

## OPTIMISM OF W.SHAKESPEARE`S TRAGEDIES.

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**Abstract:** You can find about tragedies in this article. Shakespeare's tragedies, like King Lear and Othello, are plays that end in death and destruction. They are contrasted with comedies, which usually end in marriage, and histories, which follow the lives of British monarchs.

**Key words:** tragedy, hero, betrayal, plays, despair, revenge

William Shakespeare is renowned for his tragedies, which are characterized by themes of betrayal, revenge, and despair. However, amidst the bleakness and sorrow that permeate his tragic plays, there is also a thread of optimism that runs through the narratives, offering moments of hope and redemption even in the face of tragedy. One of the key ways in which Shakespeare infuses his tragedies with optimism is through the resilience and inner strength of his characters. Despite facing insurmountable challenges and setbacks, many of Shakespeare's tragic heroes and heroines display remarkable courage and fortitude in the face of adversity. Characters like Romeo and Juliet, Hamlet, and Othello, though ultimately meeting tragic ends, demonstrate a sense of agency and determination in confronting their fates, refusing to be passive victims of circumstance. Moreover, Shakespeare often imbues his tragic plays with a sense of moral and spiritual redemption, suggesting that even in the darkest of circumstances, there is the possibility of growth and transformation. In plays like "Macbeth" and "King Lear," characters are forced to confront their own flaws and shortcomings, leading to moments of self-awareness and introspection that pave the way for catharsis and renewal. Through the trials and tribulations that his characters endure, Shakespeare suggests that suffering can be a catalyst for personal growth and moral development. Furthermore, Shakespeare's tragedies frequently highlight the redemptive power of love and compassion in the face of tragedy and loss. In plays like "Romeo and Juliet" and "Antony and Cleopatra," the bonds of love and devotion between characters serve as a beacon of hope amidst the chaos and destruction that surrounds them. Even as the tragedies unfold, Shakespeare emphasizes the transcendent nature of love and its ability to inspire courage, sacrifice, and forgiveness in the darkest of times. Lastly, Shakespeare's tragedies often end with a sense of moral order and justice being restored, suggesting that even in a world marked by chaos and discord, there is a higher power at work that seeks to right the wrongs of the past. Through acts of repentance,

reconciliation, and redemption, characters in Shakespeare's tragic plays are able to find a sense of closure and resolution, even in the face of overwhelming loss and suffering. In conclusion, while Shakespeare's tragedies are known for their dark and despairing themes, they also contain elements of optimism and hope that underscore the resilience, compassion, and redemption of the human spirit. Through the perseverance and moral growth of his characters, the redemptive power of love, and the restoration of moral order, Shakespeare imbues his tragic narratives with a sense of optimism that speaks to the enduring capacity of humanity to find light in the midst of darkness.

In *Ruler Lear*, the complex twofold plot gives us an opportunity to see the universe in its colossal complexity. Since this play is organized around the juxtaposition of scenes and characters, the reversal of thoughts, and the guileful rotation of private and open lives, we are ready to observe the activity from numerous focuses of see, at different times sympathizing with about each character. However, within the conclusion, it is with Lear and Cordelia that we most distinguish. Lear is an ancient man, “fourscore and upward” and exceptionally foolish. Though ancient, he isn't shrewd. And his drop from elegance is the drop of one exhausted by the requests of life. Cordelia may be a youthful lady, well-intended but similarly silly. In spite of the fact that youthful, she isn't delicate. And her drop from elegance is the drop of one whose energetic enthusiasm blinds her to the plausibility of genuine but pragmatic behavior. As she watches to her father toward the conclusion of the play, “We are not the primary who with best meaning have incurred the worst” In this way, *Ruler Lear* could be a play which talks to all of us—old and young alike. For within the characters we are able see our possess potential for human failure. And yet this potential isn't all we see. Through at slightest Lear and Cordelia, we see much more. This can be not a play around the nature of sin, of human disappointment, of sadness. It is much more. It may be a play almost human potential for compromise, and our consideration is, of need, drawn to those scenes in which we discover Lear and Cordelia patching their relationship. In numerous of the other tragedies, Shakespeare centered on the nature of the awful blemish, of sin, and of its impact on human creatures. To that conclusion, in plays like *Richard III*, *Titus Andronicus*, and *Macbeth*, the writer inspected the way in which, as Richard puts it, “sin will cull on sin” (4.2.64). But not so here. This play appears to function instep from the preface which we are instructed in *Adages*: the fair man falls seven times a day. And, given that, Shakespeare draws our consideration to the trust of amends and compromise. To miss this would be to miss the play itself. For by the conclusion of the exceptionally to begin with scene, Cordelia has made her mistake, and by the center of the moment act, Lear has made all the mistakes he is getting to make. The rest of the play is given to the results of these botches: Lear's frantic seethe, his alienation from Goneril and Regan, the disintegration of the family and the kingdom, the intrusion of the French armed force, and—most importantly—

Lear's and Cordelia's compromise. What we are given in this play, at that point, isn't fair a case consider of sin and the impacts of sin, but or maybe a guarantee, a trust, that each of us has in ourselves the potential, so long as we are lively, to make amends for our past careless activities and to accommodate with those we have wronged. On the off chance that Lear and Cordelia are ethically predominant to any other of Shakespeare's awful heroes and champions it is basically for that reason: they set out to trust. Not at all like Gloucester, who tries to commit suicide not once but twice, not one or the other Lear nor Cordelia ever mull over taking their claim lives. Once they are rejoined, they discover modern meaning in their lives—even in jail. They learn to “forget, and forgive”

#### **References:**

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