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“POST-MODERN PERSPECTIVE OF ELIZABETHAN AND MODERN TRAGEDIES”.

R.PREMKUMAR. M.A.,(NET).,
MADURAI, TAMILNADU.

Abstract.

This paper is an endeavor to analyse the Elizabethan and Modern tragedies from an exceedingly post-modern perspective. Elizabethan tragedies deal with the Mystery, Miracle, and morality plays which focus on a way to live and the way to not live by following the holy books of the respective cultures. Modern tragedies which influenced war, industrialization, searching the meaning of life, the anxiety of individual success changes the plot construction of the tragedies. The hamartia undergone by the heroes differs. This paper attempts to review the weather of tragedy in Elizabethan and Modern tragedies in a very post-modern perspective.

Keywords: Post-Modernism, Elizabethan, Modern, Tragedy, Morality, Society, Elements of Tragedy, Hamartia.

Tragedy has its origin forms Greek drama. It generally portrays the life and myths of Greek gods and the obstacles of existence. Literature is that the type of art that teaches morality to humanity no matter age, country, sex, and culture. Literature isn't confined to one age but to any or all ages and countries. Though Shakespearean tragedies were published four hundred years ago they still teach some moral lessons to the readers. The tragedies of a poet like *Tamburlaine*, *Jew of Malta*, and *Dr. Faustus* sketch the implications of Greed, Ambition, Pride which result in destruction. Initially, dramas were enacted to show the philosophies of the holy books. The church thought that dramas were a simpler way to reach people and implant the beliefs of the faith. Early Elizabethan plays like *Everyman*, *Gorboduc*, show the life of famous people and therefore the consequences they faced by disobeying the principles of the faith.

In line with Aristotle's *Poetics*, All tragedies should have Hamartia, the key elements of a tragic hero. He also draws six important elements of an honest tragedy. Plot, Character, Diction, Thought, Spectacle, Song. It acts sort of a template of tragedy, where the story satisfies all the weather was considered to be a decent tragedy. Hamartia, Catharsis, Peripeteia, Anagnorsis are a number of the foremost elements of Elizabethan tragedies. Hamartia is that the flaw or defect within the character or higher cognitive process ability within the hero of the tragedy. Othello's jealousy, Hamlet's procrastination are a number of the right imperfections of a tragic hero. Peripeteia is that the turning point in an exceeding drama after which the plot moves steadily to its denouement. Kerchief scene in Othello, Hamlet's dream, Faustus agreement with Mephistopheles are a number of the reversal of fate.

The tragedies of the playwright and Shakespeare were clear samples of Elizabethan tragedy. Marlowe's play '*The Tragical History of Dr. Faustus*' remains an epic that warns humankind that the thrust of abundant knowledge ends up in destruction. Hubris is that the excessive pride towards god which ends up in self-destruction. These are plays made to point out the prevalence of church and god and to form people to believe god is that the superior power and to limit the knowledge of humans within the faith. Other tragedies like *Tamburlaine* and *Jew of Malta* also sketch the constraints for humans. The four major tragedies of Shakespeare were the long-lasting representation of the Elizabethan tragedy. They almost deal with the Kings and Monarchy. the key Hamartia of Elizabethan tragedy was its failure to face within the shoes of common men. Layman remains a spectator in most tragedies.

Modern age writers don't show interest in writing tragedies, rather they chose to write down about human traumas, bondage with society, individual success, questioning the existence of human life. Few tragedies that were written in the trendy age like Arthur Miller's 'Death of a Salesman', Ibsen's 'Doll House', Ray Bradbury's 'Fahrenheit 451', Kushwant Singh's 'Train to Pakistan' breaks the foundations of classical tragedies. The plot of those tragedies focuses not only on the only main character but also on the multiple characters present within the plot. The climax of the plot contains the impact of all the main characters. Modern tragedies don't focus on one narrow storyline of the central character, rather it's the story of multiple characters which show the multiple dimensions of the society and cultural background. Modern tragedies focus on the psychology of the characters, their bondage with society, travel towards success in life, family issues. 'Death of a Salesman' portrays the failure of the concept of the Yankee dream. 'Fahrenheit 451' sketches the conflict between self and society.

The weather of tragedy changes in modern tragedies. 'Irony' and 'Sarcasm' play a significant role within the plots. Modern tragedies focus on the lifetime of somebody where Elizabethan tragedies focus on noblemen and Kings. The Hamartia of the heroes depends upon the place, culture, inner conflict.

Conclusion.

The thought of post-modernism is to deconstruct all the culturally constructed rules and to question all the traditional ideas. in an exceedingly post-modern perspective, modern tragedy questions all the principles that are constructed by the Elizabethan tragedies. They constructed their own rules and focuses on reality and mere truth than imagination.

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