

Shakespearean Splendour: Mastering the Art of Timeless Drama

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ABSTRACT

The greatest popular playwright in the English language is most likely the playwright and poet William Shakespeare. Shakespeare's early years are also poorly documented, leaving historians with limited knowledge of this period of his existence. Shakespeare was born in England's Stratford. Shakespeare was a gifted child who was the third of eighth children. He enrolled himself to a grammar school, but left at the age of sixteen. Shakespeare was not widely acknowledged to the public between 1585 and 1593. Shakespeare's career did not take off until 1593. Shakespeare endured difficulties in his career, but despite this, he is regarded as one of the best playwrights in mankind since. Even in his early 20s, he was well-known across London, never gave up when things seemed hopeless, and continued keeping audiences delighted and demanding even more. First of all, in the early seventeenth century, William Shakespeare rose to fame. He was for all stages of life, not just one. Shakespeare was an author and playwright who spoke to all people. In his theatrical endeavours, he crafted the most compelling protagonists. His plays have a wide variety of personalities. Shakespeare was a brilliant playwright of his generation, and in my opinion, nearly all of the pieces he wrote are his finest works.

KEYWORDS

Tragedy; personalities; playwright.

Introduction

Shakespeare is one of the greatest dramatists in history. His creations are still regarded as noteworthy and important. He is well-known for the wide range of his creative output. His works remain wonders to this day because brilliance and creativity came combined to create them. Each of the thirty-seven dramas he composed conveys an alternate view of knowledge, splendour, and the arts. Shakespeare's plays were presented in theatres, and audiences were constantly eager to observe them played. He had expanded our understanding and

awareness of the human mind while eliciting pleasant sentiments from his listeners. Shakespeare also has a wonderful grasp of human life and psyche.

Humanity throughout all ages and nations shares some universal human desires, psychoanalytic concepts, and soul dissecting techniques. One finds that a playwright who is constantly loyal to the environment must behave according to the conditions at hand, and that person behaves as his destiny has permitted him to. He looked attentively at human desires and sentiments, which always alluded to the deadly forces that were circling us and

bringing us, helpless humans, to our certain death. The struggle between the good and the bad that exists among humans under his rule becomes a metaphor for this battle everywhere. Because of this, his protagonists grow to be bigger than life people that are battling evil powers.

His comprehension of human existence, shape, and complexity is truly remarkable. Shakespeare's writings include nuggets of insight both pragmatic and intellectual, which have their value even in modern times. There are universal observations about catastrophe and the existence of humans. Shakespeare, according to Dowden, "stayed and operated within two realms, one restricted practical, positive the other a world opening into two infinities, a limitless amount of intellect and a boundless of emotion." For him, the infinite dimension of cognition could coexist with the infinitive of desire. If he had been left to pondering thoughts and speculating, he would have been Romeo instead of the hamlet. Shakespeare is consequently unmatched when it comes to characterization. Both kinds of objects and people can be found in Shakespeare's protagonists. They each possess unique quirks and eccentricities, and they exhibit a particular social stratum, occupation, and interest. Othello, Hamlet, and King Lear, for instance, each has a great deal of uniqueness. King Lear represents an intemperate tendency; Othello represents hatred; and Hamlet represents an intellectual nature. Shakespeare's tragedy of Romeo and Juliet, which was composed between 1594 and 1595, is his most famous piece. Shakespeare's finest dramas include *Hamlet*, *The Merchant of Venice*, *The Dream*, *Troilus*, and *Cressida*, which are all set in the midsummer night. The plays known as tragi-comedies include *Macbeth*, *Othello*, *King Lear*, *Antony and Cleopatra*, *The Winter's Tale*, and *The Tempest*. Even while his plays feature purity,

contentment, and continence, they also feature wickedness, beauty, and suffering.

He tells tales of wicked deeds like as vengeance, enviousness, and betrayal, and how honesty, faithfulness, brave affection, and virtuous fate eventually overcame these evils. In order to see his true excellence, several of his peers displayed excellent discernment and understanding.

According to John Dryden, Shakespeare "was the man who had the largest and most comprehensive soul of the modern and perhaps ancient poets. The dad of our sensational writers." All through the world, Shakespeare is a very notable man, and has been for a long time now. It ought to be noticed that he is more famous presently than he was on his own, nonetheless. He is known overall for every one of his plays, sonnets, and works that he created in only a very brief spell during his composing profession. To my mind, he has been one of the best producers ever.

Discussion

Being the oldest son of a Glover and an indigenous aristocratic participant, Shakespeare was born and reared in Stratford-upon-Avon. He attended a nearby grammar school, which gave him a foundation in the Latin classics and in British literature and history, from which many of his dramatic displays are drawn. He was probably well educated for the period, despite the assertions of those who say such an oblivious nation bumpkin was unable to compose the works of literature assigned to him. His three children were Susanna (born 1583) and the twins Hamnet and Judith (born 1585), when he wedded Anne Hathaway when he was 18.

Prior to relocating on his own to London in the latter part of the 1880s, he may have been employed as a school teacher. One tale has it that he might have fled hunting convictions or may have run away with a touring theatre group to evade the limits of small town, home life. Nothing is understood about how he got initiated

into drama and developed as an author, but by 1592, a rival critic had remarked that he was a "upstart crow" and that he was becoming well-known as an actor and dramatist. Shakespeare penned preferably 36 plays between the early 1590s and 1611 (more if you include partnerships and perhaps dropped works), at least two lengthy poems, and one assortment of poems.

His originally distributed works, nonetheless, were the long sonnets "Venus and Adonis" (1593) and "The Assault of Lucrece" (1594). His popular Pieces were likewise reasonably started in the mid-1590s; however, they were not gathered and distributed together until 1609. Shakespeare wrote *Romeo and Juliet* while collaborating with the Lord Chamberlain's Men, a theatrical troupe, making its appearance in 1594. comedies including *A Midsummer Night's Fantasy* and *As You Like It*, and *The Cheerful Spouses of Windsor*; narratives including the two pieces of *Henry IV*; also, the hard-to-order *The Dealer of Venice*. In 1596, his child Hamnet kicked the bucket at only eleven. It is obscure how intently Shakespeare had been in touch with his family or how profoundly he was impacted by the demise of his child; however, the greatness of his plays to come may not have been unplanned. In 1599 the group moved to another setting, the Globe Theatre, south of the Thames Waterway in London, opening with *Henry V*. Over the course of the following nine years were played out the famous misfortunes *Julius Caesar*, *Hamlet* (the likeness of the name to that of Shakespeare's has been noted), *Othello*, *Ruler Lear*, *Macbeth*, *Antony and Cleopatra*, and *Coriolanus*, as well as the ever-popular light satire *Twelfth Evening*; furthermore, a few of his equivocally dull comedies like *Measure for Measure*.

Shakespeare's group received the royal backing and earned the nickname "King's Men" after James I replaced Elizabeth I as the monarch of England in

1603. They took over the indoor Blackfriars Theatre in 1608, when Shakespeare penned his final love comedies—*Pericles*, *Cymbeline*, and *The Winter's Tale*—possibly with assistance from other writers as well. *The Tempest*, composed in 1611, is the last play that Shakespeare wrote in its entirety before he retired at the ripe old age of 47. He is said to have later made his way back to Stratford-on-Avon, where he is believed to have lived as a regional nobleman with his surviving family in the town's second-biggest home, which he had bought with his dramatic riches. In 1616, he expired.

Hundreds of years after the Stratfordian's passing, developments have come up to guarantee he wasn't the creator of that large number of plays and sonnets. In any case, that is another story and has very little to do with the more significant issue of who those works principally belong to. What Shakespeare is actually around seven years after his passing, Shakespeare's companions and partners distributed the primarily gathered release of his works, known as the Principal Folio. A dedicatory sonnet by dramatist Ben Jonson in that book pronounces Shakespeare "not of an age, but rather forever".

During Shakespeare's day, a new civilization centred on individuality and economic aggressiveness was replacing the feudal, elite one. These were hardly the divinely assigned, mystically led monarchs and emperors of elevated morality and esoteric conceptions seen in literature from the Middle Ages, even though he penned about them frequently. On the contrary, they were real people with typical human desires and avarice. The most prominent ones are shown as reigning on the behalf of the country, not by heavenly whim or hereditary right as in the past (the undivided nation state representing a more contemporary creation, replacing the lordships of the

Middle Ages and the city states of the ancient people).

A large number of the inquiries brought up in Shakespeare's works manage the progressions of mores that came about because of the verifiable change occurring. For instance, the old thought of honour — related with valour and blood relations in the Mediaeval times — must be given another significance. Is it simple "air", as Falstaff announces, or something attached to taking up one's social obligations, as Sovereign Hal comes to acknowledge? Is there a spot for empathy and pardoning in an unquenchable benefit before-all-else framework addressed by Shylock? Do people reserve the privilege to pick their own bliss over customs, as Romeo and Juliet endeavour? Does a spouse have a place with a husband? Is abundance an underwriter of satisfaction? Should monetary relations control familial relations, or the other way around? Do we pick our own fates or would they say they are fixed in the stars? I could go on, posing the issues raised by Shakespeare that would have appeared to be outrageous in more seasoned times. An eleventh century ruler or worker could not have possibly observed these to be questions even worth considering, anything else than we are intrigued today with regards to contemplating the number of holy messengers that can move on the top of a pin.

To be clear, Shakespeare wasn't always in favour of aristocratic norms or aligned with the growing capitalists on these matters. In addition to being inspired by the future-focused civilization that was emerging around new financial connections and thoughts, he was juggling tensions that emerged in an intellect formed, like the brains of most people of his day, by tales of glory from earlier times. He was attempting to make sense of how people ought to behave in this breath-taking chaos. His search was for the

timeless qualities that transcend fleeting trends, occasionally, but always in an interesting way. I don't think Shakespeare ever stated, "In this play, I'll settle the issue of a child's obligations to a parent in the context of a society increasingly dominated by mercantilism. More probable he picked stories that he or his crowd loved, and kept in touch with them from his heart. In any case, it is unavoidable he and his crowd would zero in on the ethical predicaments of the time, given life by the changing social circumstances. Shakespeare isn't extraordinary in light of the fact that he managed these issues when no other person did. Others surely did. I suppose that most authors at the period did to some extent. Shakespeare's greatness stems from the fact that he simply composed more effectively than anybody else on these subjects—more profoundly, in a subtler way, and with greater eloquence and poignancy than any other writer of the past or present.

Shakespeare's work may be summed up as "Arise, the new human." Or, in *The Tempest*, as Shakespeare expressed it, "O brave new world that has such people in it." The youthful, fresh mankind he ushered in is now grown up, if not completely elderly. However, plenty of innocence still exists in recollection to arouse. Shakespeare, the wise old new human, nevertheless has enough of our primitive nature left in him that we may still learn from and find solace in him. The concept that those once-challenging phrases and thoughts from our childhood are still pertinent and seemed to be timeless commonalities is particularly reassuring now. In an era where we are searching for brand-new "universals" for eternity.

The great bard's plays are broken down into four different dramatic types. They are Misfortune, Satire, Drama and History plays. Shakespeare has utilised figurative language while composing plays. He has thoroughly involved every one of

the idyllic devices in his plays. By giving his characters universal appeal, he has immortalised them. Shakespeare before long went to the stage, and became initially an entertainer, and afterward writer. In 1592 he was notable as a fruitful creator. His play can broadly be divided into seven categories.

1. The early Comedies: Shakespeare's early comedies are also known as the parody of way; *Love's work's lost* and different comedies are youthful plays of Shakespeare, which bring him the glory of an *enfant terrible*. Compared to others, these plays are less complicated in appeal, theme and dramaturgy.
2. The English accounts: Plays like *Richard-II*, *Henry – IV* and *Henry-V* and numerous others. In these verifiable plays Shakespeare presents English history of 300 years and makes a pleasant image of English Lords. These works give an aide to the rulers of Britain, and their ways of life. In these plays we witness a quick development of Shakespeare's expertise in plot development and portrayal.
3. The Sombre Plays: *Troilus and Cressida*, *Measure for Measure*, and *All's Well That Ends Well* are all included in this category. The images employed convey a pessimistic, disenchanted outlook on life as well as an unpleasant affection for an urge to reveal the ugliness of passion and the grim realities of existence.

4. The Great Tragedies: *Romeo and Juliet*, *King Lear*, *Othello*, *Macbeth*, *Hamlet* are among Shakespeare's greatest catastrophes. The tragedy by Shakespeare is more than just a tragic narrative; plays written by Shakespeare are also potent tales of loss and misery. Catastrophes are stories of mortality or misery. The protagonist trembles in spirals of unbearable anguish as the misery is so intense that it wrecks the guy. Hamlet is literally on the rack in his state of vacillation. In the teeth of misfortune, destiny has a significant impact in wreaking the catastrophe. Yet, in the bigger scheme of events, man is liable for his grievous fall. In other words, he has faith in "character is fate." In each of his tragedies, the hero suffers a fatal fall or bad luck that, despite external factors, brings him to his tragic end. There is a painful awareness in Hamlet that duty is being neglected. Every legend has ideals over the normal man, yet it isn't required that the legend might have temperance alone.
5. The Roman plays "are based on North's account of Plutarch's life and were written over a fairly long period of time. Typically considered collectively. Antony and Cleopatra and Coriolanus follow the extraordinary period and keeping in mind that the previous in taking off creative mind and sad power

is really perfect, the two of them show some connection of unfortunate force" (Albert)

6. Shakespeare's final play happens to be a Roman drama called *Cymbeline*. The main characteristic of atonement and compassion, as shown in *The Tempest* and *The Winter's Tale*, has acquired new connotation. These roles fit the description of "passionate romanticism" perfectly since they are neither straightforward catastrophes nor hilarious farce. Put another way, there are terrible events throughout the play, yet they all have happy endings. This drama combines humour and sadness.
7. Delightful comedy: Shakespeare writes humorous plays. Orlando and the vibrant, dazzling protagonists in *As you like it* speak for themselves. His comedies don't primarily try to satirise or remedy the ills that are prevailing. Shakespeare's works always have a current topic, which means that their attraction and originality in writing endure forever. Even after reading his stories numerous times, they still have the same pleasing quality as when we initially viewed them.

That's why Dryden says that the master "was the one who of all cutting edge and maybe old artists had the biggest and most complete soul." Shakespeare has, too, the endowment of comprehensiveness, which alone gives changelessness to writing. His

characters are always present; they remain people, yet they are types nor are his comedies all giggling, being valid for life, the characters of Shakespeare have an extremely durable hang on the human brain. We have understood books and shows and have perused many persons both male and female, however nobody holds our consideration as the person who made the picture for us. Shakespeare's characters don't lose their independence. One more element of his portrayal is his objectivity.

In his play, we are inspired by humanity. He is incredibly compassionate toward all of existence and adores people. Shakespeare likes us, and for that we are grateful. Shakespeare has lauded the human race and its existence. What piece of work is man? The lovely remarks about the man that Hamlet is, the characters in the plays and most importantly, the themes are still deep-seated questions for the philosophers and the scientists as well. How sublime in intellect, how boundless in abilities in both shape and motion, how empathetic and sublime in deed, how divine, how angelic in understanding, how magnificent in the universe! His presence evokes empathy and compassion in us. Shakespeare has brilliantly handled the issue of love, and for that we are grateful. In his plays, Shakespeare explores a wide range of love and glory.

His romance-infused stories are incredibly captivating. Stated differently, love sustains the curiosity in his theatrical works. His plays are replete with examples of his imaginative abilities. His vocabulary is grandiose and lofty. Shakespeare has used very formal vocabulary.

Conclusion

Shakespeare had been a brilliant yet adaptable man. Along with numerous additional plays, he has penned magnificent catastrophes. His sonnets scintillate! I believe that he writes drama with his heart in it. He is, was and will

remain for everyone, not just for a certain age. Shakespeare was an author and playwright who was loved by many. His works include the greatest protagonists

the world-literature has ever produced. His brilliance endures "so long as men can breathe or eyes can see".

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