

**TRAGEDY: - THE EXTRAORDINARY GENRE TO ARTICULATE
HUMAN DISPOSITION FOR SENSIBLE OUTBURST WITH
FUNDAMENTAL INSTINCTS**

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Abstract

When we think about the etymological aspects of how mankind should be differentiated from other species, the radical changes and divergence we find is knack to express oneself in an explicit manner. Especially various human moods with their feature of being ephemeral is quite evident yet the perennial and innate propensity is unmitigated particularly when we evaluate the sensitive aspect. While doing the same thing the outcome we get is not full of affectation, unreal or exaggerated. Instead we witness the grim realities which we would not have preferred to see ever.

Pursuing the same notion, the sensible readers have acknowledged the genre introduced by the constellation of eminent writers. This paper provides an outlook to the historical etymology of the term 'Tragedy' with all its connotations, vivid interpretations with illustrations, analytical facts. It also aims at how tragic aspects may occur in anyone's life irrespective of any incidental, situational, dispositional circumstances. We have ample examples of how tragic aspects vary with different perspectives and while describing various protagonists as well as antagonists the tragic elements have been clearly propounded by the writer.

Literary magicians have explored the novel way out to express the void, inertia and the innermost emotions so that as per the view of Aristotle a human being can get relief through purgation. We have deciphered various genres of English Literature and among all Tragedy is entitled as evident and essential form which has desired deliberations with its impact. Besides being defined and interpreted Tragedy has reader's oriented interpretations and the modern adaptation of Tragedy is the result of the journey of the original accepted, modified and applied by the writers par excellence. If we start evaluating the origin of the term Tragedy, one of the appropriate theoretical definitions that we get is,

'Tragedy is the imitation of an action that is serious, and also, as

having magnitude, complete in itself ... with incidents arousing pity and terror, with which to accomplish its purgation of these emotions.' _ (1)

The etymological details why tragedy, one of the dramatic forms, became so popular among the readers is that it actually identifies the nerve of any human being with the analytical truth envisaged by the scholars. People during ancient era did require the means of entertainment and the writers accordingly catered the genre of Comedy. But the innermost emotions got their way out only through Tragedy after which the person get desired relief, calmness and undefined gratification.

If we look into the historical aspects of how tragedy was originated, we would easily find out the fact that during 600 and 400 BC, poetry and drama flourished in Greece. The chief playwrights of this era were: Aeschylus (525-456 BC), Sophocles (496-406 BC), Aristophanes (c.448-c.380 BC) and Euripides (484-406 BC). And these names carry the desired fame especially when we quote them or refer them in context to 'Tragedy'. Greek writers are considered the pivotal creators who paved the way in an absolute creative manner and this analyzed truth with sensitive observation has travelled through many regions with its vernacular and significant outlook and has melted into vivid thematic richness. . Tragedy was born in ancient Athens and has its roots in choral poetry. Dionysius was the nature god who died and was reborn every year. A chorus 50-strong would perform a hymn in his honour, called a dithyramb. The playwright **Aeschylus** was the first to develop tragedy into a great art form and is regarded as the real founder of European drama. His dramas concerned general moral judgments, man's relationship with the gods and his place in the universe. He is thought to have written 90 plays, of which 79 titles are known but only 7 are extant, the most famous being *Prometheus Bound* and the trilogy known as the *Oresteia*.

Sophocles, who is considered as one of the significant writers who introduced the concept of Theocentricism on the basis of which "Oedipus Rex" the tragedy of the antagonist Oedipus becomes more pathetic and serendipity has its dominant role in making all the characters helpless. Oedipus complex and Electra complex are the two major concepts that have been emerged from the same greatest tragedy. Further the Senecan tragedy has delved the innovative dramatic structure of having five acts with choral interludes. Typically in a Senecan tragedy, we begin with a Cloud of Evil, then witness the defeat of Reason by Evil, and finally experience the Triumph of Evil. The symbolic significance of tragedy is well interpreted by the post-Shakespearean writers, who established the constellation of eminent scholars like Thomas Kyd, Christopher Marlowe who gave tragedy various distinct characteristics and added miraculous changes in the fundamental form. The tragedy is what we consider the pathetic fallacy of a character due to the Theocentric notions or Anthropocentric principles but actually if a person tends to degrades from the ideal way of life he/she dooms to be entangled by many circumstantial predicaments. Theology has proved to be one of the remarkable testimonies which proved the fact with its desirable impact through the literary characters. The character of Dr. Faustus is considered to the epitome of renaissance spirit who suffered a lot at the end just due to his aspirant disposition.

"Adders and Serpents, Let me breathe a while
Ugly hell, gape out, come not Lucifer!
I will burn my books. Ah! Mephistopheles!" _____ (2)

Actually the character of Dr. Faustus has absolute similarity with that of Satan of Milton's "Paradise Lost" as both of them reveal the tragic aspects altogether having sublime elements of tragedy. While reading the details of the tragic characters, the feeling of interpreting him/her as a sensible person would emerge in the reader's mind. Except the pre-Shakespearean writers, the tragic undertones and lofty thematic richness are reflected in vivacity of each Miltonic figure,

"Nothing is here for tears, nothing to wail,
Or knock the breast; no weakness, no contempt,
Dispraise, or blame; nothing but well and fair,
And what may quiet us in a death so noble." _____ (3)

The same sort of scenario emerged out of tragic vision has been portrayed by Dr. Samuel Johnson in one of his distinguished poems,

"Where looks are merchandise, and smiles are sold
where, won by bribes, by flatteries implored" _____ (4)

The outburst was transformed into perversion and got more severe when poets have busted out the inner sensitivity,

"I AM the only being whose doom
No tongue would ask, no eye would mourn;
never caused a thought of gloom,
A smile of joy, since I was born.
In secret pleasure, secret tears,
This changeful life has slipped away,
As friendless after eighteen years,
As lone as on my natal day. _____ (5)

As the basic fundamental instinct, the element of tragedy has always been acknowledged and elucidated by distinguished writers. For Thomas Hardy, tragedy is a feeling which exits in the human disposition as an essential essence. In one of his poems "To Life", Hardy has elucidated that the harsh reality in form of tragic outcome has been acknowledge

"O Life with the sad seared face,
I weary of seeing thee,
And thy draggled cloak, and thy hobbling pace,
And thy too-forced pleasantry!
I know what thou would'st tell
Of Death, Time and Destiny---
I have known it long, and know, too well
What it all means for me." _____ (6)

The concept has been well established by the Greek philosophers, re-defined by pre and post-Shakespearean writers. Further, modern tragedy among all has emerged as the tragic note of life especially in terms of void, inertia, ennui, loss of faith and fervor, incompatibility in

relationship and lack of sensitivity in human relationship. All these vulnerable aspects have been sensitized by modern maverick writers. Among them Samuel Becket in his “Waiting for Godot” conceded the same tendency has been observed. “Waiting for Godot” is a study of the nature of tragedy, an exercise of wit about the idea that tragedy is dead and a demonstration of the extremes of art which seem possible in a state of skepticism. One of Beckett’s main devices is that his stage becomes a platform for an absurd and noble game, and a lecture about art and the modern mind. Vladimir and Estragon are two sordid clowns presented as the tragic heroes of contemporary society. They meet each day at twilight on a country road somewhere near the end of civilization and wait for Godot.

Further, “Waiting for Godot” stresses alienation and despair, suggests that skeptical doubt and lack of meaning become inherent behavioural norms and demonstrates that the survival of classical certainties and traditions is obvious. These elements paved the way for modern tragedy.

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