The subject of the proposed research work is the modes of redemption in major tragedies of Shakespeare. The main assumption underlying this study is that the plays- *Hamlet, Othello, King Lear, Macbeth*- do suggest a pattern which exhibits that a saving perspective, despite all the chaos, disorder, catastrophes and a largely neutral world, is still available to man through which he can be saved from the power of evil.

Shakespeare's plays especially the tragedies have been extensively studied over the years and variously interpreted. Attempts have been made to trace the relationship between man and the universe in which he is to operate. If one school of thought interprets this relationship in terms of modern 'atheistic existentialism' where life begins and ends in nothing: another school which is mainly 'Christian' finds a submerged but positive pattern of Christian meaning. Critical opinion, as it is, appears to be divided on the pattern of redemption as well as on the nature of the tragic universe whether it is hostile or benevolent. But it may be assumed that the tragic universe as presented in the plays is neither benign nor hostile, and the plays, which we are concerned with, present a tragic cosmos which is by and large neutral; it is a universe where laws are given and its consequences are fixed and where man has freedom of choice. He may choose to obey or defy the given laws. Nevertheless it is a universe where the Divine Order quietly and indirectly asserts itself in the human order of values when the conflict between good and evil is brought to a sort of climax. This is presented in the plays through man's interaction with a largely neutral world where there may or may not be suggestions -- metaphysical or otherwise -- of a larger force at the helm of human affairs. It may also be assumed that the provision of redemption is suggestive of ultimate divine benevolence. Critical opinion, as it is, appears to be divided further as far as the pattern of redemption is concerned. Contrary to Heilman, Ribner argues in favour of Othello's redemption: whereas all the
critics deny redemption to Macbeth. The approach to the tragedies is mainly orthodox based on ‘Christian-humanist’ synthesis. Hence it is easy to identify a relationship between the Elizabethan worldview and the plays. On the basis of this approach, it can be assumed that Shakespeare grants the goodness of creation, a divine order in the universe and man’s responsibility to maintain that world order. There are numerous attempts to interpret the major tragedies in terms of man-tragic cosmos relationship but to my knowledge there are few comprehensive approaches as far as the pattern of redemption is concerned. Undoubtedly many approaches conclude either in favour of or against redemption but there is no exclusive approach on redemption. The aim of the present study is:

(a) To present a critical opinion on the subject to show agreements or disagreements on the proposed subject.

(b) To trace the pattern of redemption in each of the plays in terms of the man-tragic cosmos relationship.

(c) To study the possible relationships between the different patterns – the points of divergence and convergence and parallels

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