distinguishes the impoverished noble, who is insensitive and miserly with riches, from those who generously support the pleasure of others, and those who want to obstruct it, despite their beliefs? Why do individuals raised in the same outside setting differ from one another? Throughout Shakespeare's oeuvre, his fascination with the enigmatic nature of tragedy transcends mere artistic ingenuity; it delves into the complexities of the heart, intellect, and human psyche to comprehend the manifestation of malevolence. How can one man overpower another, pulverize him, combine him with soil, and ultimately terminate him? What compels an individual to do such offenses? Hamlet and his mother, "What malevolent force misled you?" He inquired. This inquiry may be posed to all characters in tragedies that transgress human standards. Othello - Iago, Macbeth - Lady Macbeth was shattered, while the malevolence inside the protagonists intentionally exploited their weaknesses. This

indicates that the devil resides not just in Othello, Macbeth, Lear, Coriolanus, and Antony, but also in Brutus and Hamlet, as Hamlet himself comprehends.

In *Romeo and Juliet*, Shakespeare articulates his perspective on the character of the monk Loreitso, asserting that "good and evil are equivalent to those in humans." Shakespeare's protagonists cannot be categorized as "negative" or "positive." Avoid engaging with the tragic heroes; they possess both virtue and vice inside their hearts, if partially. Similar to the absence of unequivocally virtuous or malevolent individuals in reality, a distinguished writer does not categorize characters as inherently good or wicked. Pushkin, in his evaluation of Moler's writings, said that Shakespeare's characters represented a thorough depiction. Every virtuous character is also defined by imperfections, mistakes, and shortcomings (Othello, Lear, Coriolan, Antonia, etc.). Even the most nefarious villains (Macbeth and Claudius) are not at a disadvantage.

The Renaissance humanism movement starts with the assertion of the inherent purity of human nature, ultimately challenging its own endorsements. Marlo, the first humanist, revealed the devil's nature inside the human heart, while Shakespeare articulated his diverse and authentic perspectives.

Shakespeare's tragedies reflect a profound comprehension of societal problems and the inadequacy of actual means to address them. The playwright's depiction was sad and the source of his escalating rage. The theoretical understanding of human behavior and its trajectories remains unresolved. Identifying the reason of death for exemplary individuals like Cordelia would have been feasible, although unjustifiable. This existence is devoid of humanity, characterized only by brutality and horrors.

Despite the above statements, the Shakespearean tragedies are not unsatisfactory. Pessimism is a worldview that, based on certain principles, represents a lifestyle that burdens humanity, deeming it worthless, meaningless, and heartless. Heroes are resilient, courageous, and astute individuals who strive to accomplish their objectives, encountering adversity and tragedy in their endeavors. These individuals possess an expansive understanding of tragedy: Hamlet acknowledges his father's death, Othello's wife's infidelity, the blindness of Lear's daughters, and the betrayal of Timon's erstwhile companions as a universal transgression. They are indifferent to their personal adversity, but concerned about the suffering of humanity.

The philosophical importance of Shakespeare's plays often arises from specific struggles, which the protagonists then imbue with generalized, universal significance. Each character transcends the limitations of human cognition and embraces a broader realm of thinking, seeing pleasure and misery not as simply personal occurrences. If injustice is perpetrated against the hero, then justice is absent in existence; if the hero is subdued, humanity is deemed harsh. This conclusion is drawn by the tragic heroes of Shakespeare. This raises the issue of what influence an individual exerts on their fate. The Tragedy provides an alternative response to this inquiry. Malicious, criminal individuals such as Jago and Edmund share the belief that they do not acknowledge the existence of God or the devil, asserting that notions of good and evil originate from inside, devoid of any hidden truths. The elderly characters, like as

Lear and Gloucester, have beliefs in divinity and fate. The third perspective posits that most tragedies fail to identify the root of evil, instead contemplating it while rejecting the pragmatism of the first viewpoint and the mystical ideas of the second. Life is not only the aggregate of good and evil predetermined by the deity.

The playwright's brilliance lies in his rejection of both perspectives, leading him to conclude that there exists a degree of validity. The origins of good and evil exist in reality; however, they are not readily comprehended. There exists a principle in life wherein those who transgress it will face consequences; yet, the nature of the punishment is unrelated to the transgression itself. The error in Othello and Hamlet lies not inside the protagonists but rather in their environments. The infringement of living standards may adversely affect both transgressors and their blameless relatives. Tragedies will be resolved by the restoration of law, natural order, and quality of life. Shakespeare's tragedies fundamentally convey that the transgression of natural rules results in tragedy and destruction, but life seeks to counterattack and restore equilibrium. The intellectual foundation of the Tragedies demonstrates that Shakespeare is not in a state of despair.

Shakespeare's depiction of existence encompasses the conflict between good and evil, the shift from serenity to chaos, and the oscillation between unrest and harmony; eras transform everything. However, these life exchanges cannot fracture an individual or alter his essence. The human intellect, will, magnificence, and capacity to endure the atrocities of the era. The protagonists of Shakespeare's play will withstand even the most severe adversities. This exemplifies their bravery. The protagonists in Shakespeare's works exhibit unwavering perseverance, with only death serving as their ultimate cessation. Individuals like as Cordelia and Desdemona merit existence and must strive for their fulfillment. Shakespeare's tragedies advocate for the struggle against injustice rather than despair, as in "Hamlet." This exemplifies the writer's excellence and dedication to humanity.

*Romeo and Juliet* may be regarded as Shakespeare's first tragedy, since *Titus Andronicus*, composed in 1593-1594, aligns more with the "bloody" genre, starkly contrasting with the humanistic and complex tragedies.

The exact year of composition for *Romeo and Juliet* remains unknown. It was among the most extensively published plays of Shakespeare, with the first version released three times between 1597 and 1623. The first edition was a "thief" edition, notably brief, but the subsequent edition was comprehensive. The tragedy, characterized by characteristics of euphorism, is believed to have originated during the playwright's early time, namely from 1594 to 1595.

The sorrowful narrative of lovers who perished in a calamitous event has been repeated several times in ancient literature, such as the Greek "Pyramus and Thisbe" and in Oriental literature, including "Farhad and Shirin" and "Layla and Majnun." Shakespeare derives the subject of his play from Italian books and Renaissance tragedies. The Shakespearean tragedy epitomizes genuine love. Love is not a mere happenstance apart from the abstract forces of a tumultuous society; rather, it is a reflection and outcome of the social tension's characteristic of a certain historical

epoch. The challenges posed by opposing societal forces are depicted via the theme of love that has been unjustly suppressed until the current day in literature. This encapsulates the core narratives of Tristan and Jezebel in Europe, together with the terrible demises of Tohir and Zuhra, Lailey and Majnun, and Farhad and Shirin. This tragedy, produced during Shakespeare's early career, is one of those compositions.

The first iteration of the Romeo and Juliet narrative was introduced by Mazuchcho in the 1476 Novellino collection (Story 36) in Italy. The people in this narrative are distinct, and the setting occurs in Sena. In 1524, the narrative of the author Luigi da Porto is published in the tale of the noble lovers, with protagonists called Romeo and Juliet, and two families referenced in Dante's Divine Comedy (Araf, VI, 106) - Montague and Capulet. In Italy, the Porto narrative has seen five editions: Bolderi's "Unhappy Love" (1553), Bandello's "Novellas" (1554), Luigi Grotto's tragedy "Adriana" (1578), and a mausoleum dedicated to Veronala Romeo and Juliet, which continues to attract tourists. Circa 1600, the renowned Spanish writer Lope de Vega Bandello composed the drama "Castelvins and Montes". In 1559, Bandello's narrative was translated into French under the title "Tragic Story," and from 1565 to 1567, it was rendered into English as an extensive poem by the poet Arthur Brooke. This poem by Brooke served as the inspiration for the Shakespearean tragedy. Brooke's poem has a prolonged artistic deficiency, while Shakespeare has produced an exceptionally distinctive piece. Poema has included a variety of poetic and vibrant hues, enhancing the character, improving the narrative, and altering the overall trajectory of the tale.

### Conclusion

The tragedies of Shakespeare are a combination of European tradition of tragedy and renaissance humanist, a development of the Greek and Roman traditions to form a new dramatic form, which is English. His works represent human nature complexities, moral quandaries, and social pressures and balance personal pain on the one hand with social implications on the other. Combining supernatural, classical and modern social reality, Shakespeare brought the tragedy up to a philosophical and humanistic plane, focusing on the moral thought, the fight of justice and the strength of human spirit. What makes his tragedies both eternal and universal is their exploration of emotions and ethical issues of humans, as well as the eternal conflict of fate, society, and the personal will.

### References

1. Susan Bassnett. *Comparative Literature: A Critical Introduction*. New York: Wiley-Blackwell; c1993. p. 231-232.
2. Robert Graves. *The Greek Myths*. Baltimore: Penguin Books; c1991. p. 17-18.
3. Edith Hamilton. *Mythology: Timeless Tales of Gods and Heroes*. New York: Grand Central Publishing; c1999. p. 5-6.
4. Lucia Impelluso. *Gods and Heroes in Art*. Los Angeles: Getty Publications; c2003. p. 89-90.
5. Chen J. *A History of English Literature*. Vol.1. Beijing: The Commercial Press; c1982. p. 12.

6. Jonathan Bate. *Soul of the Age: A Biography of the Mind of William Shakespeare*. New York: Random House; c2009. p. 67.
7. Gayley MC. *Classic Myths in English Literature and in Art*. Shanghai: Shanghai Century Publishing Group; c2005. p. 40-41.
8. William Shakespeare. Craig WJ, editor. *Shakespeare's Complete Works*. Oxford: Oxford University Press; c1930. p. 380-385.
9. Kirk GS. *The Nature of Greek Myths*. London: Penguin Books; c1990. p. 7.
10. Wang Z. *European Culture: An Introduction*. Beijing: Foreign Language Teaching and Research Press; c1992. p. 78.
11. Zou Y. The influence of Greek mythology on English and American literature. *Journal of Shenyang University*. 2002;(3):48-49.
12. William Shakespeare. *The Works of William Shakespeare*. Charleston: Biblio Life; c2009. p. 65.
13. Salomov G, Nazarov B. Shakespeare's face. In: *Othello*. Translated by Jamal Kamal. Tashkent: Literature and Art Publishing House; c1991.
14. Jamal K. Thanks to Good. In: *Collected Works of Shakespeare*. Vol.3. Tashkent: Fan Publishing House; 2007-2008. p. 599-600.
15. William Shakespeare. *The Complete Works*. Oxford: Clarendon Press; c1998. 1274 p.
16. Sulaymonova F. *Shakespeare in Uzbekistan*. Tashkent: Fan Publishing House; c1978. p. 93.
17. Holbekov MN. *Shakespeare is immortal*. Literature and Art of Uzbekistan. 2008.
18. Wells S, Orlin LC, editors. *Shakespeare: An Oxford Guide*. Oxford: Oxford University Press; c2003. p.3-8.
19. Bradley AC. *Shakespearean Tragedy*. 3rd ed. New York: Fawcett Premier; c1967.
20. Samuel Johnson. *Preface to Shakespeare*. London; c1955.
21. Samuel Taylor Coleridge. *Lectures and Notes on Shakespeare and Other English Poets*. London; c1902.
22. Wilson ID. *Hamlet: Preface and Notes*. Cambridge: Cambridge University Press; c1948.
23. *What Happens in Hamlet?* Cambridge: Cambridge University Press; c1965.
24. Spurgeon C. *Shakespeare's Imagery and What It Tells Us*. Cambridge: Cambridge University Press; c1938.
25. Balashov NI. *A Word in Defense of Shakespeare's Authorship*. Moscow: International Agency; c1998. p. 132-133.

### Creative Commons (CC) License

This article is an open access article distributed under the terms and conditions of the Creative Commons Attribution (CC BY 4.0) license. This license permits unrestricted use, distribution, and reproduction in any medium, provided the original author and source are credited.