



CREATOR, CREATION, AND CREATIVE IMAGINATION IN SHAKESPEAREAN TRAGEDIES: DEFINING SUPERNATURAL ELEMENTS.

**Azad Ray, PhD Scholar, Department of English, Capital University, Koderma,
Jharkhand.**

**Guided by Supervisor: Dr. Madan Prasad Singh
Professor, Department of English,
Capital University, Koderma, Jharkhand**

Abstract:

This article explicitly explores the intricate relationship between creator, creation, and creative imagination in Shakespearean tragedy, with a focus on the depiction of supernatural elements. Through a close reading of four Shakespearean tragedies - Macbeth, Othello, King Lear, and Hamlet - this article argues that Shakespeare's use of supernatural elements in his tragedies serves as a means to explore the complexities of human nature, creativity, and the natural world. This article contributes to the existing scholarship on Shakespearean tragedy, creativity, and the supernatural, providing new insights into the ways in which Shakespeare's tragedies continue to shape our understanding of the human experience.

Introduction:

Shakespearean tragedies have long been recognized for their complex exploration of human nature, morality, and the natural world. One of the key elements that contribute to this complexity is the depiction of supernatural in nature and nature in supernatural. This present article seeks to explore the intricate relationship between creator, creation, and creative imagination in Shakespearean tragedy, with a focus on the depiction of supernatural in nature and nature in supernatural.

Creator, Creation, and Creative Imagination under lens:

The concept of creator, creation, and creative imagination is central to Shakespearean tragedy to be examined. Shakespeare's tragedies often explore the relationship between the creator (God or the divine) and creation (humanity and the natural world). This relationship is often mediated by

creative imagination, which serves as a means for humans to make sense of their place in the world. In Shakespeare's tragedies, creative imagination is often associated with the supernatural, which serves as a means to explore the complexities of human nature and the natural world.

Creative imagination in Shakespeare's plays beautifies the creation of *dramatis personae*. Shakespeare's creative imagination enables him to create complex and multidimensional characters that are full of contradictions and nuances. For example, in *Hamlet*, the titular character is both a prince and a philosopher, a man of action and a man of contemplation. *Hamlet's* character is a beautiful creation of Shakespeare's imagination, as it embodies the contradictions and paradoxes of human nature. Creating Complex and Multidimensional Characters are the characteristics of Shakespeare. Similarly, in *Macbeth*, the titular character is a complex and multidimensional figure who is driven by both noble and ignoble motivations. *Macbeth's* character is a beautiful creation of Shakespeare's imagination, as it explores the darker aspects of human nature and the consequences of unchecked ambition.

William Shakespeare's creative imagination is also evident in his use of imagery and language to create character. For example, in *Othello*, Shakespeare uses imagery and language to create the character of Othello, a Moorish general who is both a noble and a tragic figure. Othello's character is beautifully crafted through Shakespeare's use of imagery and language, which conveys his dignity, pride, and vulnerability. Similarly, in *King Lear*, Shakespeare uses imagery and language to create the character of Lear, an aging king who is both a tyrant and a tragic figure. Lear's character is beautifully crafted through Shakespeare's use of imagery and language, which conveys his pride, arrogance, and ultimately, his humility and vulnerability.

Creating Characters that Embodiment Themes and Ideas: Shakespeare's creative imagination also enables him to create characters that embody the themes and ideas of the play. For example, in *A Midsummer Night's Dream*, the character of Puck embodies the theme of love and its transformative power. Puck's character is a beautiful creation of Shakespeare's imagination, as it conveys the magic and wonder of love. Similarly, in *The Tempest*, the character of Prospero embodies the theme of power and its corrupting influence. Prospero's character is a beautiful creation of Shakespeare's imagination, as it conveys the complexities and nuances of power and its relationship to morality and justice.

Depicting Supernatural in Nature and Nature in Supernatural:

Shakespeare's tragedies often depict supernatural elements in nature and nature in supernatural. This depiction serves as a means to explore the complexities of human nature and the natural world. For example, in *Macbeth*, the witches serve as a supernatural force that disrupts the natural order of things. Similarly, in *King Lear*, the storm serves as a supernatural force that reflects the turmoil of Lear's inner world. In both cases, the supernatural serves as a means to explore the complexities of human nature and the natural world.

Nature and supernatural are the specific themes of Shakespearean tragedies that beautifies the dramas and protagonists of the plays. William Shakespeare's tragedies are renowned for their exploration of complex themes, and two of the most significant and recurring themes in his

tragedies are nature and the supernatural. These themes not only add depth and complexity to the dramas but also serve to illuminate the protagonists' characters and motivations.

Nature is a pervasive theme in Shakespearean tragedies, and it serves to highlight the human condition and the fragility of human life. In plays such as *King Lear* and *Macbeth*, nature is depicted as a force that is both beautiful and destructive. For example, in *King Lear*, the storm that rages throughout the play serves as a symbol of the chaos and disorder that has been unleashed by Lear's actions. The storm also serves to highlight Lear's own vulnerability and mortality, as he is forced to confront the fury of nature. Similarly, in *Macbeth*, the natural world is depicted as a realm of darkness and chaos, where the boundaries between good and evil are blurred. The witches' prophecies and the ghost of Banquo serve to highlight the supernatural elements of the play, but they also serve to underscore the natural world's role in shaping human destiny.

The supernatural is another dominant theme in Shakespearean tragedies, and it serves to highlight the mysterious and often inexplicable nature of human existence. In plays such as *Hamlet* and *Macbeth*, the supernatural is depicted as a realm that is both fascinating and terrifying. For example, in *Hamlet*, the ghost of King Hamlet serves as a symbol of the supernatural and the afterlife. The ghost's appearance serves to highlight Hamlet's own existential crisis, as he grapples with the nature of reality and the meaning of life. Similarly, in *Macbeth*, the witches' prophecies and the ghost of Banquo serve to highlight the supernatural elements of the play. The supernatural serves to underscore the idea that human destiny is shaped by forces beyond human control, and that the natural world is governed by laws and principles that are not always comprehensible to human beings.

The Interplay between Nature and the Supernatural are Unique. One of the most striking aspects of Shakespearean tragedies is the way in which nature and the supernatural intersect and intersect. In plays such as *A Midsummer Night's Dream* and *The Tempest*, the natural world is depicted as a realm that is inhabited by supernatural creatures and governed by magical laws. For example, in *A Midsummer Night's Dream*, the forest is depicted as a realm that is inhabited by fairies and other supernatural creatures. The forest serves as a symbol of the natural world's power and mystery, and the supernatural creatures that inhabit it serve to highlight the idea that the natural world is governed by laws and principles that are not always comprehensible to human beings. Similarly, in *The Tempest*, the island is depicted as a realm that is inhabited by supernatural creatures and governed by magical laws. The island serves as a symbol of the natural world's power and mystery, and the supernatural creatures that inhabit it serve to highlight the idea that the natural world is governed by laws and principles that are not always comprehensible to human beings.

Creator and Creation:

The concept of creator and creation is central to Shakespearean tragedy. Shakespeare's tragedies often explore the relationship between the creator (God or the divine) and creation (humanity and the natural world). This relationship is often mediated by creative imagination, which serves as a means for humans to make sense of their place in the world. In Shakespeare's tragedies, creative imagination is often associated with the supernatural, which serves as a means to explore the complexities of human nature and the natural world.

Creative Imagination:

Creative imagination plays a crucial role in Shakespearean tragedy, serving as a means for humans to create meaning and order in a chaotic world. Shakespeare's tragedies often depict characters who use their creative imagination to shape their understanding of the world and their place in it. For example, in *Macbeth*, the titular character uses his creative imagination to envision a future in which he is king, while in *Hamlet*, the prince uses his creative imagination to concoct a plan to avenge his father's death.

The Supernatural in Nature:

Shakespeare's tragedies often depict the supernatural in nature, blurring the lines between the natural and supernatural worlds. For example, in *Macbeth*, the witches serve as a supernatural force that disrupts the natural order of things, while in *King Lear*, the storm serves as a supernatural force that reflects the turmoil of Lear's inner world. In both cases, the supernatural is depicted as an integral part of the natural world, highlighting the interconnectedness of the two.

Nature in Supernatural:

Shakespeare's tragedies also often depict nature in supernatural, highlighting the ways in which the natural world can be transformed and reinterpreted through supernatural means. For example, in *Hamlet*, the ghost of King Hamlet serves as a supernatural force that disrupts the natural order of things, while in *Othello*, the handkerchief serves as a supernatural symbol that reflects the turmoil of Othello's inner world. In both cases, nature is depicted as being transformed and reinterpreted through supernatural means, highlighting the complex relationship between the natural and supernatural worlds.

Conclusion:

This article has explored the intricate relationship between creator, creation, and creative imagination in Shakespearean tragedy, with a focus on the depiction of supernatural in nature and nature in supernatural. Through a close reading of four Shakespearean tragedies, this article has argued that Shakespeare's use of supernatural elements in his tragedies serves as a means to explore the complexities of human nature, creativity, and the natural world. This article contributes to the existing scholarship on Shakespearean tragedy, creativity, and the supernatural, providing new insights into the ways in which Shakespeare's tragedies continue to shape our understanding of the human experience.

Shakespeare's creative imagination beautifies the creation of *dramatis personae* in his plays. His ability to create complex and multidimensional characters, use imagery and language to convey character, and create characters that embody the themes and ideas of the play are all testaments to his creative imagination. Shakespeare's characters continue to captivate audiences and inspire new generations of playwrights and scholars, and his creative imagination remains a powerful force in the world of literature and theater.

References:

Shakespeare, W. (1997). *Macbeth*. Oxford University Press.

Shakespeare, W. (1997). *Othello*. Oxford University Press.

Shakespeare, W. (1997). *King Lear*. Oxford University Press.

Shakespeare, W. (1997). *Hamlet*. Oxford University Press.

Bradley, A. C. (1904). *Shakespearean Tragedy*. Macmillan.

Frye, N. (1967). *Fools of Time: Studies in Shakespearean Tragedy*. University of Toronto Press.

