



Oedipus curses upon the murderer: Dramatic irony

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Abstract

The current exploration work manages the dramatic ironies which are utilized in the popular Greek tragedy "Oedipus the King" composed by Sophocles. "Oedipus the king" is likewise known by the Latin title "Oedipus Rex" which is an Athenian tragedy by Sophocles and was first acted in 429 B.C. Oedipus Rex Chronicles the tale of Oedipus, a man who turns into the king of Thebes who was predetermined from birth to kill his father Laius and wed his mother Jocasta. The play is an illustration of an exemplary misfortune (tragedy), recognizably containing an accentuation on how Oedipus' own issues add to the deplorable saint's ruin, rather than having destiny be the sole reason. "Oedipus Rex", delivered by Sophocles in the development of his forces, is his show-stopper. Aristotle additionally viewed this play as Sophocles best and he often alluded to it as the ideal kind of shocking arrangement. Its significance lies in the mix of a flawlessly developed plot with the significance understanding into human rationale and condition. In this paper we examined the dramatic ironies of this renowned Greek tragedy.

Keywords: dramatic irony, prophecy, patricide, fate, free will

Introduction

Sophocles is the best expert of irony of all times. In his plays, irony has an extraordinary and inconspicuous part at all levels. In Oedipus Rex, the irony shown is obviously superior than in the other plays. A considerable lot of the lines expressed by Oedipus Rex, just as, different characters are very amusing. Sophocles depicts his play, Oedipus the King, as a greater amount of an examination concerning past occasions instead of an ordinary waterway forward plot structure in request to mirror the topic, one of which manages inordinate pride, and another which declares that no one can get away from destiny. It is the narrative of the effect of an absolutely inappropriate setback upon a man of no extraordinary deficiencies or ideals. The story has its strict and anthropological ramifications. Be that as it may, the normal peruser is more keen on the more general human issues of the dramatization. Oedipus is as well self-satisfied in his flourishing, excessively certain of his adequacy, too prepared to even think about complaining or to ascribe fault when resentful about the difficult situation. Oedipus is unshrinking in the exhibition of a self-delegated terrible assignment, and he is resolute in mission of reality at whatever cost of horrendous self-disclosure. Oedipus is headed to the culmination of enthusiasm by the desolation of body and soul, also, returns finally to lowliness and benevolent abdication. This tremendous and living representation of a man, encircled by a gathering of auxiliary figure no less essential, has no equivalent in the Greek, or in some other theater. The ensemble, kinsmen frantically worried in the dreadful happenings, are intently tied to the activity and their mind-sets move quickly with the walk of occasions. Dazed and anxious, they have little reprieve for quiet reflection or contemplated judgment, and surprisingly their last words appear just to extend the miserable melancholy. The ethical they would draw for us is inferred instead of expressed in their states of mind of trepidation in case divine law ought to after all be discovered needing, and a

sneaking, and a prowling soul of resistance be defended by the occasion. This most exceedingly terrible cataclysm at any rate is deflected. Oedipus Rex has been believed to be a "marvel of construction" (the expression utilized by F. L. Lucas) and its dramatic ironies has subsequently been analysed.

Methodology

Quantitative Textual investigation has been utilized for research technique. It tends to be characterized as the technique for deciphering and breaking down the substance during the exploration in which researchers need to pass judgment and decipher the topic of correspondence instead of its design.

Discussion

The account of Oedipus is brimming with irony. The comic topic is utilized in introducing a deplorable story. Oedipus Rex has at a few levels, remembering irony for the reversal of the whole activity. In cheerful stories, the acknowledgment of the foundling is an event of bliss, in any case, heres the revelation of personality is appalling and disastrous. In the normal story, some possibility experience puts the foundling on the way of triumph and success. Here, additionally it does in appearance, however in actuality it makes him damned.

Although the endeavors to utilize "irony" as a generally useful word should be debilitate, there is degree for utilizing the term in an authentic way in examining Oedipus Rex. Maybe the most real sense is that of an individual figuring out how to do precisely the converse of what he expects, disregarding his genuine and most benevolent endeavors. This is material to both the occasions inside the plot of the play and those external it. Hence Oedipus' choice not to get back to Corinth to get away from the destiny prognosticated for him by the prophet may be named confused. Yet, the conditions that take him to Thebes, after he has

obviously murdered his own dad, and cause him to wed his own mom, without information or then again decision, are definitely unexpected. So is the announcement which Oedipus makes about counting even himself inside the ward of the discipline which he reports for the individuals who may hold or engage in sexual relations with the enemy of Laius.

*and it is my solemn prayer
That the unknown murderer, and his accomplices.
If such there be, may wear the brand of shame
For their shameful act, unfriended, to their life's end.
Nor do I exempt myself from the imprecation*

Here, still unaware that he is the killer, he cursed himself.

*"As for the criminal, I pray to God...
Whether it be a lurking thief, or one of the number...
I pray that man's life be consumed in evil and wretches."*

At the point when Oedipus talks about the dead ruler Laius, amusingly, Oedipus has truth be told seen him; he saw him when he murdered him. He simply doesn't have any acquaintance with it yet.

*"I learned of him from other: I never saw him"
"Yet whenever he comes back, I should do ill
To scant whatever him the god may give."*

Oedipus is saying that he will be end up being the trouble maker on the off chance that he doesn't accomplish something about how the God says should be dealt with scrub the city. The irony is that he doesn't realize that he will be the subject of the God's orders.

*"To avenge the city and the city's god
And not as though it were for some distant friend,
But for my own sake, to be rid of evil."*

Here, Oedipus is keen on saving his own life by banishing (or murdering) a "king killer". By all accounts, that thought process is particularly to his greatest advantage. Be that as it may, since he, when all is said and done, happens to be the executioner, he has no clue about the thing he is saying. He at last demonstrations outside of his own interest.

*"Now I,
Having the power that he held before me.
Having his bed, begetting children there
Upon his wife, as he would have, had he lived...
Their son would have been my children's brother,
If Laius had had luck in fatherhood!"*

This could be deciphered to begin as: "Since I have taken my dad's realm and his spouse who is my mom... "Also, he says that he battles with all due respect, making Oedipus both the offended party and the respondent. Really awful he doesn't have the foggiest idea about this now. Destiny and Oedipus' own behaviour have consolidated to bring him down to the level of the diviner at the point when he scorned for his visual impairment, calling him a blind old man.

Nor would some other word however irony be proper for depicting one of the thought processes that Oedipus gives for examining the homicide of Laius-to be specific, that it is like he is examining the murdering of his own dad, and that the enemy of Laius is his foe too. Additionally, there is irony in the way that every one of the good natured endeavors to alleviate the fomentation of Oedipus' brain whether it is Jocasta causal notice of the expression "where three streets meet" or the shepherd' confirmation to Oedipus that he need not to scared of getting back to Corinth on the grounds that Polybus was not actually his dad just disturb his stresses. There is irony additionally in the way that both Jocasta and Oedipus express their euphoric lack of interest to prophets precisely when, obscure to them, they are confronted with the deadliest of prophets which have satisfied and look straight at them. The Oracles are satisfied soon after both Jocasta and Oedipus have spoken in negligence of them. Nor it is anything besides unexpected that Oedipus, the acclaimed solver of Riddles, be practically the last individual in the play to draw an obvious conclusion and derive reality which has effectively become show to Jocasta, the chorus and the Theban shepherd, and that unwarranted doubt of connivance and interest ought to so continually frequent his brain. There is irony in the switched goals of aides too. Sophocles gives in any event one aide to each act be that as it may, all aides push Oedipus to the edge of calamity.

Oedipus possibly lowered however he isn't embarrassed; nor have the divine beings lost any nobility and gravity themselves. Additionally, the controller of the characters, the maker of all the twofold implications, is the creator of the play, who likewise merits just a certified help. Regardless of whether a few perusers get this impression in Sophocles, what is of extensively more noteworthy significance is the consistent vision that we get, behind all these twofold implications, of the satanic office at work, in the activity of the play just as the revelation of the past of the Oedipus and Jocasta. It is this devilish degree of activity that is played against the sense Oedipus has of being his own king and his trust in the benefit of being wise and great.

Conclusion

Taking everything into account, Oedipus Rex is an extraordinary illustration of an old style Greek tragedy, showing a unfortunate legend with a weak spot, utilization of sensational irony and a focal topic. Sophocles achieved his motivation recorded as a hard copy this play. He utilized a notable story and put it in a dramatization, adding sensational irony and chorus, making a fascinating and organized play. He additionally exhibits the fall of the shocking legend and to summon pity and dread into the crowd. This play has added to the advancement of the cutting edge dramatization since it, as perhaps the best misfortune ever, has filled in as a model of different dramatizations to work from. This implies that this dramatization has impacted the improvement of numerous show makes after it. This play has stayed mainstream today since it has all inclusive topic what's more, is an exemplary homicide secret.

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