

# **CRITICAL REFERENCE TO PRIME SHAKESPEAREAN TRAGEDIES**

**Nilonjan Dey  
Dr. Kanu Priya Verma**





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*Knowledge is Our Business*

**CRITICAL REFERENCE TO PRIME SHAKESPEAREAN TRAGEDIES**

*By Nilonjan Dey, Dr. Kanu Priya Verma*

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# CHAPTER 1

## EXPLORATION AND INVESTIGATION OF LIFE AND WORKS OF SHAKESPEARE

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### ABSTRACT:

This study explores the life and writings of William Shakespeare, who is recognized as one of the finest poets and playwrights in English. Shakespeare, who was born in Stratford-upon-Avon in 1564, is a prolific writer who is known for 39 plays, 154 sonnets, and two lengthy narrative poems. This research looks at his upbringing, schooling, and the Elizabethan England's sociopolitical environment as they related to his work. Important facets of his London career are emphasized, such as his affiliation with the Globe Theatre and the Lord Chamberlain's Men. Shakespeare's plays, which are divided into comedies, tragedies, histories, and romances, all showcase his command of language, ability to build characters, and ability to explore themes. Examining themes like human nature, love, power, and death, the study also looks at the works' ongoing importance in modern writing and performance. The research also discusses the arguments about who wrote his writings and how much of an influence he had on the English language. By means of an extensive examination of his biography and creative output, this study seeks to provide a more profound comprehension of Shakespeare's exceptional legacy.

### KEYWORDS:

Authorship Debates, Elizabethan England, Globe Theatre, Literary Legacy, William Shakespeare.

### INTRODUCTION

The Shakespeare biography that is now accessible to us confirms that, like Chaucer, Shakespeare was a self-made man. He worked really hard and left nothing up to chance. He had no friends and no money when he got to London. But by the time he left London, he was well-respected and wealthy. And both his ability and his hard work had contributed to the riches he had saved for himself. His works are a veritable gold mine of imaginative creativity, a thorough comprehension of profound reality, acquaintance with his surroundings, a broad grasp of the universe, and a solid assertion of common sense. Shakespeare's worldview has been debated by critics on several occasions [1], [2]. The information and perspective that Shakespeare emphasizes in his works differs greatly from what Bacon or Ben Johnson would discuss. These are not a scholar's views or visions. Instead, they came from the intellect of a distinguished scholar who was well-versed in the human condition and had assimilated personal details from his extensive social interactions.

One of the best playwrights in the English language is William Shakespeare. It is challenging to write about his early years and experiences. There is Not a lot of information is at hand. Shakespeare's life is outlined and sketched by scholars using the records and papers that are now in existence. It is now widely acknowledged that on April 26, 1564, William Shakespeare was baptized [3], [4]. The location of the event was Holy Trinity Church in Stanford. John Shakespeare and Mary Arden gave birth to William Shakespeare. Robert Arden, a farmer by trade, was the father of Mary Arden. Mary Arden's father had left her a sizable inheritance in

the shape of land in Wilmcote, which is close to Stanford. The Shakespeare family had the blessing of having four boys and four daughters. Of the four sons, William Shakespeare was the oldest. Only one of the four females is thought to have survived.

According to available records, John Shakespeare purchased the Henley Street home which is now recognized as Shakespeare's birthplace in 1556. Although it is known that John Shakespeare also worked as a wool and grain dealer, his main occupation was glove production. It's thought that John Shakespeare began making loans to other individuals around the year 1570. John Shakespeare was regarded as an affluent businessman who achieved success in a variety of ventures. He was a guy in Stanford who had his own land. As a well-known and powerful individual, he had a big impact on how the town's government operated. John Shakespeare rose through the ranks of the Stanford government to hold many important posts, including as mayor in 1569 [5], [6]. But soon, the Shakespeare family was plagued by financial difficulties. And by 1576, John Shakespeare's financial troubles had become so bad that he had taken out a mortgage on Mary Arden's estate in order to save the family. William Shakespeare's early schooling is not highlighted in any genuine record that we have access to. However, academics agree that William Shakespeare had to have gone to Stanford Grammar School, where he studied literature, grammar, and the Classics. Most people believe that William Shakespeare had to drop out of school by the time he was 13 in order to help support his father financially.

William Shakespeare most likely attended one of the "petty" or junior schools in Stratford, where he most likely learned his letters with the aid of a hornbook. He would have gone to the King's New School at the age of seven or thereabouts, where the focus would have been on Latin, which was still the common tongue of Europe in the 1500s. Shakespeare most likely dropped out of school when he was 14 or 15. William Shakespeare's plays demonstrate his command of the Latin language [7], [8]. As is well known, he was inspired by a number of ancient authors, including Terence, Plautus, Ovid, and others, in his poetry and plays. In his texts, we also see important displays of Roman history. As Latin was a popular subject to teach in schools back then, all of this may have come to him via his education.

In his courses, arithmetic was taught in addition to Latin. Though his education was insufficient to make him a "learned man," it was nevertheless adequate to give him a solid education. It is commonly known that he was urged to quit school and get a job in order to help his family financially owing to financial troubles. Regarding the nature of his job, however, nobody is certain. He married 26-year-old Anne Hathaway while he was only 19 years old. Anne Hathaway was the daughter of a wealthy Shottery-based yeoman. This marriage is said to have been unsuccessful and to have happened under tremendous pressure. Three children—Judith, Hannah, and Hamnet were born to the marriage; the last two were twins. Narratives imply that William Shakespeare had fallen into undesirable company at this time. He soon became involved in a deer-stealing incident that forced him to flee his hometown. Regarding this episode's veracity, one cannot be quite certain. There are many legends about William Shakespeare's "lost years." There hasn't been much information available throughout the years about his life at this time [9], [10]. But needless to say, it is thought that he left his home region and relocated to London a few years after his marriage, in 1587, in order to pursue greater opportunities.

The University Wits' influence was causing drama to become more and more popular in London at this time. Shakespeare became interested in theater. After beginning his theatrical career as an actor, he focused on playwriting. Naturally, however, his focus on writing did not take away from his acting career. Shakespeare had already gained recognition in the literary world by 1592. The same year, Graham Greene wrote a booklet in which he made an

inappropriately indirect allusion to himself that seemed to imply his ascent to a prominent position. Shakespeare was a young man when touring troupes of stage players came to Stratford. Shakespeare could have developed an interest in the theater because of these actors. Additionally, some experts believe that Shakespeare's introduction to the London theater scene may have been facilitated by the relationships he had developed while traveling with these companies. When the plague struck London in 1593, the majority of the theaters were closed. Shakespeare began focusing on poetry writing at this time. Shakespeare released *Venus and Adonis*, an erotic poem, in the same year. Henry Wriothesley, Third Earl of Southampton, was the recipient of the poem's dedication. It is said that Queen Elizabeth had a great deal of fondness for Henry when he was a young courtier. William Shakespeare joined Lord Chamberlain's Men as a founding member and stakeholder in 1594. In the company, he also made contributions as a writer and performer. Shakespeare performed in *Hamlet*, *Othello*, *King Lear*, and *Richard III*. The business changed its name to The King's Men a few years later. Before going to other places, they usually performed before the court.

### DISCUSSION

Shakespeare is said to have stayed in London for over twenty years after this. They increased in fortune and prominence as a result of his hard work and yearly production of a few plays. He quickly rose to the position of shareholder in the Globe and Blackfriars, the leading theater companies of the day. In addition to being a stockholder, he owned real estate in Stanford and London. However, as the years went by, he experienced both hardship and prosperity. His only son passed away and entered heaven in 1596. His father also died in 1601 years ago. His younger brother Edmund, an actor as well, passed very suddenly in 1607. To make matters even more challenging, Shakespeare's mother died the very following year, in 1608. Sometime between 1610 and 1612, William Shakespeare made Stratford his home. Here, he had brought the largest home in the neighborhood a brand-new mansion. By then, his older daughter had tied the knot with renowned physician Dr. John Hall. Judith then wed Thomas Quincy in 1616. Shakespeare was a dear friend of Thomas Quincy's father. Shakespeare's health had entirely deteriorated by 1616, and on April 23 of that year, his soul passed away. Shakespeare was laid to rest at Stratford's Holy Trinity Church. Shakespeare's plays were published seven years after his death, in 1623, by two players from the King's company, John Heminge and Henry Condell. It was the first folio. It cost one pound and included thirty-six plays. Shakespeare's widow, Anne Hathaway, passed dead in 1623. She was interred at Holy Trinity Church next to him. It is said that William Shakespeare's family tree ended in 1670 with the death of his granddaughter. Shakespeare is recognized with two narrative poems, "*Venus and Adonis*" and "*Lucrece*," if we exclude a few more unclear and random passages.

The two compositions consist of 154 sonnets, of which 126 are dedicated to men and the remaining ones are most likely intended to women. Numerous conversations have been sparked by these sonnets, but none of them have been specific or grounded on reliable data. They allude to a strained relationship, either romantic or platonic (none is clear). However, one thing that is abundantly evident is that the writings discuss incredibly sophisticated, exquisite poetry that has stood the test of time. Shakespeare is generally acknowledged to have written around 37 plays in contemporary times. Scholars, however, maintain that although he likely contributed to some of these pieces, he rewrote some of the previously published works. However, it is certain that his most fruitful years as a playwright were from 1588 until 1612. For this reason, we can categorically state that Shakespeare controlled the latter part of the 16th century and the first part of the 17th century. The Shakespearean experiments began with this. He picked up the skill of improvising and rewriting the works while still an apprentice. He made revisions to *Titus Andronicus* and the three sections of *Henry VI*. He was influenced by Lyly at this time

and wrote his early comedies during this time. During this time, Shakespeare wrote *The Comedy of Errors*, *A Midsummer Night's Dream*, *Love's Labour's Lost*, and *The Two Gentlemen of Verona*. He attempted to experiment with the historical drama *Richard III*, influenced by Marlowe.

Shakespeare composed *Romeo and Juliet*, a youthful tragedy, demonstrating his flexibility. The pieces written during this time frame lack the characteristic Shakespearean grace, the characterizations are unquestionably poor, and they seem to be rather juvenile altogether. Furthermore, it is evident that puns, stiff blank verse, and rhymed conversation were often used in the works written during this time. Great comedies and chronicle plays were popular at this time.

During this period, the following chronicle plays were produced: *Henry IV* (Parts I and II), *King John*, *The Merchant of Venice*, *Richard II*, and *Henry V*. *The Merry Wives of Windsor*, *Twelfth Night*, *As You Like It*, *The Taming of the Shrew*, and *Much Ado About Nothing* were the comedies of the day. Shakespeare demonstrates his skill as an original composer in these pieces. His predecessor has had no impact of any sort on any of these plays. Each of these pieces demonstrates Shakespeare's mastery of technical advancement. Human motivations and passions are explored in great depth and with great intensity. Prose and blank poetry are used more often while rhymes are dropped from conversation. Actually, the rigidity of blank verse makes room for a more clear-cut and adaptable use of the form.

Shakespeare wrote his greatest dramas during this time. Shakespeare also produced several of his serious comedies at this time. Shakespeare's most fruitful period as a writer was this one. His skill as a playwright, his intelligence, and his expressiveness have produced some of the most remarkable works of literature known to the literary world. What is most entertaining, however, is not so much the creative ability as it is the evolution of the spirit of Shakespearean writing. It seems that he was now more drawn to the negative aspects of human existence. His only goal was to undermine the social moral system that was in place. By doing this, he is able to demonstrate how toxic passion may destroy the lives of both the innocent and the wicked at the same time. The majority of Shakespeare's plays written during this time frame provide a profound examination of the relationship between good and evil, ultimately raising doubts about the capabilities of evil. During this time, Shakespeare wrote *Timon of Athens*, *Troilus and Cressida*, *Macbeth*, *King Lear*, *Othello*, *Julius Caesar*, *Hamlet*, *All's Well That Ends Well*, and *Othello*.

Comedies, or as we know them, dramatic romances, flourished throughout this time. This is the phase when the shifting is most noticeable. It almost seems as if he has moved on from the horrible period of his life to a happier, more attractive one. This phase of his imaginary universe gave optimism and hope, in contrast to the previous one when everything was gloomy and sad. One cannot dispute that virtue always triumphs over evil in this area, despite the fact that each of these later dramas has a traffic-related element. Even the style and tone are more delicate and upbeat than in the earlier pieces. However, it goes without saying that this is also the time when Shakespeare's reputation as a brilliant writer began to wane. The character development is sloppy, the structure is inadequate, and the style bears little similarity to the potent effect that his earlier creative endeavors had previously documented. Critics currently concur that just three of the plays that are attributed to Shakespeare during this time are his original works: *Cymbeline*, *The Tempest*, and *The Winter's Tale*. Additionally, he has undoubtedly co-authored two additional plays: *Henry VIII* and *Pericles*. It would not be incorrect to state that, when all of Shakespeare's works are considered, he has most likely contributed the most to the corpus of literature of any one author. And it's his diversity that makes the most wonderful and enduringly well-liked writer. Of course, there have been many other writers who have excelled

over him at different times, but none has ever come close to matching him in terms of the breadth of his body of work and his variety. It's undeniable that he was skilled at both humor and tragedy, despite his little unbalance. Creative expanded into the field of poetry as well as theater plays. He was at ease with both delicate fancy and imagination. He was never an original thinker, of course. However, he had the ability to replicate magic using the resources at his disposal in a way that upheld the original text and succeeded in lending it an enduring quality.

His ability to describe was one of his main advantages. It is reasonable to say that no other author has succeeded in developing such a wide range of characters both men and women who, at no point in time seemed like they were the author's creations of fiction rather than real people. Shakespeare uses a wide variety of terminology in his writings, which many academics find impressive. It's estimated that he possessed a vocabulary of over fifteen thousand words, but Milton couldn't match it. Shakespeare's manuscript plays are all gone as of right now. We depend on the initial print since Shakespeare did not print any of the material himself. Despite the fact that sixteen of his works were published in quarter versions during his lifetime, it is important to note this. However, as they were all unapproved revisions, we cannot accept it as a genuine version.

As was previously established, the initial edition from 1623 which did not include *Pericles* is regarded as the first folio version to be published in print. This one is regarded as the most well recognized and conventional rendition of Shakespeare's plays. One of the greatest shortcomings of this Folio version, however, is that neither the original writing date nor its arrangement is in chronological sequence.

Shakespeare's plays throughout the Elizabethan period were written for a diverse range of audiences. Typically, they were described as both sophisticated and vulgar. The vulgar were "uncultured people," such as members of the armed forces, thieves, sailors, robbers, and small-time criminals who engaged in "immoral" behavior. Conversely, the term "refined audience" described literate individuals, dignified businessmen, and public office holders. This group also included academics, critics, and, of course, the nobility from the royal houses. It was essential to accommodate the preferences of both groups. Shakespeare and other playwrights thus wrote in a style that was appropriate for both groups.

Shakespeare, according to certain Elizabethan era scholars, "wrote for the 'great vulgar and the small' in his time, not for posterity." He went home happy, and slept well the following night, if Queen Elizabeth and the ladies of honor laughed heartily at his poorest jokes and the gallery catcalls remained mute at his finest passages. He was prepared to exploit the ignorance of the times in various ways, and if his plays made people happy, he would not personally argue with them. Theater served as a public entertainment medium throughout the Elizabethan age. That's why it gained popularity right away. Shakespeare was probably no older than twelve when the first theater in London was established. Scholars concur that Shakespeare's lifetime saw the real blossoming of the Elizabethan theatrical scene. Plays gained popularity, which prompted the creation of both private and public theaters. During that period, more than a hundred firms were founded by laypeople and amateurs alike. Complications with authorship and play licensing also followed from this.

It will be interesting to learn that the acting companies lived in opulent mansions owned by Lord Oxford, Lord Buckingham, and so on. During this period, the majority of strolling troupes traveled the nation, showcasing any act that would catch people's attention. These groups were often made up of three or, at most, four male individuals. The youngest guys would portray female characters. They gave performances in municipal squares and during get-togethers. They also gave performances at the gentry's or noblemen's private halls. The licensing of plays

gave rise to several issues. Certain less successful singers, who claimed to be friends with powerful individuals, were in fact from questionable social circles.

Queen had the power to put an end to any societal threats, but she also forbade any interference with the performers' performances. She issued an ordinance in 1576 proposing that concerts be prohibited inside the city. However, this was not taken seriously. The London Corporation has never supported the performances. However, the business was unable to stop it since the play and performance were well-liked by the people and the queen alike. The players were forbidden from giving performances within the city, but that didn't stop them from setting up shop over the river.

This section fell beyond the company's purview. This was a blatant sign that the plays' popularity would not be declining anytime soon. Due to the theater's enormous popularity, search limitations have only fueled the expansion of theater companies and the strong competition that exists between them and the performers. The professional actor soon became well-liked by the general public and was recognized as an important part of society. Over time, theatrical companies evolved into groups of men who relied on the generosity of wealthy individuals and lords. This aided them in stabilizing the firm as the performers and the company joined an established success that contrasted sharply with their previous existence as vagrants.

It is said that the young nobleman who attended the play sometimes sat on the stage. Following the 1613 fire that destroyed the first Globe Theatre, King James reconstructed it with the financial assistance of a nobleman.

Shakespeare used this reconstructed theater in a brief period of time. It is said that the city employed black friars throughout the winter. Historical records state that there were up to eleven theaters in London, both public and private, by the time Queen Elizabeth's reign came to an end. It's said that a sizable portion of the royal family developed an interest in theater and its performances, which sparked an unparalleled surge in the industry. The lads who sang in choruses and at church get acting training as well, transferring to the next generation the knowledge of performance.

During the Elizabethan era, authorship and ownership underwent a complicated process. Someone may write a play and give it to the manager of an acting troupe. The play was performed by the company code either with or without the author's acknowledgement. Sometimes a writer never meant to think about how their choice will affect others later on. Should modifications be necessary for the current play, a few well-known writers would be consulted before the subsequent staging.

Henslowe, who was very interested in the performances, always insisted on having a mature author as well as an established one continue to provide fresh material and make modifications for his next production.

The majority of those era's dramatists were apprentices. Because of this, they completed all tasks assigned to them without hesitation. A seasoned writer would often refine a piece written by an apprentice to make it more suitable for the theater. Works composed in Italian, French, or Spanish were often produced in order to better appeal to the London audience. Publishers who pirate works are fairly frequent. Neither management nor writers could defend themselves against the pirate publishers.

Typically, if a drama gains popularity, the management of the competing company will send his clerk, who will then shorthand duplicate the lines. A Saturn play was often imitated with scenes and lines chopped out. Furthermore, the duration and sequences would be shortened if one became really popular in order to make them more accessible and simpler for the strolling

players to execute. Despite its widespread appeal and the support of the aristocracy, the author, players, and everyone else involved with the theater industry continue to carry the stigma of the Jungle.

Large wooden platforms served as stages in Elizabethan theaters most of the time. It is thought that this platform could be moved about and was not fixed in situ. Normally, the building was roofless. There were galleries all around it. This is mostly where the audience members for the show come from. To allow the "groundlings" to see the platform, a yard was constructed around it.

This year was made by combining hale or cannon nut shells with ash. The players would change into new costumes or apply makeup, but the back of the stage was a worn-out home. There was a roof over this section of the theater.

The equipment needed for on-stage performances was sometimes housed in a location behind the audience in theaters. Furthermore, the elevated platforms with sliding trapdoors facilitate the performers' ascent and descent from the stage. The Elizabethan audience is said to have been more likely to trust whatever that was spoken to them. Their lack of interest in the visual disparity was evident. It is impossible to presume that the audiences of Elizabethan plays and drama were of a higher intellectual caliber since even these works significantly influenced the intellectual climate of the time. There are records that indicate the nobles who attended the plays tended to unwind rather than actively participate in them.

From a modern standpoint, one can assume that the Elizabethan audience was mostly composed of wealthy individuals. However, that was untrue. The Elizabethan audience was composed mostly of regular people, while there were also a good number of wealthy individuals among the spectators.

A sizable contingent of learned dramatists may also be found to be drawn to the show because of its capacity to persuade them on an intellectual level. It is reasonable to say that there were not many theatrical items accessible at the time to assist create attractive scenery for the settings, even if it is impossible to recreate the precise style of theater cleared back then. Because the plays were reasonably priced in the Elizabethan era, viewers of all social classes were able to attend.

## CONCLUSION

William Shakespeare had an unmatched effect on literature and the arts, and his life and works still enthrall academics, actors, and spectators throughout the globe. His exceptional contributions to English literature were framed by his early life in Stratford-upon-Avon and his later career in Elizabethan London. Shakespeare's varied body of work, which includes comedies, tragedies, histories, and romances, demonstrates his command of language, inventive storytelling, and in-depth examination of human nature. His works' eternal significance is ensured by his ability to depict universal themes like love, power, jealousy, and betrayal. His legacy gains fascination from the continuous academic disagreements over the authorship of his plays and lyrics, which encourage more investigation. Shakespeare's influence on the English language is more evidence of his enduring importance, since many of his phrases and terms are still in common use. Shakespeare is a cornerstone of Western literature, and his works are still integral to classroom instruction and theater repertory, demonstrating his lasting influence. This analysis confirms that William Shakespeare's achievements endure the test of time, inspiring and influencing succeeding generations.

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## CHAPTER 2

### DETERMINATION OF SHAKESPEAREAN COMEDY: CLASSICAL AND ROMANTIC

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#### ABSTRACT:

This study looks at what makes Shakespearean comedy unique, with an emphasis on the classical and romantic aspects of his plays. Shakespeare's comedies, which he wrote in the late 16th and early 17th century, creatively include romantic themes that appeal to a broad audience while drawing on the classical inspirations of ancient Greek and Roman writers. In order to better understand major plays like "A Midsummer Night's Dream," "As You Like It," and "Twelfth Night," this study examines their themes, structures, and character archetypes. These comedies include classic themes including misidentifications, complex story twists, and the usage of stock characters. Romantic features, on the other hand, place more emphasis on the celebration of love, pastoral settings, and the resolving of disputes via marriage and festivities. Shakespeare's comedies provide eternal insights on human nature and social standards, and this study explains how they transcend the traditions of their period by examining the interaction between these classical and romantic components. The analysis also takes into account Shakespeare's inventive use of language and humor, as well as the impact of Elizabethan culture, all of which add to the comedy writer's works' ongoing appeal and significance.

#### KEYWORDS:

Character Archetypes, Classical Influences, Elizabethan Culture, Romantic Themes, Shakespearean Comedy.

#### INTRODUCTION

Comedy has never been considered a literary genre. However, tragedy has often received more attention than is warranted. For instance, according to Aristotle, comedy is "as has been observed) an imitation of men worse than the average; worse, however, not as regards any and all faults, but only as regards one specific kind, the ridiculous, which is a species of the ugly." A error or deformity that does not cause pain or injury to others is considered absurd; an example of this would be a mask that makes people laugh but is ugly and twisted but does not cause pain. The above-discussed version of Aristotle's notion of comedy is clearly brief and seems to be just touched upon. The majority of the most influential critics in antiquity have dedicated their efforts to the study of tragedy [1], [2]. That was a pretty easy explanation. After all, tragedy addressed issues that went deeper than humor, while comedy dealt with issues that were more surface-level. Of course, this is a rather narrow view of the comedy genre. Throughout history, the meaning of humor has always been determined by the setting and period in which it is created. Comedies are sometimes made for amusement purposes, while other times they are meant to honor wisdom. Aristophanes' writings, when examined, reveal that the majority of his works were intended as satires of modern society [3], [4]. Even Plautus and Terence used well-composed comedies to expose the vices and foolishness of those in their immediate vicinity. The comedies of George Bernard Shaw, on the other hand, were all about ideas and how reading them may make one feel better and wiser [5], [6].

"Neither a lender nor a borrower be," Polonius had once said in reference to the development of literature. Shakespeare, however, did not subscribe to this viewpoint. Shakespeare often gave his creative works to others as well as drew from them. How one wanted his thoughts to be communicated to the modern audience determined how his peers and producers approached their comedy concepts. Shakespeare's "tragedy seems to be skill, his comedy instinct," according to Dr. Johnson, who noted in his book that Shakespeare's style was distinct. Shakespeare's comedies never featured ugly or absurd characters as the main narrative. He rejected comedy's traditional bounds and added previously unheard-of components. Ben Johnson and Molière both included foolishness in their comedies [7], [8]. They wanted to call attention to the errors in society and work for improvement. They saw humor as a means of telling the world that undesirable things shouldn't be given much importance. Shakespeare's plays' inability to be reduced to a single formula amuses George Meredith, the well-known proponent of comedy's ability to cleanse society. Shakespeare, in his words, "is a well-spring of characters which are saturated with the comic spirit; with more of what we call lifeblood than is to be found anywhere out of Shakespeare; and they are of this world, but they are of this world enlarged to our embrace by imagination, and by great poetic imagination."

Reading Shakespeare helps us to see that his comedies are unlike anything else in the world because they are uncommon, poetic, lyrical, and they defy the conventions of humor. It is important to note that Shakespeare was not very inventive. He was greatly impacted by the works of his contemporaries, including Lodge, Peele, Greene, and Lyly. Many observers have noted the startling similarities between Lyly's comic settings and the world of Shakespeare [9], [10]. Shakespeare would undoubtedly have broken new ground or started a trend if Lyly hadn't been his predecessor. In addition to being generally inspired by Lyly, academics have identified over fifty occasions in which Shakespeare paraphrased Lyly. Again, there's no denying that Greene had a bigger impact on Shakespeare's writing than Lyly, despite the latter's evident effect on the former. Shakespeare's plays allude to idealized ladies, and these same idealized women find a way into Greene's works.

Examining his previous plays, it is possible to see the clear classical influence. Though his knowledge of Latin and Greek was limited, he was undoubtedly familiar with Plautus and Terence's writings. These two writers were immensely well-liked in Elizabethan England. Shakespeare's comedies, particularly those from the early phases, were distinguished by their clear classical literary influence. We are widely aware by now that Amphitruo had an impact on the Comedy of Errors. Shakespeare's inventiveness allowed him to transform the Latin texts into something more captivating. The Taming of the Shrew is unquestionably superior than its original inspiration. Shakespeare's mastery as a writer is most evident in The Two Gentlemen of Verona. Shakespeare is venturing into the realm of romance and fantasy for the first time. According to H. B. Charlton, The Two Gentlemen of Verona is a romance rather than a comedy.

And for that same reason, the play's characters are nothing like the actual world's population. Once again, if we examine a play such as Love's Labour's Lost, we see that it is entirely satirical and has nothing to do with romance. The characters in the play are very clever and intellectual, which readers may also encounter in Sheraton and Congrave's plays. The fact that Shakespeare's comedies almost always result in weddings is one of their most notable features. Generally speaking, marriage represents the unification of the family line, the absorption of happiness, and the hope of a bright future. Shakespeare views marriage as such an essential and important symbol that, by the play's conclusion, we sometimes see many marriages taking place. A brief summary of Twelfth Night reveals that, by the play's conclusion, three weddings had taken place. In A Midsummer Night's Dream, the same thing takes place. As You Like It's

last scenes (Act V) have a scene called "High wedlock," which celebrates four nuptials. Every pair in the play finds happiness after experiencing a string of miscommunications. Naturally, detractors point to scenes from *Much Ado about Nothing*<sup>1</sup> and *Measure for Measure*<sup>2</sup> to illustrate their point that certain unions don't seem to be organic expressions of love, but rather are intended to serve a specific function.

As was previously said, misunderstandings are essential to Shakespearean comedy. The lovers' lives are filled with many perplexing and difficult circumstances that give rise to many amusing and comical ones. Ultimately, it is Benedick's friends who seem to be acting as the intermediary between himself and Beatrice that unite the two lovers. Their ruse enables both Benedick and the audience to see that Beatrice's harshness was really her veiled adoration. Similar to this, Beatrice's friends tease her about her affections, but this only serves to deepen their bond and further their romantic relationship.

## DISCUSSION

The audience finds these moments of perplexity to be humorous because we know that there will be a happy conclusion. Shakespeare's comedies often depend on innocent deceptions combined with straightforward misunderstandings. The dramatic irony that seeps into the text as a result of these misunderstandings provides the spectator with an additional advantage in figuring out the characters' true motivations. The most stunning illustration of this is seen in *A Midsummer Night's Dream*. In addition to being amusing due to the many issues it causes, the love potion's limitless charm is essential for finding genuine love. Eventually, the woodland that had become a haven of mayhem and transgression becomes the place where the lovers reconcile and have their love formally sealed with marriage. Shakespeare also found amusement in his works by including characters in their cross dresses. In *Twelfth Night*, Olivia fell in love with Viola, who was posing as Cesario, which caused misunderstanding. However, the characters grow and learn new things about life and living with every mistake they make. Orlando's staged courtship of Rosalind is shown in *As You Like It*. But the fact that young men portrayed ladies in Shakespeare's day meant that transvestic was accepted for both performers and viewers, which made all these instances of cross-dressing much more plausible and fascinating.

The ambiguous surroundings also contribute to creating the perfect atmosphere for a harmless disturbance that leads to individuals falling in love. People are perplexed when the narrative takes place in Illyria on an unclear date. The contrast between Olivia's family's English appearance and the Italian-looking Orsino's court accentuates this ambiguity even more. His love of fantastical settings may be seen in many of the comedies written by Shakespeare. *As You Like It*, one may appreciate the Forest of Arden and see the enchanted forests of *A Midsummer Night's Dream*. Without a doubt, *The Merry Wives of Windsor* is set in England, but we all know that this particular version was made only to capitalize on Falstaff's extraordinary popularity. Shakespeare found a way to contain an endless amount of comedy. It was customary during his day to see the tragedy occurring in Italy, France, or Spain, and the comedy occurring in London. Comedies have traditionally been more accessible to English-speaking countries. As everyone knows, Ben Jonson had *Every Man in His Humour* (1598) set in Italy at first. However, it quickly adapts the surroundings to London in order to meet modern expectations.

The Alchemist and *Bartholomew Fair*, he turned London into the focal point of his writings. The fascination with portraying London as the city of many adventures gave rise to the literary subgenre known as "city comedy." It has long been believed that tragedies or historical comedies are more important than historical comedies. Shakespeare's contemporaries

attempted to include satire in their plays for this reason. In terms of literary acceptability, satire has always had a stronger hold than comedies. Satires were more well-liked by ancient writers than comedies. There was a purpose behind the whole genre of paucity comedy. They were intended to draw attention to the foolishness and vices that the modern society was engaged in. Shakespeare had little interest in satire in its conventional sense. But he was free to innovate with his comedies since, in his day, even comedy did not follow a very rigid formula.

The title of the play is "A Pleasant Conceited Comedy." Once again, the Taming of the Shrew quarto edition describes it as a clever and enjoyable comedy. However, if we look at The Merchant of Venice's title page, we can find that book is titled "The most excellent Histories of the Merchant of Venice." These title pages are thought to have been written by the bookseller rather than the playwrights. By playing around with the terms, this was most likely more of a marketing ploy to assist the audience recognize the book or force the book seller to sell it to a certain audience. We see The Taming of the Shrew as a work on sexual politics in the modern day. However, it seems from the title page of the initial quarto that the play was lighter in tone and had nothing to do with sexual politics.

Shakespeare is the reason for the creation of the tragicomedy part. Shakespeare is most known for writing four of these plays in the latter stages of his productive career: The Tempest, Cymbeline, Pericles, and The Winter's Tale. Even though the plots of these plays all include marriages, we all know that they are not the finest plays to laugh at. These plays all focus on different types of emotions, such as aggression, jealousy, rage, and bitterness. Additionally, we see a few deaths a tragedy that is seldom anticipated to be shown in a comedy. Opponents are adamant that they be called "romances" rather than just comedy. However, if we examine more closely at some of Shakespeare's earliest comedies, such as Measure for Measure, All is Well that Ends Well, Troilus and Cressida, etc., we can detect a clear feeling of dark material coming, which questions our understanding of humor in general. In the era of past comedies, Shakespeare had an apprenticeship position.

He was still having difficulty developing an identity for himself and finding his own voice at this point. As the Comedy of Errors and The Two Gentlemen of Verona demonstrate, he was playing about with the concept of love. Shakespeare's love comedies always had protagonists who first met in a setting that was apart from the hardships and upheavals of actual life. Presumably, it was a fantasy realm that was "a mixture of old England and utopia." Perhaps the only two plays where the audience is exposed to the harsh facts of life are The Merchant of Venice and The Comedy of Errors.

Shakespeare's romanticism heavily emphasizes distance and unfamiliarity. It is a constructed universe that the author's inventiveness has lit. Shakespeare skillfully introduced the concept of make-believe, in which logic may be adjusted to suit the needs of the story without upsetting the audience, by presenting a foreign time and place. Shakespeare was also able to shield his audience from life's truths because of this. Undoubtedly, he was able to combine creativity and reality in his romantic comedies. It is possible to see the play's scenes and characters as magical beings with the power to alter reality. There is nothing historically accurate about the setting; it is all made up. They all seem to have been sculpted from exquisite fantasies. However, in spite of their distance, they are also relatable. It is possible to recognize the modern characters and applications of fashion in a drama such as Love's Labour's Lost. As a result, the audience has sufficient cause to identify with the performance even in spite of its fairy tale aspect. Shakespeare's comedies often include female protagonists who take the lead. The hero is shown stomping all over the concept and thinking tragically. Comedies often feature a hero who is subservient to the heroine. Shakespeare's plays, in Ruskin's opinion, lack any heroes.

The female leads are the main focus. Without Portia, *The Merchant of Venice* wouldn't be as enjoyable, and without Rosalind, *As You Like It* wouldn't seem whole.

Shakespeare, according to many academics, has successfully graduated from life's school. He was passionate in making observations and enjoyed documenting life as it was. He said that ladies most likely felt a bit uncomfortable, particularly after catastrophes. However, he was also aware that a woman was the focus of attention for most daily activities. The woman was the center of joy and pleasure all the time, and her right could never be questioned.

Shakespeare's female characters, whether they are the Queen of the kitchen maid or not, have a strong feminine quality. They all succeeded in life and put a lot of effort into winning their significant other over out of pure love. The heroines are the ones that strike a balance in comedy. They are endowed with the capacity for creativity, intellect, feeling, and initiative. They are admirable individuals who are prepared to give up all for love. According to some academics, a female character in a Shakespearean love tale unites the heart and the intellect in a way that creates an unanticipated balance in our chaotic world. When comparing the heroines of the tragedies with the comedies, we can see that the female lead in the comedies is stronger, more resourceful, and more experienced. Because she enjoys reading the other characters from the front, each representative romantic comedy heroine deserves our respect and adoration. These are smart, beautiful ladies who believe that their deeds will alter destiny. Every time a problem arises, the heroes are shown to be trying to deal with it. In contrast, the lady gradually and methodically builds a happy and hopeful environment. But the realm of tragedy is about the severity of existence, not this lovely one. It is a parody of the gloomy world of comedy and the heavenly realm of romance. Shakespeare's comedies are hard to sum up or put into a formula. Several commentators have noted that a variety of factors determine the narratives of Shakespearean plays. He uses satire, humor, and tragedy to produce his comedies. However, his satires lack wit. He does not pass judgment on people or society. Rather of laughing at the characters, he shares their laughter. Shakespeare's satires were not intolerant, in contrast to those of his contemporaries Ben Jonson. There was not a trace of bitterness, sarcasm, or even cynicism. Shakespeare was a human being full of empathy.

To accomplish his goal, he makes use of the clowns and idiots in his plays. Together, the idiots and the female heroine create bliss for him in his imaginary world. We encounter professional idiots such as Feste, Moth, and Touchstone. They are intelligent and clever. They know how to poke fun at the environment in which they live. However, we also have less sophisticated idiots like Dull, Gobbo, Bottom, and so on. Since they are utterly stupid, the audience finds this to be the source of their entertainment. It is left up to the viewers to speculate as to how foolish someone can go. Feste is crude, but Touchstone is sage.

Dogberry, on the other hand, is vibrant. A lot of nothing is almost tragic without any fault of her own, the woman became a victim. However, Dogberry's witticism and presence allow humor and reality to be combined. The primary narrative of *Merchant of Venice* centers around the bond's signature. Three love tales are among the many subplots that we encounter. The *Merchant of Venice* has often been cited as a literature that discusses tolerance. Jews suffered unjustifiable persecution and were deeply disliked throughout the Elizabethan era. In the play, Shylock is portrayed as a dignified figure who stands for the injustice and suffering inflicted upon the Jewish people. Venice and Belmont are seen in *The Merchant of Venice* as representing two distinct concepts. Whereas Belmont is all about romance and love, Venice comes to represent business and realism.

The piece strikes the ideal balance between realism and romance, combining humor and seriousness in just the right amounts. Romance takes on a human form in *As You Like It*. It's

a romantic adventure drama about the restoration of morality. The play's leitmotif is love. The drama opens with a tone of resentment, animosity, and strife. However, the drama ends with love restored, beauty triumphing over nobility, and virtue triumphing over evil. The play *Twelfth Night* blends humor and romance. Shakespeare has experimented with many forms of love in all of the play's characters. The romantic comedy genre is parodied in *The Merry Wives of Windsor*. The drama only has one romantic aspect, which is found on Anne Page. However, there are also gloomy comedies that raise issues with the world of happy comedies, such as *Measure for Measure*, *Troilus and Cressida*, *All's Well That Ends Well*, and others. Shakespearean humor is often characterized by love, tolerance, and compassion; these qualities are not present in these. Shakespeare's disenchantment with the concept of love is evident throughout the plays. *Troilus and Cressida* is a story about battle and love. The heroine in *All's Well That Ends Well* is hardly a saint, and *Measure for Measure* implies that love may err into lust, particularly in dark comedies.

As the laments of Egeon obviously exceed the typical settings of comedy, so too do these often-cited words contradict our customary initial perceptions of *The Comedy of Errors* as a completely boisterous farce. Shakespeare focuses his attention on his Syracuse twin, Ephesian Antipolis, who is a less intriguing character. In our opinion, the Antipolis of Syracuse gains something from what puzzles him: Ephesus' peculiarities. Given that the town of Ephesus is mentioned in St. Paul's Epistle to the Ephesians as having "curious arts," anybody who knows their Bible would anticipate the town—which is obviously Shakespeare's London to seem as a magical location where anything may happen, especially to guests. As the drama goes on, Antipolis of Syracuse, who was already lost to himself before arriving in Ephesus, comes dangerously close to losing his sense of self.

Maybe all comedy is inherently metaphysical; Shakespeare deviates from Plautus by making the discomfort explicit. *The Comedy of Errors* devolves into absurd violence, yet nobody is harmed save from Dr. Pinch, the bogus exorcist. Until the very end, when the two sets of twins stand side by side, nobody not even the audience can be allowed to get things right in this drama. Shakespeare withholds from the spectator any suggestion that the Ephesian Abbess possibly a Diana priestess is the Antipholuses' long-lost mother until she makes the decision to come forward. If we so want, we may ponder why she has lived in Ephesus for twenty-three years without announcing her presence to her son who resides there, but such inquiry is just as pointless as questioning how and why the two sets of twins coincidentally wear the same outfit on the day the lads from Syracuse arrive. *The Comedy of Errors* is full of these peculiarities, where it becomes more difficult to distinguish between the implausible and the impossible. The foundational elements of Shakespeare's reimagining of the human. Even from his beginnings, Shakespeare was never constrained by genre, and *Antipholus of Syracuse* is a premonition of the depths of the self to come. A part in a comedy hardly seems like a place for introspection. The visiting twin says, "I will go lose myself, I and wander up and down to view the city," even as he muses on going sightseeing. Even if *The Comedy of Errors* is not a Christian tale, you do not lose yourself in order to rediscover yourself there.

The extremely strange two acts of the Induction, which open *The Taming of the Shrew*, show how a noble practical joker tricks the inebriated tinker, Christopher Sly, into believing he is a great lord who is going to attend a play by Kate and Petruchio. Because of this, the remainder of *The Taming of the Shrew's* comedy is reduced to a play within a play, which does not seem fitting given its representational impact on the audience. Despite being well crafted, the Induction would work just as well or not as six other Shakespearean comedies. It also fits together cohesively with *The Shrew*. Many theories drawing comparisons between Christopher Sly and Petruchio have been put out by critical minds, but I remain skeptical. However, even

though we haven't yet deduced it, Shakespeare had a theatrical aim in mind when he wrote his Induction. Perhaps because his disenchantment would have to be harsh and interfere with Kate and Petruchio's mutual triumph quite obviously, they are going to be the happiest married couple in Shakespeare's works. Sly is not brought back at the end of Shakespeare's *Shrew* short of the Macbeths, who end separately but each badly. Regarding the Induction, two aspects may be considered generally persuasive: it puts us at a little distance from the *Shrew*'s performance.

Shakespeare, who is always hinting at something, may be drawing a comparison between Christopher Sly and the happily married couple each in a dream of their own, from which Sly will never awaken and which Kate and Petruchio need never give up. In their ultimate shared reality, Kate will govern the home and Petruchio, acting as the reformed shrew for all time, in a kind of plot against the rest of humanity. It is absolutely wrong, contrary to what some feminist critics have said, that Kate marries Petruchio against her will. As much as it may be difficult to notice, Petruchio is correct when he says that Kate fell in love with him right away. How was she not able to? The vivacious Kate is in dire need of saving from her horrible father Baptista, who much likes the real shrew, his dull younger daughter Bianca. Baptista has badgered her into aggression and vehemence. She reacts to the swaggering Petruchio with two different emotions: anger on the outside and love on the inside. The *Shrew*'s enduring appeal stems from its ability to arouse both men and women's sexual desires, rather than from masculine sadism in the audience.

## CONCLUSION

Shakespeare's comedy's resolve to combine classical and romantic aspects highlights the playwright's skill in producing works that are enduring and aesthetically pleasing to all audiences. Shakespeare's humorous storylines are supported by his use of classical elements, such as complex plot structures, misidentifications, and stock characters. In plays like "*A Midsummer Night's Dream*" and "*Twelfth Night*," romantic themes that exalt love, harmony, and pastoral idealism are deftly weaved into these classical components. His plays are romantic in nature, as seen by the pastoral settings and the way tensions are resolved via weddings and joyous endings. Shakespeare's conversations and settings also bear the imprint of Elizabethan society, with its social hierarchy and courtly conventions, which often use comedy to reflect and challenge societal ideals. Shakespeare gives important insights into human behavior and relationships in addition to being an entertaining writer of language, wit, and comedy. Shakespearean comedies' fusion of romantic and classical themes has guaranteed the plays' ongoing appeal and significance, making them an essential component of literary and theatrical traditions. This study has shown that Shakespeare's comedies are dynamic pieces that still have an impact on audiences today, rather than only being historical reflections.

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## CHAPTER 3

### INVESTIGATION AND ANALYSIS OF SHAKESPEAREAN TRAGEDY

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#### ABSTRACT:

Shakespearean tragedy is thoroughly analyzed in this study, which also looks at its distinguishing traits, thematic complexity, and long-lasting influence on theater and literature. Shakespeare's tragedies, which were composed in the late 16th and early 17th centuries, are notable for their examination of human nature, deep moral concerns, and nuanced characters. This study looks at important plays including "Hamlet," "Macbeth," "Othello," and "King Lear," emphasizing their themes, character development, and structural components. Shakespearean tragedy revolves on the tragic hero, whose fatal fault (hamartia) brings about their demise, and the audience's experience of catharsis. The stories' complex weaving together of themes like ambition, envy, destiny, and the paranormal results in multi-layered texts that lend themselves to a variety of readings. Shakespeare's depictions of authority, justice, and the human condition are impacted by the historical and cultural background of Elizabethan England, which is taken into account in this study. Shakespeare's inventive use of language, soliloquies, and dramatic irony all of which heighten audience engagement is also examined in this research. Through an examination of these components, the study seeks to clarify the enduring allure and importance of Shakespearean tragedy.

#### KEYWORDS:

Catharsis, Elizabethan England, Hamartia, Tragic Hero, Shakespearean Tragedy.

#### INTRODUCTION

Shakespearean tragedies are plays written by other authors or by Shakespeare himself. They may also be written in his manner. Shakespearean tragedy is unique among tragedies in that it has certain characteristics that set it apart. Remember that Aristotle's idea of tragedy had a major impact on Shakespeare's writings. In this Unit, the components of a Shakespearean tragedy are covered in great depth. The Greek term *tragedia*, which translates to "the song of the goat," is where the word tragedy originated. The reason it's dubbed "the song of the goat" is because, to portray satyrs, Greek theater actors once dressed in goatskin costumes. Shakespearean tragedies are a particular kind of tragedy, defined as a work of literature with a depressing conclusion in which the protagonist dies or suffers irreversible mental, emotional, or spiritual damage [1], [2]. Shakespearean tragedies also include all of the other components that set them apart from other tragedies.

Tragic theater is described by Aristotle as "the imitation of an action that is serious and also, as having magnitude, complete in itself; in language with pleasurable accessories, each kind brought in separately; in the parts of the work; in a narrative form; with incidents arousing pity and fear, wherewith to accomplish its catharsis of such emotion [3], [4]. Academics argue that the European neo-classical dramatists were greatly impacted by this concept. Shakespeare's tragedies are often categorized into four groups historical tragedies, great tragedies, Roman tragedies, and early plays. *Romeo and Juliet* and *Titus Andronicus* would be among the early tragedies. Seneca's *Ten Tragedies*, which were first published in 1581, had a significant impact on Elizabethan dramatists. Opponents contend that the tragedies of Elizabethan times would

never have materialized if Seneca had not been [5], [6]. The themes of lunacy, supernaturalism, and blood and retribution gained so much traction that almost all subsequent dramatists attempted to use them in their works. One of Shakespeare's early dramas, *Titus Andronicus*, has a striking resemblance to a Seneca composition.

The Roman commander Titus lost the majority of his offspring in the conflict with the Goths. He resolves to get revenge for all of his misfortunes. There is no denying that Titus is one of those early Shakespearean characters who distinctly displays an element of intense tragedy that is reflected in later tragedies of Shakespeare, even though at first glance Titus looks like someone inspired by Seneca because of the celebration of blood and death. Seneca is not present in *Romeo and Juliet* in any significant way. The absence of any fatal fault is, in fact, one of *Romeo and Juliet*'s most defining characteristics. They are not the victims of their own actions; rather, they are victims of the religion. In his *Monk's Tale*, renowned author Chaucer suggests that a tragedy is a narrative about a magnificent instrument who has descended into despair and wretchedness.

When seen in this light, Richard most certainly meets the definition of a tragic king. He came from a very powerful background and was eventually put in jail and murdered. He's one of those heroes from the big tragedies who brought themselves to ruin. Richard is the kind of person that thrives in adverse environments. His worst weakness has always been his sensitive nature. However, there isn't a sad conflict at the same moment. When we look into Richard III, we can see that Shakespeare was undoubtedly influenced by writers who came before and before him, such as Machiavelli and Marlowe [7], [8]. Compared to *Macbeth*, this passage is most likely the only one that has been inconsistent. Naturally, however, *Macbeth* is in a better position since he is a poet and his ambition is restrained by morals. We can't help but adore him despite his contradicting imagination, even when he is prepared to take the throne after igniting such discontent and feeling relieved.

However, Richard is not a tragic hero in the same sense as *Macbeth*. However, at the same time, Bosworth's miseries are made evident by the conference trickery we encounter in the fight of Bosworth. We see how the victims' spirits end up cursing him. It's interesting that Richard, the enemy, demonstrates a different aspect of mankind. Shakespearean tragedies, however, are not constrained by convention. Shakespearean Tragedy Shakespeare has really never shown any preference for following the law. His tragedies show how a new kind of tragedy is evolving. Greek tragedies were primarily political in nature, but they were also quite rhetorical. Shakespeare, meanwhile, saw tragedy primarily as a struggle inside. It is more nuanced and intricate, and in addition to discussing supernatural involvement, it also touches on human nature. Greek tragedy also has a strong religious undercurrent.

Shakespearean tragedies, however, are more secular and focused on real people. Both the male and female protagonists are equally important in both *Antony and Cleopatra* and *Romeo and Juliet*. *Romeo and Juliet*'s hero and heroine are similarly helpless, but the characters of Antony and Cleopatra are equally more aggressive. Even when we look at *Macbeth*, we see that the heroine, who at one point emerged as a strong character who had suppressed her femininity, is ultimately driven to madness and, ultimately, death. The main character's struggle is often highlighted, while the female protagonist is almost always marginalized. There is no denying that Shakespeare's tragedies are similar to Greek tragedies in several ways. Aristotle discusses a few qualities that a good tragic hero ought to have in his *Poetics*. He believed that a hero should be bigger than the average guy, but he shouldn't be a perfect man; instead, he should have qualities that make him magnificent. The hero has to be a person of greater stature, and his destiny must somehow affect the wellbeing of the whole country. The hero must have such a stellar reputation and abundant wealth that when bad luck befalls him, everyone around him

is undoubtedly impacted [9], [10]. This kind of circumstance is what will make us feel sorry and sympathetic toward this individual. The audience will only idealize him if he exhibits a noble attitude and perseverance, even if on a bigger scale he must resemble an average guy.

When we examine Shakespeare's tragic heroes through this lens, we find that the majority of them are admirable individuals. After all, Richard II is the king, Romeo is an aristocrat, Antony is an emperor, Coriolanus is a general, Brutus is a man of great standing, etc. Shakespearean tragedies' protagonists are so important to society that they have a unique position in the public eye. At first, Macbeth holds the rank of general before rising to the position of king. Hamlet is a prince who has lost the right to rule. King Lear is a monarch whose poor choices cause the kingdom's operations to fail. Despite their greatness, they are all fatally flawed individuals.

## DISCUSSION

Those who have lost all hope in life or are on the verge of passing away are the heroes of all the great tragedies. Macbeth is a someone who has aged with time, King Lear is very old, and Ortho has seen a decrease in his life. Even though Hamlet is just twenty years old, he is utterly devoid of enthusiasm for life. The most heartbreaking example of them is these four heroes because of the deep sorrow and beauty that envelops them. Every Shakespearean tragic hero has an innate vulnerability that makes them both a fantastic figure and the embodiment of humanity. Shakespeare's main characters bear some of the blame for their own demise. They take part in their own destruction. Every tragedy is really a series of mistakes that come together to create something very awful in the end. The tragic hero of Shakespeare is always accountable for his own deeds, but destiny also has a big, however little, influence. Because Oedipus' existence was dictated by destiny, we may truly argue that he is unlike Hamlet, Macbeth, Othello, and Lear.

It is true that some commentators think Oedipus' fatal weakness was that he was overwhelmed by pride. Shakespeare, a member of the Renaissance, surely held the views that a man is a free agent with the ability to make his own decisions. However, because of his very powerful and significant thinking, he sometimes loses sight of things that readers or audiences may see clearly. Othello's inability to make an accurate assessment of the circumstances leads him to fall into Iago's trap. One of Lear's issues was also one of judgment. He could not distinguish the real Cordelia from the cunning and devious daughters he had faith in. Shakespeare's conception of tragedy has changed throughout time and is no longer limited to his personas. The activities center on human abilities, which are often vulnerable to abuse and difficult to control.

Shakespeare was an expert at maintaining the harmony between fate and free choice. Shakespeare examines faith and duty equally and comes to the conclusion that both are crucial to crafting a great tragedy because they preserve a certain amount of balance and portray faith and accountability as complimentary to one another. Of course, some commentators held the opinion that less destiny and more chance and accident inform the majority of Shakespeare's plays. For instance, in Othello, we see many situations that are contrived by Iago to ensnare him, and he voluntarily falls into them. Shakespeare's characters, according to many critics, have no real antagonists since the heroes ultimately fall prey to their own shortcomings and meet their demise. Ultimately, Othello and King Lear's Edmund and Iago only target goodness and beauty, with the rest being the result of errors of judgment.

Shakespeare's heroes are often caught between two conflicts. There are two sides to this conflict: internal and external. In the words of George Bernard Shaw, "no conflict, no drama". Shakespeare shows us something similar coming together. The tragic hero's soul is in a state of perpetual conflict with itself. When we look at Macbeth, we can see that his conscience is

the source of his internal struggle, while he faces exterior conflict from others around him. Analogously, Hamlet's external space issue revolves on his relationship with Laertes and his uncle, Polonius. Simultaneously, an internal struggle occurs inside his thoughts as he attempts to manage his need for vengeance, passion, and ambition all at once. Brutus has a dilemma in Julius Caesar between his personal allegiance to his buddy and his democratic beliefs. Examining Antony and the Shakespearean Tragedy Cleopatra, we may see that Antony is divided between Egypt and Rome, signifying duty and love.

Shakespeare's tragic protagonists are almost often lonesome, isolated individuals. They often have no friends, and those closest to them are powerless to assist them. Usually, no one is privy to the internal strife that people experience. They die simultaneously, suffering from a lack of expression. One never feels sad or abandoned in life, even when they pass away, since there is a brave promise that all the good things will be brought back. Shakespearean tragedies include more than just the hero dying inexorably. Along with him, there are other persons that pass away. Romeo and Juliet pass away. Desdemona and Othello depart from this world. All of the main characters Hamlet and Ophelia, Brutus and Portia, Antony and Cleopatra die. Shakespearean tragedies always end with death. But a Shakespearean tragedy also serves as a repository for morality. The adversary bears the cost.

Iago dies, and Edmund, Goneril, and Regan pass away. Lear's penalty is Cordelia's demise. Shakespearean tragedies end with a brief victory of evil over good. One may see the moral order being restored in the end. Shakespearean tragedy is never gloomy because of this. The Shrew is a farce as well as a love comedy. Although Kate and Petruchio's reciprocal roughness has a basic appeal, their relationship's comedy is quite nuanced. In fact, Kate finds the friendly thug Petruchio to be an overly deliberate that is, ideal choice in her attempt to escape a domestic situation that is considerably more frustrating than Petruchio's zany antics. Though he seems fierce from the outside, Petruchio is really someone else entirely, as Kate eventually comes to realize and accept. After being married, Petruchio substitutes the reciprocal sexual provocation that starts their verbal fight with his exaggerated game of immature outbursts. It is undoubtedly important to note that Kate, regardless of her in addition to his ability to curse and entice, Richard also wields power over women through his ability to transcend historical representation, speak directly to the audience without the other characters knowing, and use theatrical energy to command the audience's attention.

The arrangement of the play's opening scenes and Richard's conversation with Margaret are similar in that Richard always gets the final word in addition to the first. Every scene is interspersed with soliloquies in which Richard speaks directly to the audience, foreshadowing future events, reacting to recent events, displaying his cunning wickedness, taking pleasure in the frailty and ignorance of the other characters, and luring the enthralled spectators into cooperation with his cunning plans.

Shakespeare wrote eleven plays that focused on the history of England. Additionally, he had written four plays with a Roman historical theme. While the Roman plays may be roughly classified as history plays, we only take into consideration as history plays those that tell the tale of England's political history for academic reasons. It goes without saying that the morality plays that were so popular in the early 16th century are the source of the historical plays. Overall, this kind of drama was created by the sense of patriotism that pervaded England throughout Queen Elizabeth's reign, particularly after the Spanish Armada's destruction and the end of the danger of foreign invasion. The University Wits also began writing historical plays to heighten the atmosphere, which increased their popularity. Shakespeare is said to have entered this sector as a result of his professional competition with University Wits like Marlowe, Greene, Lyly, and others. Because they were based on the English Chronicles written

by Raphael Holinshed et al., these plays were also known as chronicle plays. Shakespeare's history plays are essentially his adaptations of the Chronicles of Hallinshed. Shakespeare was renowned for drawing extensively from both his forebears and contemporaries. There is a claim that Christopher Marlowe and Shakespeare were both influenced by Holinshed's works<sup>1</sup>. It is well knowledge that Holinshed and his Chronicles are the source of Macbeth and King Lear.

Nonetheless, the fact that Holinshed's writings were not regarded as historically authentic may chuckle at the modern listener. In actuality, it was read by readers of today as fiction. It is a common criticism of both Shakespeare and Holinshed to claim that their works are dramatizations of real-life historical occurrences. It must be emphasized once again that all of these plays are imaginative works of art before we go on. Their resemblance to historical personalities is only passing. Shakespeare was interested in history and kept a close eye on the world around him. He was able to delve into the minds of the royal characters he was working with thanks to the historical plays. The influence is so great that we now see historical characters according to Shakespeare's portrayal of them. For illustration, let's look at Richard III. He seems to be nasty to us. He is resentful of mankind and something of a psychopath with a malformed physique. Of course, historians have contributed to our understanding of this fact. Regretfully, Shakespeare did not invent Richard III as the general public believes. Prince Hal, sometimes known as Henry V, is the ideal ruler to aspire to. After all, he seems to have matured into the ideal human being after his wasted youth. However, Shakespeare is the one who invented this whole viewpoint. Shakespeare's vision sometimes overrides reality to the point that we forget that the whole past was rewritten with consideration for how Shakespeare intended his later works to be told.

The historical dramas are thought-provoking and enjoyable. They draw attention to the political procedures used in Renaissance and Medieval times. However, they also provide a thorough understanding of the look into society that was offered. One may visit the royal court, the life of a pub, the nobles, brothels, beggars, and all in between via the plays. One of the greatest English heroes, Henry V, encounters Falstaff face-to-face. It's not just about the meeting; these sequences are amusing and thought-provoking in and of themselves. Shakespeare lived throughout Queen Elizabeth I's reign, as is well known. She was the last queen to rule as a Tudor representative. Shakespeare's historical plays, according to many academics, are used to intensify Tudor propaganda. This was required because, as events changed, the monarchy became more aware of the threat posed by civil conflict. Additionally, plays were a wonderful method to honor and commemorate the Tudor dynasty's founders. With Richard III in particular, we can see that the last York member is portrayed as a malevolent creature. Since Henry VII, the usurper, is portrayed in such glowing terms, many contemporary historians have not found this kind of representation to be flattering.

Once again, Henry VIII's political predisposition is plainly visible. The play concludes with a lavish ceremony honoring Queen Elizabeth's birth. Though he was forgiving of the Tudors, the plays are not only about the royal family but also about the downfall of the medieval civilization. We see how the medieval society came to an end under Richard III, as Machiavellianism and opportunism infiltrated the political sphere. By use of a deliberate evocation Shakespeare, being the master composer that he was, included the stories of Lancaster and York into his plays. He acquired these beliefs from the chronicles he read and the Tudor tales that permeated regional folklore. The "Lancaster myth" holds that providence approved the removal of Richard II from power and the ascension of Henry IV to the throne. Furthermore, Henry V's accomplishments were attributed to divine favor. However, the "York myth" saw Henry VI's overthrow by Edward IV as a restoration that was planned by

Providence. This was required in order to transfer the crown to Richard II's legitimate heirs. Once again, Henry VI was recognized as a legitimate monarch by the "Tudor myth" that was spread by historians and poets who wrote after Henry VII's coronation. They even denounced the York brothers for killing him. They also emphasized how divinely predetermined the Yorkist downfall was. Henry Tudor was able to ascend to power as a result. He was crucial in bringing the houses of York and Lancaster together. It was said that the "saintly" Henry VI had prophesied this kind of relationship. It was widely acknowledged that Henry Tudor had good reason to remove Richard III. It's interesting that historians like Edward Hall, Polydore Vergil, Holinshed, and others failed to explain the reasons for the Tudor regime's superiority. Rather, they endeavored to focus attention on the lessons that may be gleaned from the errors. To avoid being ethically dubious, they attempted to make a comparable comparison with the modern day via these stories. We see that in *Half in Union of the Two Noble and Illustre Families of Lancaster and Yorke* (1548), God finally yields and sends peace through the Tudor dynasty, highlighting how the divine had cursed England for overthrowing and murdering Richard II.

H. A. Kelly examines political biases in contemporary chronicles, Elizabethan poetry, and Tudor histories, particularly the two tetralogies that Shakespeare wrote from Henry VI to Richard III and from Richard II to Henry V in his book *Divine Providence in the England of Shakespeare's Histories*. Shakespeare's greatest accomplishment as a historical playwright was dispelling the stories of purported supernatural intervention and exposing them as mere theories. Lancaster breaks the myth of Lancaster. And Henry Tudor represents the Tudor story, while the Yorkists sustain the opposite fiction.

It is known that the chronicles chose to interpret the events in terms of divine justice. Shakespeare, however, rejects this theory. For instance, the chronicles imply that Richard, Duke of York, stressed providential justice in his address to the Parliament. However, this event is not included by Shakespeare in the parliament scene that opens Henry VI. This deliberate disqualification discusses a total rejection of the notion. We learn that Henry VI, the protagonist of the first tetralogy, never once views his problems as an instance of divine vengeance. Furthermore, by the time we get to the second tetralogy, there is practically any evidence advocating for Henry IV's providential retribution.

The plays include several references to providential retribution, which is inherited in nature. Examples include Richard II's prophecy, Henry IV's worry that his wayward son would punish him, Henry V's worry that he will suffer the consequences of his father's transgressions, and so on. As time goes on, we come to understand that *The Chronicles* maintain that God was not pleased with Henry VI and Margaret's marriage. It was accompanied by the unmet promises he had made to the girl from Armagnac. However, William Shakespeare presents Duke Humphrey in order for him to act as a barrier and prevent Margaret's marriage from happening since Anjou and Maine would then be in danger. Shakespeare often uses poetic justice to describe situations and scenarios rather than supernatural explanations. Curses, prophecies, and nightmares surround Henry VI's predictions about Henry VII. Shakespeare's history plays produce a new dramatic history that is independent of any historical precedent. The plays purposefully depart from reality and provide a higher caliber of theatrical tropes. In this manner, the location purposefully plays with viewers' feeling of knowing and leaves them wondering about what will happen next. Shakespeare's plays introduced the Elizabethan audience to fresh and surprising histories, which likely echoed the uncertainty that characterized the times.

William Shakespeare wrote histories that may be divided into two main sections. Henry VI and Richard III are divided into three sections for the first tetralogy. On the other hand, the two portions of Henry IV and Henry V are included in the second tetralogy. Despite the arrangement's apparent harmlessness at first glance, a closer examination will only reveal its

problematic aspects. Events that happened considerably earlier are recounted in the second tetralogy, which was written years after the first. That would logically suggest that Shakespeare began work on the first series of historical plays and concluded it with Richard III. Following that, he made the oppressive historical chronology start with Richard II.

This type of arrangement also makes him consider the possibility that Shakespeare never meant for the series to be finished. However, when the plays' order breaks the pattern, things get more complicated. There is really little relationship between Edward III, King John, and Henry VIII and the tetralogies. The insistence of scholars has been that each of the historical plays be treated as a separate work. Let's take Richard of Gloucester, who is thereafter known as Richard III, as an example. He seems quite different in Richard III. Once again, it is utterly impossible to connect the intelligent, seemingly extremely funny Hal with the lackluster Henry V. Even Henry IV's two halves, which seem to have been composed simultaneously, are very unlike from one another.

### CONCLUSION

Shakespeare's status as a key figure in literature has been cemented by the rich tapestry of ideas, characters, and dramatic devices that are revealed by examining Shakespearean tragedy. The story revolves on the tragic hero, who has a fatal fault or hamartia.

This character propels the plot towards its ultimate demise and elicits a deep emotional response or catharsis in the spectator. These components are shown in plays like "Hamlet," "Macbeth," "Othello," and "King Lear," which all tackle universal human feelings like ambition, envy, and hopelessness. Shakespeare's tragedies, which address modern issues of power, morality, and human frailty, are firmly anchored in the sociopolitical and cultural context of Elizabethan England. His deft use of language, which includes poignant soliloquies and dramatic irony, progresses the story while simultaneously giving readers a glimpse into the characters' inner lives and universalizing their experiences. His dramas often have supernatural aspects that provide another level of intricacy by representing internal and exterior tensions. This approach emphasizes how Shakespearean tragedy's timeless appeal stems from its brilliant language, intense emotional resonance, and all-encompassing examination of the human condition. These plays exhibit Shakespeare's unmatched ability to convey the core of the human experience via tragedy, and they are still relevant to audiences today.

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## CHAPTER 4

### EXPLORATION AND ANALYSIS OF SHAKESPEAREAN TWELFTH NIGHT

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#### ABSTRACT:

Shakespeare's "Twelfth Night" is examined in depth in this study and analysis, which digs into the complex plot, nuanced character interactions, and depth of theme in one of his most well-known comedies. Written somewhere between 1601 and 1602, "Twelfth Night" is a jovial drama that combines comedy, romance, and misidentification. The play's storyline, which revolves on the shipwrecked twins Viola and Sebastian and the subsequent sexual relationships in the made-up country of Illyria, is examined in this research. The characters of Viola, who poses as Cesario, and the love triangle between Duke Orsino and Lady Olivia address important issues including love, gender ambiguity, and social ambition. Layers of comedy and social satire are added via the employment of humorous aspects, such as Malvolio's misplaced self-importance and Sir Toby Belch's foolishness. Shakespeare's use of language, such as wordplay, puns, and songs, which heighten the play's joyous mood, is also highlighted by the study. Through an examination of these facets, the research seeks to provide a thorough comprehension of the timeless allure and intricacy of "Twelfth Night."

#### KEYWORDS:

Cross-dressing, Love triangle, Mistaken identity, Social ambition, Twelfth Night.

#### INTRODUCTION

The plays of English poet and playwright William Shakespeare (1564–1616) are regarded as the best in Western literature and the English language. The plays are often classified into three genres: tragedy, history, and comedy. They are performed continuously all over the globe and have been translated into every major language now in use [1], [2].

The majority of his plays were published in a collection of quartos, but until the posthumous First Folio was released in 1623, around half of them remained unpublished. His plays are conventionally divided into tragedies, comedies, and histories, in accordance with the First Folio's classification scheme. Modern criticism, on the other hand, has designated several of these pieces as "problem plays" that defy simple classification or maybe subvert general tropes on purpose; it has also coined the name "romances" for what academics assume to be his later comedies [3], [4].

Late in the 1580s or early in the 1590s, Shakespeare made his first trip to London. In order to create a fresh and distinctly Elizabethan synthesis, dramatists writing for London's new commercial playhouses (like The Curtain) at this time combined two divergent strands of dramatic tradition. Tudor morality plays were the most prevalent kind of popular English theater at first. These plays, which often celebrate piety, push or advise the protagonist to choose the good life against evil by using personified moral qualities. Rather of being actual, most of the story events and people are symbolic. Shakespeare probably saw this kind of play growing up [5], [6]. Classical aesthetic philosophy was the second thread of theatrical tradition. Although the origins of Twelfth Night were ultimately traced back to Aristotle, the notion

gained more notoriety in Renaissance England because to the work of Roman interpreters and practitioners. The plays at the universities were presented as Roman closet dramas in a more formal format.

These plays, which were often presented in Latin, were more static and prioritized long speeches over action-packed scenes while still adhering to the traditional notions of unity and decorum. Olivia, however, has vowed to grieve her brother's death by hiding behind a veil for a period of seven years. Orsino is very impressed by her promise. The play's opening phrase, "If music be the food... so die," emphasizes Orsino's unwavering devotion to Olivia. "Dying fall" suggests that the song's rhythm is waning. When the gentleman Curio asks Orsino if he wants to go hunting, Orsino talks about his first meeting Olivia. He believed the air had been "purg'd"—that is, cleared of its "pestilence" a deadly epidemic disease when he first saw her. After then, he changed into a male deer known as a "hart," and ever since, he has been plagued by merciless hounds, or hunting dogs [7], [8]. Valentine, Orsino's messenger, comes with Olivia's news. He tells us that in remembrance of her brother's passing, "the elements herself," or Lady Olivia, would live "like a cloistress," or a nun, for the next seven years. Orsino is both shocked and impressed by this revelation, and his admiration for Olivia grows as a result of her decision to pursue her until she changes her mind and her possessing "a heart of that fine frame".

One of the survivors of the shipwreck is introduced: Viola. Viola asks the ship captain where they are in line 1. They are in Illyria, the captain responds. Then, Viola asks how her brother is doing. When the ship broke, her brother attached himself to a sturdy mast "that live'd upon the sea," meaning that he was floating in the sea among the debris. The captain tells her that her brother was "most provident in peril," or valiant in times of danger. Sebastian, Viola's brother, was able to survive on that choppy sea as a result. She gives the captain some gold money when she learns that her brother is safe, and she also learns that the captain was born there. Viola discovers that Duke Orsino is the place's ruler and that he is "A noble duke in nature as well as in name." Viola recognizes Orsino's name since her father had spoken it to her. Despite rumors that he is in love with "fair Olivia," the captain clarifies that he is still single. The captain answers Viola's question about Olivia by stating that she was a "virtuous maid" who had lost her brother and father within a year of each other. "She hath abjured the company/And sight of men," he continues, indicating her intention to avoid being among men. Viola chooses to assist Olivia after seeing how similar their circumstances are.

Olivia "will admit no kind of suit," according to the captain, meaning that she won't comply with any requests. Sir Toby Belch, Lady Olivia's uncle, is next presented to us. It is shown that Sir Toby lacks etiquette, drinks excessively, gets home late, and is a boisterous and obnoxious person. Maria, Olivia's maid and woman-in-waiting, makes an unsuccessful attempt to calm Sir Toby down. Maria also clarifies to us why Sir Toby has stoked Lady Olivia's irritation with Sir Andrew Aguecheek's love interests. In this moment, Sir Andrew Aguecheek is also introduced. He's intelligent yet dim-witted. Sir Toby manipulates Sir Aguecheek's thinking and pushes him to gain Olivia's affection in order for him to benefit from his fortune. Though Sir Toby persuades him to continue for a little while longer, Sir Aguecheek realizes it is pointless to pursue Olivia's affection [9], [10]. We get to know Olivia's idiot Feste. Feste tells Olivia not to grieve for her brother since he has passed away and is now in heaven, which is a much better place than this world, in an attempt to cheer her up. Olivia finds Feste's thought-provoking remarks impressive. However, Malvolio, Olivia's attendant, feels that the elderly clown is worthless and is not happy with him.

Olivia tells the crowd that Malvolio is experiencing "self-love." He is a self-centered individual who lacks knowledge in several aspects. Olivia is able to focus on Cesario (Viola), who then

delivers Orsino's message to her. Despite being deeply moved by Cesario's (Viola) remarks, Olivia keeps her word and graciously declines Orsino's offer. Olivia, nevertheless, starts to become fond of Cesario and longs to see him once again. She then orders Cesario (Viola) to come and report back to her on Orsino's reaction to the news. Olivia gives Cesario (Viola) money as he is about to go, but he declines. Olivia sends Malvolio after Cesario (Viola) and requests that he return the next day so that she may tell him why she is unable to love Orsino. We meet Sebastian, Viola's twin brother, whose whereabouts were unknown after the catastrophe. Sebastian might be seen lamenting Viola and believing she had passed away. Sebastian has been rescued by Antonio, who is presented to us. Sebastian, who is the son of Sebastian of Messalina, indicates that his father was well-known in Illyria by saying, "whom I know you have heard of." This implies that both Duke Orsino's marriage to Olivia and his marriage to Viola will be unions of equals. Despite having adversaries in the Duke's residence, Antonio chooses to go with Sebastian after hearing his depressing tale. Cesario is grabbed by Malvolio. He gives Cesario the ring that Olivia had requested him to give back. In an attempt to prove his point, Cesario (Viola) claims he left no ring behind. However, Malvolio doesn't think he's sincere, so he tosses the ring at him and tells him what his mistress wants. Cesario becomes aware of the chaos he has joined when Malvolio departs. As Cesario capitulates, Viola (Cesario) realizes that Olivia is enchanted with him, stating, "She made good view of me... For she did speak in starts distractedly." Viola comes to the realization that dressing like a guy has become a curse.

The Fool, Feste, joins Sir Toby and Sir Andrew for a late-night drinking session. Sir Andrew and Sir Toby both think well of the idiot. Feste's "excellent breast" is noted by Sir Toby, who invites him to perform. When Maria comes in after hearing sounds, she discovers these individuals there. She tries in vain to soothe these guys. Malvolio also makes an unsuccessful attempt to calm the three guys. Maria receives a warning from Malvolio that he would report to Olivia about her if she doesn't quieten the guys. Maria intends to embarrass Malvolio as a consequence of his haughty behavior by pretending to be Olivia and composing a letter to him that expresses Olivia's love for Malvolio. The three guys who hate Malvolio voluntarily join the scheme. It is discovered by Orsino that Cesario (Viola) has fallen in love. Cesario (Viola) explains Orsino to the Duke when he asks about his sweetheart, but the Duke doesn't get the hint. Afterwards, after Feste's song, Cesario makes an effort to convince Orsino that Olivia may not accept his proposal. However, the Duke refutes this theory, asserting that women are incapable of loving in the same way as men. In response, Cesario subtly narrates his (Viola's) tale of love (with Orsino) and describes how the woman, who is her sister, kept the love to herself while continuing to "smile at grief."

## DISCUSSION

The first section's challenge relates to the late sixteenth-century early modern skepticism over the effectiveness of witchcraft. A phenomenon like attraction, or bewitchment, has to be potent in order to have an impact. However, skeptics of witchcraft, like Reginald Scot, mostly rejected the efficacy of occult instruments, and as science has progressed, this skepticism has shown to be accurate. So where did the capacity to create such enchanting events come from? With a short application of perception theory, susceptibility and suggestion theory, and Renaissance understandings of the mind/body link, I attempt to draw a causal line of "mind into matter." I'll provide an example of an early modern procedure whereby a mentally stimulated or directed maleficium might influence a material circumstance by subsequently controlling human behaviour.

She makes a very captivating first impression. She isn't shown to us right away. Twelfth Night Rather of meeting her right away, we first "hear" about her from other people. Duke Orsino's

longing for her in the play's opening scenes gives us the essential details about her. The ship captain who leads Viola through Illyria provides the last details about her. Compared to Viola, she acts more aggressively and has less consistency in her moods. Rich, gorgeous, and self-reliant, Olivia is the countess of Illyria. According to Duke Orsino, she had a beauty that can "purging the air of pestilence." Olivia's beauty is "truly blent whose red and white Nature's own sweet and cunning hand laid on," according to even Olivia's jealous partner. Despite being left orphaned by the deaths of her father and brother, she has gained more independence as she manages her own money and serves as the property's sole administrator. In her life, Sir Toby is more of a continual cause of humiliation than a protective figure.

Olivia is the ideal feminine foil for the stereotype of a Petrarchan lover, Duke Orsino. She is beautiful, affluent, dignified, and unapproachable. She is a romantic figure as well. Her first priority in life is love. Her unwavering rejection of Orsino reveals her beliefs and her self-respect. Despite her knowledge of his wealth and fame, she resists these materialistic temptations. She does, however, really convey her respect and appreciation for the Duke's persuasiveness and devotion. She has no problem going for Cesario, a lad who is less popular than she is. Olivia actually contacts a priest to have the marriage approved as soon as Sebastian accepts the proposal (she still thinks she is marrying Cesario), and she does it without giving the marriage's social mismatch any thought. Her composure stands in stark contrast to the often cunning, rude, and boisterous culture of her home. When she interacts with those who are under her, she is tough but yet kind. However, she also cherishes and loves her social and financial dominance as a single, independent woman of the Elizabethan age, which is a major factor in her decision to turn down the Duke's offer.

Sir Toby states that she would never agree to the Duke's proposal since she will never wed someone of a higher status. Olivia's inconsistent behavior stands in sharp contrast to Viola's reliability. Olivia's feigned grief over her brother's passing and her determination to avoid dating for the next seven years disappear the once she lays eyes on Cesario (Viola). As a matter of fact, she arranges to see Cesario again right after their first encounter. She pretends to be sending Cesario his own ring back when she sends hers. She quickly marries Sebastian and doesn't appear to be phased by the fact that she was courting someone else and had previously married someone else.

Olivia really grieves lost her brother, but her promise is only symbolic. She is wealthy and in control of her life, which makes her strong. Olivia and Viola complement one another well. Viola finds that wearing masculine clothing causes obstacles in her life. While under the pretense, she is unable to express her thoughts to Orsino. The Duke of Illyria is the male lead in the drama, Orsino. Proteus from *The Two Gentlemen of Verona* served as the basis for Orsino. The Duke is a romantic hero who, in this case, is more infatuated with the concept of love than he is with Olivia.

Olivia, Viola, and Maria are three important female characters who are involved in both the main narrative and the subplot. The males mostly assist with the current activities or watch them silently. Probably the only significant male character in the narrative is Orsino, who lays the stage for more complexity by designating Viola (Cesario) as his personal messenger for Olivia. Orsino is a classic example of a sentimental, romantic hero who is more in love with the concept of love than he is with Olivia, the subject of his passion. His attitude toward love is more theatrical and conceited than sincere. He seems uninterested in hunting, yearns for depressing music, and distances himself from national issues.

He believes that genuine loves are "unstead and skittish in all motions else," and he seems to live by this maxim as well. He takes on a surreal, lyrical, elaborate, and exalted vocabulary.

Orsino is a devotee of Petrarch. Shakespeare mocks the eccentricities and folly of the Petrarchan lover. For Laura, Petrarch penned about 300 sonnets, some during her lifetime and others after her death. They largely focused on the lover's sighs and moans. Olivia expresses her affections for Orsino from the beginning of the play in a straightforward and consistent manner. However, Orsino doesn't think she's real, just as a genuine Petrarchan lover would. Orsino is unaware of Viola's affection for him since he is enamored with his state of love. Even though he spends most of the day with her, he is unable to see beyond Cesario's disguise as a cross-dresser. Even when Viola tries to convey her thoughts to him, he ignores her attempts and doesn't see the meaning of the love tale Cesario tells.

Olivia's gentlewoman is Maria. She has a good relationship with her mistress at all times. She works with Sir Andrew and Sir Toby despite her distaste for them in order to discipline Malvolio. She is the creative force behind the humorous side storyline in which she teaches Malvolio a lesson. In addition to serving as Olivia's handmaid, Maria is also her friend and confidante. She has more authority than the other members of the household, so she may tell Sir Toby, Sir Andrew, and Feste to halt their late-night bothering. She berates Sir Toby for misusing language all the time. Maria is characterized as being less sentimental and more logical.

Given that Viola had trouble recognizing the lady of the house during their first encounter, she seems to be appealing in terms of looks. The misunderstanding also appears to emphasize Maria's noble character, which is fitting for any woman in a position of authority. Her little stature is often criticized, either explicitly or indirectly. She is referred to by Sir Toby as the "Youngest Wren of Nine" and thereafter as "Penthesilea." Penthesilea was the Queen of the Amazons, suggesting that Maria was much like the Amazonian Queen in that she had a sharp tongue, a short fuse, and wit despite her little stature. She retaliates (against Malvolio) against Sir Toby's verbal excursions by using her cunning and wit.

In addition to her intelligence, Maria is a crafty woman. She incorporates Sir Toby and Sir Andrew's presence into her scheme to get Malvolio into trouble, even though she doesn't like them. She is skilled at swaying events to her advantage. However, these attributes of hers also compel Malvolio to remove the mask from his face, since his actions behind Olivia's back and in her presence are very different. In the little time he spends on stage in the play, he is shown to be a kind, courageous, devoted, and caring brother who shares all the qualities of humanity with his sister. He accepts Antonio as a friend and brother, but he declines to take Antonio to Illyria due to the threat facing him. He accepts Sir Toby and Sir Andrew's offer to a fight since he is an adventurous person. His rashness is exposed by his unexpected haste to wed Olivia, whom he does not even know. Although the marriage serves a distinct function in the main tale, the occurrence brings to light another aspect of Sebastian. Antonio is a kindhearted person who guides Sebastian across the uncharted territory of Illyria.

Additionally, he gives Sebastian access to his pocketbook in case the latter needs money. He brings Sebastian into the city despite a threat to his life and is in charge of the play's last tumult, which sets up the story's denouement. His purpose in the play is to present Sebastian to Illyria in order to resolve the issue of mistaken identification. He proves to be Sebastian's guide in the new location. Antonio, who was merely a lover up until this point, now has the ability to make decisions and handle administration since he is at a crossroads with Orsino and the law of the nation. It is shown that Antonio is a guy of honor and dignity. Olivia Belch's uncle is Sir Toby Belch. He doesn't exhibit the grace or elegance that come with wealth and a distinguished social standing. He seldom speaks clearly or correctly, in contrast to his niece. Sir Toby resembles a crafty parasite.

In order to exploit Sir Andrew's money for himself and to court Olivia, he stays on at his niece's house longer. One of the primary causes of the play's humor is Sir Toby. He is not like his niece by nature, in whose home he is living. Both at Olivia's home and in Illyria, he stands out like a sore thumb due to his loudness, abuse, lack of subtle humor, and politeness. It's unclear how much of a guardian he is to Olivia, particularly in light of the deaths of her brother and father. Sir Toby, like Feste, disapproves of Olivia making such an impractical pledge in order to vent her sadness. Because of his habitual drinking, he is seen as a non-serious person. However, he is a crafty guy; to extend his stay in Olivia's home, he connives to get Sir Andrew to pay for his expenditures. Additionally, he takes care to maintain his good behavior in Olivia's sight to avoid losing his refuge. Additionally, he is shown as behaving cruelly toward Malvolio.

The majority of the humor stems from Sir Toby's creation of new terms or his incorrect use of terms like "Tobyisms," "Castiliano vulgo," "pourquoi," "subtractors," "cubiculo firago," and so on. Feste is Olivia's clown, and his ridiculous plan for a practical joke forces Sir Andrew and Cesario / Sebastian to confront each other without considering the repercussions. He is astute and a great observer. He has the right to say whatever. The only person who can help Olivia look beyond her obsession on grieving for seven years is him. He persuades her that it is pointless to grieve for a deceased person for an extended period of time. He is free to tell Olivia that it is ridiculous for her to observe a prolonged period of grieving for her brother's death since he is a licensed idiot.

Feste is rather comfortable in his line of work. Act I Scene V opens with him telling Olivia, "I wear not motley in my brain" and "better a witty fool than a foolish wit." Saying, "thy mind is very opal," he highlights Orsino's inconsistent temperament (Act II Scene IV). Feste becomes agitated as a result of Malvolio challenging his abilities as a jester. This might be because Feste did not enjoy being falsely accused of being a professional incompetent or because Malvolio was correct. For whatever reason, he demonstrates his point by taking part in the scheme to drive Malvolio mad. As the Malvolio tale demonstrates, he is spiteful, but he also worries about his money, which is why he maintains Sir Andrew and Sir Toby's company since it brings in more money.

Olivia, Orsino, and Viola are overcome by love, resulting in a triangle of love. Once again, Malvolio, Olivia, and Sir Andrew comprise the central love triangle of the subplot. The love lives of these people, which was already complicated by Viola's cross-dressing, is further complicated by the appearance of Sebastian, her brother, Sir Toby Belch, and Maria. However, Malvolio is discouraged from pursuing Olivia because of his self-love and social standing. February 1602, was the first performance of *Twelfth Night*. The twelfth night of Christmas, which is also the last day of the twelve nights of festivity, is traditionally a day for joy and celebration. Another name for it is the "Feast of the Epiphany." Every year on January 6th, it occurs. In Shakespeare's day, this "Twelfth Night" celebration was known as the "Feast of Fools." The natural order of society was reversed at this time; idiots assumed the position of the monarch to amuse the populace, while the king assumed the role of the fool. By reading from this angle, we may make sense of the turmoil that engulfs Illyria.

*Twelfth Night* is essentially set in a festive atmosphere. It honors "Saturnalia," which is the reversal of societal order. Power is transferred to lower groups; the regular flow of events is disturbed. As if Olivia is incapable of taking charge alone, Olivia's closest relatives want to assume command. The home is turned upside down by Sir Andrew, Maria, and Toby. Mistaken identities, same-sex relationships, crossdressing, and similar people all contribute to the crazy. Andrew has no knowledge of the existence of jesters or fools in Shakespeare's day. They often came from the periphery of society and were from average households. Something about their demeanor or character made them the object of ridicule. In Shakespeare's day, there was a

widespread belief that because of the way they acted and appeared, they were Satanists. Some described them as simpletons because of their innocence and greater kinship with nature. Shakespeare and Ben Jonson deserve the credit for bringing "fools" to the stage. The Fool's clothing was motley, or mixed-colored. Another term for fools was "Sot," which meant inebriated. In addition to their male counterparts, female idiots were very often seen. Professional jesters may poke fun at commoners as well as aristocrats, even the monarch. Note that there is a difference between a clown and a fool. A fool is a social comedian, wise above his years, funny and clever, and a philosopher. But a clown uses physical humor and antics to make others laugh.

Feste has a sensitive role in *Twelfth Night*. He is not at all like the Fools that show up in comedies like *The Merchant of Venice* and *Two Gentlemen of Verona*. Feste, the idiot, worked for Olivia's father and was given the authority to reveal the truth about events around him since he was a licensed fool (Act I, Scene V). However, in this instance of the play, he is not alone in his senseless foolishness; Sir Andrew and Sir Aguecheek provide him with companionship. Feste's stance is not centered on observations about the outside world. Rather, he partakes in other people's foolishness as well.

He stands out in the play and among other Shakespearean idiots because he can navigate the many social hierarchies in the world and converse with people from all walks of life with equal ease. He disguises himself as Sir Topas in one of the scenes, leading Malvolio to assume he has been taken over by the devil and has become mad. Feste utilizes his wit and linguistic skills to manipulate Malvolio throughout the discussion, giving the appearance that he is speaking to the idiot rather than Sir Topas. Act IV Scene II: Feste calls Malvolio a "lunatic" and a "Satan" in his dual character as Sir Topas. Malvolio is characterized as a spoilsport who bothers people throughout the play. For this reason, the crowd embraces Feste's performance. There seems to be an angry and sad aspect to Feste. When Malvolio mentions that Feste once lost a wit war with a country rustic, he does not take it well. When the moment comes, he helps Maria torment Malvolio. The song that he sings in the conclusion, "The rain it raineth every day," reflects his melancholy side.

It implies that every day brings with it a certain amount of suffering, which is strange considering a fool often sings happy songs. However, a song with such philosophical overtones after a joyful conclusion might also highlight the fool's wisdom, which serves as a reminder that bliss is never permanent. In Enid Welsford's groundbreaking book *The Fool; His Social and Literary History*, the term "fool" refers to a person who is only a commentator on everything and who sometimes serves as a king's counsel. Shakespeare refers to the silly Touchstone as "Nature's natural" in *As You Like It*. By contrast, Touchstone is a joyful fool as opposed to King Lear's depressed or dying fool. Feste's personality falls in the middle of these two extreme cases. Though he seems cheerful, he may also be somber at times.

## CONCLUSION

Shakespeare's play "*Twelfth Night*" is a brilliant fusion of romance, humor, and social critique that enthralls spectators with its nuanced characters and captivating storyline. Through the complex connections and misidentifications of its characters, the drama explores issues such as love, gender identity, and social ambition. In addition to being the main character in the love triangle, Viola's transvestism as Cesario offers a progressive critique of the flexibility of gender and identity in the modern day. The hilarious subplots provide a lighthearted indictment of social pretenses and ambitions, especially Malvolio's self-deception and Sir Toby Belch's pranks. Shakespeare's skillful wordplay, puns, and lyrical interludes create a rich, joyous environment that highlights the issues of the play and delights the audience. This investigation

confirms that the ageless humorous aspects, the varied characters, and the astute examination of human emotions and society standards are what make "Twelfth Night" so popular even after all these years. Shakespeare's unrivaled ability to capture the complexity of human nature and social relationships is shown by the play's capacity to connect with current audiences.

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## CHAPTER 5

### EXPLORATION OF THE SHAKESPEAREAN MUCH ADO ABOUT NOTHING

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#### ABSTRACT:

This investigation focuses on the comedy drama "Much Ado about Nothing," written by William Shakespeare and thought to have been composed between 1598 and 1599. The story, which is set in Messina, centers on the protagonists' entwined romantic connections and contrasts lighthearted humor with deeper themes of honor, love, and deceit. The story concentrates upon Hero and Claudio's relationship, which is ruined by the evil Don John's schemes, resulting in misidentifications and misunderstandings. A major comic feature of the play is the verbal sparring between the two witty and fiercely independent characters, Beatrice and Benedick. This research attempts to dissect the complexity and ongoing appeal of "Much Ado about Nothing" via an examination of its themes, characters, and story structure. Shakespeare's examination of social conventions is closely examined in light of Renaissance Italy, with a focus on gender roles and honor. The play's linguistic richness puns, wordplay, and soliloquies, among other elements also adds to its complexity as a comedy and thematic work, demonstrating Shakespeare's command of language and dramatic device.

#### KEYWORDS:

Deception, Gender Roles, Love, Mistaken Identities, Much Ado about Nothing.

#### INTRODUCTION

Shakespeare is regarded as one of the most brilliant persons to have ever lived. Even the most renowned writers would be surprised by the breadth, depth, and diversity of his pieces. As was customary at the time, he freely appropriated ideas from already written plays and often just reworked them. He doesn't create many of his own storylines. Shakespeare has timeless charm and never goes out of style. Although he wrote for the Elizabethan audience and theater, his works are still read and appreciated today. All languages in the world have translations of his writings. The more he reads, the more appealing and newer he appears to be, and the mystery surrounding his own Cleopatra seems to be his own. He is completely in control of the intricate feelings and thoughts that drive behavior [1], [2]. His characters reflect the richness, diversity, and complexity of mankind as a whole. His writings are thus valuable to all of mankind. His writings provide a deft psychoanalysis of human nature in this manner, greatly assisting man in comprehending his own character and behavior. there are pearls of philosophical and practical insight scattered throughout his writings that remain just as relevant and accurate now as they were when they were first written [3], [4].

Shakespeare's plays, particularly the tragedies, suggest the struggle of man against otherworldly, powerful forces that lurk beyond the realm of the senses; his characters frequently seem like helpless puppets in the hands of some evil force that is dragging them to their inevitable end. There are two explanations that have been proposed to account for Shakespeare's brilliance. According to the romantic critics, we owe his plays to the sheer force of his intellect alone, as "all came from within" in him. Relatively realistic and uninspired Conversely, males who claim to be Much Ado About Nothing claim that Shakespeare's

"everything came from without." He was a play-loving man who observed the masses, catered to their needs, and just mirrored their emotions. The reality most likely falls in the middle of these two extreme viewpoints [5], [6]. There can be no doubt about his enormous talent, but outside influences undoubtedly molded and enhanced it. The small town of Stratford and the large metropolis of London were the two external forces that had the most impact on the development of his brilliance. He learnt about man in his natural habitat in Stratford and about the social, artificial man in the most artificial setting in London.

Everyone agrees that Shakespeare is a remarkable playwright and has a unique style. Shakespeare stands out for uniting all the talents that were dispersed among the plays of other authors of his day. His extraordinary skill versatility and multifaceted interest set him apart from others. He was very adaptable in his intellect. He appeared to apply all of the information with the same fervor and aptitude, adapting himself to the widest range of it. His narrative poems *Venus and Adonis* and *The Rape of Lucrece* reflected all of his love and poetic beauty and mastery of rhyming, while his plays included and even beyond every known category of theater, including national history, tragedy, comedy, romances, and fairy tales. However, these classifications fall short of capturing the diversity of even his earliest pieces [7], [8]. The term "comedy" refers to a wide range of plays, such as *Love's Labor's Lost* and *Comedy of Errors*; the former is a farce with a complex storyline, while the latter is a fantasy with dazzling language, fireworks, and wordplay. His historical plays of England are all unique and never have the same form. There is seldom a single formula that works for all of his major tragedies, including *Othello*, *Lear*, *Macbeth*, and *Hamlet*. Instead, each of them is distinguished by an astounding range of type, presentation, and dramatic momentum.

He is a realistic figure. He needs money, therefore in addition to maintaining cordial relationships with those who report to him, he must win the favor of his superiors. He has to continually balance on a tightrope in order to survive. Despite being very intelligent, he acts foolish. Duke Orsino's passion for Olivia is reminiscent of the romantic or courtly love tradition in many respects, since the protagonist encounters comparable obstacles and circumstances in his pursuit of his love. Similar to Orsino, the lover in courtly love elevates his beloved to a position of near-divine status by placing her on the highest pedestal of esteem. In one instance, the lover professes his love, to which the lady consistently declines, elevating her in the lover's estimation. In Olivia's case, however, the lover notes that she has vowed to live as a nun for the next seven years. Olivia is constantly the target of the courtly lover's many efforts to win her affection, such as when Orsino sends Cesario (Viola) notes to her.

Like the courtly lover, Duke Orsino is afflicted with love sickness and is always longing for Olivia; nonetheless, this serves to strengthen his bond with Cesario, his new servant. Romantic love is always sparked by strange and unexpected circumstances. Olivia had no right to fall in love with Cesario/Viola, despite being moved by his persuasive speech and persuasive abilities. Her intense emotions for the messenger boy were not justified in such self-imposed hardships. Orsino himself tells us that he fell in love with Olivia right away.

An examination of Viola's love for Orsino may be done from a rather different angle. While she is hiding as a man, her love for Orsino is still unreachable, but it is a more logical and altruistic love. Unlike Orsino, who is momentarily blinded by his own love, she (as Cesario) goes to Olivia in an attempt to win her heart on behalf of Orsino. In the drama, homoerotic love is never made explicit. Shakespeare never intended to be on the side of the Church or the law, thus it is only suggested. Sebastian and Antonio's relationship is referred to as "love." Shakespeare's day saw a fairly broad definition of "love," where love between two men is understood to signify human connection or brotherly devotion. It is not to be confused with homo-erotic love in the present day. Their mutual emotional connection, degree of faith,

and the kinds of risks they take for one another are all admirable and demonstrate their goodness. Another noteworthy facet of love that is emphasized is the affection that Viola has for her brother Sebastian and Olivia has for her deceased brother. In this drama, a significant turn of events is brought about by filial devotion.

Funny things happen when you're narcissistic or you love yourself too much. A character is made fun of when he becomes fixated on himself. However, these individuals are sadly oblivious to their own disgrace because they are so consumed by their own conceit. This departure from the usual is caused by the discrepancy between reality and disguise [9], [10]. Malvolio is preoccupied with himself, and he married Olivia in order to improve his social standing. These characters try to portray themselves as the greatest versions of themselves from *Twelfth Night*, but regrettably, this backfires and they end up looking very different, which highlights their ignorance.

## DISCUSSION

The characters engage in actions that are not expected of them due to the passion of love. Olivia expresses her love for Cesario by giving him the ring. It also emphasizes Olivia's strategy to get Cesario back to her in exchange for the ring. Olivia, a well-known and wealthy lady, develops romantic feelings for a guy who is socially so much lower to her that, in a normal situation, her actions would have brought her under fire from the community. The things that Duke Orsino did were equally bizarre. He spends his time singing and longing for his lover, rather than devoting it to state issues. Shakespeare is careful to balance the couples' respective personalities. Orsino is a changeable person, while Viola is dependable. Orsino is a good nobleman despite his passion with Olivia. Because they both refer to comparable circumstances, the phrases "my soul within the house" and "love make his heart... fair cruelty" from *As You Like It* may be contrasted. Characters like Olivia, Viola, and Duke Orsino only go one way. Their romantic triangle is ruled only by "love." Olivia, who is being pursued by Orsino, lost her heart to Cesario, the Duke's silent lover. Shakespeare's sonnets "A man, a youth, and a woman" are paralleled by these three characters, as Jan Kott notes in his *Shakespeare's Bitter Arcadia*. Sebastian's arrival in Illyria only serves to heighten the sexual uncertainty. Illyria's planet seems to be wallowing in a sea of uncertainty. There is a blurring of the lines between fooled and deceiver. The drama explores more than just false identities and self-perceptions.

Known as "Mature Comedies," *The Merchant of Venice*, *Much Ado About Nothing*, *As You Like It*, and *Twelfth Night* are set between 1596 and 1600. They are often referred to as "Romantic Comedies" or "Later Comedies." Each of these plays is a unique gem. Here, we find that Northrop Frye, a student of Shakespeare, studied humor and contributed to the development of the fundamental elements of both Shakespearean comedy and comedy in general. Because Shakespearean humor is thought to be a variation on the comedic template that the dramatists of the English Renaissance took from Menander, Plautus, and Terence's New humor. Conventional comedies portrayed the triumph of youthful romantic partners against the resistance of their parents and competitors. Shakespeare modifies this conventional pattern to fit the "green world drama," as defined by Frye. After taking place in a "green" world where the humorous ending is reached, the action travels back to the "normal" world. Thus, the contrast between two universes, two experiences, and two viewpoints on reality serves as the focal point of the play.

Shakespeare's romantic comedies are characterized by their love in courting, if love is the recurring subject throughout his plays. This subject is strongly related to singing, dancing, and music. They take place after almost every character has entered into a new relationship at the

conclusion of the comedy. All of the comedies include disguise and mistaken identity as defining characteristics, and one of them uses the term "disguise within disguise." Plot disguises serve to both preserve the overall breadth of emphasis and to give two or more centers of attention within a single scene. Various romantic comedies use disguise in various ways, however. For instance, *As You Like It*'s boy-girl disguise differs from *The Merchant of Venice*'s. While *As You Like It* is situated in France, the action of *The Merchant of Venice*, *Much Ado About Nothing*, and *Twelfth Night* takes place in Italy. Despite the setting being either the Italian city of Venice (*The Merchant of Venice*), the Forest of Arden (*As You Like It*), Messina (*Much Ado About Nothing*), or Illyria (*Twelfth Night*), each character is distinctly Elizabethan and has been meticulously crafted with distinct voices. Most of these plays have a cheerful, lighthearted tone as Shakespeare is more interested in the joyful ending than in the sad one. He lets his imagination run wild in these plays, and every one of them paints a picture of a world full of love, wit, humor, tension, and conclusion. The essential, witty, and diverse conversations that add to these qualities are what make spectators fall in love with these romantic comedies.

The central storyline of Robert Greene's *Orlando Furioso*, Book V, and a work by Bandello serve as the inspiration for *Much Ado About Nothing*. The humorous premise of the piece is "love confirmed, and love challenged." Shakespeare's stories are often convoluted; couples are torn apart by distance or miscommunication, parents argue with their kids, men struggle with unclear responsibilities, and so on; nonetheless, everything is resolved in the end. *Much Ado About Nothing* has three sections: As the antagonist of Don John, Dogberry solves the Hero-Claudio storyline. This play makes superb use of the well-known Shakespearean issue of appearance vs truth. Claudio perceives Hero as a promiscuous woman, but in actuality, she is the epitome of virtue. The sexist Benedick and the feminist Beatrice first seem to be at odds with one another but ultimately find themselves falling in love. Don John, who seems to truly care for Claudio, is actually working against him. In his article "The Presentation of Comedy," John Russell Brown notes that the timidity of Shakespeare's comedies is one of their most peculiar aspects.

The audience responds to vivid speech and varied spectacle, follows the story's interwoven strands with ease and thoroughness, and, in the end, can relax knowing that the conflict and lyricism will be resolved in the main. The concepts or motifs that influence every comedy are seldom made clear. All things considered, we may say that the theme of Shakespeare's early and later plays is love, or more specifically, "love in courtship." Their stories revolve on the early or later obstacles that stand in the way of love and, in the end, culminate in the couple's marriage, which signifies the victory of love. They stem from the dramatist's strong conviction that genuine intersexual love is the ultimate ideal and the gold standard for moral evaluation. *The Merchant of Venice*, *A Midsummer Night's Dream*, *Much Ado About Nothing*, *As You Like It*, and *Twelfth Night* are the five most fruitful comedies. They are all about the experience of being in love, its social and personal ramifications, its strength and precariousness, its delusions, contradictions, exaltations, humiliations, and enchantments.

In trying to decipher *Much Ado About Nothing*'s central meaning, one must use the subject of courting and love as his main guide. The majority of reviewers agree that Shakespeare's comedy *Much Ado About Nothing* is the gayest of his plays, with romance serving as the central topic and the primary narrative revolve around Hero's wooing and victory. A deeper examination of the play shows that Shakespeare is really harshly condemning the flaws in romantic love, even if he seems to be addressing the issue of love in courting. In the Shavian tradition, he has always been sympathetic to Beatrice and Benedikt, both of whom are sharp-tongued and strong-willed. The play then focuses mostly on common sense and pragmatism.

Shakespeare was just too talented to express his ideas clearly. He structured his plays such that not just one couple, but two or more, appeared on stage at the same time and had their storylines developed concurrently.

The audience is asked to note how each pair of lovers responds to the situations they face or emerges from similar circumstances as the intertwining actions of the plays cause solemn lovers to follow closely upon the lighthearted ones, hesitant upon confident, selfish upon generous. As a result, in *Much Ado About Nothing*, the amusing couple Benedick and Beatrice eclipse the unhappy couple Hero and Claudio. Hero, who is mute and serious, is not a believable heroine, and the viewer is forced to see her situation lightly; Claudio, the main character, is a "cad" who shouldn't be rewarded for being married to the woman he has openly defamed.

Shakespeare's true concerns in the play are shown by Benedick and Beatrice, the lovers in the subplot. Shakespeare expresses his conviction in genuine love, which is achieved after much contemplation and trials and tribulations rather than the outcome of simple emotion, anticipating the anti-sentimentalism of Sheridan and Shaw. At first sight, Claudio falls in love with Hero. For him, this well-rehearsed formal speech is *Much Ado About Nothing* an outpouring of true emotion with its conventional notion of love's sacrifice. Even though the play's action is rather standard, Claudio is given a voice and a significant role. Hero has very little to say throughout the romance phase and misunderstandings, while being the major plot's heroine. She is shown as a kind creature that complies with requests from others. It is my cousin's responsibility to bow and say, "Father, as it pleases you," as Beatrice states. The main dramatic role of the hero seems to be to stand on stage and look stunning. If Hero is guilty of being a passive lover, then Claudio's gullibility over rumors suggests that, in times of stress, the immature lover prioritizes friendship above his love for Hero.

With its straightforward plot of wooing, betrayal, and reconciliation, the traditional tale of Hero and Claudio is theatrical and contrived. It is set against the backdrop of Benedick and Beatrice's unconventional romance, which is the subject of the subplot. Most people agree that this couple of loves exhibits a more believable drama and a better kind of romance. Claudio's romanticized portrayal of Hero is contrasted with Benedick's caustic observations, setting up the loving partner against the practical commentary. Every individual has a mental image of the perfect partner and understands that it is unattainable, which serves as a justification for not getting married. Shakespeare seems to be arguing that if a loved one were flawless, the commitment required by courting customs would only be justified, but that is never the case. Beatrice and Benedick take on conventional roles of their own and occupy a wider formal design as they provide a satirical viewpoint on the traditional relationship between Claudio and Hero. As they criticize the traditional lovers' experience, they also seem curious about it and, one imagines, envious of those who have such straightforward emotions.

The play's core is realism, as is frequently the case with Shakespeare's comedies: the reality of the human condition as a whole. Beatrice and Benedick are both accused of being unworthy of each other's love, of being harsh and arrogant. They are specifically targeted because of the very cleverness that they have used to maintain their separation from one another. They find it hard to accept that they have succumbed to the same love for which they have previously scoffed at others. Beneath her allegiance to Hero, Beatrice's order is motivated by a deeper impulse to put Benedick to the test, make him choose between his love and his male commitments, and demonstrate his actual masculinity in contrast to the fake manhood she observes in his companions. Benedick has to sacrifice his life and sever long-standing connections in order to demonstrate his masculinity and his suitability as a lover. Though they constantly attempt to suppress it, their antiromantic nature nevertheless finds a way to be

expressed. Shakespeare creates a humorously unoriginal predicament of being in love while still highlighting each character's continued originality. Beatrice and Benedikt also have a social ceremony to complete their relationship, which takes place in the last scene when Hero is ceremoniously returned to Claudio.

Shakespeare's comedies get their name from their wit and humour as much as from their humorous storylines. Even though the great dramatist gave his comedic characters Launcelot Gobbo in *The Merchant of Venice*, Dogberry and Verges in *Much Ado About Nothing*, Touchstone, Audery, Silviu, Phebe and Jacques in *As You Like It*, Feste, Sir Toby, and Andrew Aguecheek in *Twelfth Night* many of the jokes and quips are delivered by the fool, who also often expresses the dramatist's satirical outlook on life and humanity. There are two kinds of fools: the professional word-playing fool and the non-professional idiots who are tricked by words. Dogberry and Verges are in the second category, whilst Touchstone and Feste are in the first. Whereas the latter is a "fool by nature," the former is a "fool by art." Shakespeare's trademark humor is best seen in *Much Ado About Nothing*. It is a drama of humor rather than a play about etiquette or character. The play is full of energy, joy, confidence, and a masterful command of language qualities that resonate with all of us and are abundant in this work. The characters of *Much Ado About Nothing* the kind Hero and the gullible Claudio, as well as the characters of the subplot, Dogberry and Verges perform their roles so that the dialogue between Benedick and Beatrice can be staged as effectively as possible. Every character in the play plays with words and attempts to outsmart others. But Beatrice is the most exquisite.

### CONCLUSION

A testimony to William Shakespeare's skill at combining romance, comedy, and social criticism into an engrossing story is "*Much Ado about Nothing*." The narrative of the play, which revolves on deceit and mistaken identities pushing the characters toward self-discovery and closure, delicately explores love and honor. Shakespeare's acute insight of human nature and relationships is shown by the contrast between the cynical wit of Beatrice and Benedick and the passionate innocence of Hero and Claudio. The subplot about Don John's nefarious plots challenges the characters' conceptions of loyalty and honesty, adding another level of intrigue and tension. Shakespeare's skill with language, shown by his witty repartee and deft wordplay, helps to both develop the play's thematic undercurrents and amuse the audience.

Because of its examination of classic subjects like love, envy, and honor as well as its reflections on the intricacies of interpersonal relationships and society norms, "*Much Ado about Nothing*" is still relevant today. Shakespeare's everlasting appeal and global significance are emphasized by the play's capacity to elicit laughter while tackling more profound moral quandaries. This investigation reveals that "*Much Ado about Nothing*" still has an impact on viewers, providing insights on the shortcomings of people and the eternal strength of love and forgiveness.

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## CHAPTER 6

### DETERMINATION OF LEADERSHIP STUDIES AND PEDAGOGY: CONTEXTUALIZING SHAKESPEAREAN TRAGEDIES

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#### ABSTRACT:

Shakespearean tragedies are contextualized in this research to explore the application of leadership studies and education, with an emphasis on how these plays depict moral dilemmas, leadership dynamics, and governance teachings. Shakespeare's tragedies, such as "Hamlet," "Macbeth," "Othello," and "King Lear," are significant stories that shed light on morality, leadership, and the consequences of authority. This study explores Shakespeare's characters' tragic defects (hamartia), their leadership philosophies, and the social ramifications of their deeds using theme analysis method. It looks at how these themes might be incorporated into curriculum to help students improve their leadership skills, ethical reasoning, and critical thinking skills. This study attempts to clarify persistent principles of successful leadership and governance by comparing Shakespeare's theatrical storylines with modern leadership issues.

#### KEYWORDS:

Ethical Decision-Making, Leadership Studies, Pedagogy, Shakespearean Tragedies, Tragic Flaws.

#### INTRODUCTION

The field of leadership studies is relatively new, ideas like "leading" and "leadership" have been around for a while. The word "leadership" first occurs in Webster's an American Dictionary of the English Language in 1828. However, the idea is very ancient, said to have started at the dawn of human society. The origins of legends and heroic stories of legendary or real-life heroes may be cited by critics as the periods when monarchs governed and the notion of leadership first emerged [1], [2]. Therefore, the origins of leadership and leaders may be found in the period of civilizational expansion and development. The notion has evolved via a process in which leaders have established the framework for civilizations and have also been impacted by the alterations, expansion, and development of those civilizations.

Every human culture has been innovative and has contributed something special to the field of leadership studies. Documents discussing the ideas of leadership and bravery in the past are sparse. The Instruction of Ptahhotep, written by Ptahhotep in 2300 BC, aims to list the virtues and characteristics that Pharaohs should possess. As far back as the sixth century BC, the Chinese have meticulously recorded in their writings the responsibilities and functions of a leader. For instance, the Tao Te Ching is a compilation of Lao Tzu's lifelong observations and meditations. The Tao Te Ching, a book on political leadership, explores the characteristics of a great leader.

Taoism holds that leadership should resemble what we now refer to as collaborative leadership and servant leadership. Confucius (551-479 BC) also provides ideas into the moral obligation of a leader. The idea of leadership which is often portrayed as heroic deeds is present in ancient Greek literature. Greek heroes were respected and valued for their virtues, as seen by the works of Homer and Virgil as well as the heroic stories of Achilles, Odysseus, Agamemnon, Nestor,

and Ajax. According to Plato's argument in *The Republic* (380 BC), the ideal ruler is also a philosopher. In *The Politics* (350 BC), Aristotle (384–322 BC) discusses ideas like ethics and values and makes the case that morality is crucial for those in positions of power. He also stresses the need of preparing young people for leadership roles. Later, Plutarch describes the historical figures of aristocratic Grecian and Roman emperors and statesmen in his book *The Parallel Lives* [3], [4]. According to all of these literature, the study of leaders, leadership, and leading has existed for as long as civilizations.

In the recent past, a great deal of attention was paid to several books that dealt with the subject of government and statesmanship throughout the Renaissance. *The Courtier* (1561), written by Count Balsassarre Castiglione, was translated by Thomas Hoby and quickly gained popularity. It is a work on morality and ethics among courtiers, or heroes. It had a significant impact on the upper-class English concept of "gentlemanliness." *The Prince* by Niccolo Machiavelli, published in 1532, was a revolutionary work in political thought. These days, leadership studies would not be the same without this book. As a pragmatic, Machiavelli emphasizes the traits of a good leader and supports using immoral means to accomplish objectives. The text drew criticism for encouraging leaders to use violence, betrayal, cunning, and menace as needed, depending on the occasion [5], [6]. However, because of its current uses, the book is still significant. Moreover, Philip Sidney makes references to the idea of successful bravery and leadership in his 1579 work an *Apology for Poetry*.

Stories of heroes like Hercules, Achilles, and Aeneas, according to Sidney, help kids "hear the right description of wisdom, valor, and justice". For this reason, they continue to play a significant role in raising morally upright people. In his works, Sidney emphasizes the value of morals, values, and education for a prince. The Indian intellect has been formed for millennia by Indian classics including the Vedas, Upanishads, Ramayana, Mahabharata, Bhagavad Geeta, and Kautilya's Arthashastra. These books are all repositories of traditional Indian knowledge that addresses issues of "self" and "existence." The tale of Lord Rama, who is best regarded as an ideal ruler, is told in the Ramayana. It provides insight into how monarchs' roles and responsibilities are understood [7], [8]. Another ancient work that addresses the roles of monarchs, the craft of battle, developing strategies, ethics, and ideals is the Mahabharata. Kautilya's Arthashastra is a classical Indian work on politics and economics. In this text, Kautilya presents the state as the mechanism by which everyone may be happy on an individual, religious, and economic level. He creates a comprehensive and integrated approach to the art of management and unequivocally condemns the misuse of authority and straying from the path of righteousness.

As a result, leadership and leading have been discussed in almost every society to some degree. During this time, leaders were either powerful warriors or kings who commanded armies and fought battles. The idea of a leader or leadership has drastically changed in the modern day. Instead of being the life narrative, labor, and actions of kings or warriors, it now refers to managers, CEOs, heads, politicians, teachers, and other people who have positions of authority. They lead, uplift, and encourage a group of individuals or followers to accomplish a certain objective.

Scholars from a variety of academic fields have shown an interest in the study of leaders, leading, and leadership. It is now possible to study Leadership Studies independently as an academic discipline and as an interdisciplinary area of knowledge inquiry. First and foremost, the main emphasis is on leadership in the context of human life and organizations (Bass and Stogdill, 1990). This is due to the fact that all aspects of leading and leadership have not been adequately addressed by a single discipline approach. As a result, its origins are heavily influenced by other academic fields, and the two schools of thought essentialism and social

constructionism have had a variety of effects on the discourse. As a result, it has evolved into a collection of scholarly pedagogies. The discipline comprises several subfields and is replete with definitions, ideas, styles, roles, competences, and case studies of various and successful rulers and leaders throughout history [9], [10]. Every field may provide something distinct to the comprehension of the notion of leadership, leaders, and leading. A single disciplinary method was used to separate earlier Leadership Studies into subcategories, especially Business Leadership, Educational Leadership, and Political Leadership. However, in the 1980s, a group of academics, educators, and professionals rejected the use of a single discipline in the study and application of leadership and instead adopted a multidisciplinary approach in its education.

## DISCUSSION

The area of Leadership Studies has become a reputable academic discipline. Its growth and development have been aided by a multitude of periodicals, academic programs, and courses provided by institutions worldwide. In the US, there are several PhD programs in leadership studies available. In 1979, the University of San Diego became the first organization to provide this kind of curriculum. These days, a large number of institutions provide doctorate programs in leadership studies. Gozango University, for instance, has been providing PhD programs in the area for over 20 years. Doctorate programs in Educational Leadership are now being offered by Dallas Baptist University, University of Central Arkansas, Marshall University, The Burns Academy of Leadership at the University of Maryland, and Harvard University. The University of Richmond in Virginia launched its undergraduate program with Leadership Studies as a major topic in 1991. The first Leadership Institute in India is said to have been founded by Infosys in October 2001 with the goal of developing a new generation of leaders. New hires at Infosys undergo a demanding foundation programme and get year-round training to prepare them for careers as managers. To help students develop into self-assured leaders, the Institute provides 59 e-learning courses and a training program conducted by 16 instructors.

Adopting an essentialist stance, Aristotle thought that some people are predestined for dominance and others for servitude from the moment of birth. 8 The older definitions of "ruler" and "leader," which assert that "ruling" and "leading" originate from birth, adopt an essentialist stance and use the axiom of noble birth. Previous beliefs dictated that a person have leadership qualities from birth. People are assumed to possess leadership qualities from birth according to both the Great Man Theory and the Trait Theory (Robbins and Sanghi, 2006). The tremendous Man Theory states that leaders emerge at times of tremendous need. The hypothesis suggests that because leaders often come from the aristocratic class and not the middle or lower classes, "breeding" is another element that influences leadership. It also considers the legendary field of recording knowledge, notably the divine rights of monarchs, and suggests that great leaders appear out of nowhere during a crisis.

According to the trait theory, humans have some characteristics "inherited" from a heavenly ruler from birth. Some characteristics are especially well-suited for leadership. Those with the appropriate (or adequate) mix of desired attributes are excellent leaders. Nonetheless, the notion that a person's capacity for leadership is innate is completely disregarded in the multicultural society of today. According to Robbins and Sanghi (2006), the Behavioural Approach to Leadership proposes that individuals may get leadership training. We could educate regular individuals to be successful leaders if they could learn the particular behaviors that have been discovered in leaders. It is possible to mold someone into a leader whether or not they are born into one. According to the behavioural theory, observable and teachable conduct is the cornerstone of effective leadership. Instead of looking for innate qualities or skills in individuals, it truly investigates what leaders in our society actually do. According to conventional views, followers are passive while leaders are active participants. People see

leaders as possessing distinct characteristics from those of their followers, and relationships are viewed within the framework of social hierarchy and often comprehended as fixed by society. Later conceptions of leadership, however, start to take followers' roles and the contextual aspect of leadership into account. The leadership process is seen as an interaction process in modern techniques. These days, approaches are perceived as an interactive process where people with different goals influence one another, rather than presuming to exist in a predefined scenario where the roles of leader and follower are clearly defined by the formal organizational structure. As a result, there is no formal difference between a leader and a follower and every member of an organization has the capacity to lead.

The Attribution theory, the Psychodynamic leadership approach, the NeoCharismatic leadership, the Leader Member Exchange theory, the Symbolic leadership, the Role Theory of leadership, the Idiosyncrasy Credit Model of leadership, the Micro-politics approach to leadership, and the Social Learning theory of leadership are just a few of the many new models and approaches to leadership that have emerged recently.<sup>12</sup> Modern theories of leadership define it as "a series of reciprocal, multidirectional, influential processes among numerous people at various levels, in various subunits, and within executive" (leadership and These topics serve as the cornerstone of Leadership Studies. This is due to the fact that the goal of the liberal arts is to teach people information that is valuable in and of itself and to prepare them to live and make decisions in a free society (Jaeger, 1986). Though Humanities give the foundation for understanding their theoretical components, Management and Social Psychology generally contribute the most to the creation and development of Leadership Studies.

Towards the close of the 20th century, management experts and instructors began studying classic literature to get insights into leadership and management. The actual catalyst for this new movement was the May 2005 Harvard Business Review article, "How Business Schools Lost Their Way," written by two well-known scholars in the area of leadership studies, Warren G. Bennis and James O'Toole. Their paper led to a constructive misunderstanding about the necessary curricular modifications in business schools. In the past, leadership studies placed more emphasis on ideas than on how to apply them in practical settings. The paper emphasized how the business curriculum is ineffective and unable to meet the needs of pupils. It makes the case that business schools have lost their way as a result of the scientific paradigm that predominates in business research and instruction, leading to a high reliance on theory but inefficient practical application. It is common for executives to overlook the practical application of these abstract ideas.

For this reason, they heartily advise management students to take a literature course, since literary works may be insightful and informative. It was also discovered that using fiction to educate leadership and business may be enjoyable. He looks at how Shakespeare's plays show us the many roles that a leader might play and the various abilities that a good leader must possess. Shakespeare on Management in Further Detail Despite the contentious nature of the discussion, academics have spent a great deal of time addressing the issue of where to find Shakespearean themes and characters in relation to one another. For instance, Joseph L. Badaracco teaches corporate ethics via the use of case studies from respectable authors. In his book *Questions of Character: Illuminating the Heart of Leadership through Literature* (2006), he makes the case that reading may assist leaders in coming up with unique responses to certain problems. Artistic creations provide compelling insights into the core challenges that executives and managers encounter. Badaracco, for instance, uses the analysis of Arthur Miller's 1949 play *Death of a Salesman* to support his two theories about dreams and makes a generalization about how, in our culture, we may have one dream or many dreams that lead to

success (2006, 11). Citing literary or historical instances, thus, aids in the location of human positions more effectively than reading theoretical lifestyle teachings.

Many academics who study Leadership Studies have been drawn to the tendency of incorporating literary materials in teaching endeavors. For instance, James G. March makes a novel addition to the field of organizational studies. He examines the issues of leadership and leadership in a Stanford University leadership course by using well-known books like *Don Quixote* (1605) and *War and Peace* (1869). March further explores issues like the harmony between private life and public responsibilities, creativity and innocence, variety and integration, and the expression and regulation of sexuality. She does this by using literature to analyze a number of leadership-related conundrums. In his 2003 book *On Becoming a Leader*, Warren Gamaliel Bennis makes the social constructionist claim that by developing people with societal leadership abilities, we help them become more capable of accepting responsibility.

The creators of *Movers & Shakespeares* (1997), Carol and Ken Adelman, are among the numerous individuals who use Shakespeare in business schools. Executives are taught contemporary management techniques via the usage of Shakespeare's plays. *15 Shakespeare in Charge: The Bard's Guide to Leading and Succeeding on the Business Stage* is a book written by Ken Adelman and Norman R. Augustine (2001). It focuses on applying Shakespeare's knowledge of military tactics and royal politics to the complexities of the business world. Another global training and consulting company, The Ariel Group: Leadership Presence, teaches corporate executives how to create and refine their unique leadership presence using theater-based, hands-on learning methods.

Shakespeare's tragic heroes, according to Craig Cochran, may teach management students a lot. He hails Macbeth as a war hero who embodies bravery, resoluteness, and strength—qualities that make for good leaders in the article "A Shakespearean Lesson in Leadership" that was published on *Inside Quality Insider* in 2007. However, his downfall highlights the pitfalls associated with being overly ambitious. The introduction of literary texts into business classrooms has become a trend in the modern era. This is presumably due to the fact that literature introduces the fundamental problems of life, which are inextricably linked to leadership problems. Put another way, life's challenges and leadership concerns are inextricably linked. From an Aristotelian perspective, literature presents us with the fictional world, which is in close proximity to the actual one. Furthermore, reading literature encourages introspection on life's challenges. Religion and business ethics expert Oliver Williamson contends that "tales that 'ring true' ring us in touch with the fullness of our humanity" (1998, 7). In *Nicomachean Ethics*, Aristotle argues that the ideal education should not only teach us facts, but also help us become more sensitive and empathic, as experiencing joy or sorrow, whether appropriately or not, has a significant impact on our behavior (Ross and Brown, 2009).

Books may also serve as a useful tool for raising awareness of difficulties that one may not have personally encountered but for which one should be ready. According to Robert Brawer, "the principles and understanding we gain from serious literature make us more aware of ourselves and, consequently, of the difficulties involved in managing people in an organization" (2000, 2). Literature is also often used in leadership studies and business management classes since people find tales and narrative techniques to be very fascinating. According to Martha Nussbaum (1995, xiii), "storytelling and literary imagining are not opposed to rational argument, but can provide essential ingredients in a rational argument." Stories allow people to explore their creative side. "An ethics of impartial respect for human dignity will fail to engage real human beings unless they are made capable of entering imaginatively into the lives of distant others and to have emotions related to that participation," the author states, explaining the role of literature in rational argument (1995, xiv). It's common

knowledge that outstanding leaders use narrative in their presentations to help their audience understand their ideas. The case for reading aloud in business classes is still being made. Storytelling, according to Gardner (1995), Teal (1996), Fleming (2001), and Ready (2002), is a crucial aspect of a leader's job. According to Howard Gardner, "leaders relate the human condition primarily through their stories" (1996, 9). As a result, narratives and storytelling have been included into Leadership Studies and Business Management curricula. Students who study Shakespeare in these kinds of settings not only get a new perspective on the human condition, but they also comprehend the premise of his work. Shakespearean theater addresses a topic on which they have been featured as models of reality. In the "Preface" of the First Folio, Ben Jonson accurately predicted Shakespeare's future when he said, "He was not of an age, but for all the time Shakespearean Studies has greatly influenced fields like history, politics, management, language, and culture studies because the plays' themes of heroism and leadership are so important in creating a sense of historicity. The emphasis of Shakespearean plays changed from literary dogmas to dualistic morality and virtue portrayals with the rise of "liberal humanism."

As per the first generation of classical criticism, the portrayal of evil has been crucial in promoting values and virtues. However, the downfall of major characters, particularly the tragic heroes, evokes fear and sympathy, helping people comprehend the notion of evil in society.<sup>18</sup> For example, one of the key themes of *Macbeth* (1606) is the fall from grace of a female figure like Lady Macbeth, which is up to interpretation. First, the religious critics see it as a parallel to the idea of "Original Sin," which is the idea that Adam was lured into sin by Eve, and that Macbeth was persuaded to kill King Duncan by Lady Macbeth (Forsyth, 2003). Second, the image of a homicidal mother and daughter in Lady Macbeth challenges traditional ideas of what it is to be a woman. Feminist critics consider this as a misappropriation of female roles from Renaissance England.<sup>19</sup> Shakespearean theater addresses the conflicting ideas about women's roles in the nineteenth century, and these two depictions of Lady Macbeth as barbaric and passionate or domesticated and caring figure the subject. They have been included as prototypes of realities. Lady Macbeth is portrayed as a cruel, ruthless, passionate, and cruel wife.

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## CONCLUSION

The examination of Shakespearean tragedies in the context of leadership studies and education offers enduring insights into moral decision-making, ethical governance, and the intricacies of leadership positions. Shakespeare's tragic heroes Hamlet, Macbeth, Othello, and King Lear, among others—elucidate the difficulties and obligations that come with being a leader. The tragic defects (hamartia) of these individuals ultimately lead to their demise, highlighting the significance of moral integrity, self-awareness, and ethical decision-making in leadership posts.

The research demonstrates how Shakespeare's stories elicit critical thought on the fallout from unbridled ambition, envy, and the misuse of power, striking a chord with current leadership issues. Moreover, including Shakespearean tragedies into curricula provides students with invaluable chances to interact closely with complex themes and characters, developing empathy, critical thinking abilities, and a deep comprehension of human nature. These timeless tales may be a useful tool for teachers to impart basic ideas of administration and leadership while motivating pupils to apply their newfound knowledge to actual situations. In the end, Shakespearean tragedies are still a rich source for leadership studies because they provide timeless teachings that cut beyond historical periods and cultural boundaries and stimulate thought-provoking conversations about the duties and moral issues that come with being a leader.

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## CHAPTER 7

### ANALYSIS OF THE SHAKESPEARE'S CHARACTER MARCUS ANTONY

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#### ABSTRACT:

Marcus Antony is a key character in William Shakespeare's play "Julius Caesar," and this essay explores his complex personality, motives, and significant position in the story. After Caesar is assassinated, Antony a devoted friend and persuasive speaker becomes a multifaceted character who balances personal aspirations with governmental intrigue. The research looks at Antony's transformation from a devoted follower to a cunning leader, emphasizing his skill with language and capacity to sway public opinion in order to forward his objectives. To understand Antony's character growth and influence on the play's conclusion, important passages like his funeral oration and his relationship with Octavius Caesar and Lepidus are examined. The inquiry also takes into account Antony's connections with other individuals, like as Brutus and Cassius, highlighting his diplomatic skills and depth of feeling. Through close examination of Antony's choices and actions, this study seeks to provide a thorough comprehension of his persona in relation to the broader framework of Shakespearean tragedy.

#### KEYWORDS:

Ambition, Julius Caesar, Marcus Antony, Oratory, Shakespearean Character Analysis.

#### INTRODUCTION

Many as the greatest writer of all time, William Shakespeare has a special place in the annals of literature. Shakespeare "was not of an age, but for all time," as famous contemporaneous poet and playwright Ben Jonson prophesied, and this has come to pass. His birthdate is April 23. The Holy Trinity Church in Stratford-upon-Avon, Warwickshire, records that he was baptized there on April 26, 1564. John Shakespeare, his father, was involved in a variety of trades and seems to have lost a lot of money. Shakespeare attended the Grammar School in Stratford, where his studies were mostly focused on Latin. He learned the language pretty well and studied some of the works of ancient poets, moralists, and historians. Shakespeare did not pursue further education [1], [2]. He wed Stratford native Anne Hathaway at the age of 18, and the couple produced a son named Hamnet and two daughters, Susanna and Judith.

It is unknown how Shakespeare spent the following eight years or so, until his name starts to show up in London theater archives. There are other tales, some of which include making a livelihood as a village schoolteacher, traveling to London, and breaking into the theatrical industry by tending to the horses of theatergoers, among other tales, but none of them have any concrete evidence to support them. Shakespeare was first mentioned in the London literary scene in 1592, when fellow playwright Robert Greene discussed him in a pamphlet. It is unclear how his theatrical career got its start, but he was a key role in the group of actors known as the Lord Chamberlain's Men (renamed the King's Men upon James I's coronation in 1603) starting in 1594. Shakespeare turned into a full-time professional who ran his own theater [3], [4]. He participated in a joint venture and was very worried about the plays he wrote making money. Shakespeare wrote thirty-seven plays, 154 sonnets, and two lengthier narrative poems within the course of twenty years of devoted artistic endeavor. Shakespeare's early theatrical

achievements are not well documented. Among his early accomplishments is his masterful two-part drama about the Wars of the Roses, *The Whole Contention between the two Famous Houses, Lancaster and Yorke*. There were really funny scenes in *The Comedy of Errors*. Rome's haute couture tragedy is *Titus Andronicus*. A novel kind of romantic comedy was presented in *The Two Gentlemen of Verona* [5], [6]. The humor of *The Taming of the Shrew* is well known. A clever and critical look at society may be found in *Love's Labour's Lost*. *Romeo and Juliet* blend humor and fun with a terrible circumstance.

Shakespeare's English history plays were mainly inspired by two sources: Edward Hall's 1548 chronicle of the union of the two noble and illustre families of Lancastre and York, and Raphael Hornshed's *Chronicles*, published in 1587. He inherited traditional themes from these and many other secondary sources, including the divine right to royal succession, the necessity of unity and order in the realm, the evils of treason and dissension, the cruelty and hardship of war, the corrupting power of money, the importance of human understanding and careful calculation, and the omnipotence of God, which delivered his followers from harm, punished evil, and guided England toward the stability of Tudor rule. Shakespeare decided to write about Julius Caesar after the previous round of plays on English history because the Elizabethans were particularly fascinated by him. Shakespeare revisited a Roman topic in *Antony and Cleopatra* and *Coriolanus*, a play written six or seven years later. The term "renaissance" comes from the Italian for "rebirth" [7], [8]. The modern definition of Renaissance is linked to significant social and cultural changes that occurred in Europe during the thirteenth and the fifteenth century. For many years, the Renaissance's role in the rise of modernity in early modern Europe particularly in England has been seen as a suitable starting point for studying the history of the modern world.

The Elizabethan age, sometimes known as the Elizabethan Era, refers to the period of Queen Elizabeth's reign (1558–1603) on the British monarchy. This phrase is often used interchangeably with Renaissance or Early Modern Period in English literature and culture. The late 16 and early seventeenth centuries are referred regarded as the "renaissance" or the early modern period by many literary academics and historians. A "rebirth" or "reawakening," the word "renaissance" refers to the socio-political and cultural developments that took place across Europe in the fourteenth and fifteenth centuries. When referring to England, the Renaissance refers to the sixteenth century, a time of socio-cultural upheaval and change that had an impact on everyone's life. This was the finest period of English literature, particularly plays and poetry, and it also saw a tremendous rise in English commerce, naval strength, and nationalist sentiment [9], [10]. Among the well-known authors of the time were Sir Philip Sidney, Edmund Spenser, Walter Raleigh, Ben Jonson, Christopher Marlowe, Edmund Shakespeare, and Francis Bacon. In terms of literature and art, the era is regarded as one of the most productive.

Many literary historians also see the Elizabethan period as the beginning of the Modern Age because of the shift in societal perspectives brought about by scientific advancements, the emergence of capitalism, and mercantilism. The center of literary and cultural attention moved from God to man, and man became the subject of study. Though god was no longer at the center of religion, namely Christianity, it continued to play a significant part in man's existence and gave rise to a novel perspective known by literary historians and academics as "Renaissance Humanism." The term "renaissance" refers to the post-medieval era in European history, which is generally accepted to have started in Italy in the late fourteenth century and lasted into the fifteenth and sixteenth centuries in Western Europe. During this time, literary, architectural, sculptural, and painting arts attained a level of excellence never seen in any other culture or era. It took until the Elizabethan and Jacobean periods for the evolution to reach its zenith in

England in the sixteenth century; in fact, Milton (1608–1674) is frequently regarded as the last great Renaissance poet. There have been several efforts to characterize "the Renaissance." It has been called the period of unbridled individualism in life, thinking, religion, and art; the emergence of the modern world from the ashes of the dark ages; and the discovery of the world and of man. Some historians have recently challenged the existence of the Renaissance after discovering that these characteristics were present in a variety of Middle Ages persons and locations, as well as that many aspects long believed to be medieval persisted throughout the Renaissance. It is true that history is a continuous process and that historians, not God, create "periods." However, the idea of a period is useful, if not essential, for historical analysis, and one can identify a number of events and discoveries that occurred during the Renaissance that over time drastically changed the opinions, works of art, and ways of living of the intellectual classes.

## DISCUSSION

It is possible to see all of these events as straining the relatively closed and stable environment of the great civilization of the later Middle Ages, when the majority of the fundamental truths about religion, philosophy, the cosmos, and man were believed to be well-established and well understood. The full effects of many of these Renaissance developments were not felt until the late seventeenth and early eighteenth centuries, but their very happening during this time demonstrates the energy, boldness, and restless curiosity of many Renaissance men, whether they were scholars, thinkers, artists, or adventurers. Renaissance scholars of the classics, known as Humanists, revived the knowledge of the Greek language, found and distributed a large number of Greek manuscripts, and significantly increased the number of Roman authors and works that have been known since the Middle Ages. As a consequence, Renaissance authors had access to a much greater variety of concepts, resources, literary forms, and stylistic options. The discovery of printing on paper using moveable type in the middle of the fifteenth century made books affordable and widely available for the first time. A deluge of both ancient and contemporary publications flowed from European presses to meet the needs of the continent's quickly growing readership. This technical advancement allowed ideas, discoveries, and literary genres to proliferate and disseminate quickly throughout the Renaissance.

Sometimes the humanistic rebirth produced strict rhetoric and literary critique, as well as barren imitations of old works and styles and pedagogical pedantry. Nonetheless, it also gave rise to the kind and accepting humanity of an Erasmus, as well as the admirable notion of the refined Renaissance gentleman as articulated in Baldassare Castiglione's 1528 work *Il Cortegiano* (The Courtier). Of all the Renaissance courtesy books, or writings on the duties, character, and training of the man of the court, this was the most esteemed and translated. It portrays the ideal of the fully realized or "universal" man, fully evolved in all of his physical, intellectual, and artistic capacities. He is capable of becoming an athlete, philosopher, artist, conversationalist, statesman, and man of society in addition to his training as a warrior. His interactions with women follow the quasireligious code of platonic love, and his actions are topped by sprezzatura, the seeming carelessness with which he complies with the strict and intricate standards of conduct.

The avatars of the courtly ideal were Sir Phillip Sidney in England and Leonardo da Vinci in Italy. Martin Luther's (1483–1546) victorious heresy, the Reformation, attacked the core of the Roman Catholic Church's institutional structure. Early Protestantism was based on the personal experience of redemption and spiritual battle inside the individual. Salvation itself was considered a direct transaction with God in the theater of the individual soul, without the necessity for mediation by the Church, priest, or sacrament. Faith (based on the word of the Bible as understood by the person) was held to be alone able to save. Protestantism is frequently

seen as an extreme form of "Renaissance individualism" in northern Europe because of this; nonetheless, it quickly established its own institutionalism in the theocracy that John Calvin and his Puritan followers advocated. Under Henry VIII and Elizabeth I, England, in typical manner, fumbled its way into Protestantism, experimentally finding a middle ground that reduced conflict and accelerated the establishment of a permanent settlement.

The worldview of medieval astronomy and theology was Ptolemaic, or based on Ptolemy's second-century A.D. astronomy. It depicted a stationary earth around which rotated the successive spheres of the moon, the various planets, and the fixed stars. Heaven, also known as the Empyrean, was believed to be located above the spheres, while Hell was believed to be either below the system of spheres, as in Milton's *The Paradise Lost*, or at the center of the earth, as in Dante's *Inferno*. Copernicus's new theory of the cosmos was published in 1543. It provided a far clearer and more consistent explanation for the mounting observations of the celestial bodies' real motions, which had caused the Ptolemaic worldview to become more complex. The Copernican idea described a system in which the sun, not the earth, is at the center and the earth is only one planet among many that orbit the sun, rather than being stationary.

Studies have not supported the previous theory that thinking men's religious and secular beliefs were instantly and profoundly shocked by Copernicus and his followers' worldview because example, Donne simply supported the old topic of the world's decline and enforced a conventional Christian contemptus mundi when he stated in "The First Anniversary" in 1611 that "new Philosophy calls all in doubt," because "the Sun is lost, and th' earth." Milton exhibited a suspension of judgment between the Copernican and Ptolemaic theories even later in *Paradise Lost*. For his own poetry, he chose the earlier Ptolemaic plan since it was more solidly conventional and better suited to his creative goals.

Over time, the impact of the broad ideas and techniques of the new science developed by the great physicists Kepler and Galileo, as well as the English physician and physiologist William Harvey, on people's views proved to be much more significant than Copernicus's contributions. Many Elizabethan writers believed in an animate universe endowed with occult powers, inhabited by demons and spirits, and subject to the power of witchcraft and magic. This universe was not only Ptolemaic and subject to God's Providence, but it was also frequently believed to be controlled by celestial influences on human lives. The physical world of Rene Descartes (1596-1650) was the outcome of the scientific process that produced precise hypotheses that could be verified by carefully measured observations, and it arose in the seventeenth century. Descartes wrote, "Give me extension and motion, and I will construct the universe.

Extended particles of matter moved in space in accordance with fixed mathematical laws in the universe of Descartes and the new science. It was completely free from interference from angels, demons, human prayer, or occult magical powers, and it was only subject to the limited manipulations of scientists who, in the words of Francis Bacon, had learned to obey nature in order to be her master. In this way, the working hypotheses of the physical scientists were transformed into a philosophical worldview, which was popularized by numerous expositions. This, along with the methodological tenet that controlled observation, not custom or authority, is the only standard of truth in all fields of knowledge, contributed to the Enlightenment, or the consensus of opinion that characterized the eighteenth century. Shakespearean tragedies often uphold the principles articulated by A.C. Bradley; but, Antony and Cleopatra seem to be an exception, since the play's characters punish themselves for failing to live up to the standards of honor that society has placed on them. In most tragedies, the main character strives to do more than what fate has assigned to them, pushes the boundaries to enter a realm that is not

only for them, and as a result, suffers. However, the tragic characters of Antony and Cleopatra fall short of the standards of honor and lose their lives trying in vain to do so. Both Antony and Cleopatra kill themselves because they believe that they will only be able to live up to their ideals when they pass away.

The first appearance of Mark Antony as a character is in *Julius Caesar* by William Shakespeare. Mark Antony's persona in *Julius Caesar* is a complicated amalgam of several attributes that leave an impression on viewers everywhere in addition to the thoughts of the Roman people. Firstly, Brutus does not think well of Anthony since he seems to be leading a frivolous life and he believes that he would be useless and powerless once Caesar passes away. However, following Caesar's passing, events take a different turn. In his funeral speech, he manages to garner the public's compassion and, in doing so, may be able to drive the conspirators out of Rome. Even in Philippi's battlefield, Antony demonstrates his prowess as a commander and a superb soldier. He plays a really compelling role in *Julius Caesar*. Given that Mark Antony represents the might, prosperity, and grandeur of the Roman Empire, this also appears to be true of him. However, we also see that this strong and powerful man was unable to control himself when Cleopatra's charms were around.

Throughout the play, he changes drastically as if he is becoming a victim of Cleopatra's seduction. This seems to be true of Mark Antony in part because, prior to the charm of Cleopatra, he seems uneasy and begins to worry about his personal love for Cleopatra rather than Rome's wealth and power. His comparison of Cleopatra's beauty to the opulence and riches of the empire demonstrates his disdain for such things. Even though he falls in love with Cleopatra, after returning to Rome for a while, he seems to overcome this passion, mend his differences with Caesar, and even goes so far as to subdue Pompey, their shared nemesis. In order to attempt to fortify his position in the triumvirate and to solidify his kingdom, he married Octavia, the sister of Caesar. However, he admits that he knew deep down that he would eventually return to Cleopatra, even if he marries Octavia.

Because women in Elizabethan culture had a restricted function, we may infer that women are given limited space in Elizabethan plays as well. William Shakespeare was writing for the general public, and he had to take into account their views. Despite this, Shakespeare wrote several outstanding female characters for his plays that are well-known in their own right and who leave a lasting effect on both readers and spectators by their words and deeds. One such figure from the drama *Antony and Cleopatra* that readers find impossible to forget even after four centuries of its inception is Cleopatra. In the eyes of readers and spectators, Cleopatra was a rebellious woman who stood up for what she believed in and carved out such an ideological niche for herself that, even now, she is regarded as one of the greatest tragedies in the whole canon of Shakespearean tragedy. Octavius Caesar, Antony, and Lepidus are the three foundations of the Roman Empire, pursuing the grandiose goal of hegemony. Since ancient times, the Romans have been linked to a military ethos that is macho and places little value on individual pleasure in comparison to the magnificence of the Roman Empire.

The political was always prioritized by the Romans in their conflict between the personal and the political. Following Fulvia's death, Antony is forced to wed Caesar's sister Octavia in order to "consolidate 'male relations'" (Erickson) and strengthen the triumvirs' political coalition. The drama *Antony and Cleopatra* juxtaposes various binary opposites, such as love and politics, Egypt and Rome, feminine and masculine, and Cleopatra and Caesar. If the Romans allow any room for the personal, it is only to further their political pragmatism. These binary oppositions are necessary in the symbolic world of the adult man to maintain their dominance over the affirmations of the feminine, colonial, peripheral. However, Cleopatra's peripheral claims during her suicide defy the masculine symbolic order in order to expose the Roman ideal's

conceit and disprove the premise that there are two domains of existence: the political and the personal. This makes Cleopatra's disobedience of Caesar a feminist statement against phallogocentric thinking. Shakespeare's aim in creating Antony and Cleopatra seems to be a drastic "dispersal of identity" and the ensuing loss of coherence that would undermine the idea of superiority held by European men.

When discussing Elizabethan literature, it becomes evident that women have not produced any literature in existence today. Is it because there were no female authors during that era, or is it that the writings of these writers have vanished from circulation and scholars from that era felt they were inferior, leading them to make no attempt to conserve, discuss, or acknowledge their works? Jane Anger's manuscript is the only one in existence that was authored by a woman. This tract, titled *Her Protection for Women*, was written as a kind of protest against the anti-woman writings of the Puritans. Jane Anger states in the Pamphlet, "If our virtues decay daily, it's because men's virtue decay hourly." This passage is noteworthy. It demonstrates the level of wrath Jane Anger must be experiencing to for her to behave in this manner. Prior to delving more into the topic of women during the Renaissance, it is necessary to briefly address the writings of Stephen Gosson, a puritan who wrote both against women and against the theater.

Stephen Gosson believes that women and theater are inherently subversive. The Globe Theatre is located in a suburban area of London. That is the case for a reason. Theater in the Elizabethan era was always on the perimeter because the State believed that the play's content was always subversive and that there was therefore always a place where there was a danger to the state order.

The Elizabethans also believed that women were inherently subversive. As a result, they made a theater-woman comparison. According to Stephen Gosson, women's transgressions pose a danger to the broader patriarchal economy, therefore their movement from the home under the father's watchful eye to the house under the husband's watchful eye necessitates a carefully planned procedure. As a result, Joan Kelly notes that there was "no renaissance for women" in the article "Did Women have a Renaissance?" while comparing the position of women in the Renaissance to that of the so-called Dark Age (Medieval Age) and noting that things became worse for the "fairer sex." Additionally, almost all of the Renaissance's creations redefine and establish "chastity" as the standard for women.

The women in the sonnets written in the Petrarchan love tradition were depicted as being distant from the poet, who concluded that he would never be able to express his love. However, the way he attempts to capture the sensual beauty of the beloved gives the impression that the lover is unintentionally employing his "male gaze" when looking at the beloved. Thomas Wyatt, Sidney, and the Earl of Surrey all exhibit comparable mentalities. In Philip Sidney's *Astrophil and Stella*, the poet-lover uses Stella who is really Penelope Devereux as the woman who motivates him to become a renowned poet. Poets such as John Donne and Andrew Marvell use the beloved as objects in their Metaphysical Love Poetry, which they want to appreciate in a sensuous way. Women are denied a voice, and their silence is invariably seen as approval. Furthermore, the body of the beloved is often seen as the "new found land" where the hedonistic male would roam.

In Elizabethan drama, women are similarly denied a voice. The female characters in Shakespearean comedies are often given a strong voice, yet these voices are often unconstrained by the rules of the established society. Rosalind was unable to make up her mind on what to say or do in *As You Like It* until she went to the Forest of Arden. Her genuine criticism of the patriarchal society and Orlando's Petrarchan love emerges only when she

transvestites as Ganymede. Similar to this, Viola in *Twelfth Night* is only seen to have a voice during the festive moments. Consequently, the female protagonist does have a voice but only outside of the rigid society, and only in the Elizabethan realm when the female characters dress like men.

As a result, Portia had to dress in masculine clothing to join the courtroom in *The Merchant of Venice*. The comedies' female characters are allowed a certain amount of space, but only in comedies is this allowed since comedies are seen as a low art form where social hierarchy is tolerated. However, women are not allowed any room in catastrophes. Shakespeare begins *Macbeth* by presenting Lady Macbeth as having a far stronger character than Macbeth, but in the end, he is forced to demonstrate that Lady Macbeth was powerless to stop Macbeth for the crime that she had committed, and we witness her pitiful condition in the sleepwalking scene. Similar to this, Desdemona in *Othello* demonstrates her spirit of female autonomy by rejecting her father Brabantio's desires and choosing to marry Othello instead. However, we see her pitiful demise at the hands of her husband, who kills her because he believes that if Desdemona can defy her father's home, she can do the same in her husband's. In John Webster's *The Duchess of Malfi*, the Duchess fights for women's rights and attempts to assert her autonomy, but she finally meets a miserable end at the hands of his brothers. Because of this, women are portrayed throughout Renaissance literature as inferior beings who have no place in society other than that of the "angel in the household" or "the whore in the marketplace".

## CONCLUSION

Shakespeare's "*Julius Caesar*" features Marcus Antony as a crucial figure whose emotional intelligence and cunning determine the play's dramatic course. After Caesar is killed, Antony, who was previously portrayed as a devoted disciple of Caesar, changes and uses his oratory prowess to turn the populace against the conspirators. Antony's well-known funeral speech, in which he deftly plays on the emotions of the audience, exemplifies his capacity to use language as a weapon of political power. His partnership with Lepidus and Octavius Caesar highlights his leadership abilities and ambition in the middle of a civil war. Antony's persona is a nuanced fusion of deception, devotion, and ambition. His dealings with figures such as Brutus demonstrate his skill at diplomacy and his capacity to manoeuvre around changing allegiances for both political and personal advantage. Antony's actions throughout the play are motivated by his desire to exact vengeance on Caesar's killers while also strengthening his own position of power. Shakespeare's interpretation of Antony in "*Julius Caesar*" highlights the eternal significance of political scheming and manipulation while also providing insight into the complexity of human ambition and loyalty. Audiences are still drawn to Antony's character, who offers a gripping examination of eloquence, leadership, and the ethical conundrums that come with having authority.

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## CHAPTER 8

### INVESTIGATION AND DETERMINATION OF SHAKESPEARE'S CHARACTER ENOBARBUS

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#### ABSTRACT:

This study explores the function, motives, and relevance of Enobarbus within the play's narrative structure as it pertains to William Shakespeare's tragedy "Antony and Cleopatra." Throughout the narrative, Enobarbus acts as Mark Antony's devoted and perceptive counselor, providing insightful criticism on interpersonal relationships and political developments. This paper examines the portrayal of Enobarbus, focusing on his allegiance to Antony in contrast to his moral dilemmas and final treachery. To provide light on Enobarbus's character development and thematic contributions, key moments are examined, such as his well-known account of Cleopatra's entrance on her barge and his later defection to Octavius Caesar. The inquiry also takes into account Enobarbus's interactions with other characters, such as Antony and Cleopatra, emphasizing his function as a story device and a reflection of Antony's inner conflicts. The objective of this study is to provide a comprehensive comprehension of Enobarbus's character and his influence on the tragic course of the play by scrutinizing his actions, discussions, and choices.

#### KEYWORDS:

Betrayal, Enobarbus, Loyalty, Shakespearean Character Analysis, Tragedy.

#### INTRODUCTION

One of Antony and Cleopatra's most important supporting characters is Enobarbus. He is a soldier, the smartest in Antony's army, much like Mark Antony. He is also Antony's closest male buddy. His insights into people and situations are very sharp, despite the fact that they are usually presented in a caustic and sometimes sarcastic tone. His unique distinctive mark is his loyalty to Antony. He places a great importance on loyalty. He handles Antony's business and is a little critical of Antony's dependence on Cleopatra out of a sense of devotion. However, it should be remembered that Enobarbus in Antony and Cleopatra does essentially the same work for remuneration as Chorus did in Greek theater [1], [2]. Like chorus, he is an unbiased arbiter of character and behavior. He has a great deal of common sense, knowledge, and the ability to view things clearly enough to put things into perspective [3], [4]. He is a perceptive character analyst. Because of this, his assessments of the main characters in and on are valid and believable. "Another of the commentator characters, reincarnations of the old chorus, which Shakespeare invented to give his own reflections as a chorus to the action," according to G. B. Harrison, Enobarbus occasionally speaks up and reminds us of the common-sense wisdom that is often overlooked in the creative brilliance. He has certain similarities with Jacques in *As You Like It*, Fool in *King Lear*, and Horatio in *Hamlet*, according to his role in the play.

One may argue that he functions and behaves as an impartial commentator, much like these other Shakespearean characters. He is the play's character that most comprehends Cleopatra. He has a good understanding of her grandeur and strength, as well as her "infinite variety." He describes the breathtakingly beautiful boat ride that Cleopatra took to meet Antony. Any other character's narrative would sound inflated if it came from their lips. However, when Enobarbus

describes it in a straightforward, pragmatic manner, it seems like a literal reality. How well he describes the origins of Cleopatra's dominance over humans Enobarbus is full of common sense and practical insight, but he overlooks one aspect of human nature the spiritual component. He doesn't realize that there is a heavenly spark concealed in man's essence and that he is not only an earthly being [5], [6]. He is appalled by his foolishness and leaves Antony. However, he is dumbfounded when the heavenly spark in Antony's character manifests itself as the exceptional kindness shown to a deserter.

Enobarbus, however, cannot be written out on this point since he is essentially a spectator and commentator rather than a player in the action. One of Shakespeare's four great tragedies, *Hamlet* has captivated readers and theatergoers for years, inspiring more debate, performances, and scholarly inquiry than any other play in theater history. It represents the pinnacle of Shakespeare's dramatic career, both before and after the sequence of the great tragedies and wrapping up a decade in which the mature comedies and English history plays were written. Prince of Denmark, the full title of the play *The Tragical History of Hamlet*, was intended to be self-explanatory. Tragedies deal with the death of a noble hero, and *Hamlet* fit the description of a tragic hero well since he was the Prince of Denmark. The drama tells the tale of this kind, courageous, wise scholar and courtier as he seeks both justice and retribution.

Shakespeare's playwriting dates have never been precisely established, and experts are at odds about when any of his plays were written. Nonetheless, it is widely accepted that *Hamlet* was written in 1601 based on certain facts. Although *Hamlet* is not included in a list of Shakespeare's plays published in 1598, it seems doubtful that the play would have been left out given its long history of popularity. The play's allusions to current affairs imply that it was composed no earlier than 1601. Like all of Shakespeare's plays, *Hamlet* draws from a variety of sources. Shakespeare often used modern literature into his plays, and *Hamlet* is no exception. It is likely that he modeled *Hamlet* on a now-lost play of the same name. In his preface to Robert Greene's *Menaphon* in 1589, Thomas Nashe made reference to a vengeance tragedy. References to this earlier play, which may have been written by Thomas Kyd, imply that its topic and action were reminiscent of Shakespeare's.

A narrative like to *Hamlet*, Prince of Denmark may be found in several European folktales; nevertheless, it was first recorded in print in the writings of Danish historian Saxo Grammaticus in 1514. The narrative of Amleth, as related by Saxo Grammaticus, concerns the assassination of a Danish monarch by his brother. The brother then usurps the kingdom and weds Gerutha, the widow of the murdered king [7], [8]. Amleth, Gerutha's son, intends to get vengeance on his uncle and, as part of his campaign, he willfully poses as insane. A courtier who spies on Amleth is killed by him and taken to England. After escaping, he goes back to Denmark and murders his uncle.

Shakespeare's *Hamlet* obviously has a lot of similarities with Saxo Grammaticus's story, but Shakespeare could not have taken direct inspiration from the Danish historian because his writings were not translated into English until 1608. Nonetheless, a French translation of the *Hamlet* tale had been released in 1570. So, it would seem that Shakespeare based his play on either the French translation or Kyd's lost vengeance tragedy. But regardless of where he found inspiration for *Hamlet*, it is certain that, as with all of his works, Shakespeare took his inspirations and turned them into a play that was both polished and altered.

Aristotle must undoubtedly be brought up while talking about tragedy as he observed modern Greek tragic dramatists' methods in great detail and recorded his findings with a precision and mathematical exactness. Because of his immense contribution to the idea of theater, he is now more often seen as a legislator than as a passive spectator of his surroundings. Throughout his

Poetics, A The role of fate or destiny is significant in ancient tragedies. They depict a man of noble lineage who suffers from bad luck, falls victim to the wrath of the gods, and ultimately meets his terrible end. The tragic wheel is started in motion when the tragic hero makes a mistake due to a hidden defect (Hamartia) in his character [9], [10]. It is difficult to decide whether Fate or the tragic hero's persona is more significant in classical tragedies. Shakespeare was too brilliant an artist to be constrained by the tragic hero or tragedy ideas of Aristotle. While adhering to the majority of Aristotelian principles in his plays, he sometimes deviates from them in order to better showcase his creative talent and temperament.

Shakespeare's "tour de force" the four major tragedies Hamlet, Othello, King Lear, and Macbeth serve as a mirror to the pleasures and sorrows of life. Shakespearean tragedies are characterized by a fight between good and evil that ends in grave unrest, grief, suffering, and death. He depicts life's grotesque horrors and terrors in graphic detail without offering an explanation for them. Pride, envy, and ingratitude acquire terrible forms and stop being just minor harmonic disruptions. Fate is now something dreadful and blind rather than a mercurial goddess who plays innocent games with loves.

Shakespeare's tragic hero is a guy of immense social and historical significance who comes from a highly esteemed and virtuous family. Lear is the monarch, Hamlet is the Prince of Denmark, Macbeth is the Thane of Glamis, and Othello is a formidable military commander. Every one of these heroes has a weakness, or what Aristotle refers to as a "hamartia." Thus, Lear is too credulous, Macbeth is overly ambitious, Othello is excessively envious, and Hamlet overthinks situations when he ought to act. It is difficult to isolate a single fault that led to Hamlet's sad demise since he is really one of Shakespeare's most complicated tragic figures. He was a thinker caught up in a problem that only an action guy could solve. The Danish court was rocked by his incapacity to act fast and firmly in relation to his father's murder. Shakespeare shows the impact of the tragic fault that seals the tragic hero's fate, which sets his vision of the tragic hero apart. Thus, all of his tragic protagonists are doomed to fail due to their innate frailty, serving as living examples of Heraclitus's maxim that fate is determined by character.

## DISCUSSION

Othello's pleasure is thus sealed by destiny when Desdemona unintentionally discards her handkerchief in front of Iago, who needs it. A supernatural force always works against human destiny, whether it is the witches who motivate Macbeth to act, the ghost in Julius Caesar, Macbeth, or Hamlet, or the soothsayer in Antony and Cleopatra and Julius Caesar. The ghost is the one who makes Hamlet take action. The spirit seeks retribution for the death of his father, but Hamlet fights against his own limitations. He is a kind guy who is sensitive to the needs of others, religiously oriented, and honest both academically and emotionally.

His pessimism and sorrow cause him to obsess over the idea of suicide. It is exactly because he is so analytical and preoccupied with unimportant details that he meets his terrible end. Had Hamlet acted on the spontaneity of the moment, the tragedy may have been averted. Actually, if Othello had played the role of the Prince of Denmark in Hamlet, the tragedy would never have happened. Because of this, the supernatural aspect is crucial in a Shakespearean tragedy, yet in the end, the protagonist's own deeds cause his sad downfall. Hamlet is a member of the revenge tragedy subgenre of plays. The Elizabethans of England were huge fans of them. In fact, retribution played a significant role in the narratives of numerous tragedies during the Renaissance. The Spanish Tragedy by Thomas Kyd, which was probably published in 1589, was the first Elizabethan play with the theme of revenge. It also started the tradition of revenge plays and established the elements that are typical of them, including the ghost, intrigue,

betrayal, a hesitant, unsure hero, and his inaction, which is primarily motivated by moral scruples, madness, and melancholy, as well as his eventual alienation from the audience's sympathy. Writing plays of retribution was a popular genre among Elizabethan dramatists, who were influenced by Seneca and Machiavelli. Shakespeare's *Titus Andronicus* and Marlowe's *The Jew of Malta* were two of the most well-known plays in this genre. A vengeance play typically consists of five parts. Usually given by a ghost, the "exposition" is the initial section. Exposition is followed by "anticipation," during which a thorough strategy for exacting retribution is formulated. The "confrontation," which pits the intended victim against the avenger, is a crucial and highly dramatic aspect of the revenge play's structure. Occasionally, however, the confrontation takes a different turn, as it does in Hamlet's prayer scene. One important structural mechanism is "delay," which enables the aggressor to purposefully keep delaying taking action due to moral hesitations, feelings of inadequacy about the desired task, or other factors.

The "fulfillment" or "completion" of retribution often takes the shape of the destruction of other innocent people in addition to the victim and the avenger. Shakespeare's *Hamlet* adheres to the vengeance play genre. The play's intense sense of vengeance is shown by the fact that Hamlet spares his uncle's life while he is praying. In terms of the overall structure of the play, Hamlet adheres to the predetermined pattern of the Elizabethan revenge tragedy.

It is clear that Hamlet's vengeance purpose, supernatural component, ghost, insanity, and other similar elements were all inspired by the revenge drama. Shakespeare's ability to transcend vulgarity and gory details is a tribute to his artistic talent. The spirit of Hamlet evolves into something far more than a ghost and represents the force beyond our perception. Hamlet has four vengeance schemes, not just one. Fortinbras desires to get vengeance on Denmark in a fight with Hamlet's father for the losses incurred by his father. He succeeds in regaining far more than his father had lost and in defending his father since his motivations are transparent and his actions are honorable. Laertes wants to get revenge for his father's passing, Ophelia's insanity, and her eventual demise. He displays the same level of candor as Fortinbras at first, but he eventually gives in to pressure to engage in a dishonest duel. Ultimately, he succeeds in exacting revenge on the person who killed his father, but only at his own personal expense.

Similar to Fortinbras and Laertes, Hamlet has experienced the loss of a father figure and has also been affected by the hurried marriage between his mother and uncle. When Hamlet finds out that Claudius, the murderer, has not only taken the throne but also engaged in incest by being married to Gertrude, the Queen, he is appalled. He feels compelled to get retribution in order to fulfill his duty to his deceased father, but weeks go by with nothing happening. Hamlet wants to know the whole story before taking any action since he dislikes playing the part of an avenger. He pretends to be insane in an attempt to learn the truth, which confuses his opponents but doesn't get him any closer to the truth. He wavers between thinking the ghost was really his father's spirit and had a legitimate reason to come to his son and worrying that it was an evil spirit out to harm him.

The play *Hamlet* centers on the greater ideals of life and living, while being a vengeance drama. Shakespeare's creativity allowed him to toy around with the traditional vengeance play tropes. He gives Hamlet a three-dimensional appearance, setting him apart from the main character in a conventional vengeance play. Hamlet cherishes close ties and is almost as startled by his mother's rushed marriage to his uncle as he is by his father's death. He is unable to tolerate Ophelia supporting her father. Social norms, morality, and religious purity are all violated by Polonius's disloyalty to the previous King Hamlet and his associates' desire to let the King utilize them for his own sinister objectives. Here, contemplation and meditation take the place

of the coarseness of violence. In actuality, Hamlet's soliloquies and the degree of dispassionate introspection they convey distance the play from an Elizabethan vengeance tragedy. Even though Hamlet's tardiness and indecision are typical of a retaliation play, they are elevated to extraordinary lyrical material. He considers several important topics pertaining to human existence, which qualifies him as a philosopher. His insanity differs greatly from Hieronimo's even.

Just as Shakespeare was able to rise beyond the constraints of his time, so too does Hamlet manage to climb above the centuries-long readings and interpretations that it has received as a vengeance drama written in the Elizabethan style. It is not so much a vengeance play as it is a drama about revenge. Goggin correctly states that "Hamlet should be viewed as the tragedy of a human soul, rather than as a tragedy of retaliation." Hamlet takes on a deeper meaning and approaches the status of a prototypical figure. And rather than just being a drama about retaliation, it is in this way a tragedy of the human spirit. "This is certain, that a man who studies the revenge keeps his own wounds green, which otherwise would heal and do well," asserts Francis Bacon. Like with Caesar's death, most public retaliations end in success. But that isn't the case with personal retaliations.

Instead, vengeful people lead the life of witches, who are mischievous and ultimately bring about the tragic end of things. Opinions among critics on the application of soliloquies in theater are unanimous. Some have proposed that the soliloquies often interfere with "the willing suspension of disbelief," which Coleridge believed to be essential to a play's effectiveness. Shakespeare uses the soliloquies in an absolutely astounding way, and whether or not we are willing to acknowledge them as a legitimate dramatic method, his plays would be far less charming and impoverished if we were to eliminate them. Shakespeare masterfully employs this dramatic method in Hamlet, as the protagonist's heart is revealed and broken via Hamlet's soliloquies.

In general, the soliloquies are intended to accomplish two dramatic goals: first, they are supposed to enlighten the audience on happenings that haven't been given on stage or won't be presented; second, they are supposed to provide an examination of the speaker's inner thoughts. The goal of almost every soliloquy in Hamlet is to provide insight into the character's inner thoughts. They provide insight on Hamlet's reflecting tendencies and overly sensitive personality. The play would lose a lot of poetry and we would not be able to have a deep understanding of Hamlet's character if the soliloquies were removed from Hamlet. The play's soliloquies are neither unnecessary nor isolated. They are tightly related to one another and are interconnected. They exposed the struggle that was going on in Hamlet's head and heart. In the play, Hamlet delivers seven soliloquies, some of which touch on the many justifications for his protracted plan to get retribution. Removing these soliloquies from the play would instantly address the delay issue. However, it would prevent us from appreciating the most significant and priceless component of Hamlet's persona.

This soliloquy demonstrates how profound sorrow affects Hamlet's thoughts. He is horrified to learn about his mother's hurried marriage and incestuous relationship. Professor Schucking remarks, "He is a man of high moral ideals; for he could never have been so greatly disillusioned if he had not had a profound faith in mankind combined with the strongest impulse towards what is good." We must also sympathize with him because of his reverence for his father. However, he also exhibits other unappealing traits. Similar to him, others with idealistic temperaments could discover, while searching for the source of their disappointment, that they are part of humanity as a whole. Not quite so Hamlet, however. There is a startling level of criticism during the demonstration. In addition to his harsh and unyielding perspective, he also continuously passes judgment on things, saying things like, "Frailty, thy name is woman."

When he refers to his own mother as a lustful wanton, for example, he is essentially tormenting himself, yet his criticism of her is nonetheless harsh. It is evident that Hamlet, despite his intense suffering, is not the kind to accept a significant setback in silence or with resignation. This soliloquy is meant to take the place of real retaliation. Hamlet is about to seize the greatest chance that has come his way, but he chooses not to take advantage of it. He doesn't murder his uncle because he doesn't want his evil uncle to enter paradise at all, not because he is tormented by his conscience. His main concern is not the ethical dilemma of murdering a man while he is praying, but rather the pragmatic one of condemning his victim to hell rather than paradise. Hamlet postpones the retaliation for entirely pragmatic, utilitarian, and Baconian grounds rather than religious ones. His current concern is not ethics; instead of challenging the king to a fight, he murders him in an immoral manner while the monarch is completely defenseless. In this soliloquy, Hamlet presents himself as a realistic man who is ready to exact retribution and does so with full confidence that his target will lose both worlds. However, he examines the craft of theater in great detail only in Hamlet. So much so that, in Hamlet, reality seems to be a theatrical production as the submerged theater inside the play, almost as if, takes control. Every aspect of Elsinore life is infused with theatrical activity: plays are presented, role-playing is used, and people are tricked by masks. Shakespeare, however, is ultimately vindicated in his skepticism about the theater's ability to comprehend and uncover the truth.

To confirm that his uncle has indeed committed the offense for which the spirit holds him accountable, Hamlet uses this apparatus. He has doubts regarding the ghost's veracity and the veracity of its assertions; he believes the ghost may very well be a demonic entity posing as someone he can relate to. Hamlet In order to accomplish his goal, he suggests that they put on a play named *The Murder of Gonzago*. With the intention of proving his guilt by gauging Claudius's response to this play, he trains the actors and manages to make the play inside the play a huge success. Claudius tells Hamlet that the accusations made against him by the ghost were true as he exits the scene in a distressed emotional condition. Without a question, the theatrical scene is essential to Hamlet's overall plot. Both Hamlet and Claudius are able to understand precisely how the other feels because of it. Claudius understands that Hamlet is aware of his crime and poses a danger to his life and status, while Hamlet knows that Claudius is a murderer.

Shakespeare's detractors contend that the play within a play hinders the dramatic action in every manner, particularly when Hamlet waits to exact vengeance on the king despite having proof of Claudius's culpability. However, the important thing to note is that Hamlet introduces the play inside the play to determine whether or not he should act at all, not to speed up the action. It is not a legitimate critique to state that the play inside the play falls short of the goal for which it was introduced. Even in the absence of such a play, Hamlet could not have acted since he would not have been as confident of the guilt and would have needed more time to confirm the true nature of the problem. Therefore, it would be fruitless to draw a connection between the play inside a play and Hamlet's delay issue. There are "the judicious" as well as "the unskillful" and "barren" theatergoers in every given crowd, and Hamlet makes it plain that he would prefer for performers to perform only for sensible, discriminating audiences rather than to the gallery. Hamlet is against grandeur and bombast and insists on writing in a natural way.

terms like "part," "prologue," "play," "perform," "applaud," etc. When analyzing Hamlet's character, this allusion to his insanity presents a significant problem. The subject of whether Hamlet's insanity was genuine or faked has been discussed by critics. Wilson Knight has noted that Hamlet is comparable to Dostoevsky's Stavrogin, who inspires terror in everyone around him. They are unable to comprehend him and are always searching in vain for the cause of his problems. Following his conversation with the ghost, Hamlet decides to stage a lunacy in order

to trick the judges and prove Claudius's guilt. Although Gertrude thinks that her hurried marriage and her father's passing are to blame for Hamlet's unstable mind, Claudius and Gertrude are dubious of the exact source of Hamlet's lunacy. Hamlet's soliloquies tend to oscillate between calm melancholy and erratic outbursts of rage or enthusiasm. His inability to get revenge for the death of his father has left him very despondent. William Shakespeare wrote the well-known tragedy *Othello*, which is regarded as one of his best. The play's popularity and its status as a foundational work of the Elizabethan Era may be attributed, in large part, to the complexity of *Othello's* character. Shakespeare attempts to depict the moral quandaries of the day in *Othello*, but he also demonstrates how a Black person is viewed in a mostly White society.

The play depicts the racial mindset that permeates the western psyche and makes a daring feminist statement on women's rights via the character of Desdemona, who uses her own life decisions to advocate for herself and other women. However, the same Desdemona becomes a victim of patriarchal prejudices since her husband was unable to overcome the patriarchal mindset of the western world, which may hold that women are incapable of deceit by nature. Iago set a patriarchal trap for *Othello*, where he couldn't trust Desdemona and ended up killing her and bringing about his own demise.

*Othello's* marriage cannot guarantee him a position of cultural standing in the white society. This grants him permission to stay in Venice, but it does not make him a recognized ruler or even a legitimate member of the community. Despite being a "General," *Othello* is seen as a lower human being by "the insiders," who are white people, due to the color of his skin. *Othello* therefore makes an effort to fortify his identity in order to blend in with Venice. He can only attempt to show off his contempt by fighting for rank and power since he is unable to overcome the biases of his peers.

As a result, he begins to focus more on politics than his love for Desdemona. In essence, he attempts to hide his race behind the guise of being white in an effort to fit in with the society that despises him for who he is. *Othello's* effort to blend in where he does not belong infuriates Iago. According to Ryan, the fallout from *Othello* and Desdemona exposes the cruelty of a society whose ideas about gender and race make it impossible for a love like theirs to endure and grow.

The play's relevance rests in the way that, in spite of societal criticism, *Othello* and Desdemona strive to defend the ideas of sexual freedom and racial equality via their strong will and separate personalities throughout marriage.

## CONCLUSION

Shakespeare's "*Antony and Cleopatra*" features Enobarbus as a multifaceted and crucial character whose moral dilemmas and allegiance influence the play's themes of treachery, tragic fallout, and fidelity. Enobarbus is shown as Antony's confidant and trusted counselor at first, but he eventually experiences internal conflict and treachery. His evocative descriptions, which include Cleopatra's stately approach on the boat, not only demonstrate his acute observational abilities but also his abiding adoration for the Egyptian queen. The fatal weakness of Enobarbus is his ambivalence between serving Antony with loyalty and succumbing to the increasing attraction of Octavius Caesar's ascending authority. His moral quandary and the inescapable conflict between political expediency and personal integrity are reflected in his choice to desert Antony and enlist in Caesar's army. Shakespeare also used Enobarbus as a storytelling technique to examine issues of friendship, honor, and the costs of ambition. His persona sheds important light on the dynamics of power and allegiance in the Roman Empire as well as Antony's inner conflicts.

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## CHAPTER 9

### EXPLANATION AND DETERMINATION ON WILLIAM SHAKESPEARE'S THE TEMPEST

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#### ABSTRACT:

The late romance "The Tempest," by William Shakespeare, is examined and analyzed in great detail in this research. It is estimated that the play was composed between 1610 and 1611. Prospero, a disgraced Duke and accomplished magician, sets up a tempest to drown his usurping brother Antonio and other nobility on a distant island where the play is set. Power, justice, forgiveness, and the intricacies of human nature are among the major themes. Intricate interpersonal connections and magical and mystical themes are woven throughout the story, particularly Prospero's fatherly caring for his daughter Miranda and his manipulation of the island's spirit Ariel and the terrifying Caliban. By closely examining these characters and ideas, this study seeks to reveal Shakespeare's creative breakthroughs and philosophical insights in "The Tempest." The play's examination of freedom, colonialism, and the fallout from ambition offers a compelling context for comprehending both its critical reception and its significance.

#### KEYWORDS:

Colonization, Justice, Magic, Shakespearean drama, The Tempest.

#### INTRODUCTION

The Tempest, one of Shakespeare's best plays, tells the tale of Prospero using his magic to exact retribution on his foes. The drama clearly has a connection to the colonization and adventure tales of the English seafarers. The Tempest is meant to make reference to an incident that caused quite a stir at the time. Shakespeare included the supernatural in a number of his plays; but, in The Tempest, the supernatural forces are subject to human will. Prospero is said to possess the abilities of a medieval magician in this play (similar to Falsetus in Marlowe's play) [1], [2]. The Tempest's supernatural machinery is essential since magic is the cause of all of the play's major events. Shakespeare often introduces the supernatural aspect for dramatic effect. It serves as the play's fundamental idea and the cornerstone around which the action is based. The play's specifics are explained in this unit.

The Tempest is a drama of the Shakespearean canon of plays also referred to as "The Romances" or "The Last Plays." Shakespeare seems to be more religious at this period, as he has portrayed a mystical view of the cosmos in plays like Pericles, Cymbeline, The Winter's Tale, and The Tempest. He examines life's grandeur, mystery, and triviality in his last plays, which follow the heartbreaking tragedies and the jovial and festive comedies. He writes about fantastic journeys, thrilling encounters, uncharted territories, enigmatic isles, and magic. The action is set in magical locations away from the prying gaze of the "madding crowd [3], [4]." The stories have unbelievable, magical, marvellous, and surprising storylines. Shakespeare examines the Renaissance notion of the desire for power in this passage. Renowned Shakespeare critic Dame Frances Amelia Yates claims that these plays, when combined with "the magic of Shakespeare," reconcile the apparently irreconcilable through forgiveness and open the door to happiness, peace, and prosperity for all parties involved.

As a result, the sad gloomy mood has faded and a rainbow rises in the sky, signifying optimism for the protagonists. Shakespeare was the most exemplary playwright of his day, thus he was fast to adjust to the changing times and sensitive to shifts in public opinion. The plays from this last stage were all created to fit the new style, which was promoted by the Blackfriars indoor theater's production options for romance and spectacle. The indoor theater's dreamlike quiet and candlelight made it an ideal setting for masques, pageants, and music. He provided the adventure, masque, and magic stories that the theatergoers had come to witness. Shakespeare altered his poetry to reflect his realization of Beaumont and Fletcher's fame, and the result is these last plays, which are distinguished by their beautiful and melodious language [5], [6].

The magical ideology finds its ultimate expression in *The Tempest*. Written in late 1610 or early 1611, it was intended to be performed by the King's troops in front of Princess Elizabeth and her fiancé in 1612. A revision was made to the previous version for this performance. Frank Kermode claims that the masque was added later to make the performance appropriate for the married couple, much as it is performed in front of Ferdinand and Miranda in the play. Shakespeare stresses virginity before marriage in this masque; if Ferdinand breaks the norm, he will be cursed. Ferdinand appropriately responds that he will not act, even in the face of the most alluring inducement.

Regarding the play's inspiration, *The Tempest* is linked to events that dominated the country's consciousness at that period. This drama seems to have been inspired by the concept of colonial expansion and a story called *A Discovery of the Bermudas* about a shipwreck and the adventures of the sailors on the island. The storylines of *The Tempest* and an ancient German drama named *The Fair Sidea*, penned by Nuremberg notary Jakob Ayler, have been determined to be similar. Additionally, *The Tempest* has elements of Jonson's *Hymenaei*, commonly known as *The Masque of Hymen* [7], [8].

*The Tempest* is the best way to capture the spirit of the last era. In the play, Prospero is the main character and is a guy who is as wise and powerful as fate. In this drama, time and location are perceived as unities. Shakespeare, the ultimate artist, brings to life the love between Ferdinand and Miranda, the schemes of Antonio and Sebastian, Caliban's ambitions, and the suffering of the stranded crew. Every character represents a feeling or concept. Shakespeare captures the classic innocence of a lady who has learned from a great teacher but has not been exposed to experience in Miranda. With the exception of Prospero, Ariel is an unseen spirit of the air. He follows Prospero's instructions. Caliban is a much more nuanced figure, his physical deformity serving as a sign of his mental illness. Sebastian has a sharper sense of humor than Antonio, but Antonio is the bigger monster with a more perceptive mind. Among these supporting roles, Stephano and Trinculo are the funniest since they each contribute an episode to the drama. Prospero, Gonzalo, Antonio, Alonso, and Sebastian are among the elder generation of characters that are split apart by sour grudges and arguments, but the younger generation ultimately brings them together in a mystical setting of reconciliation.

Despite being one of Shakespeare's shortest plays, *The Tempest* has all the plenty and diversity that characterizes his finest works in the variety of its characters, the mixing of tales, and the weaving of various approaches. Shakespeare's critics have expressed a broad range of views on the themes of *The Tempest*. Some people make reference to Shakespeare's mental state and claim that the play is a representation of his heart and mind at peace. This is intimately related to the themes of justice and compassion, repentance and forgiveness. There have been attempts by others to interpret the play allegorically. They claim that Ariel represents Prospero's inventive side while Caliban represents his muscular side. Some themes that become apparent upon deeper examination of the play include illusion against reality, fall and redemption, nature

versus nurture, and order versus chaos. Nonetheless, the play's many themes are not mutually exclusive and may be understood in a variety of ways. The themes of *The Tempest*, repentance and forgiveness, have been extensively studied by Dowden and Furnivall. Shakespeare had come to the realization that "it would be strange not to forgive, since we are forgiven [9], [10]. Love, mercy, reconciliation between the alienated, restitution of the lost, and reformation of the sinful must accompany forgiveness. The *Tempest*'s subject of reconciliation, with forgiveness and atonement for the offenders' transgressions, is in line with the moral concerns of his other plays.

Prospero's previous transgressions and injustices are pardoned, and Ferdinand and Miranda, who symbolize the younger age, mediate the reconciliation of the alienated. The playwright expresses worry about the nature of real nobility and generosity of spirit via the frequent usage of the term's "virtue" and "noble" throughout the play. The strength of Miranda and Ferdinand's virtue, as well as Prospero's knowledge, are pitted against Caban's malice and Antonio's betrayal. Ultimately, the morally upright characters pardon the wicked characters once they confess their sins. Even the pardoner, Prospero, begs for forgiveness.

### DISCUSSION

Nonetheless, Hallett Smith notes that Shakespeare's mentality was more stoic than Christian and that Prospero's act of forgiving his enemies should be interpreted in the context of Seneca's essay on rage rather than the mercy of Jesus in his introduction to the *Twentieth Century Interpretation of The Tempest*. Shakespeare used the philosophical concepts of providence and freedom, appearance and reality, in *The Tempest*, rather than the moral concepts of repentance, forgiveness, and reconciliation, as noted by Bonamy Dobrée. Reality and appearance are a central subject in *The Tempest*. The drama is replete with actuality, but it seems to be an illusion similar to a dream. While Prospero, Stephano, Trinculo, Antonio, Sebastian, the ship's crew, and all the other characters seem equally genuine, the play's opening storm, the ensuing shipwreck, the magical island, the feast, and the masque are all illusory in nature. According to E. M. W. Tillyard, we experience a disturbance in our perception of reality when faced with stressful situations such as war, love, or disappointment, making seemingly little objects seem far away.

*The Tempest* has similar events whereas what at first seems real such as the music and magic becomes real, what first appears illusory such as Antonio and Sebastian's conspiracy becomes real. Antonio and Sebastian demonstrate that they are the true dreamers, lost in their own greed-induced dreams, when they stay up late planning a murder. The play's reality/illusion subject is explored in great detail. Some appear more sarcastic, such when the offenders are tricked by the magic feast, while others are humorous, like when Caliban and Stephan are mistaken by Stephano for a four-legged creature. The characters in *The Tempest* are first left perplexed. Alonso and his soldiers are confused after being dispersed around the magical island after being shipwrecked. Gonzalo exclaims, "This is a maze trod." Then the fairies, the miraculous feast, and the feast's disappearance face them. As Sebastian puts it, it's "a living drollery."

Shakespeare's last plays, critics have noted, are more appropriately described as tragicomedies than romances. Shakespeare's tone appears to have changed with age and experience; in these plays, he adopts a kinder perspective on human nature, emphasizing the need for reconciliation and forgiveness. He nonetheless maintains the previous melancholy tone, with the characters in these plays being more menacing and deadly than those in comedies. "Woven into the Romances is the ineradicable evil in life, which shocks us into realizing how perilous the human condition is," as Bonamy Dobrée has properly observed. Shakespeare certainly addresses the magnitude of evil, but what's most noteworthy is that, unlike in his tragedies, he now addresses

the restoration of order in more detail. Shakespearean commentators have noted that loss, restoration, repentance, forgiveness, and reconciliation are not the central themes of *The Tempest*. Here, Shakespeare is more interested in exploring issues of freedom, appearance and reality, and the storm as a metaphor for unrest, with music serving as a unifying and restorative force. Other recent plays portrayed the themes of loss and restoration, penitence, forgiveness, and reconciliation more realistically.

Prospero is not sympathetic towards himself. He is reminded of the compassion and kindness by Ariel. Furthermore, forgiveness is only effective when the guilty parties experience regret. Prospero indeed pardons the wrongdoers, but the forgiveness has a bitter aftertaste. Shakespeare gave the audience a complete understanding in previous comedies, but *The Tempest* only gives them a partial understanding. It is forbidden for Alonso to be aware of his brother Sebastian's betrayal. This ignorance goes against the essence of humor. "The coming together of all the characters at the end, a meeting so long expected, only serves to stress the essential lack of relationship in ways that have an overtone of tragedy," as Anne Barton put it concisely.

*The Tempest* evokes feelings that are comparable to those elicited by a tragedy. Until the very end, Caliban, Antonio, and Sebastian's characters will not change. On the surface, the play's conclusion seems to be happy: Prospero regains the Milan crown, Alonso locates his son, Ariel is set free, and Caliban laments that he had mistaken a drunken for a deity. The ship, which has been recovered from the wreckage, awaits Ferdinand and Miranda in a calm harbor after they have been blessed. Shakespeare included the supernatural aspect into his plays to appease the spectators of the Elizabethan era who were fascinated by magic and craved to witness the unexpected and unusual on stage. The witches in *Macbeth*, the ghosts in *Hamlet* and *Julius Caesar*, and the fairies in *A Midsummer Night's Dream* all delighted the supernaturally inclined and thrill-seeking Elizabethans.

Due to James I's personal writing of a book named *Daemonologie*, the arrival of James I in London sparked a general interest in occultism and magic. According to J. R. Sutherland, "it may be that we have a dramatic study undertaken with at least one eye on the known interest of the learned Scottish king in Prospero and his magic." Shakespeare has created a detailed description of the magical realm in *The Tempest*. The drama has a cast of fantastical characters, including fairies like Ariel and his ministers, a deformed monster named Caliban, a witch named Sycorax, the deities Ceres and Iris, and, most importantly, the magician and providence symbol Prospero. The show is full of enchantment and magic, with confusing noises, lovely sounds, and changing illusions and confusing confusions. The play has strange events including the storm, the enchanted feast, the harpy taking the feast away, the fairies' dance, and the masque. *The Tempest* is very much a drama of strange states of consciousness," as Anne Barton puts it. It seems sense that the characters' mental states would deteriorate on such a magical island. Act I see Miranda succumbing hopelessly to an enchanted slumber, while Act II sees Alonso and his companions do the same.

Ferdinand is enthralled by Ariel's music. Oddly enough, he mistakes Miranda for a deity and instantly forgets the pain of his father's passing. He is unable to lift his sword to confront Prospero. He's stuck within a dream. Alonso is imprisoned and alone in a very private realm of pain when he first appears in the play. When they attempt to console his sad heart, he is only dimly aware of his following. At the conclusion of the dinner scene, Antonio, Sebastian, and Alonso the three wicked men become enraged. The supernatural aspect is so pervasive throughout the play's universe. In actuality, the magician and fairies provide the play's color and tone. In order to prevent the supernatural's enchantment from being broken, the location

where it is shown must be far from the throng. Enchantment permeates the ambiance of the island. As the narrative progresses, our perception of reality stays ambiguous.

The supernatural aspect in the play is crucial since it drives the action rather than just providing background information. Prospero shapes the play's action via magic; the storm rises, scatters and bewilders Alonso and his companions on the island, punishes the guilty, sets them free from enchantment, and ultimately brings them together. Ferdinand is supposed to be thrown apart from the rest and left on the beach, where he meets Miranda and falls in love with her. This is accomplished by the fears he causes on board the ship. The goal is to strengthen the bond with Alonso, Prospero's former adversary who orchestrated a conspiracy against him. Prospero uses magic to raise the storm in an attempt to force everyone onto the coast, where they can learn a lesson and he can make amends with them. Prospero wants to be happy because everything will eventually be "rounded with a sleep" and everything will be "dissolved." With the exception of Gonzalo and Prospero, no one in the royal circle is aware of this straightforward outlook on life, which is centered on human love and devotion. He discovers guys scheming to end one other's life in order to benefit financially. He is so understandably frustrated by life, saying, "Bear with my weakness; my old brain is troubled." Prospero is a really heroic soul; he is the only one who can endure the annoyances of life brought on by others in his immediate vicinity and who is able to make amends with the most repulsive of spirits.

This is his wonderful magic: he extends forgiveness without their asking for it, since then it has an even higher quality. His ability to control spirits and the elements pales in comparison to the magic of love and genuine devotion he has for his former foes and reliable allies. He buries the books, breaks the staff, and travels away from them to Milan without the use of magic or weapons, believing that here is the place where Prospero really shines. In the play, man personifies fate, no longer being at the whim of or subservient to it. Prospero portrays God and is a representation of providence. The fairies and monsters may not be willing to serve him, but they are obligated to obey his orders as he is in charge of the supernatural realm. As the highest authority on the island, he declares: "Both Marlowe's Faustus and Prospero are reflections of the limitless possibilities offered by the Renaissance." Prospero represents the Puritan impulse of the Renaissance, but not the Renaissance of Machiavelli or Marlowe, but rather the Renaissance of Lyly and Sidney. White magic, not black magic, is what Prospero uses. He does not strike a deal with the devil, call out bad spirits, or endanger his soul.

Prospero studies philosophy, whereas Faustus studies magic since it is a prohibited science. Prospero employs magic to save himself from wicked people, whereas Faustus sells his soul to satisfy his senses. Faustus studies dark art, but Prospero's artwork is neither evil or malicious or even very cunning. Nature's forces are the ones he directs. His books on astronomy and cabalistic studies are the source of his magic. It is an outside art form that depends on mathematics, spells, and magic artifacts like books, wands, and mantles. Without them, he has no authority. He has no dealings with evil in his soul. He is an altruistic magician. He is only a knowledgeable prince when he buries his book and smashes his wand. The play's supernatural aspect serves as a tool for the moral generation of man. The enchanting island resembles a man's spiritual nature training center. According to A. W. Verity, *The Tempest* only draws on the Elizabethans' beliefs as needed for the action. The supernatural component is strictly regarded as the means by which the story is developed. As a result, the play's errors are just narrated rather than performed on stage to appease the audience.

*A Midsummer Night's Dream* and *The Tempest's* supernatural elements are comparable. Puck and Ariel are both little, avian beings that like pulling practical jokes on one other. They can move very quickly. However, these similarities end there. The fairies are better than humans

in *A Midsummer Night's Dream*. Prospero, who is better than the fairies, represents man at his best in *The Tempest*. He has total mastery over the paranormal realm. As they appear in poetry and romance from Chaucer's time, Oberon and Titania are the old-world king and queen of fairyland in *A Midsummer Night's Dream*. Puck may be playful, but Ariel is moved to tears when she sees how miserable people can be. Like Puck, he experiences the stirrings of human feeling but is unable to express, "What fools these mortals be." He is the one who advises Prospero to have pity on the wrongdoers. H During the Renaissance, the masque a kind of private pageantry grew in popularity in England. Song, dancing, opulent costumes, and spectacular spectacle defined it.

The masque, which originated in Italy and was brought to England during Queen Elizabeth's reign, reached its pinnacle of development during James I's reign at the court of Charles I. The majority of its topics were mythical and pastoral characters. Masked dancers joined the actors on stage, and the movement provided a platform for spectacle. All of the performers were members of the aristocracy and monarchy, with the exception of the antimasque dancers.

The masque was a kind of grandiose court entertainment. Originally, it served as a distraction for courtiers dressed in elaborate masks and costumes, often portraying gods and goddesses, while they performed a straightforward play using mime and dance, with a "presenter" introducing each character. Following the masque, the audience mingled with the amateur performers in a lavish masque ball. A wedding or other comparable celebration was a favorite occasion for masques. There wasn't much theatrical interest in the masques. Being essentially court entertainments, they were often held in a huge court facility, such a banqueting hall. However, the masque eventually left the court, and dramatists adopted the new style by fusing components of the masque into their plays, creating a play inside a play. Among masque authors, Ben Jonson was the best. Poetry took center stage in the masques, overshadowing the human characters' lives.

Prospero gets Ferdinand and Miranda a masque in Act IV of *The Tempest*. This masque features pastoral and mythical characters who are accompanied by music, dancing, and marital celebration. A customary masque design depicts a benediction from antique deities. The play's obvious setting for a masque is when the aristocratic Prospero gives Miranda's hand to the youthful prince Ferdinand. Similarly, the play's performance for Princess Elizabeth and Prince Frederick's wedding was ideal. Masques often presented mythical figures that were more appropriate for an audience well-versed in the classical literature of classical Greece and Rome.

*The Tempest's* masque brings in a number of Greek fairies known as naiads, or spring, rivers, and lakes, as well as Iris, the Greek goddess of the rainbow, Ceres, the Roman goddess of earthly fruitfulness, and Juno, the Roman queen of the sky with a special concern for the welfare of women. Here, the reapers called upon by the nymph merely bring the masque to its traditional conclusion in "a graceful dance," connecting the strictly literary masque with the pastoral theater of rural life.

Smith believes the play is a masque because of its music, spectacle, beautiful language, and lack of action. just as it would be incorrect to claim that the play lacks action, it is also incorrect to believe that *The Tempest* is a masque in its entirety.

An opening storm at sea occurs in the play. Ferdinand and Miranda initially meet in the first act. He is Prospero's slave. Caliban's growling and swearing, and Prospero's firm management of them. Trinculo, Stephano, Alonso, and his entourage arrive in the second act. Act III has three conspiracy theories. Miranda visits Ferdinand against her father's orders not to. Caliban schemes to harm Prospero. Sebastian and Antonio conspire to end Alonso's life. Act IV resolves two of these plot points when Prospero frees Ferdinand from labor and approves of

his daughter's engagement. Ariel and the dog-spirits are then used to pursue and chastise Calvin and his accomplices. And there's the well-known remark about the cloud-capped skyscrapers. The plots come to a conclusion in the last act.

The play does a good job of portraying the multitude of events that occur, including the takeover of kingdoms, conspiracies, storms, shipwrecks, power struggles, magic, art, masques, music, romance, and rebellions.

It wouldn't be accurate either to state that music, dancing, costume, and spectacle are what define the play. The ingredients are there, particularly in Act IV's masque. However, it would be incorrect to claim that these represent the play's main points. *Tempest* is not a masque to be performed on the occasion of marriage; rather, it is a sharp comedy. Shakespeare illustrates in this play how impossible it is for mankind to coexist, no matter how few and how far apart they are, without trying to plot against one other's lives and possessions.

The play's finale is lyrical and horrific, serious and severe far more unsettling than any other Shakespearean drama. It is an impassioned assessment of the actual world. There has already been one revolt before the play begins, and as it goes on, it reveals two more. The Prince by Niccol Machiavelli is summarized in Prospero's recounting of the play. The *Tempest* is a Renaissance drama about power struggles and dashed hopes. It is undoubtedly a bitter comedy, or as the majority of commentators have put it, a tragicomedy, rather than a masque.

## CONCLUSION

William Shakespeare's "The Tempest" is a deep examination of interpersonal relationships, power dynamics, and the healing potential of forgiveness. The central theme of the play is explored via the figure of Prospero, who has both magical and parental power. His transition from retaliation to forgiveness highlights Shakespeare's complex depiction of compassion and justice.

The drama explores issues of colonialism, freedom, and the morality of power via Prospero's encounters with Ariel, a ghost obligated to serve him, and Caliban, the island's local resident who is hostile to Prospero's authority. Shakespeare's command of language and dramatic organization is further shown in "The Tempest". The play's unique theatrical experience defies audience assumptions and encourages contemplation with its combination of humor and tragedy, magic, and mystical themes. The epilogue, in which Prospero gives up magic and pardons his foes, highlights the transformational power of empathy and interpersonal relationships.

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## CHAPTER 10

### EXPLORATION TOWARDS NARCISSISTIC LEADERSHIP: A STUDY OF JULIUS CAESAR

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#### ABSTRACT:

In order to better understand the idea of narcissistic leadership, this research examines William Shakespeare's drama "Julius Caesar." Julius Caesar is a prime example of narcissistic characteristics, such as grandiosity, entitlement complex, and lack of empathy, all of which lead to his demise and the subsequent political unrest in ancient Rome. The analysis looks at Caesar's management style, his interactions with individuals like Cassius and Brutus, and how his narcissistic tendencies affected the progression of the story. Crucial moments, including Caesar's victorious comeback to Rome and his murder, are carefully examined to show how Shakespeare depicts narcissistic leadership and its consequences. The study hopes to clarify the dynamics of narcissism in leadership and its effects on decision-making and organizational behavior via this approach.

#### KEYWORDS:

Brutus, Julius Caesar, Narcissistic leadership, Shakespearean tragedy, Tyranny.

#### INTRODUCTION

Derived from Ovid's *Metamorphoses*, the word "narcissism" was originally used in 1898 by Havelock Ellis, a British psychologist, to characterize a clinical state of auto-eroticism, or "perverse" self-love.<sup>3</sup> Sigmund Freud subsequently expanded on this idea and utilized it to explain many aspects of male homosexuality. Freud refines the idea and applies it to categorize different personality and behavior types in his later work. First, he treated it as a pathological condition or perversion, but later in 1914, he discussed narcissism as a normal maturational phase of healthy development in all children a "complement to the egoism of the instinct for self-preservation [1], [2]. Beyond the concept of sexual perversion, Freud investigates many narcissistic tendencies. Six "Secondary narcissism," on the other hand, Freud claimed, moves away from healthy self-preservation to infantile feelings of omnipotence, when a person starts placing his / her own wishes and desires above others and develops an idealized sense of the self that people love and adore. He introduces the term "primary narcissism" and suggests that it is normal and essential to self-preservation.

According to Freud's theory, secondary narcissism is very damaging as it stunts the development of mature love and positive interpersonal relationships and does significant damage to both individuals and society as a whole. Determining a leader's style of leadership often involves knowing their "personality type." It is significant for many other reasons as well; it establishes a person's attitude toward relationships and work, and it aids in identifying the most appropriate leader for a certain circumstance [3], [4]. A leader may belong to but is not limited to any of the personality types: erotic, obsessive, or narcissistic, or even to a mix of the three. This is true even if the rigorous categories define a "personality type" in the strictest meaning of the word and sometimes operate as loose entities. The predominant form of a "personality trait" determines a leader's effectiveness or success in a certain setting. Leaders with an erotic personality type, for instance, are effective in the social service sector because

they are seen as compassionate and strive to foster interdependence among individuals. Despite its conventional definition, narcissism is now used to describe a wide range of characteristics. As a result, the idea of narcissism transcends the original literary interpretation and is used to discuss a wide range of topics in fields including literature, sociolinguistics, psychology, and psychiatry [5], [6]. The concept's use has been expanded to include leadership studies. Here, its ramifications include matters of leadership and leading, the conduct of rulers and leaders, and the successes and failures of those in positions of authority.

This contributes to our knowledge of how people's developing narcissistic tendencies determine success and failure. Numerous academics contend that the charm, optimism, and confidence connected to constructive or productive narcissists are advantageous qualities for leaders. The drawbacks of narcissistic leaders include their haughtiness, self-importance, insatiable desire for approval, superiority, hypersensitivity and rage, lack of empathy, amorality, irrationality, rigidity, and paranoia (Rosenthal and Pittinsky, 2006). As a general rule, narcissistic leaders are driven primarily by an obsessive desire to have the authority to "structure an external world" that satisfies their lofty goals and ideals of Abraham Lincoln and Pablo Picasso as positive role models [7], [8]. He also looks at how leaders like Hitler, Stalin, and Napoleon demonstrate how the tendency can be harmful to society and self-destructive. One such literary or historical figure that exhibits narcissistic tendencies and destroys a lot on both a personal and professional level is Julius Caesar. The examination of narcissistic tendencies among rulers that follows makes reference to both Shakespeare's Julius Caesar and King Lear as well as the real Caesar.

The historical record attests to the fact that some leaders have shown growing narcissistic tendencies while yet achieving very high-performance levels. They have revolutionized civilization and ushered in development. On the one hand, Caesar was a common man with a large following and a great deal of respect as a visionary. He went on to establish the mighty Roman Empire. On the other side, his behavior was narcissistic as he was much in love with his own "self." The chapter examines intense self-adoration as a significant problem in the personalities of both Caesar and Lear, while also acknowledging its applicability in the current context and examining the possibility that great self-adoration is not the reason for the failure of all narcissistic leaders.

Historians like Suetonius and Plutarch have written a great deal about Roman emperors. The Twelve Caesars by Suetonius (121 AD) and Plutarch's Lives of the Noble Greeks and the Romans, both published in the first century BC, provide witness to the lives of several ancient emperors and provide insight into the lives of notable Greek and Roman leaders. These historical sources make it clear that military commanders and generals constituted the majority of Roman leaders and rulers, both before and after Caesar. They fought battles for honor and status, which enabled them to continue holding the top position in their own societies. As a result, they are seen as audacious and combative, and it is said that they hold power for honor and glory [9], [10]. Leadership Studies academics have always been captivated by Roman leaders, particularly Caesar. Caesar's literary and historical personas have garnered a great deal of interest. He has been presented as a leader who established the groundwork for the Roman Empire and implemented drastic reforms in the Roman Republic. He was exalted and enthusiastically portrayed, yet at the same time, some of the most exciting ideas that captivated the Elizabethan audience came from Roman history. Among the Elizabethan audience, Caesar was one of the most revered and well-known historical characters. Shakespeare employed the story of Caesar's murder to satisfy the common preferences of the Elizabethan audience. The story is based on North's translation of Plutarch's Lives of Noble Grecians and Romans (1579), which shows how Julius Caesar, who is still regarded as a great leader today, fell from grace.

David Daniell has called the murder of Julius Caesar "the most famous historical event in the West outside the Bible" (2000, 1). Shakespeare's drama *Julius Caesar* is initially about political assassinations. It is defined as the tragic story of an assassin who is too honest to be successful and who is unable to withstand the pressures of fame. Caesar's tragedy also sprang from the fact that he put himself above everyone and was too preoccupied with his personality. Lear is similarly presented as a king who is consumed with himself and the power that comes with his rank.

He wants total surrender to his desire and exalts himself above his realm. Shakespeare presents Caesar as a military leader in the height of his fame and power. The triumphal march of the Caesar and the Lupercal Feast celebration open the play. We are introduced to his rising fame and authority in the first scene. At first, the plebeians admire and idealize him, and they worship him as a god: "But, in fact, sir, we take a vacation to see Caesar and celebrate his victory." Caesar in Shakespeare's play has two personalities. He is shown as a valiant soldier who has no fear of dying, on the one hand. He is adored by regular people too. However, he is also presented as a despot who is despised by his allies for exercising too much authority. For instance, he reconsiders when Calpurnia attempts to talk him out of traveling to the Capitol because of her unlucky dream.

"The cause is in my will, I will not come: / That is enough to satisfy the Senate." Such an indifferent comment perhaps exposes his despotic mindset. Moreover, he has another change of heart and ultimately chooses to attend the Senate. He emphasizes his will's arbitrary nature as well as the instability that extends across his mind and will. However, Caesar's rejection of all the bad luck in his statement that "Cowards die many times before their deaths, / The valiant never taste of death but once" demonstrates his tremendous confidence. Cassius compared Caesar to a "Colossus," an enormous, man-made, and empty building, after defaming him. This is intended to highlight Caesar's unnatural and aberrant growth in contrast to the typical stage of development and maturation. He informs Brutus that Caesar was only a regular Roman citizen, despite being revered and treated like a deity today. Therefore, the major theme of Cassius's speech is still envy. The play contains many more references that point to Caesar's illegitimate ascent to power. The drama recounts the tale of Junius Brutus's uprising against the despotic Tarquin.

## DISCUSSION

Caesar was also very self-assured due to his accomplishments. He was undoubtedly an extremely perceptive individual who had a keen ability to detect people's intentions. He also had a delicate ego and was quite conceited. For instance, Caesar warned Antony to be wary of Cassius since he was not unaware of his goals and would turn out to be a very dangerous man. He informs Antony that Cassius is a keen observer of people and that he doesn't play games. Caesar draws the conclusion that "Such men as he be never at heart's ease. And therefore are they very dangerous" based on references to things like "loves no plays" and "seldom he smiles, and smiles in such a sort / As if he mock'd himself." Caesar's utter arrogance and self-confidence are shown by his disregard for Cassius while knowing that the man poses a danger to him. Leaders with narcissistic tendencies exhibit great arrogance and sensitivity to criticism. They are easily wounded and have a very brittle ego (Vaknin, 2001). Another significant event that emphasizes Caesar's increasing haughtiness and autocratic authority is when he declares that he and "his Senate" are prepared to settle disputes and take control of the Roman Senate and legislature. Historians disagree on Caesar's genuine character. Was he a despot and a tyrant seeking to maintain his position as Rome's only ruler, or did he really care about the crumbling Roman Republic? Shakespeare's *Caesar* is a very complicated figure since he is adored and despised at the same time. The first indication of Brutus's developing narcissistic tendencies in

the text arises when he muses about the nature of people and the potential changes Caesar may undergo after his installation as the only ruler. Brutus seems to be disturbed and conflicted at the beginning of Act II, scene 1. He considers taking part in the uprising against Caesar. He doesn't see any personal motivation to oppose Caesar, but he is concerned about the likelihood that a horrible change may occur in Caesar after his ascension to the throne. He believes that Caesar would amass unchecked power after ascending to the throne and threaten the Roman Republic. All of it occurs in Brutus's head. Brutus seems to be experiencing mental turmoil in the second scene of Act I, saying, "vexed I am / Of late with passions of some difference". The word "passion" originally meant "struggle," as in the agony of Christ. Brutus has an internal conflict a conundrum that occupies his mind for a considerable amount of time. This occurred before to Casca and after she denounced Caesar's impolite behavior in the Forum. He is much more agitated and nervous.

Tired and unable to sleep in the first soliloquy, Brutus awakens Lucius, and in this passage, the allusion to "sleeplessness" denotes an abnormal disruption in Lucius's consciousness that keeps him awake. His peace of mind was constantly disrupted by a fight between desire and imagination, as well as between reason and fantasy. After Caesar is crowned, he envisions his future: Shakespeare's play effectively captures the dramatic impact of everything occurring in the mind, much like a real-life narrative. By the time the soliloquy ends, Brutus had almost made up his mind to join the plot against Caesar. He uses this to defend defying Caesar, saying that people are often thought to be humble while they are striving for higher things, but when they get success and glory, people tend to become conceited and forget who they are underneath them. Brutus foresees Caesar's narcissism in his thinking. An awareness of Caesar's triumph leads to an epiphany inside him'.

The drama uses a strategy of public opinion on a leader's personality since other characters exhibit narcissistic tendencies. The thought-provoking stuff keeps coming. Brutus fears that Caesar would abandon his old allies in the throes of triumph, "scorning the base degrees by which he did ascend." For leaders and the organizations, they oversee, this turns out to be lethal. It is crucial for leaders to be surrounded by individuals who affirm and uplift them, since this inspires and facilitates the production of good energy. Leaders must also be true to themselves, which means they must trust their gut feelings. Leaders who are unintuitive, easily distracted, or who stifle their own voice always fail.

Caesar was born into an aristocratic family that had been in decline for a long time, according to David Shotter's analysis in *The Fall of the Roman Republic* (1994). Caesar cleverly developed his career, rising from a position as a priest to that of Rome's most powerful commander. Astute politically, Caesar formed coalitions with his adversaries, only to break them apart when it suited him. However, there is no denying that he really cared about the concerns of Rome's common citizens. To make their situation better, he tried to enact changes. In the play, Shakespeare shares this side of himself. Following his murder, Antony reminded the populace of the favors that Caesar had showered upon them. He stirs up more excitement in the audience by invoking Caesar's will. He was adored by the plebeians, who desired for him to govern Rome. Caesar aspired to become a successful autocrat with the admirable objective of preserving the Roman Republic.

In *The History of Rome under the Emperors* (1999), Theodore Mommsen offers the following commentary on Caesar's plan to restore the republic: "The political, military, intellectual, and moral regeneration of his own deeply decayed nation the highest which a man is allowed to propose himself was Caesar's goal". Caesar intended to assume the throne and wanted to enact changes for the same purpose. He was aware of the Republican government's inefficiencies and desired to alter the status quo.

Caesar's reign was marked by a very unstable political climate in Rome. He was among the few Roman nobility who really considered the need of a government. Caesar was among the first Romans to actively study ways that Rome and Italy may be at the center of an orderly, well-defended, and rich empire, in contrast to Cicero, who reasoned on a theoretical level. He was able to see the issue with internal politics, namely the republic's developing ungoverned state as a result of factions and individual aspirations taking advantage of the resources and military might that the expanding empire had left behind. The Republic remained only a name, with no real shape or substance. Caesar desired the stability of the Roman Republic after seeing its flaws. He wanted to assume the role of a tyrant in order to implement beneficial changes. Caesar's statement that "Sulla only showed his foolishness by resigning his dictatorship" startled the Roman nobles. This claim suggests that Caesar saw himself as the republic's permanent ruler. The nobility had doubts about his motives and were not prepared to recognize him as their only ruler or king. They believed that under his rule, the Roman Republic would be completely destroyed. His reforms in Rome won him praise from the populace overall, but the aristocracy were concerned about his increasing authority and narcissistic inclinations.

Caesar was a strong leader who had the potential to do much more, but his fixation with power and his ambition to reign over Rome ultimately brought him to ruin. The untimely demise of Caesar has prompted several inquiries about the dynamic between leaders and their associates or supporters. Narcissistic leaders are often seen to struggle with interpersonal relationships. Because they consider themselves to be much superior to their peers, they are unable to maintain positive relationships with them. This is a result of their fierce rivalry and even "ruthlessness in their pursuit of victory." Caesar was conceited about his accomplishments and failed to recognize the nobility's equal strength. He had totally destroyed the Republic's authority, and the bulk of his soldiers, whom he had decorated and named for their valiant military service, were in the Senate. The fundamental reason for the developing dissatisfaction among the nobility was that, although they had formerly considered Caesar to be one of them, he now stood much higher and shown no indications of self-control. Caesar also made fun of a lot of the ancient aristocracy.

Shakespeare also criticizes the senators for their impolite behavior, having Caesar declare just before his murder that he would not break the rules of personal responsibility, saying that "what touches us ourselves shall be last served". There are further literary evidences that demonstrate Caesar's unwavering haughtiness and self-importance, as well as his disrespectful and insulting treatment of the senators. They were so aggressive that they assassinated Cinna the poet rather than Cinna, another man who was part of the conspiracy. Persuasive communication is really a sign of good leadership. Several historical instances show how strong and convincing speeches have been used to bring about revolutionary transformations. One such example is the well-known speech "I have a dream" that Martin Luther King Jr. gave on August 28, 1963. He makes a compelling case for ending racism in the United States. Delivered well, speeches energize the speaker even more. Caesar's increasing lust for fame and power highlights the narcissistic tendencies in his actions.

Some historians hold him responsible for the fall of the Roman republic, seeing him as an unscrupulous dictator with an unquenchable thirst for power. Caesar is glorified by Theodor Mommsen.<sup>18</sup> In his well-known article "Caesar as Judged by his Contemporaries," which was published in 1953, Hermann Strasburger asserts that Caesar's conduct of inciting a civil war in Rome in 49 BC was rejected by his contemporaries and was considered almost sacrilegious, even by his own adherents. He also makes the case that Caesar lacked a cohesive strategy to replace the Republic or enact reforms.

Dissecting the notion that narcissists are self-obsessed utopians, According to Maccoby, despite the narcissistic tendencies displayed by business titans like Bill Gates, Oprah Winfrey, Steve Jobs, Andy Gove, and Jeff Bezos, these individuals have built successful companies through a combination of strategic intelligence and foresight, the ability to realize their hidden potential, the capacity to inspire others with their charisma and vision, and the genius of collaborating with complementary talents. Because they are driven to be creative and inventive by a strong moral conscience, they may be characterized as constructive narcissists. If these corporate executives are not driven by a great desire for status and power, they do not fall into the trap of turning into despots.

In the sections that follow, we will use historical and modern leadership examples to make the case that, in the absence of a strong moral conscience, even assertive leadership may backfire owing to narcissistic inclinations and hubristic behavior.

It is believed that narcissistic leaders are "great" visionaries. They are "the big picture" kind of people by nature. The unethical and immoral mentality for power, glory, and achievement is the source of all this harm. When narcissistic characteristics emerge in visionaries, they grow. Caesar and Napoleon are both acclaimed for being outstanding generals and for having the same kind of victory in wars as Achilles had in the Trojan War. Whether or whether Caesar was a despotic leader is still up for debate. Hitler believed he was not only the world's greatest political leader, but also a creative and intellectual genius who was an authority in all academic subjects. He intended to write a monumental volume on human history in 1919 called "Monumental History of Mankind," despite the fact that he had no prior historical expertise. There are still a ton of additional contemporary instances.

Grandiosity and a sense of superiority have also been seen in Saddam Hussein's professional life. He was once shown on posters across Baghdad as the successor to Hammurabi, the illustrious jurist from ancient Babylonia in the eighteenth-century BC. He pretended to be descended from an aristocratic family all the time. Three weeks after the invasion of Kuwait, he claimed to be a member of a noble family derived from the prophet Kuraishi Mohamedan family in a letter to President Mubarak of Egypt. He claimed to be a master of combat while having no military experience at all. He made a lot of amateurish blunders in the early stages of the fight against Iran. Only until the professional commanders faced him collectively after many setbacks did he yield to them.

Analyzing the idea that self-obsessed utopians constitute narcissists, despite their narcissistic tendencies, business titans like Oprah Winfrey, Steve Jobs, Andy Gove, Jeff Bezos, and Bill Gates have built successful companies, according to Maccoby, by combining foresight and strategic intelligence, realizing their hidden potential, inspiring others with their charisma and vision, and mastering the art of teamwork with complementary talents. They may be described as constructive narcissists since they are motivated to be imaginative and creative by a strong moral conscience. These business leaders avoid becoming despots if they are not motivated by a strong desire for status and power. In the sections that follow, we shall argue supported by historical and contemporary leadership examples that even aggressive leadership may backfire due to narcissistic tendencies and hubristic conduct when a strong moral conscience is lacking.

Narcissistic leaders are seen to be "great" visionaries. By nature, they are "the big picture" kind of individuals. All of this damage stems from an unethical and immoral attitude for accomplishment, fame, and power. Visionaries have narcissistic traits when they surface. Both Caesar and Napoleon are praised for being exceptional generals who have achieved the same type of military triumph that Achilles did during the Trojan War. There is considerable disagreement about whether Caesar was a dictatorial ruler. Hitler thought he was not only the

greatest political leader in history, but also a brilliant, creative man who knew all there was to know about academia. Not having studied history before, his goal in 1919 was to produce the "Monumental History of Mankind," a gigantic work on human history. There are still a ton of more modern examples. Saddam Hussein's professional life has likewise been characterized by grandiosity and a feeling of superiority.

He was previously shown as the heir apparent to the renowned lawyer Hammurabi, who lived in ancient Babylonia in the eighteenth-century BC, on posters displayed all around Baghdad. He always gave the impression that he was descended from an aristocratic family. In a letter to Egyptian President Mubarak three weeks after the invasion of Kuwait, he declared himself to be a member of a noble lineage descended from the prophet Kuraishi Mohamedan family. Despite having no prior military training, he declared himself to be a master of warfare. Early in the war against Iran, he committed a number of clumsy mistakes. He did not submit to the professional commanders until they confronted him as a group after several failures.

### CONCLUSION

Shakespeare's interpretation of Julius Caesar in "Julius Caesar" provides a fascinating analysis of narcissistic leadership and its consequences. Caesar's persona demonstrates characteristics of narcissism, such as haughtiness, self-importance, and a resistance to hearing other viewpoints. These characteristics eventually cause him to overestimate his own invincibility, which leads to the conspirators headed by Brutus and Cassius killing him. The drama examines the ways in which egotistical leaders may divide society, sow dissatisfaction among their adherents, and threaten democratic values. Caesar's ascent to prominence, which was marked by his manipulation of public opinion and contempt for conventional wisdom, serves as a cautionary tale about the perils associated with unbridled ambition and autocratic inclinations in leadership. "Julius Caesar" makes one think on the moral obligations of leaders and the fallout from putting one's own fame ahead of the good of the group. Shakespeare pushes viewers to think about the effects of narcissistic leadership in modern situations with his subtle depiction of political intrigue and moral quandaries.

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## CHAPTER 11

### ANALYSIS OF GOOD AND EVIL IN LEADERSHIP: ANALYSIS OF MACBETH AND HAMLET

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#### ABSTRACT:

This research uses William Shakespeare's plays "Macbeth" and "Hamlet" to examine how virtue and evil are portrayed in leadership roles. Both tragedies explore the moral conundrums that its main characters must confront as well as the difficulties of leadership. In "Macbeth," the main character's desire for power leads him to commit regicide and become into a despot, highlighting the distorting effects of unbridled ambition. The drama explores how Macbeth's moral collapse impacts his government and leadership, resulting in anarchy and devastation across Scotland. On the other hand, "Hamlet" delves on the ethical dilemmas faced by its lead character, who mulls about taking vengeance for the death of his father while also questioning his own morality. The difficulties of moral leadership in the midst of personal tragedy and political intrigue are highlighted by Hamlet's self-reflection and moral complexity. This research examines Shakespeare's views on the nature of good and evil in leadership via an examination of seven plays, emphasizing the effects of moral decisions on both people and communities.

#### KEYWORDS:

Ambition, Ethics, Evil, Leadership, Shakespearean Tragedy.

#### INTRODUCTION

The three witches provide three prophecies that predict Macbeth's fate at the start of The Tragedy of Macbeth: "All hail, Macbeth! All hail, Macbeth! Hail to thee, Thane of Cawdor! / All hail, Macbeth! that will be king hereafter Hail to thee, Thane of Glamis! The essence of good and evil is relative. Furthermore, discussions of good and evil have always baffled authors in a variety of academic disciplines, including literature, sociology, philosophy, and theosophy. Macbeth is still a prime example of this [1], [2].

For example, John Milton expresses the contradiction of Philosophers, theologians, sociologists, psychologists, and humanists have long debated and discussed the notions of good and evil, and each field of study has something special to contribute to our knowledge of what good and evil are. For instance, the definitions of "good" and "evil" in theology are discussed in terms of how they relate to God and the devil.

The issue of evil in light of divine perfection is discussed by theologians. Philosophical investigations in this area have sparked conversations on the relative nature of ideas from the classical to the modern eras. According to Plato, the good is a known entity rather than a subjective concept. "Let each of us leave every other kind of knowledge," as the finest fruit from the tree of knowledge is knowledge of good and evil. Therefore, in Spinoza's view, "what is good and what is evil can only be decided by universal" when men come together in a civil society governed by the law [3], [4]. Ideas and notions like good and evil, as well as what is

beneficial and detrimental for a community, are all relative and are prone to alteration based on location, time, and social changes. Therefore, everything that is illegal in a community is often seen as wicked or terrible.

Generally speaking, we evaluate or assess things based on our own circumstances and how they impact us. Therefore, using Socrates' Theaetetus argument, "in which all things are said to be relative," good and evil become relative concepts that change depending on the circumstances. Is evil a singular thing? Is it an organization? Is it defined by the lack of "goodness" or by the lack of "goodness" in both the person and the community? "Evil consists in intentionally behaving in ways that harm, abuse, demean, dehumanize, or destroy innocent others or using one's authority and systematic power to encourage or permit others to do so on your behalf," according to Philip Zimbardo's 2007 book *The Lucifer Effect: Understanding How Good People Turn Evil*. The inviolable person is emphasized as having the utmost value in medieval philosophy [5], [6]. Humans are endowed with a supreme dignity, and their actions which have cosmic significance are motivated by indescribable goals. In contrast to other species, humans possess a logical soul with two God-like abilities: intelligence and comprehension. Through these abilities, individuals are able to learn the truth and, in turn, have the will and desire for good. The scholastics disagree as to which of these two forces is better; some believe that intellect and its role in "reason" are supreme, while others believe that "will," its role, and the freedom of choice are paramount. However, people are rational creatures by nature, and they have the ability to choose their own path in accordance with their nature.

Insofar as they stem from reason, certain behaviors are deemed human or good; evil, on the other hand, operates constantly in virtue of imperfect goodness and involves the deprivation of good. Therefore, the self-lover who loves the lower good more than others may choose spiritual evil, and many even turn to sin out of pure malice. This element explains the fault or crime that Macbeth and Claudius committed. Their self-love is still so paramount that they would sacrifice all of their kindness and qualities in the name of transitory well-being [7], [8]. According to this portrayal, Macbeth is a fearless soldier who has triumphed in wars for King Duncan. King Duncan is informed of Macbeth's accomplishments in the battlefield by a wounded commander in the play's opening scene. He is referred to as "brave Macbeth" by the captain because of his remarkable military prowess in combat. The three witches' first prophesy comes to pass. Up until this moment, Macbeth has been faithful to the King. He is comparable to any other soldier in that he is aware of his abilities and has the capacity to envision the highest and most noble goals, such as becoming king. He is capable of accepting responsibility, acting with active loyalty to the King and the nation, and advancing piety, justice, and harmony. However, he has a tendency to focus on the methods rather than the objectives itself, primarily seeking to fulfill his excessive self-love rather than achieving the highest good. He decides to use immoral methods to get a transitory benefit because his desire for it is so great.

As a result, Macbeth does not consider evil until he is seduced by the predictions, and even then, it does not emerge on its own without outside assistance. It is said that evil is something that is innate in people and that they must continually be protected against by powers outside of themselves. the moment he considers hankering for kingship. Even if a number of outside factors are at play, Macbeth's corruption happens gradually and is driven by his own decisions. His transition from a valiant soldier to a killer and finally a despotic leader shows that his acts were driven by his will and decision to further his goals rather than by the morality of them. Macbeth muses about what would happen if he kills the King. He finds the thought repulsive and understands that the killing is very immoral because, in addition to being the King's subject, he is also his relative and, as a host, he ought to be defending the king rather than taking part in the murder [9], [10]. Despite facing an ethical conundrum, he decides to do something that

would secure his position and authority. The internal struggle goes on as follows: Every human culture has long struggled with the issue of good against evil. When a character or individual knows that their actions are wicked, why does she/he still choose to perform them? In a society where people are always striving for advancement and are competitive, how beneficial is it to be moral? Put otherwise, how can someone pick the wrong route when they are aware of the repercussions of evil? Literary portrayals continue to be essential for challenging and comprehending the ideas of good and evil and demonstrating how a character or circumstance may be balanced.

Another portion of the dilemma is addressed by the classical concept of tragic gaiety. Therefore, in the sections that follow, we will examine the framework that Macbeth and Hamlet use to introduce us to evil and we will also expand on their significance in the context of today's corporate world, where unethical leadership has been a source of worry. We contend that Hamlet and Macbeth are excellent texts for a thorough grasp of the principles of leadership. In addition to arguing that Macbeth and Claudius' characters can be used as models to better understand the dynamics of good and evil leaders, we also propose that an examination of Macbeth and Claudius' characters can reinforce ethical leadership lessons. Whether in a philosophical, literal, or metaphorical sense, the struggle between good and evil has been vividly and consistently portrayed in seventeenth-century literature. The majority of the time, "temptation," or pulling a man of action away from the morally upright deed, is still mostly caused by an outside factor. Additionally, the feminine is represented as having a key role in hastening the bad deed. Not only did the seventeenth century strongly contribute to these preconceptions, but they have also served as a yardstick for the male-centric humanist cosmos. Most of the time, the notion of evil has been gendered, and as academics, we must recognize both the internal evil that exists inside us and the building of the external forces that continue to operate in such situations. The aforementioned sonnets, for instance, depict the classic struggle between good and evil, using women as the personification of evil. They portray a woman's beauty as wicked because they think it tempts a man to stray from the straight and narrow. These black women are seductresses who divert the virtuous guy off his path.

## DISCUSSION

At the beginning of the play, Macbeth kills King Duncan in a murderous manner; in the second act, he turns into a despotic dictator; and at the play's conclusion, his inner evil is let out, and he continues to kill anybody he believes to be a danger. In this series, Fleance and Banquo continue to be first. For one thing, Banquo poses a danger to him since the odd sisters prophesied that Banquo will father the future king.

The difference between the Duke of Gloucester and Macbeth's character is this display of regret and sorrow. Before the battle of Bosworth, the Duke of Gloucester becomes into Richard III via a string of murders that include his wife, kinsmen, opponents, and many supporters whoever he felt posed a danger. He is humiliatingly defeated in this fight by the Duke of Richmond, who later assumes the alias, Henry VII. Unlike Macbeth, who is driven to evil by forces that are both inside and outside of his control, Richard III is shown to be wholly wicked, devoid of all human decency, and lacking in nobility. He stands for a guy who is weak but not entirely without honor. Macbeth's path into evil first proceeds slowly and goes through many phases. And Macbeth defends it with a number of arguments, including his ambition, the prophecies' future outlook, and the intervention of other powers that prevented him from making the deadly mistake of murdering the King.

When Macbeth gives in to the three witches' solicitations, his weakness as a character is revealed. His colleagues revered him before the encounter with the witches, and the King

thought highly of his abilities and manners. Until the witches did not seduce him and he was unaware of what was ahead, Macbeth remained faithful. However, disloyalty seems unthinkable until the first prophesy comes true and he is enticed by the witches' predictions. Macbeth's character becomes uneasy on both a personal and professional level when he crosses the first border and provides the first title. In the professional sphere, it's the ambition to become a king with unbridled power; in the political sphere, it's anxiety upon learning that Malcolm has been crowned prince of Cumberland and is therefore the heir apparent.

The major subject's character is much unsettled by these happenings, and unable to foresee what is ahead for him, he gives in to the second prophesy coming true. This region of self-interest, when construed negatively, disturbs both personal and professional spheres. Having failed, as seen here, to attain a position at first, Macbeth gives in to his private domain and plans to assassinate the King. When King Duncan proclaims Malcolm to be the Prince of Cumberland and the heir apparent, Macbeth becomes angry. Since to Kant's philosophy, there are three distinct forms that represent our inclination towards evil. These forms vary in degree but not in kind, since they are all just expressions of the same moral orientation towards evil. The first grade alludes to the frailty of human nature, which means that when it comes to really upholding our moral principles, we frequently find that our moral commitments are too weak to take precedence over other interests, even after we have identified what is morally right to do in theory.

This is Macbeth's current activity. Even though he is aware of the brutality of what he is doing, he cannot help but adore himself, the title, and the power that come with being a king. As a result, he murders people. One reading of the situation would be that he carried out the bad deed with his wife's encouragement. She serves as the witches' partner and tempter as they entice him to do evil. It is certain, nonetheless, that Macbeth's own decision and willingness to perpetrate evil are what ultimately lead him to perform each and every crime. Shakespeare has introduced Macbeth to Lady Macbeth, a devoted companion who pushes him to promote himself. She gives him advice on how to hide his actual intentions from the King upon his arrival, telling him to "look like the time; bear welcome in your eyes, / Your hand, your tongue: look like the innocent flower, but be the serpent under She is judged guilty of having an adulterous relationship with King Claudius and of incest.

In some manner, her sensual demeanor helps King Claudius realize his dream of ascending to the throne.<sup>9</sup> In reality, she swears fidelity to Prince Hamlet and honors that vow to the very end after receiving a scolding for giving in to her impulses in Act III, scene IV. She may be dumb, superficial, and materialistic in the eyes of others, but there's no denying that she liked Hamlet. Because of her desire for the promised grandeur and power, Lady Macbeth engages in unethical behavior. Macbeth has personal hardships, and the aftermath of the wicked deed haunts him to the very end. Following Duncan's death, Macbeth keeps severing the customary ties of friendship and trust. The execution of Banquo and Malcolm also demonstrates his skill as a strategist when he gives the order for the troops to conceal the assault on Macbeth at Dunsinane by taking use of Birnam Wood's natural surroundings. Malcolm remarks on Macbeth's lack of devoted supporters before the assault, with the exception of those "whose hearts are absent too. Decisions made by Macbeth are made quickly. He would have someone killed if he had any doubts about them.

Malcolm, on the other hand, tested his opponents patiently before coming to a conclusion about their level of trust. Malcolm becomes the Scottish throne after Macbeth's execution, displaying the qualities of his father as well. Following his triumph, he said in a speech that Scotland would now be safe: "As we welcome back our banished companions overseas / Who escaped the snares of vigilante despotism" The classic struggle between right and wrong, conscience or

ambition and ethics, is shown in both *Hamlet* and *Macbeth*. Thus, *Hamlet* and *Macbeth* ponder the same philosophical query: is it possible to abandon morality in the name of ambition? And what occurs when a person's desire becomes personal. It is important for leaders to have ambition in order to foster organizational growth and development. But like in *Macbeth's* case, there are dire repercussions when this desire becomes personal.

An ideal leader does not keep his vision a secret; instead, he shares it with his supporters. We do not now have usurpers in the traditional meaning of the word, but there are many examples of leaders abusing their position of authority to further their own goals and as a means of achieving personal ambition, sometimes with disastrous and occasionally fatal results. The share price of Satyam crashed in December 2008 as a result of a disastrous effort to acquire Maytas.<sup>12</sup> Raju revealed that Satyam's finances had been fabricated over a period of years in January 2009. On January 7, 2009, he resigned from the Satyam board after admitting to an accounting fraud of 7,000 crore rupees. A brilliant corporate career came to an undignified end when Satyam Computer Services Chairman Ramalinga Raju revealed years of financial fraud at the company he created in a shocking five-page letter.

Ramlinga Raju's story seems to be that of a tragic hero whose fall from grace inspires compassion and begs our disbelief. One of Hyderabad's greatest leaders, credited with turning the city into an IT powerhouse and creating thousands of employments there, used to be thought of as unique in Hyderabad because of his work for Satyam. When Bill Gates and other business leaders visited the area, they were always in awe of the job that the firm was doing. Several state leaders, including former President Bill Clinton, paid the university a visit. Because they believed it was their obligation to honor Raju for all he had, parents would ban their kids from working anywhere else. Ramlinga Raju was modest, soft-spoken, and a guy of the utmost integrity, according to intimate acquaintances of the corporation.

Harvard Business School and graduated in management from Ohio State University. He participated in the creation of policies, chaired NASSCOM in 2007, and was a member of the Federation of Indian Chambers of Commerce and Industry and the National Executive Councils of the Confederation of Indian Industry. In addition, he held positions on the boards of several scientific, educational, and nonprofit organizations, such as the Administrative Staff College of India, Harvard Business School (Regional Advisory Board), and Indian School of Business. He also played a significant role in the establishment of organizations that dealt with social development and giving the poor opportunities. These included the Satyam Foundation, which addressed urban transformation, the Byrraju Foundation, which addressed rural transformation, and the Emergency and Management Research Institute (EMRI), which offered emergency response services all over India. He received several honors and prizes in recognition of his constructive contribution to social advancement and economic expansion. For instance, he received the title of "Corporate Citizen of the Year" in 2002 at the Asian Business Leadership Summit, which took place in Hong Kong. Additionally, Dataquest named him the "IT Man of the Year" in 2001, and Ernst & Young, India awarded him the "Entrepreneur of the Year Award" in 2007. Ramlinga Raju, who has a stellar career and flawless reputation, stunned everyone when he admitted to forging Satyam Computers' financial records.

That this was the same guy is astounding. Who could come to such a disastrous conclusion as Ramlinga Raju, the man who founded Satyam School of Leadership in 2005 with the intention of fostering more entrepreneurial spirit within Satyam to aid in keeping up with the rapidly changing global business context? Ed Cohen was brought on board to construct the leadership center. This project's strategic goal was to develop and produce leaders who could react quickly to changing circumstances, make decisions consistently to satisfy stakeholders, and collaborate

with others in a globally networked setting. The company's workers and their families were similarly disturbed by Ramlinga Raju's fraudulent deed. Their psychological distress is indescribable. There were a lot of questions and concerns about the company's future and their role within it. However, Ramlinga Raju is not the only one who has to take responsibility for unethical behavior; the board of members' governance is also dubious. We cannot ignore the fact that Ramlinga Raju acknowledged his own shortcomings during the whole controversy and recommended actions that needed to be implemented right away at this crucial time. Raju pledged his ownership in Satyam and his real estate firm, Maytas Infra Limited, as collateral to pay for it. He is accused of embezzling money from both businesses. Raju also falsified Satyam's financial books in a complex scheme of deception to boost the company's earnings and sales and raise the value of its stock. Raju was able to continue doing this for eight years until the boom burst in his face due to the 2008 crisis.

The Satyam Saga, written by Bhupesh Bhandari in 2009, explores the origins of the scandal and emphasizes Ramlinga Raju's political connections with N. Chandrababu Naidu, the Andhra Pradesh chief minister at the time.

The book addresses topics that might act as a manual for those working in the business sector, including corporate governance, regulatory gaps, and remedies. This is the situation at Infosys, where a whistleblower policy and a code of ethics designed specifically for financial professionals aim to support and shield staff members who are eager to report wrongdoing but would want to stay anonymous.

In his firm, Narayan Murthy has been a role model for fostering an ethical leadership environment. He makes sure that the firm upholds its principles, which include choosing to adhere to ethics, promoting open communication, and adopting a consistent strategy. These are expressed by the Infosys whenever there is a chance. When it comes to interacting with the public, stock markets, and shareholders, Infosys has broken all previous records. Its yearly report is seen to be a pioneer in terms of disclosure requirements. The Securities and Exchange Commission of the United States of America has praised its annual report, saying that American corporations could model it after it.

A firm leader who established guidelines for morality in both personal and professional decision-making. His case is now regarded as one of the most heinous corporate scams because of one little but important mistake. In Macbeth's case, he stays King Duncan's primary confidant up until he plans the murder. As a character develops, ambition plays a crucial role in shaping their actions and behaviors. Whether they are figurative, literal, or actual, our goals and dreams continue to play a major role in how we make choices about our personal and professional lives, considering both good and evil before acting. Furthermore, as has always been the case, good and evil coexist, and how we choose to respond to the notions of good and evil in the future is determined by the decisions we make now. Literary figures like Macbeth and Claudius, as well as modern leaders like Ramlinga Raju, continue to serve as models for how one action taken toward gaining absolute power determines the destiny of many.

A strong leader who set moral standards for decisions made in both personal and professional contexts. Because of one little but critical error, his case is today considered to be among the most egregious corporate frauds. In Macbeth's case, he remains the principal confidant of King Duncan until he arranges the murder. Ambition is a major factor in how a character grows, influencing their actions and behaviors. Our hopes and aspirations, whether real, imagined, or symbolic, continue to influence our decisions regarding our personal and professional life, weighing the pros and cons of each option before taking a stand. Furthermore, good and evil coexist as they always have, and our current choices today will define how we react to the

concepts of good and evil in the future. Both contemporary leaders like Ramlinga Raju and literary characters like Macbeth and Claudius continue to serve as examples of how one decision made in the pursuit of ultimate power affects the fate of millions.

One may argue that the fight for righteousness was just as hard during Elizabeth's time as it was during Paul's. The dramatic poets of the English stage were tackling modern concerns in London's professional theaters in a clearly engaging secular manner at a time when philosophy and science were gradually dispelling long-held myths about man and the world. Perhaps in a more powerful way than in a sermon or pamphlet, moral concerns and the qualities of order, chaos, evil, and virtue might be viscerally expressed and examined in this way. For better or worse, the theatrical portrayal and investigation of the repercussions of disobeying authority, treason, rebellion, seduction, and engaging in "sinful" behaviors left a visual impression on the audience's minds. Elizabeth was in a position to exert control over the burgeoning English play, which may prove to be an influential and popular force. Seductive influences that have the ability to incite sedition and revolt would need rigorous surveillance from the perspective of any authority in order to eliminate any possible danger.

### CONCLUSION

The examination of "Macbeth" and "Hamlet" sheds light on Shakespeare's in-depth investigation of good and evil in leadership, highlighting the difficulties involved in making moral decisions and the results. Shakespeare shows how a previously honorable leader might become an ambitious tyrant in "Macbeth." Due to his unbridled thirst for power, Macbeth's moral decline finally brings about his demise and the instability of Scotland. The play is meant to serve as a warning about the corrupting power of ambition and the moral obligations of leaders. On the other hand, the protagonist of "Hamlet" struggles with the ethical difficulties of justice and retaliation. The reflective disposition and internal struggle of Hamlet underscore the difficulties of moral leadership in the face of societal unrest and individual sorrow. Shakespeare examines how Hamlet's hesitation and moral integrity drive his behavior and affect how things work out in Elsinore.

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## CHAPTER 12

### A BRIEF STUDY ON DETERMINATION THE MAGIC OF BOUNTY

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#### ABSTRACT:

Shakespeare's writings on the "Magic of Bounty" encompass a thematic investigation of giving, plenty, and the paranormal. Shakespeare often uses magic and bounty aspects in his plays, having people either receive supernatural gifts or suffer the repercussions of their actions regarding riches or generosity. This research explores how Shakespeare addresses these topics in a number of his plays, such as "The Tempest," "A Midsummer Night's Dream," and "The Merchant of Venice." Prospero is a powerful magician in "The Tempest," and his magical powers and rule over the island demonstrate his generosity toward some characters while denying it to others. Parallel magical interventions lead to a conclusion in "A Midsummer Night's Dream" that emphasizes plenty and harmony. On the other hand, via the character of Shylock and the opposing views on money and compassion, "The Merchant of Venice" examines the complications of riches and charity. Shakespeare uses magic as a metaphor for plenty, and this research looks at how that use or lack of it might have negative effects. The research also takes into account the historical and cultural factors that shaped Shakespeare's depiction of magic and plenty, providing insights into the values of charity and the paranormal that were prevalent in Renaissance society. Through an examination of these themes, this study seeks to clarify Shakespeare's complex viewpoint on human nature, power relationships, and the transformational power of magic and charity in his plays.

#### KEYWORDS:

Abundance, Generosity, Magic, Shakespearean Drama, Supernatural.

#### INTRODUCTION

Shakespeare is the focus of feminist criticism, which uses psychoanalytic theory to challenge masculine subjectivity and societal standards surrounding masculinity, as well as "new historicism," which interprets literary works and cultural practices as parallel depictions of social divisions and political systems. Renaissance classics have been given new and exciting readings by feminists and historicists alike. The feminists write on gender, sexuality, marriage, and the family, while the theorists write about politics, power, and ideology. Typically, they collaborate independently [1], [2]. Theoretically, however, they should be discussing the same issues since gender and power issues are inextricably linked. While historicists study symbolic behaviors like pageantry, dress, and medicine that are just as important to the development of gender as they are to the building of power, feminists study the patriarchal institutions and ideas that produce gender.

With their dual emphasis on textuality and social practice, historicists might temper feminist critique that has sometimes tended to see texts as either resisting or perpetuating a monolithic patriarchy. Historicist critique tends to prioritize power above gender, but feminists, aware of the political component in any sexual distinction and vigilant to sites of power on the periphery of discourse, may buck this trend [3], [4]. Even while feminists want to distinguish a female voice from phallogocentric discourse, they are inevitably involved in it, particularly if they deal with Renaissance sources. In a same vein, historicists must acknowledge the subversion and

resistance that contribute to the formation of hegemonic discourse while acknowledging that Shakespeare's most isolated hero, Woman, is equally cut off from both women and politics, without a family and an office. It seems that the play rejects inquiries into power and gender. However, I think that the play's deeply held fantasies about women and power give it life and serve as a model for its remarkably divided action [5], [6]. Shakespeare also uses the cultural practices of gift-giving and credit financing then known as usury that defined patronage in the Elizabethan and Jacobean eras to articulate this dream.

Timon investigates the deadly ambiguities that underlie the loans and gifts that were used to broker authority in Elizabeth and James's courts. This leads to a Jacobean interpretation of what anthropologists refer to as "the Big Man system" in Melanesia, the Philippines, and the Pacific Northwest. These men, who "labour on the bosom of this sphere" (a phrase that combines the bodies of Mother Earth and Fortune), are dwarfed by Fortune. They are many, undifferentiated, a mass of "all deserts, all kinds of natures," but she is the one and only, a "sovereign lady." In contrast to her, Lord Timon, the only person that Fortune "wafts to her," is a pygmy; his competitors are reduced to "slaves and servants." His "bowing his head against the steepy mount" gives the impression of a baby resting its head on its mother's breast. Shakespeare imbues the medieval image of the goddess Fortuna with a feeling of infantile reliance and presents her from the perspective of a newborn or tiny kid, giving the scene a dreamy air. Following Timon's promotion by Fortune Lady Macbeth and Volumnia, two more symbols connected to mothering roles in the tragedies, resemble Fortuna in this image as the mother who initially uplifts and supports the male child before brutally rejecting him. When Macbeth becomes reluctant to kill Duncan, his wife mocks him for his cowardice by presenting a verbal image of herself as a nursing mother who, at the height of a parent-child relationship, would not hesitate to take her nipple away and "[dash] the brains out" (Macbeth, 1.7.54–59).

When Virgilia worries that her husband could be hurt in combat, Volumnia responds with a similarly vicious statement, valuing "Hector's forehead" a wound that has been fashioned into a weapon more highly than "the breasts of Hecuba," who is nursing her valiant son.<sup>9</sup> In the action of both of these plays, the mothering figure plays the same kind of dual role that Fortuna plays toward Timon: she initiates him into a world of masculine competition, of combat, aggressiveness, and wounds, in which he meets his demise through the treachery of those he holds as comrades. She inspires him with the masculine ethos, whether it be ambition or killing (as Volumnia says, she "feeds" him "valiantness"). Aufidius, the virtuous lords of Athens, and even Macduff to some degree betray their once comrade, the hero. Only Timon is allowed to go on the one-way roadway that is the first line of Randall Jarrell's *Giving*. (Ventidius just made an effort to follow Timon's example by returning twice as much money as originally borrowed. Timon argues that while he deems his own giving a game and a flaw, it makes him better than Ventidius. His lighthearted politeness conceals a knowledge of his manipulative, dishonest, and compulsive conduct. However, he wants to maintain his position as Athens' benevolent phoenix, known for an extravagance that, although it helps everyone, leaves everyone in amazement [7], [8]. As a result, he projects the most positive perception of himself in the eyes of others, one that resembles Fortune's, "Whose present grace to present slaves and servants / Translates his rivals.")

From Timon's recreation of the free-flowing breast to Apemantus's bleak portrayal of mankind feeding on itself, the scenes seem to have been witnessed through a scrim behind the first, ranging from cannibalism to agic of abundance. The reality concealed in this remark will be revealed in Acts 2 and 3, as Timon exclaims, "Cut my heart in sums... Tell out my blood," and demands repayment of the debts he took out to feast on them. However, at this point,

Apemantus makes a suggestion about a relationship between the first scene of the fantasy the maternal bounty and the second scene the fraternal betrayal by implying that Timon is not so much feeding others as he is being devoured by them.

Apemantus also remarks on Timon's ignorance of the reality of his predicament, which is the play's most significant dramatic irony: "and all the madness is, he cheers them up, too." Timon is shocked and taken aback when creditors subsequently besiege him. although as we already knew, the Steward had often pleaded with him to cease his "flow of riot." Shakespeare presents a hero who, both metaphorically and literally, prepares his own grave by undermining the "magic" of Timon's wealth by depicting it in terms of the same types of methods that control patronage. The playwright reveals the fundamental dynamic of social exchange through which the court and the entire kingdom operated by stripping the Athenian setting of any overt political reference Timon gives out jewels, cash, and coursers instead of offices, titles, or monopolies [9], [10]. It is tempting to speculate that the king, who was separated from his mother at the age of ten months, might have been dealing with that loss in a way similar to Timon's. Timon and the monarch both use gift-giving to satisfy their emotional demands. One of James's early biographers, Anthony Weldon, noted that one had to first be the recipient of some royal benefit in order to win a place in the king's circle, rather than the other way around. When Archbishop Abbot approached Queen Anne to support Villiers' appointment to an office, she responded, "The King will teach him to despise and hardly entreat us all, that he may be beholden to none but himself."<sup>19</sup> The king was reared apart from his mother, Mary, Queen of Scots, because to his status as Elizabeth's most probable heir, and we don't know much about his genuine emotions on her depictions of their fathers.

## DISCUSSION

Prince Charles is shown in royal family pictures as his father's word come to life, whereas the family line is symbolically shown in nobility and gentry portraits as stretching from father to children, with the relationship between father and mother broken and left as a gap. These small trades provide a stark contrast to the massive transactions of James and his courtiers. One of the wealthiest men in the realm, Robert Cecil, Earl of Salisbury, succeeded his father as the monarch's principal administrator. Over the course of four years, he borrowed £61,000 in total, of which only £36,000 was paid back. At forty-nine years old, he owed £37,867 on his deathbed—a substantial sum of money in and of itself. In addition to the wealthy and powerful merchants of London, his debtors also included tellers in the Exchequer, attorneys, widows, minor merchants, and officials in his own household and personal circle "A gigantic merry-goround, with the great moneyed men of London in effect paying each other off every six months or so," is how Lawrence Stone describes the scenario.

However, Ames's position as a debtor was different from a courtier's in that he was granted unique privileges. The King's creditors were unable to sue him and were solely dependent on the royal word of honor for the repayment of any loan; hence, the Crown was not subject to the legal penalties lenders may pursue in order to get restitution from defaulting debtors. Furthermore, a large portion of James's borrowings were not loans in the traditional sense; rather, they were obtained via influential officials in the departments that disbursed funds. These officials may have paid more from their own coffers than they got from the Exchequer, allowing the excess to be carried over into the next year's account. The customs farmers, syndicates of rich men who bought from James the authority to collect customs taxes and subsequently made overtures toward him, institutionalized a similar practice. Perhaps the most important factor in perpetuating the impression of an endless Exchequer was the Crown's authority to bestow titles. When financing to the monarch, creditors could be more willing to take on financial risk due to the allure of a baronetcy than when lending to private debtors.<sup>2</sup>

However, a specific irony emerged when the monarch himself asked his courtiers for loans. The royal largesse, which had often been the primary cause of these demands, had often caused wallets already swelled with money, which sometimes allowed "those whom the king delighted to honor" to meet the Crown's wants (17). James received £22,000 in 1613 from Somerset, his favorite, who was able to give it to him because of the substantial gifts James had given him.<sup>22</sup> Here, James's court and Timon's Athens seem to be mirroring one another. Even more illuminating is the link between play text and social practice when it is less precise. Despite having more credit available to him than his courtiers, James was under particular strain since he was the largest source of honor and money.

Providing a thorough explanation of Edmund Sheffield's lawsuit to Cecil, the Lord President of the Council of the North, James writes that Sheffield responded, "that this would do him no good, he was already ten thousand pounds in debt, and that he spent as much as that by the occasion of his presidentship every year beside all the gain that he could make of his office," when Sheffield was offered a lifetime pension of £1000. Timon's choice of the word "use" at the conclusion of his speech then appears to strike the alarming note that eventually becomes the central theme of the whole play, as his companions refuse to be used by the patron whose gifts they have benefited from, either by calling in their loans or by refusing to lend more.<sup>24</sup> But instead of focusing on the financial consequences of his spontaneous speech on the benefits of friendship, Timon becomes moved and starts crying as he says, "O what a precious comfort 'tis to have so many like brothers command one another's fortunes." O happiness that has been taken away before birth!

I suppose my eyes are incapable of containing water. I raise a glass to you to forget their flaws. The transformation of self-interest into group love that he both imagines and really feels here alludes to the erasure of ego borders and the joyous union with the mother source of abundance hinted at in the Poet's address when Fortune singles out the Timon figure. Timon is overcome with nostalgia for this kind of union and breaks down in tears. The first section of this speech, which is too lengthy to quote here, addresses apostrophes to a series of symbolic Athenians, starting with "matrons," followed by "green virginity," "maid," and "mistress," and ending with references to slaves, fools, kids, and "the grave and wrinkled senate." All of a sudden, women seem to be just as essential to the social structure as the senators and servants we have already seen. Timon seems to have transitioned from the fantasy world of maternal largesse to an adult understanding of humans as things when he lets out his wrath in a series of well-chosen curses, each one a mordant vignette of societal corruption. However, as Richard Fly points out, Timon's increasingly self-centered imagination continues to shape the "magnificently stratified and variegated society" he portrays, making it ultimately "a shadowy creation" (136). His mind is taken over by the two episodes of the main fantasy, which are characterized by the whorish mother and the rivalrous man she has begotten, when he emerges to deliver his next soliloquy.

Timon's finding of gold, with its connections to riches, prostitutes, fortune, and changeability, articulates the transition from the first to the second stage of the core fantasy. According to tradition, "Fortune's an errant whore" priceless and unfaithful and she also represents "fortunes" in the financial sense, which fluctuate based on external factors. Next, the arrival of Alcibiades and his two whores who, like Timon, have fallen from Fortune's favor underlines the whorishness of Fortune even more. These women will do anything for riches. In fact, Timon sees them as representing the fundamental qualities of money, which again speaks to Fortune's capriciousness. He hasn't been startled into seeing that his own prodigality was the reason for his slide from the pinnacles of fortune. He is still mired in the childish dream of a mother who provides everything and then takes it away.

The connection between riches and whores becomes stronger as his interactions with Phrynia and Timandra carry on, and eventually it transforms into yet another iteration of the concept of the whorish mother. Timon encourages the ladies to spread venereal illness across the people of Athens using his newly acquired wealth. The concept that the breast is a weapon that demands attention may have come from the practice of prostitutes, which is still practiced in Amsterdam today, of sticking their breasts through window bars to attract clients. It is similar to Lady Macbeth's depiction of the nursing mother throwing her infant to the ground and Volumnia's description of Hector "spitting forth blood" from his brow over Hecuba's breasts. The motherly "milk-paps" in Timon's photos seem to be confronting a masculine gaze as they "bore at men's eyes." Lady Macbeth only thinks of murdering it when the baby is grinning in her face. Shakespeare depicts a deep mistrust of women in a male subject in this image and the idea of the mother that looms behind it, which the male projects onto the woman as her aggression toward him, if the mutual gaze of mother and child constitutes the emotional nurture corresponding to the physical nurture of breastfeeding. The fact that this violence is concealed by an innocent look makes it all the more dangerous; Timon describes Phrynia teries as having "milk-paps" that belong to a virgin, so masking a dream of feminine strength, deceit, and aggression.



**Figure 1:** represents the Richard Allestree's Prognostication for Grace 1623, which features the zodiacal man. Reproduced with the Folger Shakespeare Library's permission.

Through the symbolic function of Cupid as presenter, the woman as object of sensual pleasure is depicted in a highly codified, mediated fashion. He articulates the concept that women are fundamentally dual; in Renaissance imagery, Cupid represents both the sensuous joys of love

and its destructive and immoral power. The symbol "Ladies as Amazons, with lutes in their hands, dancing and playing" represents feminine doubleness visually. If women can dress like Amazons, then Amazons may also assume the disguise of women, trading lutes for bows and arrows. While there are good connotations associated with Amazons in Renaissance literature and art, their main meaning is that if women break free from male authority and establish their own society, they would take on the role of men, transform into warriors, and become very cruel to their husbands and sons. In William Painter's novel *The Amazons*, the women kill their husbands and either return their kids to their fathers or destroy their limbs to make them suitable for employment solely by women. *A Midsummer Night's Dream*, which traces Amazonian legend, "seems symbolically to embody and to control a collective anxiety about the power of the female not only to dominate or reject the male but to create and destroy him," observes Louis Adrian Montague. The ironic recognition of the extent to which males are really reliant on women Figure 1 shows the Richard Allestree's *Prognostication for Grace 1623*, which features the zodiacal man. Reproduced with the Folger Shakespeare Library's permission.

Henricus Cornelius Agrippa von Nettesheim, a humanist philosopher, states, "He who has not settled a house has no house, because he does not have a wife." Yes, and he dwells in it as a stranger in his inn if he has [that is, if he has a home but no woman] (sig. C8r). With this, he makes yet another criticism of the Sagittar/y's suitability as a getaway reserved for outsiders and travelers. However, Agrippa also makes reference to what was seen to be a logical outcome of marriage in the early modern era: the "settlement" of a household. Generally speaking, marriage was not possible until having access to a dwelling, as Agrippa implies here and as Peter Laslett has shown.<sup>10</sup> The most unusual aspect of Desdemona's circumstances is not that she can no longer live at her father's home or that the Sagittary is unsuitable for anything more than a brief visit; rather, it is that no suitable home, complete with associated duties and roles for a wife, has been built for her.

Headship Research reveals a lot via anecdotes of both successful and unsuccessful leadership. Although Antony's personal life includes his love for Cleopatra, it's paradoxical that a leader cannot exist apart from their supporters. Antony continues to be too devoted to Cleopatra. It somehow renders him licentious and irresponsible. While it's true that leaders have personal lives, the responsibilities of the job also must be taken seriously. Because he refuses to accept his leadership duties, Antony fails. It is thought that self-awareness is a crucial quality for leaders. Each of the three leaders is not self-aware as they are portrayed. Because of his intense love for Cleopatra, Antony chooses to marry Octavia only for political considerations, not realizing that doing so may jeopardize everything. Similar to this, Cleopatra undervalues her power and her choice to fight the war ends up ruining her entirely. Othello, too, blindly follows Iago's lead and ignores his own intuition. It teaches us that a leader must forgo their own pleasure and their family in order to benefit their followers. According to history, Mahatma Gandhi gave up his personal life to defend his followers.

The unfortunate thing is that his family especially his oldest son Harilal suffered much as a result. The family was always marginalized.<sup>18</sup> As a result, the plays' main characters Antony, Cleopatra, and Othello deal with their demise, giving us lessons on the need of striking a balance between personal and professional life. Because of his intense love for Cleopatra, Antony wrecks his personal life, which ultimately influences his political actions and leads to his loss at the Battle of Actium. Iago's deceitful manipulation of Othello results from his choice to elevate Cassio above Iago. Iago plans to sow doubt and suspicion that Desdemona is having an affair with Cassio in an effort to get retribution. Othello murders Desdemona out of jealousy and wrath, and when the truth comes out, he kills himself because he is so ashamed of himself and his actions. The choice completely destroys him and has a profound impact on his personal

life. The effects of intense passion are also shown in the plays. We've already spoken about how emotions affect a leader's life and actions. Organizational experts have long overlooked the significance that emotions play in an organization's ability to succeed. It is a widely held concept that employees need to leave their feelings outside of the workplace when they enter. They are blind to the fact that our perception of the world is shaped by our emotions. For this reason, TMI Development's Chief Consultant Monica Sjoonneby highlights the significance of happy feelings in the workplace.

These happy feelings are what facilitate improved communication, more mental flexibility, and more effective decision-making. But during the last 20 years, investigations and research on organizational behavior have shown that it is both impossible and undesirable to fully ignore emotions at work. Comparing transactional and transformational methods to leadership over the last several decades has shown that the former is often linked with males and entails exchanging incentives for excellent work or punishment for subpar performance. However, women leaders choose transformational leadership approaches that include persuading followers to put the group's interests ahead of their own by showing care for a wide objective. The topic of negotiations and alliance-forming leadership styles has generated a lot of controversy. It focuses on the ways that historical, literary, and other female figures have engaged in negotiations and alliance-forming. In the current period, women have progressed from taking care of the house to taking on the responsibilities of a professional job thanks to a number of educational advancements. The issue discusses how women's coming of age has been important within the context of gender, sexuality, and leadership, if not much else. A lot of light is shed on the topic of leading and developing by the masculine characters Othello and Antony, who have shown leadership abilities but have struggled to control their emotions and desires, and Cleopatra, who has remained a slave to her passion. When we examine Cleopatra's leadership style, we can see that she is a skilled negotiator, as shown in Act V scene ii, when she attempts to resolve things with Caesar in her favour.

## CONCLUSION

Shakespeare's examination of the "Magic of Bounty" highlights his deep understanding of morality, the paranormal, and human connections. Shakespeare combines magical aspects with themes of generosity and plenty in plays such as "The Tempest," "A Midsummer Night's Dream," and "The Merchant of Venice" to highlight the plays' transformational potential and moral implications. Prospero's mastery of magic in "The Tempest" emphasizes the relationship between goodness and power as well as the negative effects of abuse or deceit. In "A Midsummer Night's Dream," Oberon and Puck's enchanted intervention not only ends disputes but also highlights the balancing power of abundance and reconciliation. The Merchant of Venice explores the conflict between compassion and riches by comparing Portia's act of kindness with Shylock's demand for a pound of flesh. Shakespeare's handling of these subjects highlights their intricacy and ongoing significance, encouraging contemplation of social ideals and human nature.

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## CHAPTER 13

### EXPLORATION WOMEN LEADERS IN DIFFERENT ORGANIZATIONS IN SHAKESPEAREAN TRAGEDY

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#### ABSTRACT:

This investigation explores the roles, difficulties, and effects of women leaders in various organizations as they are portrayed in Shakespearean tragedies. Shakespeare's plays mostly include male protagonists and leaders, however there are a few standout examples of female characters who also play important leadership and influence roles. This research examines how Shakespeare presents women in authoritative roles by examining characters like Lady Macbeth in "Macbeth," Cleopatra in "Antony and Cleopatra," and Volumnia in "Coriolanus," among others. These people negotiate challenging political environments, deal with gender norms, and have a say in important choices made by their organizations. The research looks at their motives, leadership philosophies, and the social forces that mold their positions of authority. This study looks at these representations in an effort to bring Shakespeare's observations on gender, power, and leadership in Renaissance England to light.

#### KEYWORDS:

Gender, Leadership, Shakespearean Tragedy, Women Leaders.

#### INTRODUCTION

Stereotyping and gender disparities continue to be problems for women leaders in many organizations. As Cleopatra acknowledges in the play, "I cannot project mine own cause so well / To make it clear, but do confess I have / Been laden with like frailties which before / Have often shamed our sex," she also alludes to this. In this sense, Vietnamese women have advanced significantly since the nation's independence and shown that they are capable business owners [1], [2]. To criticize the trend, they are performing anything that is customarily unheard of them in addition to the anticipated. Because of their inventiveness, insight, and multitasking skills, they have gained important positions in business circles, demonstrating their leadership talents to the rest of the world. India is home to an increasing number of female executives who want to hold senior roles.

The fact that Indian women leaders have been able to effectively control and balance their emotions and, in the majority of instances, challenge gender stereotypes both at work and at home has allowed them to compete on an equal footing with males [3], [4]. In the current decades, they have achieved the highest ranks by deftly juggling work, family, and home obligations as a trend setter and role model [5], [6].

She began her own firm with only Rs. 10,000 and a degree in brewing, but she persevered and broke through the glass barrier to achieve the highest level of accomplishment. She is now among the wealthiest women in India and is an inspiration to many other female business owners. Her experience as a woman entrepreneur indicates, in theory, that she has also been effective in thinking and in regulating her passions. She has overcome gender hurdles to compete in a male-centric business environment. Moreover, the desire to reject gendered otherness suggests how people in the real world must wisely control their emotions and

impulses. "Knowledge does not have a gender divide; women scientists, women engineers, and women writers have enormous opportunities to excel and succeed," she says in reference to the way the workplace is organized. Biocon attends to gender-sensitive matters and has considered the needs of its female workforce.

Women are discouraged from working unusual hours, and the firm offers daycare for their kids so they can be confident their kids are taken care of while they pursue their Shakespeare made use of this special "license" to present consistently dramatic arguments that were both emotionally stirring and acceptable to the established authority, but in many ways were laced with intriguingly ambiguous elements. He also avoided the prison terms and punishments that some of his fellow poets faced. One specific kind of subversive influence mental malpractice via the allure of forceful and vicious suggestion will be looked at in the tragedies chosen for this research [7], [8].

The plays of Othello and Macbeth demonstrate how hard it is to truly understand the truth. These plays illustrate how difficult it is to pursue hampered by the obsessions and beliefs of every tragic hero. Their perception of events and their subsequent interpretation, weighed against what they believe to be true and what they already know, play a major role in how people comprehend reality [9], [10]. A change in perspective may alter one's assessment of an event's importance, which emphasizes the difficulty of interpreting Hamlet's statement to Rosencrantz and Guildenstern that "there is nothing either good or bad, but thinking makes it so." It also serves as a reminder that much of what we know about the early modern era benefited from the development of thinking on specific events and contemporaneous ideas, despite the best attempts of certain authors to put topics in black/white and good/evil dichotomies. In exploring this subject, my goal is not to provide the final explanation of interest, but to recognize it as a Shakespearean concept and analyze its appearance as one of the several motifs in Macbeth and Othello.

The framework of this research will start by examining what "fascination" would have meant to Shakespeare's contemporaries and some of the ideas attendant upon it in order to support that goal. Even while the phenomena were considered a severe enough offense to prosecute an accused practitioner, early modern skepticism about it raised questions about how it could possibly have the desired outcomes. I will provide a theoretical mechanical model of how an aggressive mental suggestion may become a physical manifestation by illuminating some modern theories of psychophysiology. When it is understood that bewitchment/fascination is the ancestor of the subsequent notions of mesmerism and hypnotism, the phenomena also begs for further investigation. In light of this, it would seem sensible to quickly go over related concepts from the phenomenology of suggestion theory and perception theory. Even though they are more recent innovations, they do provide insight into the range of connected ideas that fascinated people in the late sixteenth and early seventeenth centuries.

It is necessary to take into account the cultural components and impacts of early modern demonology as well, as the scientific schematic does not provide the whole picture. Not only were the devil and his operatives prominent figures in early modern England's cultural pageant, but they were also well-liked figures on professional stages. In addition to serving as a useful transition point for the interpretative analyses of the chosen Shakespearean tragedies covered in part two, the relationship between demonology and attraction served as the rationale for social and legal actions taken to prevent perceived chaotic invasions into the existing order. This section will outline and explore the phenomenon's aesthetic expressions using textual evidence from the plays, and in certain instances it will look at potential outcomes that the staging of particular scenes may have. In modern use, the word "fascination" is much softer than it was in Shakespeare's day. We use this phrase often, generally to characterize a really

intriguing or interesting situation. Similar to this, adjectives like "bewitching," "captivating," and "enthralling" have lost part of their previous meanings of "spellbinding," "taking captive," and "enslaving" and instead have come to mean "intense interest." For the Elizabethans, these phrases conveyed considerably darker implications. Fascination was included in this category even though it was not a systematic genre of witchcraft in and of itself, unlike demon summoning, divination, and spell casting, which were thought to be. This was because fascination was generally seen as esoteric, frightening, and mysterious. Up to the idea that mesmerism and suggestive impacts on the imagination are solely mental phenomena, the superstition of the "evil eye" or the feeling of being "overlooked" was strongly linked to it.

## DISCUSSION

Although the word "fascination" was not as common in sixteenth-century England as "bewitchment," it was a more precise phrase used to describe a concentrated kind of mental magic. Bewitchment may include tangible components such as poisons, potions, or benevolent magical objects. Almost always, fascination suggested a kind of impact that was created psychologically or spiritually. The power of fascination was not limited to phenomena that were difficult for scientists to unravel. It also occasionally manifested itself in the form of witchcraft or other occult practices, which some skeptics of early modern English literature both studied and ultimately attempted to disprove. Powers that were seen to have aligned themselves against God's omnipotence were often considered as actual forces to be taken into consideration here on Earth; in some instances, this served as the only axis around which several medieval religious plays, like "The Temptation" from the York Plays, revolved. The persistent appeal of the archetypal struggle between order and demonic disorder on the minds of Renaissance audiences is attested to by the many mentions and dramatic applications of this theme by Shakespeare and the other Elizabethan writers.

As feminist scholars have pointed out, this "scandal" really starts far earlier than Othello and Desdemona's marriage's most "abnormal" conclusion. Janet Adelman contends that the entirety of Othello's exchange with Desdemona "demonstrates Othello's terrible conflict between his intense desire for fusion with the woman he idealizes as the nurturant source of his being and his equally intense conviction that perfection that he has vested in her." Patricia Parker, for example, views Othello's "simultaneously eroticized and epistemological impulse to open up to show" the "'fantasies' of race and gender" in Othello as an anxiety-ridden connection of female sexuality and the exotic narratives of "African or New World discovery" (92). (66–67). According to Valerie Traub, it has become clear from these modern studies of Othello that "Othello's anxiety is culturally and psychosexually overdetermined by erotic, gender, and racial anxieties, including... the fear of chaos associate with sex activity."<sup>3</sup> I want to reevaluate how it is possible to understand Shakespeare's Othello's hidden racial and sexual worries in the sections that follow.

My discussion will center on cultural presumptions that may be connected to Othello's portrayal of race rather than the interpersonal relationships in the play. Specifically, I want to raise the possibility that Venice, the setting of Shakespeare's tragedy, played a much bigger role in the development of early modern English racist ideology than critics have previously acknowledged. In a nutshell, I want to demonstrate that Venice is an important but sometimes overlooked ethnic character in Othello. In my interpretation, Shakespeare's use of Italian city-states, particularly Venice, in his dramatic works is expanded upon and contrasted with previous research, which these critics claim emphasizes Elizabethan "fascination" with Italian culture. As David C. McPherson puts it, the "myth of Venice," according to which the city is seen as a state whose richness, political stability, justice, and politeness elevate it beyond all others, is the source of Venice's appeal (27). Naturally, early modern Italian political doctrines

that aimed to create a civil society model that "was to be paradigmatic for [Italian] civic humanism" (Pocock 271) are the source of this picture. According to these views, Venice is portrayed as a pure, peaceful, and stable state; in fact, it is said that Venice is "more dramatically and politically framed by the hands of the immortal Gods than in any way by the art, industry, or invention of men." Six As J. G. A. Pocock has shown, the ultimate claim that the Venetian commonwealth was an eternally peaceful, precisely balanced amalgam of the three components of monarchy, aristocracy, and democracy was the basis for this "myth of Venice (at its most mythical).

According to my argument, this myth is present in Shakespeare's *Othello* and exerts a "compulsive force on the imagination" of both the play's protagonists and the audience members who are witnessing the action take place. However, because it is a mythology, "framed by the hands, arte, industry, [and] invention of men," the ideal of Venice is also a paradox that, in the end, subverts its illusion of perfection by highlighting the interiority that the myth and its dichotomies aim to conceal in addition to the dichotomies (pure/impure, black/white) that it constructs. Lewkenor encourages his readers to see the book as if it were the city itself by using the dedication to set the scene for his exaggeration of Venice's splendor. Venice is presented to the English readers of the book for their "admiracion" and amusement, described as a "pure and vntouched virgine, free from the taste or violence of any forraigne enforcement." Even though it's not commonly thought of as a narrative of discovery, Lewkenor's work could easily fit into that genre because it shares with other narratives of discovery "the language of opening, uncovering or bringing to light.

Naturally, Venice is neither Africa nor the "New World," and Lewkenor's introduction to *The Commonwealth and Government of Venice* is meant just to provide background information before he begins translating a masterpiece of political philosophy. Nevertheless, several representations of the republic known as La Serenissima are circulated in this edition. Lewkenor extolled Venice's "unblemished" position, but the admiring poems penned in support of Lewkenor's attempt present a slightly different picture of Venice. A poem by Thomas Coryat called *Crudities*, for instance, demonstrates a similar conflicted feelings about Venice. Coryat opens his narrative of his trip to Italy in 1608 by calling Venice "the fairest Lady" and a "noble citie". Following a fairly thorough description of Venice's breathtaking architecture, Coryat breaks off his narrative to caution his audience about the gondoliers, who he describes as "the most vicious and licentious varlets about all the City". Coryat's caution is typical of his inclination to contrast the perception of Venice as "this thrice worthie city... yea the richest Paragon" with the perception of Venice as a city whose overt acceptance of violence and sexuality

The apparent veneration of courtesans and the alleged adultery of Venetian wives denotes the "Virgin's" corruptibility. According to Ann Rosalind Jones, Coryat's maneuver serves as a strategic lure as well as a warning: "Coryat writes with a double agenda: to thrill his readers and to protect their morals, to sell his book with the promulgation of titillation and to dignify it by setting his ethical seriousness as an Englishman against the variety of 'Ethnicke' types he encounters". Rightly so, Jones notes that Venice "became a dream setting for plays of passion, Machiavellian politics, and revenge a landscape of the mind" for English [authors] starting in the 1580s, [such Coryat]. According to Coryat and others, Venice's gendered and Janus-like role within European culture presents a "interplay of pleasure and danger" (Jones 102) that has to be condemned in order to restore the city's position as the epitome of cultural purity. Shakespeare captures this gendered "interplay" in *Othello* by fusing the literal black skin of the Moorish Othello with the metaphoric blackness of Venice's reputation as a hotbed of feminine sexual corruption, the unstained honor of the Venetian military commander Othello, and the

symbolic whiteness of an uncorrupted Venice. Shakespeare's *Othello*, like numerous other early modern English works, offers a view of Venice that meets the need to see both the whore and the virgin included in one racialized body even if only in a vicarious sense.

Additionally, that the play's alleged racial and sexual transgressions are interpreted using the contradictory "myth of Venice" as a framework. It is clear from Brabantio's remarks that he is trying to rectify Iago's apparent misconception that is, the belief that there are no farm animals in his home. Importantly, the tone of Brabantio's rebuke suggests that such a crime could never occur in Venice and, more importantly, that Roderigo and Iago's accusations of a barnyard theft would not have been brought covertly to the victim's door in the middle of the night. These associations are made with the Venice, La Serenissima, as praised in Lewkenor's translation. By reprimanding him, Brabantio demonstrates that he is a man endowed with the judicious gravity that Lewkenor praises in the preface: a man whose "moderation and equity" would enable him to act sensibly in the face of what seem to be the crazy antics of a rejected suitor. However, as soon as he realizes the significance of Iago's lewd remarks, Brabantio starts to display the clichéd insanity that became a metaphorical mainstay of Jacobean theatrical portrayals of Italians.

Iago's previous reprimand by Brabantio is ironically echoed when in an attempt to undermine the ritualized exchange of the female body that characterizes marriage, Brabantio uses vocabulary associated with witchcraft, such as "chains of magic" and "foul charms," in addition to the language of theft to charge Othello. Furthermore, Brabantio's accusations like his criticism of Iago make reference to the convoluted and sometimes incongruous societal attitudes in Venice that permit Othello and Desdemona while simultaneously insisting that they follow the rules and conventions that control that community. With his double allusion to Brabantio's nudity (he lacks both property and his "gown"), Iago skillfully turns what is an act of elopement into an imagined cuckoldry. In other words, he sets the stage for a further humiliation of Brabantio by euphemistically referring to what is lost as if it were a wife ("half your soul") and luridly localizing this pseudo-wife in a pornographic fantasy. And even when Lewkenor's Venice briefly usurps this vision in the form of Othello, its emotive capacity to establish and maintain its image of perversion remains unaltered.

Ironically, Brabantio's fear is eventually transferred to Othello by Iago, who thematizes an imagined (and beastly) cuckoldry, saying, "Look to her, Moor, have a quick eye to see: / She has deceived her father, may do thee". As is to be expected, Othello recreates the strong impulses that caused Brabantio to reject Desdemona, so resurrecting the masculine concern about female sexuality (even in her married position), which is seen as the distinguishing feature of "corrupt" Venice and the source of the "tragedy of Othello." In spite of the domestic nature of this bedroom scene, Venice is the one who captures our attention as the corrupted bride that Othello has married as well as the metaphorical virgin that the military hero guards.<sup>16</sup> Othello accuses Desdemona in a highly heated manner, saying, "I took you for that cunning whore of Venice / That married with Othello". Othello's remarks turn into a warped mirror of Brabantio's warning that a corruption was concealed under the virginity mask. Venice is the one who experiences the "dilation" of its façade to expose the darkness inside. Othello had to start "in" Venice, and hence with himself, in his quest for "proof." The similarity of the inside and outside is made clear: The Venetian inside is the Moor outside, and the Moor without is the Venetian inside. The Othello, helped and encouraged by the plot's early and meticulous portrayal of Othello as a Venetian, portrays himself as the innocent one captivated by the wiles of the Venetian whore a superb imitation of Brabantio's disbelief over Desdemona's consenting involvement in the marriage. We see Brabantio's fury reflected in Othello's. Despite being a Moor by birth, Othello is very much a Venetian in his identity. In a twist of irony that is not

surprising, Othello uses the myth of Venice to recreate not only a political but also a racial one, in which Venetian law is strict, fast, and unalterable, regardless of one's ethnicity. The father and the husband, whose transgressions of marriage rites precipitated the tragic events of Shakespeare's tragedy, both die as a result. More significantly, Othello must act as the Duke's stand-in and defend the "bloody book of law" against those who have broken it, as he is the embodiment of Venetian law on Cyprus. The Turk who attacked a Venetian is judged and put to death by the Venetian Othello, who also has the responsibility of judging and killing Desdemona's killer. Therefore, the judge's race cannot be understood in terms of his skin tone, but rather as identifiably that of the Duke, on whose behalf Othello upholds Venetian law.

Therefore, it is essential to consider the nuanced history that the term and notion of race may convey in early modern English discourses and the consequences this has for how Othello is interpreted. In a world where women were frequently referred to as a "race," where the term "race" denoted aristocratic or noble lineage, and where race was frequently used as a synonym for nation, it is problematic for Garner, Shirley, and Madelon Sprengnether to argue that racial issues in Othello can be reduced to a single matrix—color. of a developing taxonomic change in the classification of people. The "illusion of perfection" cannot hold in early modern Venice and England, where racial and social identities are formed as much by gender as by race, as much by genealogy as by ethnicity or geography, and as much by color. This is because the discourse itself highlights the almost imperceptible cracks that inevitably arise in the process of mythologizing "race." And rather than accepting, as Jack D'Amico suggests, that "Shakespeare revealed how a man could be destroyed when he accepts a perspective that deprives him of his humanity, Othello is debased by a role that he adopts and acts out on the Venetian-Elizabethan stage," what needs to be understood about Othello is this paradox.

The implicit assumption that English people identify as a homogenous ethnic group with Venetians, putting aside for the time being the problematic collapse of Venice and England. "The contours of race may not be as fixed, as transcendental, as universal as critical practices and postmodern social discourses seem to imply," as I have suggested elsewhere. Shakespeare's portrayal of the Welsh and French in *Merry Wives of Windsor*, or Portia's ridicule of her French, German, Scottish, and English suitors, should suffice. Or to see that the strong feeling of national awareness embodied in the theatrical portrayal of other civilizations is obscured by D'Amico's "Venetian-Elizabethan". The Venetian ambivalence that acknowledges Othello as a well-born, honorable, successful military commander and courtier while insisting that he remain an outsider, an alien who must turn to sorcery or witchcraft to become a part of the world he already inhabits, is what initiates the tragic events in Shakespeare's tragedy and turns Othello into an ideological maze. Ultimately, our interpretive and critical imperative should explore the complex and frequently subtle discourse of race that aligns color, gender, and geography as it sees fit, in addition to tracing the overdetermined markings formalized by the racist rhetoric figured by the references to the color of Othello. In keeping with this, we may also wish to consider another question that Shakespeare's play appears to raise and that is relevant to our comprehension of racial discrimination.

English Renaissance moral, theological, and tragic literature exhibits two prominent ways of seeing women, love, and marriage. First, there is a dualistic, divisive rhetoric that either elevates or denigrates eros and women. This dualistic sensibility's reasoning often interprets marriage as, at worst, a necessary evil a way for fallen humanity to reproduce itself and maintain the rightful succession of property. This divisive debate often surfaces in Elizabethan tragedies as an unsolvable clash between duty and love, purity and desire, and may be linked to acts of public heroism.

Eros and women are either seen as potentially harmful or frivolous, or they are subtly glorified; in any event, they are not central to the action that is being depicted in a play. Despite having a lot of the erotic skepticism of the divisive sensibility previously discussed, it nonetheless views marriage with high regard as the cornerstone of a civilized society and combines love and marriage. The rich and multidimensional Protestant discourse is not dualistic, but rather complex. One of the most notable and far-reaching shifts is the shift in the importance and status of marriage's establishment.

## CONCLUSION

Shakespeare's plays provide a sophisticated examination of gender relations, power, and authority via their portrayal of female leaders in a variety of institutions. Characters who assume leadership responsibilities often held by males, such as Lady Macbeth, Cleopatra, and Volumnia, subvert gender norms. For example, Lady Macbeth challenges conventional notions of femininity by manipulating her husband to want power. This demonstrates her desire and ruthlessness. Comparably, Cleopatra in "Antony and Cleopatra" challenges Roman ideas of Egyptian leadership by navigating political alliances and power battles with charm and cunning. As she directs her son's career in the Roman military and political arenas, Volumnia in "Coriolanus" is a prime example of parental power and political savvy. Shakespeare acknowledged the agency and potential of women in positions of leadership, and these female leaders demonstrate this by using persuasion, manipulation, and calculated decision-making to manipulate and influence others.

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