



“In My Beginning is My End”: The Art of Shakespearean Beginnings

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Abstract:

This paper aims to investigate how does dramatic experimentations of Shakespeare begin the known plots by weaving the fabric of known and unknown with diversity, harmony, and unity of the plot structure. The paper examines the beginning is a moment of preparation and anticipation, of engagement and concoction; it is a threshold to enter the world of imagination whereby prodigious delineation of characters with consistency and depth convincingly suspends disbelief. It aims to seek how Shakespearean beginning features the point of convergence in the plot and delineates the characterization that the audience keeps on referring to and fro till the play ends. With the help of selected openings of Shakespeare’s plays, this study argues that though the endings of the plays are predictable, but the beginnings make his plays unique in its articulation of dramatic tension and resolution. It is also significant to examine how strategically Shakespearean plays engage and prepare his audience for immersion in his plots. This study investigates how this strategic beginning features the point of convergence in the plot and delineates the characterization. The paper concludes that the endings are consolidated, justified culminations of the concocted beginnings.

Keywords: Shakespeare, play, beginning, dramatic unity, audience immersion, ending, characters

INTRODUCTION

While examining the characteristic features of Shakespearean plays, Clemen (2005) speculates his dramatic form as a free genre which he explains as a reason for his prodigious inventiveness, “Shakespeare does not feel limited by any rules, any three unities or superimposed sense of decorum” (2005, p. 199). This free and open form of drama highlights Shakespeare’s continuous play with different elements to produce unique and varied dramatic unity. Shakespearean dramatic experimentations do not aim to create original work instead his creative ingenious lies in his art of

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adapting the available plots. His artistic fusion of proverbial language with his exceptional characterization and his philosophic foils altogether produces a unified plot that distinguishes his standing in the world of Literature. Assimilation of parallels and contrasts, tragedy and comedy of adapted plots drag quick attention to the opening of the plays. How does Shakespeare succeed in congregating a segued audience even being known as "an upstart Crow, beautified with our feathers" because of his artistic proficiency to adapt "a blanke verse as the best" (Gililov, 2003, p. 120). To inspect this best production, the audience is enchanted by the outstanding opening of the play when the action is introduced by harmonizing and unifying diverse elements. The strategic beginning of Shakespearean plays is examined by Clemen as the *preparation* that is "closely linked with other aspects of dramatic art, with the technique of exposition, with the creation of dramatic tension, suspense and expectation, and even of dramatic contrast" (2005, p. 2). The opening therefore can be classified as a cohesive connection of dramatic action or actions to create dramatic unity. The rudimentary scenes allow characters to reveal themselves while setting the background of the play to anchor the audience's attention. It is essential in composing the preparation of the plot that initiates the process of engagement of the audience to the course of action. For Scaliger (1905) the opening delays the "principal theme" of the play that considerably contributes to audience immersion in anticipation and expectation of the forthcoming events (1905, p. 103).

Watson nonetheless perceives that the beginning is a moment to delve into the plot and character which also indicates the author's proclamation of "my beginning is my end" (1978, p. 541). The beginning that strategically delays the principal theme can indicate the possible endings. In this context, Barbara Hardy argues that Shakespearean "beginnings" usually anticipate the play's ending. Referring to Orlando's "formal but integrated exposition in *As You Like It*" Hardy also perceives that the "beginning is a match with the narrative at the end of the play, which tells the story of the brother's repentance and retreat, a return to the subject and another blunt – even blunter— expository narrative" (Hardy, 1997, p. 67). Endings of Shakespearean plays seem predictable as marriage is the ending of comedies but death in tragedies, nonetheless, the beginnings of these similar endings vary nevertheless equally absorbing. As Scaliger (1905) reflects on the beginning of comedy and tragedy: "The beginnings [of comedy] are somewhat chaotic, the endings happy; the language is drawn from that of ordinary life. In tragedy there are kings and princes from cities, fortresses, and castles. The start is rather calm, but the outcome is horrible" (1905, p. 101). Thus, the uniqueness of these beginnings keeps the audience engaged in the development of the plot that is known and created and recreated over the course of time.

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The beginning suspends the main course of action, but it assuredly sets the consistency of the action for the forthcoming plot structure. As the opening of *Hamlet* introduces the ghost's visit to a haunted battlement, the recent death of King Hamlet and Claudius', his brother's succession to the crown. This beginning sets the atmosphere of discomfort through Francisco's "sick at heart" and allows the audience to anticipate revenge as its base structure but prone to know that how it would happen in filial ties. The unease and discomfort in the opening hovers till the end. The exposition of *King Lear* introduces forthcoming disorder when King Lear asks his daughter "Which of you shall we say doth love us most?" (1.1, 47-50). King Lear whose power is exhibited through a map of his empire, but his inquisitive quest for measuring true love further organizes the chain of events.

In this opening Shakespeare introduces Lear's lack of self-knowledge which is later identified as his hamartia; "'Tis the infirmity of his age; yet he hath ever but slenderly known himself" (1.1, 93).

Willson (1995) elucidates that Shakespearean beginnings are a self-contained component in the play that structures its own unified structure: "The scene may also have separate episodes, and most of the opening-scenes do, but these are part of a unified whole" (1995, p.11). Thus, the beginning features dramatic unity with corroboration of the central conflict of the play that essentially refers to its analytical urgency. The substance of the beginning determines the degree of audience's involvement in the development of the plot by engaging its inquisitiveness for expecting forthcoming progress in the play. However, the gap between expectations and execution is a unique attribute of Shakespearean tradition for aiding the audience "to divine whither it is going, while leaving it to wonder how it is to get there" (Archer, 1960, p. 132). Resolving riddles and complexities introduced in the beginning with curious conjectures oscillating between certainty and uncertainty is a remarkable characteristic of Shakespearean beginning. For Clemen (2005) this feature is so exclusive to Shakespeare that even the audience knows about happy or unhappy endings, yet experiences "tensions, qualms, uncertainties and hopes" in the play with adequate concentration (2005, p. 7).

Like in *King Lear*, in *Richard II* also Shakespeare directly introduces the main action which connects the strands of later events in the plot. *Richard II* begins with the tension between Henry Bolingbroke and Thomas Mowbray. Bolingbroke accuses Mowbray of the murder of his uncle Duke of Gloucester. The appeal of Bolingbroke against Mowbray grabs the audience's immediate attention to spot the guilty. To resolve this dispute King Richard announces a trial by combat which suspends the decision to the third scene. The murder of Gloucester bestrides the beginning which engages audience to infer the subsequent action in the play. In the second scene, John of Gaunt discloses before the Duchess of Gloucester that King Richard is responsible for the death of her husband. King Richard, who appears to be very strong and decisive in the first scene becomes susceptible in this scene. Gaunt replies to the invocation for revenge by the widow of Gloucester as Richard is God's "deputy anointed" and for this reason Gaunt can never dare to raise against His minister on the earth (1.2.37-41). Through this conversation, Shakespeare manifests that notion of divinity associated with royalty and thus challenging a king is symbolic of challenging God. This scene provides foundation to establish connection with forthcoming tragic events and directs the audience to probe the veracity of divine ordained sovereignty. This disturbance is further strengthened with the reappearance of Richard II on stage in third scene to precede the trial which he arbitrarily stops and banishes both the plaintiff and the defendant. Bolingbroke is banished for ten years then "plucked four away" that makes "six frozen winters" (1.3. 211) and Mowbray for his life to "dwell in solemn shades of endless night" (1.3. 177). His arbitrary decision of banishment exhibits dissatisfaction of his subjects as well as his indecisiveness. This sudden reversal can be contextualized in second scene wherein Gaunt exposes him guilty and Richard, the king exerts his utmost effort to minimize the intensity of his decision upon Gaunt. Nonetheless, Shakespeare casts his tragic fall, "and I do know, and all too soon, I fear, the King shall rue" (1.3.205). This strategic beginning foreshadows the forthcoming fall of King Richard.

Brutal tragedy of *Titus Adronicus* also begins with its unique prompt of inquisition. The death of the emperor directs the masses to choose the right name for the succession of the throne from two sons

of the late emperor, Saturninus and Bassianus. Sturninus is the elder son who assumes his natural right to be emperor as first born and Bassianus claims to deserve the throne because of his integrity and generosity. Meanwhile, Shakespeare's marvelous creation of a tragic hero; Titus Andronicus, is assumed by the common masses as a great general who is the most deserving man for the throne because he sacrificed his twenty-one sons in ten years of war for defeating the foes of Rome and brought victory to the land with incarcerated Tamora; the defeated Queen, her three sons and the Moore; Aaron. Shakespeare plots the strand of future action through Titus Andronicus' refusal to accept his name as emperor of Rome. He magnanimously announces Saturninus as the new ruler of Rome. He also ignores the fraught appeals of Tamora to relieve her "first-born son", Alarbus whom Titus ritually sacrifices in exchange for his own dead offspring "to appease their groaning shadows that are gone" (1.1.126). Shakespeare in the opening prepares his audience for Titus' hamartia that is his refusal to accept the crown of the empire. Saturninus' succession to the crown and Tamora as his empress closely casts coherence of the progressive events of his downfall. The death of Alarbus fills Tamora with infuriated rage which directs her to plot revenge from Titus for his mercilessness. Irving Ribner notes that "in Shakespeare's unpalatable material Titus is the first of Shakespeare's heroic figures whose very virtues are the sources of their sins" (qtd. in Metz, 1996, p. 55). The opening is an exposition of the contrast between civilization of Rome and barbarism of Goths; "Thou art a Roman, be not barbarous" (1.1.378). Titus reinforces that Roman rituals are the fortification of civilization but his penchant for violence causes his tragic fall. He displays his brutality against the pleas of Tamora and ruthless assassination of his son indicates his inner barbarity, "Was never Scythia so barbarous!" (1.1.131). Exhibition of violence on the name of honour and rituals prepares the audience for the horrible climax and consequences of ruthlessness.

I'll find a day to massacre them all
 And raze their faction and their family,
 The cruel father and his traitorous sons,
 To whom I sued for my dear son's life,
 And make them know what 'tis to let a queen
 Kneel in the streets and beg for grace in vain. (1.1.450-455)

Role of women is very crucial to shape the plot structure of the play. The play revolves around the revenge of Tamora to deteriorate her foe and Lavinia the daughter of her foe. Tamora is shown as revengeful women who plans depreciation of Titus and Lavinia is also the victim of her ire. Lavinia as "Rome's royal mistress" (1.1.241) stands against her manipulation on the name of marriage, by fleeing with Bassianus. Shakespeare portrays how Lavinia and Tamora are transferred to Saturninus as objects of exchange one as mistress the other as slave. Nevertheless, Lavinia's mutilated rape reinstates the idea of women as objects who can be exploited in dispute to harm the foes and it is Lavinia's condition that later instigates Titus to cast vengeance. Nevertheless, through the character of Lucius, Shakespeare demonstrates difference between the mistress Lavinia and the slave Tamora. Lucius's appearance at first seems callously brutal to drag Alarbus for ritualistic sacrifice but his deep concerns for her sister to marry against her will loudly posit the discrimination between "Rome's Loyal mistress" and the barbarous Queen of the Goths. Lucius being a Roman appears brutal like Titus when he deals with the imprisoned Goths but his compassion as a brother reiterates Lavinia as an object of honour for their family whose exploitation and mutilation will surely tranquil Tamora's vengeance. Through such an expository

beginning Shakespeare demarcates violence and vengeance as the main themes that loom over the play till the end to agglutinate diverse strands of action to produce a unified plot.

Shakespeare's incredible prowess is visible in giving reasons to his utmost villains for their viciousness. As Tamora responds in accordance with the violence she experiences. Iago in *Othello* has his own reasons for his ferocity. The beginning of *Othello* is very significant to meet its eponymous moor with the knowledge Iago provides. In his conversation to Roderigo, Iago expresses his malice against his chief; the moor Othello for his abrupt appointment of Cassio as lieutenant instead of Iago. These opening supplies ostensible references to the development of plot in forthcoming scenes. Othello also gets married to Desdemona against the desire of his father; Brabantio, who is the senator and thus has equal clout in the state as Othello has as a General of the armed forces of Denmark. Othello's unfair denial of Iago's promotion as lieutenant and his marriage are two important actions that lead to the plot against him. The first scene presents Othello as an arrogant chief who neglects Iago's achievements as a warrior and elects Cassio. In the case of his marriage, his inferiority complex is reflected that hinders his confrontation with Brabantio who would have refused him as Desdemona's suitor.

His failings due to his arrogance and his inferiority complex become the justification for his distrust over Desdemona's loyalty as the plot culminates. Iago warily briefs the audience about his character that "I am not what I am" (1.1. 67). His words show that he deliberately misuses Roderigo's wealth by making false promises for his betrothal to Desdemona. Iago's self-confession is also indicative of his possible involvement in Desdemona's elopement. His guile becomes more obvious when he informs Brabantio about his daughter's elopement and in the next scene, he accompanies Othello against Brabantio. With reference to Scaligar (1905) as it is argued in above lines the beginning suspends the primary theme and contorts the sequence of action with perceptible references and indications of forthcoming events. Iago's chicanery is introduced as a threat to Othello whom he will be serving as his loyal ensign: Though I do hate him as I do hell pains/ Yet for the necessity of present life/ I must show out a flag and sign of love" (1.1. 153-155). But Iago, who really appears eviler than he simply asserts in the beginning, harms everyone in his vicinity. It can be questioned why Shakespeare begins his play with Iago. His craft of deception is concealed with his display of honesty. His audible confession and later its incarnation assuredly articulates his "motiveless malignity" (Coleridge, 1971, p. 51). If he merely associates the logics of his jealousy and hatred for Othello, then he subtly uses the tactics to present what Othello wants to see and hear. Iago's deception is however feuled by the injustice he experiences with the dispossession of his rightful position. In his first appearance in second scene of first Act his strong position is manifested before a father whose daughter is eloped. He exhibits that he is not an ordinary man but also has a noble lineage of far flung land. But nobility becomes a question throughout in the play when both Desdemona and Othello through their elopement present themselves as noble suitors. It is their misinterpretation of nobility through their ignoble act that justifies their suffering and tragedy by the end. The introduction of Iago and Othello seems affirming the strengths and weaknesses of both characters who perform their roles according to their powers. Iago is wilfully deceptive in his art whereas Othello acts with analogous bursqueness through the course of the play.

For Preminger prologue is like a preface which helps the author to state argument of the play before audience (1974, p. 305). Bruster and Weimann define prologue as the "Direct Opening"

which straightaway manages to attract the "well-disposed" and receptive audience (2004, p. 12). Shakespeare begins his all-time favorite play *Romeo and Juliet* with a prologue which presents the synopsis of the action in the play "of these two foes, / A pair of star-crossed lovers take their life, / Whose misadventured piteous overthrows, / Doth with their death bury their parents' strife". (5-8). The prologue exposit ambivalence in its contriving climax which suspects either the social conditions of the feud are responsible for the death of the lovers or *star-crossed* some transcendental force is responsible for their tragedy. While probing the contradiction of who will plot the tragic fate of the two lovers the audience remains engaged inkling the sequence of the scenes. The extent of antagonism lies between the Montagues and Copulates is demonstrated through their servants scorning each other and pointing their swords for provoking fight. Intimidating hatred is so strongly imbued that even servants are engaged in aggressive feuds of the two noble families. Benvolio: Romeo's cousin intrudes to cease the scuffle is scorned by Tybalt Capulate; Juliet's cousin to aggravate the duel. The encounter between these two also cautions the audience about their possible roles in the play. Tybalt is aggressive, bellicose, arrogant, and violent whereas Benvolio is peaceful and friendly. It can be observed that Tybalt's aggression soon brings both Copulates and Montagues in the street with their despicable words when the Prince of Verona enters to administer order and peace. The arrival of the Prince cast "mistempered weapons to the ground" (1.1, 83). Prince' fury over the trouble of the feud in his territory indicates disturbance and disorder in everyday life in Verona.

Soon after the crowd disperses Lady Montague asks about Romeo her son (1.1.112). This question indicates Romeo remains absent from the brawl which is emblematic of his disinterest in the feud. Romeo's first appearance manifests him as a forlorn lover. Romeo dejects over his unrequited love for Rosaline who is "rich in beauty" (1.1.206). Shakespeare depicts his fascination with the physical appearance of Rosaline in Benvolio's speech "Take thou some new infection to thy eye / And the rank poison of the old will die" (1.2.49-50). His infatuation with beauty immediately authenticates his abrupt love for Juliet at first sight because for him Juliet's exquisiteness outshines Rosaline's splendor. Romeo is presented as more "boyish in his solemn vapourings" (Evans, 1984, p. 26) which is the reason that he risks attending the ball at Capulates where he hopes to catch a sight of Rosaline who is niece of Lord Capulate, however, in lieu of Rosaline, he sees Juliet and falls in love with her. His passion serves as dramatic requisite to meet Juliet in her balcony and arrange secretive marriage. Shakespeare's beginning "undertakes to present something like developing characters—the growth from thoughtless adolescence to the inescapable and painful realities of maturity" (Evans, 1984, p. 26) which attains the tragic effect in the end and made the play memorable for centuries.

Juliet is introduced as the youngest tragic heroine who is obliged to prepare for marriage in her fourteens. Capulate's concern for her marriage is embodied through established social position of County Paris; "Let two more summers wither in their pride / Ere we may think her ripe to be a bride" (1.2. 10-11). Capulates arrange a feast so that County Paris could woo Juliet, nevertheless, Juliet answers; "It is an honour that I dream of not" (1.3.67). At this stage Shakespeare further explains the social background where younger than Juliet "are made already mothers" (1.3.72). In this context Juliet is prepared to look for a suitor: "I'll look to like,..., But no more deep will I endart mine eye, Than your consent gives strength to make it fly". (1.3.99-101). These lines are significant to examine Juliet as a strong character who displays her docility when she does not have any reason

to disagree but when she meets Romeo, she takes charge of the situation. She marries secretly, her intake of sleeping potion and in the end her death render herself "more thoughtful, prudent, and realistic than Romeo, though no less deeply engaged, in sensing the tragic threat involved in such 'sudden haste'" (Evans, 1984, p. 27). The prologue informs the audience about the entire action and the ending of the play follows an extensive beginning which describes characters and their social positioning to chase the tragic ending revealed in prologue.

Shakespeare does not like repetitions in his beginnings. His unusual experimentation with the beginnings beguiles the audience instantly to remain captive for two hours. Beginning of *The Taming of the Shrew* does not contain prologue instead attention of the audience is grabbed by a loud argument between a man Christopher Sly and a woman Hostess or alewife guard by the off-stage to the main stage. Shakespeare begins his play with an induction that is an exclusive characteristic of beginning the play as a play within a play, though the plot of induction never developed afterwards. Thelma N. Greenfield also alludes to an opening as an act of entry when she writes that the induction constitutes a period of adjustment for the basic act of watching a play which brings the expectant audience to accept dramatic illusion willingly (Greenfield, 1969). In induction Sly and the Hostess argue with each other and as Sly is occupied by inebriated drowsiness he becomes the source of frivolous amusement for the rich when a wealthy Lord tends to transform Sly a wealthy man. This induction is charged with the dominant themes of the play, the argument between both sexes and the class struggle. Sly's manipulation by a wealthy Lord as a poor who is weak and less able to defend himself or even respond: "O monstrous beast! How like a swine he lies! Grim death, how foul and loathsome is thine image!" (Induction, 1. 31-32). He finds Sly merely an object of his amusement without realizing how his antic joke would affect his victim. The induction also prepares audience for transformations as the sly is transformed into a "wealthy Lord", and the Lord becomes servant, the male page becomes wife of Sly, every character seems to be disguised which directs the question whether these transformations are temporarily illusive or permanent? Shakespeare artistically plays with variety of ideas that would later develop in the play, as the concept of marriage is exhibited as a negotiation of give and take that connects audience to the main script of *shrew* play when Sly commands his wife for her company and hesitation of the wife primes the suspected subject for taming (Induction.II.113). This inquisition dominates the progressive scenes to distinguish between impermanence and permanent transformation. The confusion of Sly in rich attire prevails in the development of plot to depict the true intensions of the characters depicted through their conditions whether real or illusory; "Am I a lord?", "Or do I dream? Or have I dream'd till now?" but he appears to accept this illusion as true "I am a lord indeed, And not a tinker, nor Christopher Sly" (Induction 2. 64-69).

A messenger enters with an announcement that the players are ready to stage their performance. The characters of the induction settle to watch their performance that is set in Padua, Italy. The Induction is obviously set in Shakespeare's native Warwickshire. While the setting of Padua for *The Taming of the Shrew* Shakespeare deliberately detaches his audience to assume as the play that is beginning from Act I as a theatrical performance is arranged for the amusement of the Lord. The play begins with parental concerns of wealthy Baptista Minola to find husband for his elder daughter Katherina who is "Renowned ... for her scolding tongue" (I.2.99) before arranging marriage for Bianca, his younger and beloved daughter. Baptista is not as worried about for looking a good husband for Katherina instead he is more inclined to remove obstacles in Bianca's way to

contentment. Baptista's suggestion to "court" Katherina means for Gremio as "to cart her rather. She's too rough for me" (1.1.55). Shakespeare in his play describes the difference between "court" and "cart" even after Katherina gets married with Petruccio the audience remains inquisitive about the illusion or reality of "court" or "cart". Cart refers to taming the "curst and shrewd" (1.1.175) who challenges the smoothness of social dynamics. The significance of the Shakespearean beginning is to plot its ending. The indifferent attitude of Katherina and her tamed and obedient turnover is open for the audience's plausible explanation. Baptista in the very beginning is presented as neglectful of Katherina while protective of Bianca which leads to the assumption that Katherina has some justification for her scathing responses. Katherina's shrewd behaviour amplifies repetitive reinforcement. Nonetheless shrew she is, but she manages to maintain Baptista's attention through incessant apprehension. While on the other, in her silence and seeming obedience, Bianca is perceived as the feminine ideal of loveliness, charm, and humility. She seems to possess all the qualities that the Lord asked the Page to assume and is a woman of "gentler, milder mold", but through Bianca's characterization Shakespeare again deftly draws that fine line that exists between appearance and reality. On the surface, Bianca gives the impression of being an epitome of male fantasy of the perfect woman. Her behavior however speaks another story. In reality, she is spoiled and overly indulged. Her father also attempts to lessen her "grief" of not being able to marry until Kate is out of the way by indulging her delight in music and poetry with in-house schoolmasters. But nothing is done to relieve Kate's anguish at her own situation. Baptista relies on the fervor of Bianca's suitors to find a husband for Katherina, and Petruccio; Hortensio friend arrives to Pedua looking for a wealthy wife. Petruccio exhibits wealth and status as his primary motive for which he can marry "an old trot with ne'er a tooth in her head", even though he is ready to accept a diseased lady who can give him a stabilized social standing (1.2.76). The play revolves around the taming of Katherina to be submissive and docile in her wedlock. This intriguing beginning connects the play within play through diverse contemplating ideas that provide underlying unity to subsequent action.

Troubled beginning of *The Tempest* also distinguishes it from its generic classification as comedy. Induction in *The Taming of the Shrew* willingly suspends audience belief on reality with its inane demonstration of myth vs. reality. The howling storm in the opening scene of *The Tempest* is not only significant for engaging its audience all at once but also constructing catharsis for the characters whose lives are threatened by the tossing ship. The confusion and chaos that hovers in the beginning continues till the dramatic apex is resolved. It is important to note that Shakespeare begins the play amidst the havoc of the storm when even the hierarchical relationship of master-slave among the crew members is also being disturbed.

The crew members in their endeavors for survival confront the nobles who are not named in the beginning but referred merely as king, prince, master. Amidst the terrible storm, Shakespeare highlights the authority of boatswain while he manages to save the ship and its crew members: "You mar our labour/ Keep your cabins - you do assist the storm" (1. 2.13-4) and "What cares these roarers for the name of king?" (1.1. 17). The boatswain questions the political authority of Alonso that is futile amid the tempest. This evidently indicates the credibility of the King's authority—whether it is based upon his divine right or his knowledge. This question pertains throughout the play when Prospero reveals his reality as dispossessed monarch. Boatswain's declarative and imperative statements insinuate towards his hectic duty. The mariners and the courtiers can be

seen as perceptibly alienated; the mariners are continuously engaged in struggling to save the ship's deck whereas the courtiers are engaged in cursing them for their impropriety. They seem ignorant about the approaching doom and death. Their incessant sarcasm makes boatswain to retort as "work you then!" (1.1. 42). The verisimilitude established by the unfinished dialogues, strain, distracted instructions, and hovering uncertainty altogether involves the audience into the action of the play.

Leading towards the main course of action the audience is inquisitive to know what is going to happen next and who deserves to rule. In the first Act it is being revealed that the tempest is conjured by Prospero who is the real Duke of Milan and deception of his own brother Alonso is the cause of his exile. As the plot develops the motive for situating tempest at the beginning becomes more perceptible when Prospero makes his brother and other crew members obliged for their survival on this marooned island. Prospero's conjured storm also allows his brother to regret over the intensity of his malfeasance. The ending resonates that without this beginning the ending would not have the same resolution. This beginning authenticates Prospero's resettlement in his own country with noble prestige.

CONCLUSION

This study has examined Shakespearean experimentation with the beginnings of the plays. While analyzing opening scenes of his different plays, this paper has explored mastery of his technique of constructing an opening scene to introduce the action and then suspend it to engage the audience to make connections and expectations of the subsequent action of the play. Different but meticulous beginnings work artistically to introduce the underlying themes and well as the forthcoming strands of events which provide unity to the whole play. The prologue in *Romeo and Juliet* elaborates the synopsis of the play whereas induction in *Taming of the Shrew* provides symbolic insight to forthcoming play within play. *Richard II* and *Titus Adronicus* begin with the action which encompasses the development of the plot and provides rationale for the tragic falls of both protagonists. It has been argued that unusual method of beginnings of the play exclusively finish the action on similar but expected endings as *Taming of the Shrew* and *The Tempest* as comedy plots marriage with happy ending, but the tragedy ends on deaths.

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