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Department of Distance Education

Study Material

M.A (ENGLISH) Part II

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MA (ENGLISH) Part II

SEMISTER E-213 Shakespeare

UNIT- 1

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Answers to check your progress

B. Shakespeare's Sonnets

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Answers to check your progress

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Objectives

Friends, this paper deals with William Shakespeare. We are going to study major works by Shakespeare. This chapter will give you information about:

- Shakespeare's Career as a dramatist
- Shakespeare's Sonnets
- Distinct Aspects of Shakespearean Sonnets
- Analysis of Shakespearean Sonnets

Introduction:

Dear Students, in this chapter we are going to interpret William Shakespeare as overall prolific writer. Shakespeare is regarded as the most influential writer of his own age. The experiments and techniques practiced by him were imitated by his followers. This chapter will try to answer the various doubts in your mind, such as his sonnets, plays, his authorial intrusion and etc.

A. Shakespeare's career as Dramatist:

William Shakespeare (26/4/1556-26/4/1616) was an English poet, playwright and neophyte actor in Elizabethan era. He was born to John Shakespeare who was a glove maker and tradesman, his mother Mary Arden was the daughter of affluent farmer, who could not provide him earthly wealth and destined fame.

Shakespeare's father struggled with serious financial debt throughout his entire life. Therefore, unlike his fellow playwright Christopher Marlowe, he did not attend university. Rather, on 28th Nov. 1582 at age 18, he married Anne Hathaway, a woman eight years his senior and three months pregnant. He was born and brought up in Stratford-upon-Avon, where he got neither his formal education at university nor under the mentorship of senior artist. He is acclaimed as one of the greatest writer and world's pre-eminent dramatist. He has 38 plays, 154 sonnets and two long poems to his credit. His contribution to the history of English literature can be figure out, when we notice that his plays were translated in probably all living languages and he is studies in all reputed universities in and around the world.

In 1590, Shakespeare writes *Henry VI, Part One*—his very first play. Like all of Shakespeare's plays, the precise year of its authorship is now unclear. His literary genius can be seen, when Robert Greene, one of the University Wits, attacked Shakespeare through a pamphlet in 1592, where he called him as “upstart crow” flapping his poetic wings in London. Evidently, it did not take him long to land on the stage. Between 1590 and 1592, Shakespeare's Henry VI series, Richard III, and The Comedy of Errors were performed. When the theaters were closed in 1593 because of the plague, the playwright wrote two narrative poems, Venus and Adonis (April 1593) and The Rape of Lucrece (May 1594), and probably began writing his richly textured sonnets. One hundred and fifty-four of his sonnets have survived, ensuring his reputation as a gifted poet. By 1594, he had also written, The Taming of the Shrew, The Two Gentlemen of Verona and Love's Labor's Lost and much more. In 1594 Shakespeare became a shareholder in the Lord Chamberlain's Men, one of the most popular acting companies in London. He remained a member of this company for the rest of his career, often playing before the court of Queen

Elizabeth I. Shakespeare entered one of his most prolific periods around 1595, writing *Richard II*, *Romeo and Juliet*, *A Midsummer Night's Dream*, and *The Merchant of Venice*. In 1598, Writer Francis Meres publishes a glowing review of Shakespeare's work. Thanks to Meres' review, we know that by this time Shakespeare has become a noted playwright with at least a dozen plays under his belt, including *Romeo and Juliet*, *A Midsummer Night's Dream*, *The Merchant of Venice*, *Love's Labors Lost*, *Richard II* and *Titus Andronicus*. In 1599, he joined others from the Lord Chamberlain's Men in establishing the polygonal Globe Theatre on the outskirts of London. During King James's reign, Shakespeare wrote many of his most accomplished plays about courtly power, including *King Lear*, *Macbeth*, and *Antony and Cleopatra*. In 1609 or 1611, Shakespeare's sonnets were published, though he did not live to see the First Folio of his plays published in 1623.

Shakespeare's writing is considered in four stages, which will assist us to understand Shakespearean style, technique and development as a master of fine art i. e. literature. In order to study his growth and changing ideals, it will assist us to divide his work into four periods:

Sr. No.	Period	Literary Importance and biographical details	Literary References	Texts
1	Before 1595	Sanguine Period, Exuberance of youthful love and imagination, deeper insight into human	Early Court Plays and Comedies	<i>The Comedy of Errors, A Midsummer Night's Dream, Romeo and Juliet, Richard II and Richard III</i>

		nature		
2	1595-1601	progress in dramatic art, less exaggeration, more real power, and a deeper insight into human nature,	Court plays and comedies	philosophy a vein of sadness find in the sayings of Jaques and more appreciation of the growth of character, typified by his treatment of Orlando and Adam in <i>As You Like It</i> , <i>The Merchant of Venice</i> , <i>Henry IV</i> , <i>Henry V</i> , and <i>As You Like It</i>
3	1601-1608	time was out of joint, that life was a fitful fever, death of father in 1601, great disappointments, threw of the Earl of Southampton into the Tower	Tragedies	friends suffering what he calls, in <i>Hamlet</i> , "the slings and arrows of outrageous fortune" <i>Julius Caesar</i> , <i>Hamlet</i> , <i>Othello</i> , <i>Macbeth</i> , and <i>King Lear</i> .
4	1608-13	Mother's death in 1608, life with kindlier eyes	Sentimental comedies	<i>Cymbeline</i> , <i>The Winter's Tale</i> , and <i>The Tempest</i>

It is very stimulating to notice once dramatic grown as far as writing skills and variety is concerned, we can point out Shakespeare by the way he generated his artistic literary value. The chronology of his plays is self-proclaiming:

Sr. no.	First Performance	Name of the Play	Type	First Printed
1	1590-91	Henry VI, Part II	History	1594?
2	1590-91	Henry VI, Part III	History	1594?
3	1591-92	<i>Henry VI, Part I</i>	History	1623
4	1592-93	<i>Richard III</i>	History	1597
5	1592-93	<i>Comedy of Errors</i>	Comedy	1623
6	1593-94	<i>Titus Andronicus</i>	Tragedy	1594
7	1593-94	<i>Taming of the Shrew</i>	Comedy	1623
8	1594-95	<i>Two Gentlemen of Verona</i>	Comedy	1623
9	1594-95	<i>Love's Labour's Lost</i>	Comedy	1598?
10	1594-95	<i>Romeo and Juliet</i>	Tragedy	1597
11	1595-96	<i>Richard II</i>	History	1597
12	1595-96	<i>A Midsummer Night's Dream</i>	Comedy	1600
13	1596-97	<i>King John</i>	History	1623
14	1596-97	<i>The Merchant of Venice</i>	Comedy	1600
15	1597-98	<i>Henry IV, Part I</i>	History	1598
16	1597-98	<i>Henry IV, Part II</i>	History	1600
17	1598-99	<i>Much Ado About Nothing</i>	Comedy	1600

18	1598-99	<i>Henry V</i>	History	1600
19	1600-01	<i>Julious Caesar</i>	Tragedy	1623
20	1600-01	<i>As You Like It</i>	Comedy	1623
21	1601-02	<i>Twelfth Night</i>	Comedy	1623
22	1602-03	<i>Hamlet</i>	Tragedy	1603
23	1604-05	<i>The Merry Wives of Windsor</i>	Comedy	1602
24	1604-05	<i>Troilus and Cressida</i>	Comedy	1609
25	1605-06	<i>All's Well That Ends Well</i>	Comedy	1623
26	1605-06	<i>Measure for Measure</i>	Comedy	1623
27	1606-07	<i>Othello</i>	Tragedy	1622
28	1607-08	<i>King Lear</i>	Tragedy	1608
29	1607-08	<i>Macbeth</i>	Tragedy	1623
30	1608-09	<i>Antony and Cleopatra</i>	Tragedy	1623
31	1609-10	<i>Coriolanus</i>	Tragedy	1623
32	1610-11	<i>Timon of Athens</i>	Tragedy	1623
33	1611-12	<i>Pericles</i>	Comedy	1609
34	1612-13	<i>Cymbeline</i>	Comedy	1623
35	1612-13	<i>The Winter's Tale</i>	Comedy	1623
36	1610-11	<i>The Tempest</i>	Comedy	1623
37	1610-11	<i>Henry VIII</i>	History	1623

CHECK YOUR PROGRESS:

Fill in the blanks.

- Shakespeare wrote _____ sonnets.
- _____ and _____ are the two long poems which are written by Shakespeare.
- On _____ at age 18, Shakespeare married Anne Hathaway.
- Shakespeare's sonnets were published, though he did not live to see the _____ of his plays published in _____.
- Shakespeare writes _____ his very first play.
- Shakespeare was born and brought up in _____.

Match the pairs.

<i>Comedy of Errors</i>	1593-94
<i>The Merchant of Venice</i>	1634
<i>Romeo and Juliet</i>	1622
<i>Two Gentlemen of Verona</i>	1594-95
<i>Othello</i>	1623
<i>The Two Noble Kinsmen</i>	1594
<i>Titus Andronicus</i>	1597
<i>Taming of the Shrew</i>	1600

B. SHAKESPEARIAN SONNETS

1.1 Shakespearian Sonnets:

A sonnet is a poetic form of fourteen lines that follows 'a strict rhyme scheme and specific structure'. But as the Elizabethan poets have made certain changes in the structure of the form and therefore it is further subdivided as Italian Sonnet or Petrarchan Sonnet and English Sonnet or Shakespearean Sonnet. Petrarchan Sonnet contains two parts named as octave and sestet. First part of two quatrains describes a 'problem', or 'question' whereas second part of two tercets proposes a 'resolution'. This form of sonnet is deviated in the Elizabethan period which is afterword, in the consideration of Shakespeare's contribution, named after him. Shakespearean sonnet also consists of fourteen lines but it is structured in three quatrains and a couplet. In the third quatrain of the sonnet, poet takes a sharp thematic or imagistic 'turn' which is called as the 'volta'. The 'volta' usually comes in the couplet that summarizes the theme of the poem. In such kind of English sonnet the usual rhyme scheme is end-rhymed a-b-a-b, c-d-c-d, e-f-e-f, g-g. The form of sonnet is so famous that even before its collective publication in 1609, it appears in the form of allusion in Francis Meres' *Palladis Tamia* in 1598. In this book Meres reveals that 'Shakespeare's Surged Sonnets' were circulating privately. These sonnets were first published by Thomas Thorpe under the title – *Sonnets: Never Before Imprinted* which is referred today as *Quarto*. Its second edition published by John Benson in 1640, establish Shakespearean sonnet as a poetic form.

The thematic concern of these sonnets is also very interesting as out of 154 sonnets, the first 126 of the sonnets are addressed to an unnamed young nobleman whereas the rest of the sonnets are addressed to a mysterious woman. The

collection on the most of the occasions seems to comment on the universal themes like the passage of time, love, beauty and mortality. The narrators of these sonnets are referred as 'young man' and the 'dark lady'. It is impossible to attribute the specific personalities to these images. Most of the critics also tried to relate these sonnets with his personal life but they lack in the valid evidences. Many critics and scholars have attempted to investigate the biographical connection and even tried to relate his dedication to 'M. W. H.' as they propose two names – Henry Wriothesley, third Earl of Southampton, and William Herbert, third Earl of Pembroke. Another significant thing that should be considered here is the personal narrative tone that gives space to the argument about the autobiographical elements. But as we don't know enough about Shakespeare's life it is impossible for us to say whether or not these sonnets deal with real events and feelings of the author. As a result we tend to refer to the voice of the sonnets as 'the speaker' instead of the author. But the textual references, on the many occasions, indirectly reflect an artist's world in which the matter of patronage and public affection matters significantly. Especially, in the sonnets in which the 'young man's' life is narrated, the issues of young artist are discussed with the minute socio-cultural details. Few of the interpreters have also suggested that the young man and the dark lady are actually lovers and the narrator is not happy about their affair. This kind of connection in these sonnets adds a helpful frame of reference that brings a flow in the narration and as a result these sonnets contain dramatic elements and an overall sense of story. Every sonnet written in this collection deals with a highly personal theme and is connected with the other sonnets. Different Shakespearean scholars have proposed different numerical divisions in the collection but as per the content and the thematic concern the most probable division is that which involves Sonnets 1–126 in which the narrator is concerned with the 'Young man' and Sonnets 127–154, which are concerned with the poet's relationship with the

Dark Lady, or as his mistress. The first division of the sonnets reveals that the narrator has close relations with the young man and he is more concerned for his welfare. Therefore, it is also seen that he tries to convince him to marry and beget children in the first seventeen sonnets. In the seventeenth sonnet the poet thinks about the future of his poems and doubts that his description of youth's incredible beauty might be interpreted as a 'poet's rage' and express the insecurity about his poetic creation. But soon in the Sonnet 18 the poet again becomes more hopeful and positively praises youth's beauty and assures him that – "So long as men can breathe, or eyes can see, / So long lives this, and this gives life to thee." This love is extended further in the sonnets to the extent that he expresses frustration and emotional detachment when the youth is absent for unknown reasons in the sonnet 26. He is also complaining about his inadequate response to his affection. This estrangement is continued at least through Sonnet 58 and is marked by the poet's changing emotions for the youth. In these sonnets it is seen that at one moment he is completely dependent on the youth's affections whereas, in the next movement his love for the young man is unrequited. But he is hopeful for his affectionate attention as he writes – "I am to wait, though waiting so be hell, / Not blame your pleasure, be it ill or well." In these poems the narrator is restless to witness the ultimate corrosion of time, in relation to the young man's beauty with pain and sorrow. He is contemplating on the question that how time can be defeated and youth and beauty preserved. In these latter sonnets, it can be observed that he becomes more philosophical about the universal themes like 'corrosion of time and decaying beauty'. The narrator attempts to make the young man realize that time and immortality cannot be conquered but he ignores it and seeks other friendships – even with the poet's mistress that is described during Sonnets 40–42 and with a rival poet in Sonnets 79–87. All these things frustrate the narrator and as a result he starts thinking that his poetry is lackluster and cannot compete with the new forms

of poetry being written about the youth. The tendency of fluctuation continued as he dwells in between the confidence in his poetic abilities and resignation about losing the youth's friendship. Eventually, he starts feeling emotionally exhausted due to the young man's abuse of his feelings and stops begging for his friend's affection. In the end of this first major division it can be surprisingly seen that the speaker is blaming himself for the destruction of their relations. On one occasion he even apologizes for his own treatment of his friend. Thus, it ends as the narrator pitifully laments on his own role in the dissolution of his relationship with the youth. The second group of sonnets contains the poems from 127 to 154 that involve the poet's sexual relationship with the Dark Lady. It is also revealed that the woman with whom he becomes obsessed is married. Both these major divisions of the collection of sonnets the major similarity immediately struck to our mind is the thematic concerns like – feelings of love, hate, jealousy, and contempt. In this part the narrator is dependent on the woman's affections. As young man accepts other friendships in the first division, in the second the dark lady accepts additional lovers. The sonnets contained in this part go on describing how their relations are spoiled due to his behavior. The same thing happens with the narrator in the relations with the dark lady. He is first feel annoyed and eventually contemplates on his misdeeds. He finally admits that he is a slave to his passion for the woman and can do nothing to curb his lust. These sonnets break the image of beloved that is transcended traditionally as his Dark Lady is not an alluring beauty and does not exhibit the perfection.

1.1 Check Your Progress:-

Answer the following question:

1. Why the Elizabethan sonnets were converted into the Shakespearean sonnets?

1.2 Shakespeare's art of Dramatization:

Though, his contribution as a poet is impossible to deny, it should be accepted that he is well-known for his plays rather than poems. There is no authentic documentation available on the Shakespeare's views on the theater art and its actual practice. But most of the critics have tried to elucidate his theoretical understanding of the dramatic art and the superiority in the performance. His theatre enterprises reflect that he is more concern with the story that helps him to adopt for the performance. The combination of mythical characters, political motifs and the contemporary socio-cultural references make his plays popular even among the remote corner of the world.

The selection of appropriate story helps him in the deduction of the special efforts to stage it. Especially, in the great tragedies, story and character are marvelously adapted to each other. They maintain the natural flow and convincing logical line that avoids the unnecessary twists and superficial dramatic scheme. In his dramatic career, it can be seen that by the time he wrote Lear and Othello, Shakespeare was a master-craftsman who is well-acquainted with the contemporary life. Though, he was using the historical and political facts in his plays, his works are not the reflection of the mere chronicle of facts but appear as a work art with the appealing aesthetics. His plays are well structured and sound on the ground different unities required by the theater art as a result none of them is a chaos or a patchwork. In the Greek plays the unities were maintained with the help

of chorus, in which an omnipotent narrator guide the audience to understand whatever is happening on the stage and guide the feelings. Shakespeare avoids this superficial resource to elucidate his acts but achieves the same effects with other means. It is also observed that these plays are very pointed as they have a center of interest. As a result some of the characters are focused whereas some are deliberately kept in the margin. This technique envisions the audience with the vision of the playwright and demonstrates a perfect sense of the stage. His every act has full of significant dialogues and symbols and even if he left an actor stand on the stage without a word that also communicate his inner thoughts and feelings.

1.2 Check Your Progress:-

Answer the following question:

1. Why the Shakespearean plays are famous in even the remote part of the world?

1.3 Shakespeare's major plays:

The significance of Shakespearean art can be measured by considering the academic interest shown even today by the intellectuals of different nations. The plays are adopted for films and even performed in the non-English regions. The plays have transcended the boundaries of nation, culture and language as plays have been translated in to hundreds of different languages. His contribution to the alethic teats of the world is incomparable and is probably larger than that of anyone else. Here are few from the treasure of Shakespearean Plays:

Othello:

The play is known as one of the most popular tragedies of Shakespeare written approximately in 1603. This is the story of four major characters – Othello, his wife Desdemona, his lieutenant Cassio and his trusted advisor Iago. The story tells how Iago prejudices Othello about Desdemona and how he kills his faithful and innocent wife and meets to the tragedy. The story deals with the themes like racism, love, jealousy and betrayal that are relevant to the present day. The play is often performed in professional and community theatres alike.

Twelfth Night or What You Will:

As the Shakespeare is keen about the religious theology, political doctrines and the social problems, chooses the title of the present play after the Christmas season Twelfth Night holiday. The play was written around 1601 and first published in 1623 in the First Folio. In the play he has used the technique of mistaken identity that creates many comic situations. It begins with the shipwrecked survival Viola, reaching the shores of Illyria. In it she loses contact with her twin brother, Sebastian and believes that he is dead. In the disguise of man called Cesario, she enters the service of Duke Orsino. The disguise leads the play towards the hilarious situations. Orsino is in love with the bereaved Lady Olivia, whose brother has recently died and decides to use Cesario as an intermediary. But in the course of the play Olivia, falls in love with this handsome and eloquent messenger and on the other hand Viola falls in love with the Duke.

Julius Caesar:

It is a historical play written around 1599 which portrays the real event of the conspiracy and murder of the Roman dictator Julius Caesar. The play moves around the action of assassination and its aftermath. Though the play explores the events surrounding the murder of Caesar, he is not the central character in its action as only for three scenes he appears on the stage. The protagonist of the play is Caesar's best friend Marcus Brutus and the central action of the play is a psychological struggle between the conflicting demands of honor, patriotism and friendship.

Richard III:

Similar to *Julius Caesar*, *Richard III* is also a historical play that depicts the events happened during the short reign of Richard III of England. Malicious, power-hungry and bitter about physical deformity Richard III starts aspiring for the throne and kills people who are the obstacles in achieving the kingdom. Thus, it becomes the game of power that reaches such an extent that the violent ways are adopted. The play reveals the brutal deeds of Richard III and how eventually killed by Richmond, King Henry VII.

Midsummer Night's Dream:

The play is a well-known comedy that is believed to have been written between 1590 and 1596. The play encompasses the marriage of the Duke of Athens, Theseus, and Hippolyta. The play includes the adventures of these four young Athenian lovers and a group of six amateur actors (mechanicals), who are

controlled and manipulated by the fairies who inhabit the forest in which most of the play is set. The play explores the themes like Carnavalesque, Love, Time, Loss of individual identity and Ambiguous sexuality

Henry V:

Henry V is also a historical play that moves around the life of King Henry V of England and focuses on events immediately before and after the Battle of Agincourt during the Hundred Year's War. It is believed that the play was written in 1599. The play is also seen as the end of historical tetralogy that contains - *Richard II, Henry IV Part 1* and *Henry IV Part 2*. The central character of the play Henry V was already introduced in the play *Henry IV* as an undisciplined lad known as 'Prince Hal'. In this play he is mature and embarks on an attempted conquest of France.

Macbeth:

Macbeth is generally categorized in the four great tragedies of Shakespeare that includes - *Hamlet, Othello* and *King Lear*. It is believed that the play was written between 1603 and 1606. The play tells the story of a brave Scottish general named Macbeth who becomes obsessed with the power of kingship after receiving a prophecy from a trio of witches that one day he will become King of Scotland. The over ambition of his wife Lady Macbeth motivates him to kill the king Duncan. The play ends as Lady Macbeth has killed herself, causing him to sink into a deep and pessimistic despair, whereas Macduff kills and beheads Macbeth.

Romeo and Juliet:

The play is known as early tragedy that tells the story of two teenage ‘star-crossed lovers’ from two rival families. The plot of the play is based on an Italian tale, translated into verse as *The Tragical History of Romeus and Juliet* written by Arthur Brooke in 1562 which is further retold in prose by William Painter as *Palace of Pleasure* in 1567. The characters are so popular that they are widely represented as archetypal young lovers even in the contemporary literature. The play explores the themes like Love, Fate and chance, Duality and Time.

Hamlet:

The play is written between 1599 and 1601 and is set in Denmark and tells how Prince Hamlet exacts revenge on his uncle Claudius, who murdered the King, takes the throne and marries Hamlet’s mother. The full title of the play is *The Tragedy of Hamlet, Prince of Denmark* but is always shortened as *Hamlet*. The play is one of the most performed plays of Shakespeare that vividly reflects Hamlet’s journey from victory to overwhelming grief to seething rage. The play superbly comments on the themes like treachery, revenge, incest and moral corruption.

1.3 Check Your Progress:-

Answer the following question:-

1. Which play do you find interesting, among all mentioned plays of Shakespeare?

1.4 Shakespearean Sonnets - No.3, 7, 27, 54,100,127,154

Introduction to Shakespeare’s Sonnets:

A sonnet is a form of poetry written in 14-line with the rhymes in a particular pattern. The sonnet is first become popular during the Italian Renaissance, when the poet Petrarch published a sequence of love sonnets addressed to an idealized woman named Laura. But it reaches to its worldwide fame with the publication of Shakespeare's sonnets. In the Elizabethan period of English literary history, witnessed the rise of Shakespearean sonnets that explores the traditional themes of love and romance. The structure of Shakespeare's sonnets is typical as it generally follows the rhyme pattern – abab cdcd efef gg which is followed by the final couplet that summarizes the previous 12 lines or presents a surprise ending. The rhythmic pattern of the sonnets is the iambic pentameter. An iamb is a metrical foot consisting of one stressed syllable and one unstressed syllable and Shakespeare uses five of these in each line, which makes it a pentameter. Though the form is difficult and complex for poets to use it due to the restrictions on length and meter, Shakespeare has demonstrated the significant examples of the form.

Though the collection of his sonnets is not formally published until 1609, many other poets have used the work as an allusion in their works. Francis Meres' *Palladis Tamia* (1598) referees that Shakespeare's 'sugred Sonnets' were circulating privately among the poet's friends. William Jaggard's miscellany, *The Passionate Pilgrim* contains Shakespeare's five sonnets – two from the Dark Lady sonnets and three poems included in the play *Love's Labour's Lost*. The sonnets get authorized recognition after the publication of the collection under the title *Shakespeare's Sonnets: Never Before Imprinted* in 1609 published by Thomas Thorpe. In 1640, John Benson published a second edition of Shakespeare's sonnets but it was generally assumed as a pirated version as; groups irrationally; and gives inapt titles. The edition also compares his sonnets with poems written by other

people, as well as with other non-sonnet poems written by Shakespeare that leads the readers towards the subsequent confusion. Shakespeare gives a specific order to the sequence of the sonnets as at the same time they appear as an individual piece of poetic art and the sustained story of 'faire young man' and 'the dark lady'. This sequence is well maintained in Thorpe's 1609 edition and therefore a majority of modern critics are sufficiently satisfied with it. First 126 sonnets are addressed to a man and his relations with the poet, whereas remaining sonnets address to a woman and philosophize the traditional conception of spiritual and physical love.

But the controversy has constantly remained either with the recognition of personalities of the faire young man and the dark lady or with the dedication at the beginning of Thorpe's 1609 edition. It is addressed to 'Mr. W. H.' that has led to a series of conjectures as to the identity of this person. Most of the critics accept the two most possible candidates; they are Henry Wriothesley, third Earl of Southampton, and William Herbert, third Earl of Pembroke. The most probable claim in this regard is of Earl of Southampton who loves poetry and drama and had offered himself as the poet's patron. Shakespeare had also dedicated his poem Venus and Adonis to Southampton. The controversy is also observed in the date of composition and their correct ordering. The autobiographical elements are also most debatable issue. Besides these controversies their appeal remains universal. Thematic diversity, philosophical commentary, most expressive symbolism and the recurrent issues of morality make this collection great in itself. The collection of the sonnets is seen as the seminal work in the history of the poetic form of sonnet in particular and the history of poetry in general.

a. Autobiographical and historical references:

The question that ‘whether the Shakespeare’s Sonnets, wholly or in part, autobiographical, or are they merely ‘poetical exercises’ dealing with imaginary persons and experiences?’ has been discussed by the scholars of Shakespeare. Most of the biographers of Shakespeare try to relate them with the historical facts and personas but all their attempts have been remained in the centre of unsolved debate. The question has remained even the matter of worth discussions among the great literary personalities. For example – Wordsworth thinks that they “express Shakespeare’s own feelings in his own person” or in his sonnet on the sonnet he writes, “with this same key Shakespeare unlocked his heart”. However, Browning asks: “Did Shakespeare? If so, the less Shakespeare he!” to which Swinburne replies, “No whit the less like Shakespeare, but undoubtedly the less like Browning”. But on the contrary there are several other literary personalities and orthodox scholars who think that the poems are literary exercises which do not record the poet’s own experiences. But it is also true that the sonnets are cryptic and fitful and they read convincingly like an anguished exploration of intensely private states of mind. The syntax and especially the semantic of these sonnets suggest that these are autobiographical utterances and intimate personal confessions.

b. Central Theme of the sonnets – Shakespeare’s deep love for the Earl of Southampton:

The first part of the Shakespeare’s Sonnets contains the sonnets from 1 to 126 that seems to be addressed to an unnamed male friend. The personality of the faire young man is explored in these sonnets by describing physical beauty to such an extended that once he writes – “Shall I compare thee to a summer’s day”. In the first seventeen sonnets there is great urge this fellow to marry and breed. This elderly advice suggests that the fellow inconsiderably younger than the poet. But in

the Sonnet 20 the mood of the poet changes dramatically as he laments that the young man is not a woman. Further, in most of the subsequent sonnets the narrator describes the ups and downs of the relationship. Most of the critics held this sonnet as most important intimation of the sexual intimacy between the narrator and the faire young man whereas few categorize it under the platonic love. The physical beauty of the fellow is described in most of the sonnets for example in sonnet 20 he writes

A woman's face with nature's own hand painted,
Hast thou, the master mistress of my passion;
A woman's gentle heart, but not acquainted
With shifting change, as is false women's fashion:
An eye more bright than theirs, less false in rolling,
Gilding the object whereupon it gazeth;
A man in hue all hues in his controlling,
Which steals men's eyes and women's souls amazeth.

But the textual references of his identity remain obscure and give space for doubt and as a result there have been many attempts to identify the young man. Few of them attempt to identify the fellow with Shakespeare's one-time patron, Henry Wriothesley, 3rd Earl of Southampton, whereas few of them identify with his later patron, William Herbert, 3rd Earl of Pembroke. Though both these groups of critic are attributing different personalities, they are using the similar evidence of the

dedication to 'Mr. W.H.' in which he writes – "the only begetter of these ensuing sonnets". The use of language suggests that the subject is of higher social status than Shakespeare. But few attempts to irrationalize this claim by arguing that the language could be the part of the rhetoric of romantic submission. All these attempts of recognition are further famously challenged by Oscar Wilde who in his short story 'The Portrait of Mr. W. H.' suggests the sonnets are written to a boy actor called William Hughes. Though, Wilde acknowledges that there is no evidence for such a person's existence, it was sufficient to set the questions on the earlier attributions. Samuel Butler believed that the friend was a seaman whereas Joseph Pequigney in his book *Such Is My Love* argued that the Fair Youth was an unknown commoner. Thus, the identity remains ambiguous and stings different alternate identities.

The Rival Poet

As Shakespeare has featured several characters in his sonnets, the rival poet is significant among them. The character is introduced in the sonnet sequence – 78 to 86 for the first time. In the sonnet 78 the narrative voice compares his poetic creation with the works to those of other poets. He argues that other poets have the more traditional creative inspiration and learned the forms of poetry whereas his poetic creation is inspired by his personality and is spontaneous. He writes –

So oft have I invoked thee for my Muse,
And found such fair assistance in my verse
As every alien pen hath got my use
And under thee their poesy disperse.

This reference of 'alien pen' is further gets the frequent references that suggests there is a rivalry between two poets, might be for the patronage or affrication. The argument about the rival poet is further continued in the sonnet 79 in which he questions the merits of the rivalpoet and indirectly reveals that the rival has already taken the favored place which the writer thought was reserved for him. In sonnet 80 he compares himself with the rival poet and assumes that he is a foolish boat sailing in the shallows, however the rival poet is a stately galleon on the wide open sea. In sonnet 82, the reference of the rival is continued as the poet attempts to address how the rival is using the artificial rhetoric to make flattery of the youth. In sonnet 83 he shows the threat that the flattery and pseudo flattery may exceed the natural merit of the youth. The treat of the rival poet continued in the sonnet 84, 85 and 86. In the last sonnet of such kind of theme, poet gives the credit of composing bombastic verse to rival and admits that he is superior to him. The sonnet 86 is more helpful to assume the identity of the rival poet. The possible names discussed by the Shakespearean scholars are – George Chapman and Christopher Marlowe. The most possible poet that Shakespeare addressed as a rival is George Chapman, as he is a prominent poet who had translated Homer and Iliad. The scholars have speculated that Shakespeare is familiar with the poet as he has read the part of his translation of for his own *Troilus and Cressida*. Chapman's *Ovid's Banquet of Sense* as a response to Venus and Adonis apparently shows the features of Shakespeare's most quoted poet, Ovid. There are many other references and evidences found in the sonnets and his biography. Christopher Marlowe is also identified as a rival poet by some critics as they also try to analyses the biographical as well as the sonnets for that. Another theory also suggests that there are multiple poets instead of nay one. The critics give the evidences from his sonnets as fluctuates between the use of singular and plural foraddresses of the

rival/s. Thus, similar to the young fellow the identity of the rival poet also remains obscure and ambiguous.

c. Sonnets addressed to a dark lady:

The second part of the sonnets is addressed to the 'dark lady' that contains the sonnets from 127 to 152. The sonnet 127 introduces these called 'Dark Lady' and marks the change in the tone of the collection and reveals the beautiful story of love and betrayal. The opening sonnet introduces his mistress as 'black', as he writes –

In the old age black was not counted fair,
Or if it were, it bore not beauty's name;
But now is black beauty's successive heir,
And beauty slandered with a bastard shame:
For since each hand hath put on Nature's power,
Fairing the foul with Art's false borrowed face,
Sweet beauty hath no name, no holy bower,
But is profaned, if not lives in disgrace. (Sonnet 127)

In the subsequent chapters the poet goes on elaborating conceits that describe his darling black lady and philosophize the concept of butyl and eternal love. The sonnet 129 reflects the poet's wisdom about the reaction of the human psyche to the promptings of sexual urges. Though, sonnet sounds easy to the ears, it is difficult and complex for comprehension as it essentially gives a phallo-centric view of sex and demonstrate Christian imperative of the virginal life. However, the mood is continued in the sonnet 130 where he satirizes the traditional way of comparing the beloved with snow, roses, perfumes and goddess. In this way he

also denies the traditional conception of the beauty and reveals that, “beauty lies in the eyes of the beholder”. But this mood suddenly changed when in sonnet 133, the young friend of the poet too falls in love for her. He describes that how he feels a triple loss for his friend, for dark lady and for his uncontrollable feelings. The intensity of the loss is further increased when each of them face the similar sour feelings. In sonnet 137, the narrator changes his mood and the tone of flattery switched towards the harsh criticism where he addresses the dark lady as an ordinary prostitute and compares her with a piece of common land that can be used by anybody, a harbor in which all ships ride, a foul face painted to look fair, false plague which has the power to infect all at random. Sonnet 138 continues the blaming but in the mid of the sonnet 139, he finds justification for her actions. The sonnet 140 shows the emotional confusion of the poet whose outburst seems relatively mild and who by avoiding the exaggeration of pains and despairs brings the experience of love back to a more human level. The mood of despair is continued until the sonnet 143 as in 144 he becomes philosophical about the spiritual and physical love. This spiritual-physical love conflict is lengthened in the subsequent sonnets. But in the end of this group of sonnets in sonnet 152, poet is more hopeful for his love as he admits that the love he has found, for all its imperfections, will live on forever, growing and maturing as the two grow older. Similar to the theories to identify the real life personality of the persona of the Young Fellow, the theories have been developed to investigate who is the dark lady? This theories considers the most probable names Lady Penelope Rich who was the inspiration for Sidney's; Mary Fitton, mistress of the Earl of Pembroke's, Anne Hathaway; Mrs. Jane Devanant, wife of an Oxford innkeeper; and Lucy, an African prostitute as most probable personalities. But all these proposals lack the actual evidences.

d.Shakespeare's treatment of love in his sonnets:

In the sonnet collection of Shakespeare, the theme of love appears predominantly. He uses different contexts that help him to demonstrate a multi-faceted picture of love. For him love cannot be captured in a single definition and even not expressed in a single work of poetry. Therefore, the series of the sonnets emerge as aloud contemplation on the concept of love with all its spiritual bondages and physical attractions. In his sonnets love appears as an ever powerful force that defeats all obstacles. For him love is a passion, kindling heart, brain, and senses alike in natural and happy proportions. He is passionate but not sensual; he express his express his tenderness but he is not sentimental; and most controversially, is moral but not puritanical. Therefore, his sonnets are intensely personal and address the deep issues of life. In these sonnets the poet has the two mainsubjects of his love-sentiments – he 'fair young man' and the 'dark lady.' The emotional attachment and strong obsessions, in most of the sonnets overrides the contemporary cultural ideals of physical beauty and the traditional notion of love. These sonnets explores his personal messages that are, in fact, the synthesis of the observations of the everyday life that guides readers to reach at the universal facts pertaining to the human life, including the role of love in life. Especially, in the sonnets – 116, 130, and 147, his concept of love becomes apparent in the form of an overwhelming force that triumphs over time, the physical world, and reason, respectively. In the sonnet 116 he philosophically deals with the concept of 'eternal love' as he writes – "Love is not love /Which alters when it alteration finds,/ Or bends with the remover to remove:/O, no! it is an ever-fixed mark,/ That looks on tempests and is never shaken;/ It is the star to every wandering bark,/ Whose worth's unknown, although his height be taken". Thus these liens add the feature of universality to Shakespeare's conception of love. The sonnet develops an argument that the time

will destroy the beauty of his young friend but in the subsequent copulate he forms an opposition and shows his belief on his sonnets. His love for the young lord will survive for the ages through his poetic art. However, in the sonnet 130, he rejects the traditional conception of love and satirizes the poets who compare their beloved with all the beautiful things on earth. Though he reflects his beloved with all the negative things and makes impression that she is almost unlovable. But in the sestet, he describes her voice is sweeter than any music and is far outdistances from any goddess in her merely human beauties and her mortal approachability. By maintaining a contrast in his argument, he highlights the difference between the physical beauty and the inner grace. He by contradicting his arguments reveals that beauty lies in the eyes of the beholder. In the sonnet 147, poet reveals that the second realm of the Dark Lady sonnets is falling towards the end. It also suggests the end of love for the dark lady. It shows the anger of the poet for the dark lady who betrays him for her another lover. He writes – “My love is as a fever, longing still/ For that which longer nurseth the disease,/ Feeding on that which doth preserve the ill,/ Th’uncertain sickly appetite to please.” The Dark lady who once seems him like a trapped goddess in the mere mortal appearance is now “as black as hell, as dark as night”. Thus, the treatment of love in these sonnets is complex to understand as it demonstrates the spiritual qualities of love and at the same time gives a sexual tone to the verse.

e.Theme of Friendship developed in his sonnets:

The major theme of Shakespeare’s collection of sonnets is the friendship. Thirst part of the sonnets that is 1 to 127 deals with his male friend. He shows strong obsession with his friends is intensely shows the concern about his future and gives him the friendly advice. The series of sonnets opens with the introduction of his friend’s beauty that is extensively linked with different imagery. Further he gives

him the advice to father a child and conserve his beauty in the form of child. He also feels upset when he gets a rival in the affection of his young friend. His feelings are so intense that many critics treat it as a clue of Shakespeare's homosexuality. Especially, in the sonnet 20, when he addresses a young man as – "A woman's face, colored by Nature's own hand". This feeling is further intensified with poet's behavior in the sonnet 29 when he feels depressed due to his friend's absence that can be compared with the depressions felt after the breakup with a beloved. He feels he has been disgraced by fate and disgraced in the eyes of men. He paints himself as being all alone, feeling rejected, abandoned, and outcast by fellow mankind. The following sonnet 30 also follows the theme of friendship in which the speaker begins by reflecting on all of the things past that he has lost, even "precious friends hid in death's dateless night," which poetically refers to friends who have already passed away. Thus, it can be observed that in these sonnets the theme of friendship is captured as a true and generous love that puts an end to all grief

f. The Portrayal of Dark Lady in sonnets:

The second part of the sonnet sequence contains the sonnets addressed to 'The Dark Lady'. The sonnets from 127 to 152 uncover the poet's relations with the dark lady. The sonnet 127 begins to describe her personality by denying the traditional notions of beauty. The physical description is clearly found in the sonnet 130, when the poet writes – "My mistress' eyes are nothing like the sun;/Coral is far more red, than her lips red:/If snow be white, why then her breasts are dun;/If hairs be wires, black wires grow on her head". It seems that she is not beautiful according to the traditional notion of beauty. It is clearly stated that she does not possess any of the traditional beautiful attributes but in the sonnet 131 he reveals that she does have all the other powers. He further reveals that the visual

beauty is not of the same intensity than that of the emotional tyranny. But after the sonnet 137 it is also revealed that she is not faithful to the poet. He compares her with “the bay where all men ride” or “the wide world's common place”. In the end of the series it is seen that he is disillusioned by the dark lady and accepts the truth and declares the renunciation of bondage and the poet is left in unrest. Thus, the dark woman is not beautiful but erotic and the poet’s obsession with her cannot be named as a love but should be as a lust.

g. Symbolic Elements in sonnets:

Shakespeare’s sonnets are heavily loaded with the western symbolism and are complex in its connotations. The analysis of the symbolism used in the sonnets requires the knowledge of the disciplines like philosophy, psychology, religion and mythology. It is universally accepted that the sonnets’ greatest achievements are related to their inventiveness in the elaborate verbal patterns, artistic qualities and the highly symbolic imagery. In the context of his symbolism Frye’s words – “In the (natural) cycle there are two core elements of poetic importance. One is the fact that winter and summer, age and youth, darkness and light, are always a contrast” – found true. Shakespeare’s sonnets frequently find antithesis and paradoxes to highlight his vision. For instance simple images like – weed/flower, summer/winter, earth/sea, man/woman, warm/cold, day/night, sun/moon. These symbols lead towards contrasting allegories –brightness/shadow, eyesight/blindness, virtue/sin, comfort/despair, love/hatred, falsehood/truth. By using these contradictory images and by creating the contrasting allegories, he is dealing with the complex archetypal patterns like good/evil, soul/body, heaven/hell, life/death, eternal/ephemeral.

The time is used as a major symbol in 41 sonnets and referred not as a period but as a destructive force that will destroy all things in the sonnets and depicted as a the universal devourer that reduces everything to non-existence. Another significant symbols emerge in this sonnet collection is the solar symbols like sun, fire, day, eye/slight, light, brightness and heaven. All these solar symbols move around the central image of sun which is highly recurrent in eleven sonnets. The sun symbolizes the principal of creation in the cosmos. The powers of sun are also parallel in the most of the sonnets with the poet's power of creative imagination. Another significant solar symbol is fire that is used to symbolize the sexual conquest. All these solar imagery carry different features and lead to different connotations. The symbolization of 'eye' is also used frequently to capture the essence of beauty in the beloved and in nature.

Weather and the Seasons symbols are also used in the collection as he has personified the cycle of nature and attributes the human characteristics or emotions to elements in nature or inanimate objects. For instance he frequently associates the pathetic fallacy to the nature as he associates young man's absence to the freezing days of December and their reunion with a pregnant spring. In most of the sonnets the weather also stands for human emotions; for instance – the speaker conveys his sense of foreboding about death by likening himself to autumn, a time in which nature's objects begin to decay and ready themselves for winter, or death. Thus, multiple ways he uses the nature to convey the superiority of young man's beauty in comparison to nature. At the same time it is also used to depict the momentousness of his beauty. Thus, the Shakespeare's sonnets are highly symbolic.

h.Dramatic Quality of Shakespearean Sonnets:

Shakespeare's sonnets are not only symbolic but also dramatic. The every sonnet of the collection suggests that the poet is great dramatist as his dramatic talent shines throughout his 154 sonnets. What make these sonnets more popular are the dramatic qualities like abrupt beginning, the conversational style, the dramatic tension, plot and the themes of loyalty and disloyalty. Similar to drama, most of his sonnets begin abruptly in the middle of an action; for instance – "When forty winters shall besiege thy brow,/And dig deep trenches in thy beauty's field". As the actor starts his dialogue, the narrator of these sonnets begins the conversation. For instance the sonnet 18 begins with – "Shall I compare thee to a summer's day?/Thou art more lovely and more temperate". Thus the sonnets from 1 to 127 are based on a conversation between the speaker and his friend.

As the sonnets are divided into two parts, the collection has two different plots – one contains the story of the relations between the faire looking young man and the speaker, however, in the second plot he deals with the story of his relations with the dark lady. This feature of plot makes his collection supreme in dramatic effectiveness. These sonnets can be therefore analyzed as suspenseful tragicomedies or problem plays. The plot of the faire looking young man tells how the relationship between the speaker and the young man takes different turns of betrayal and strong obsession. Another plot of the dark lady deals with the narrator's irresistible attraction to a dark and beautiful woman. The sonnet sequence reveals that how the poet is not much concern about the love but of lust. The narrator is torn between his hunger for the woman and his disgust at the sinfulness of carnal desire.

Another dramatic element used in the sonnets is 'dramatic tension'. This dramatic tension engages the readers with the story being told in the sonnets. The readers become curious to know which part will win as they are pulling each other with

equal force. The conflict between good and evil, hope and despair, jealousy and faith is used to create this dramatic tension in these sonnets. Along with the dramatic tension, another significant feature of drama used in the sonnet is a 'dramatic situation'. Similar to drama these sonnets have scenes that involve characters and their emotions. In these sonnets, Shakespeare describes the series of emotional situations between persons and adds a dramatic quality to his poems. These sonnets not only use the stylistic techniques of the drama but they also use the thematic concerns like a play. Love, betrayal, loyalty, despite, morality, eternity, time, beauty and many other significant themes gets the classic expressions in these sonnets.

i. Treatment of theme of time in his sonnets

Many of Shakespeare's sonnets celebrate the beauty of the friend and make these sonnets the unageing monument of his love for the friend. This concern of immortality of his friend's adorable beauty and his muse, suggests his concern with the theme of time. Through his sonnets he wants to create a remedy for the destructiveness of time's powers. The detailed analysis of these sonnets reveals that the narrator has used the word 'time' seventy-eight times in the sonnets 1-126. It suggests his preoccupation with the theme of passing of time. This preoccupation with time further makes him to contemplate on the related themes like mortality, memory, inevitability, and change. He is well acquainted with the fact that he has no control over time, but is also very positive about the eternity of his art. Therefore, in most of the sonnets he is self-referential when he suggests that the time might fade the adorable beauty of his young friend but it will be conserved in his sonnets.

Another significant feature of his dealing with time is the use of personification. It is seen not only in his sonnets but also in most of his famous plays that time has played a role of villain. Especially in these sonnets Time is the fourth character who is 'bloody tyrant' (Sonnet 16), 'devouring' and 'swift-footed' (Sonnet 19). The passage of time is gradually leading the poet near the 'hideous night' (Sonnet 12) or death. Thus, by using the personification, Shakespeare tries to confront the natural processes that creates and destroys life. The momentousness in the human life plays a crucial role in the perception of Shakespeare's sonnets. It is seen that he is very sensitive to the frailty of the peak of life, how time hastily takes it as soon as it is displayed. As he knows that time will eventually rob the beauty of the young man, he tries to capture it through his Sonnets. This treatment of time is complex and contradictory as they accept the destructive power of time and at the same time challenges it.

In the first seventeen sonnets it is seen that the poet is appealing his faire lord to find a woman to bear his child so that his beauty might be preserved for future. In these sonnets he uses the imagery like military, winter, and the Sun to reflect the effects of time on the beauty of his lord. In the sonnet 2 the narrator describes time as a destructive agent, when he writes – "When forty winters shall besiege thy brow,/ And dig deep trenches in thy BEAUTY's field,/ Thy youth's proud livery so gazed on now,/ Will be a totter'd weed of small worth held". However in the sonnet 5 he writes that time is a tyrant, who oppresses him because he cannot escape time's grasp. In most of the sonnets he relates time with the death as in Sonnet 13 the poet preoccupies himself as a protector of his lord from untamed death and ruin as an effect of time. The thematic concern is continued in the series of the sonnets as in the sonnet 18 and 19 he finds an alternative to avoid the eventual ruin of his lords beauty. He is hopeful that his verse will preserve it

forever. Especially in the sonnet 18, poet tries to relate time with the nature when he asks to his young lord that – “Shall I compare thee to a summer’s day?”. As poet links the beauty of the loved one to the cycle of the seasons, he accepts the cyclic conceptions of time which are closer to timelessness than linear theories. The comparison of youth’s beauty with the summer suggests that beloved one transcends the warmth and beauty of the season and sharply contrasts with the ‘rough winds’ of time that ‘shake the darling buds of May’, i.e., against youth and beauty.

Further in the collection this line of time is found continued in the sonnet 60 in which he writes – “Like as the waves make towards the pebbled shore,/So do our minutes hasten to their end,/Each changing place with that which goes before,/In sequent toil all forwards do contend.” These first lines reflect an image of water as a sign of death. The long expository part of this sonnet brings to the fore a classic negative image of death as the end of time: “And nothing stands but for his scythe to mow”. But in the final couplet it is seen that he is more positive about the life as he modestly expresses that he is not so interested in the survival of his fame as in the survival of the beauty of the beloved one, immortalized by art. In the sonnet 73 the intensity of feeling and the profundity of thought about time now reach a real climax. The sonnet demonstrates a melodrama of the abstract feeling of threat and the vivid graphic images that show poet’s apprehension of time as fractus and his fear of death.

Thus, in the conclusion it can be said that Time is the major thematic concern of Shakespeare in his sonnets. The sonnets reveal the momentariness of human life and uncover the illusory values of the world. He is quite orthodox as he manifests the basic Christian eschatological and apocalyptic imagery.

1.4 Check Your Progress:-

Answer the following question:-

1. Which symbolic element did Shakespeare use in his sonnets?

1.5 Summary of some selected sonnets

Sonnet no. 3

Original Text:

Look in thy glass and tell the face thou viewest
Now is the time that face should form another;
Whose fresh repair if now thou not renewest,
Thou dost beguile the world, unbless some mother.
For where is she so fair whose unlearned womb
Disdains the tillage of thy husbandry?
Or who is he so fond will be the tomb
Of his self-love, to stop posterity?
Thou art thy mother's glass and she in thee
Calls back the lovely April of her prime;
So thou through windows of thine age shalt see,
Despite of wrinkles, this thy golden time.
But if thou live, remembered not to be,
Die single and thine image dies with thee.

Summary:

In this sonnet, the poet is more concerned and conscious about the future of the young fellow. He urges him to think about the future and bless the world by begetting children. He argues that no woman would say no to have him as a mate. He further adds that as he mirrors his mother's beauty and suggests that how beautiful she was in her youth, his child will be a record of his own beauty. He tells him that in his old age, he could possibly look on his own child and imagine what he was once. He also shows the threat that if he rejects the idea of begetting a child, all his beauty will be perished with him. The poet significantly uses the imagery of farming that allows him to demonstrate the positive and negative outcomes of his deeds in his future. The symbolism and imagery used in the sonnet is significant and apt as it begins with the image of a mirror and argues that you are your mother's mirror image and convinces him to create his image by fathering a child. He uses a mirror to connect past, present, and future as he writes young fellow's mother sees in him "the lovely April of her prime". He asks him that similar to her, he can enjoy the 'golden time' in his old age.

Sonnet No 7

Original Text:

Lo! in the orient when the gracious light
Lifts up his burning head, each under eye
Doth homage to his new-appearing sight,
Serving with looks his sacred majesty;
And having climbed the steep-up heavenly hill,
Resembling strong youth in his middle age,
Yet mortal looks adore his beauty still,
Attending on his golden pilgrimage:

But when from highmost pitch, with weary car,
Like feeble age, he reeleth from the day,
The eyes, 'fore duteous, now converted are
From his low tract, and look another way:
So thou, thyself outgoing in thy noon
Unlooked on diest unless thou get a son.

Summary:

In Sonnet 7 Shakespeare compares human life to the passage of the sun – from sunrise to sunset. The poet symbolizes the sun's rising in the morning with the young man's youthful years. The sun's highest point in the sky "Resembling strong youth in his middle age" and is still adorable for his beauty. But as sun reaches its apex, it starts the down journey and eventually when sunset occurs in 'feeble age' youth will no longer be surrounded by admirers. If he does not want to vanish unknown into the murky depths of time, he has to children to carry the line and reflect his former beauty.

Thus, similar to his previous sonnets, the poet argues that if the youth want to ensure that he is remembered after his death, he has to father a child. Here, he makes it clear that the child should be a son. There are two possible reasons behind this wish for son – one that son will carry youth's last name and daughter probably change it after marriage and second the word 'son' fits in his symmetrical sound pattern that he has used in the sun imagery.

Sonnet no. 27

Weary with toil, I haste me to my bed,
The dear repose for limbs with travel tired;

But then begins a journey in my head
To work my mind, when body's work's expired:
For then my thoughts--from far where I abide--
Intend a zealous pilgrimage to thee,
And keep my drooping eyelids open wide,
Looking on darkness which the blind do see:
Save that my soul's imaginary sight
Presents thy shadow to my sightless view,
Which, like a jewel hung in ghastly night,
Makes black night beauteous, and her old face new.
Lo! thus, by day my limbs, by night my mind,
For thee, and for myself, no quiet find.

Summary:

The sonnet no. 27 is significant in this collection as it changes the mood and begins the sonnets until 30 that are fairly meditative and quiet, exploring the traditional themes of sleeplessness, separation, bad fortune and sorrowful reminiscence. The poet is showing the unrest that is created due to the disharmony in the relations between them. The sonnet for the first time announces a new phase in their relationship. The poet suggests that how thoughts of the dear one keep him awake. He is so obsessed with him that even in the night the image of the young fellow floats before him which is like a jewel hung in the ghastly night that even appears beautiful. In the day he is made weary by toil and travel, however in night he has to take another troublesome journey in his mind to attend on the loved one, who is far away. The sonnet reveals that the poet seems to regard the youth's affection less securely. The absence of the young fellow suggests that there is something wrong in their relations. But still he is fascinated with the alluring

beauty of youth. The imagery of 'shadow' suggests that the youth's image has no longer a substance.

Sonnet no 54

O! how much more doth beauty beauteous seem
By that sweet ornament which truth doth give.
The rose looks fair, but fairer we it deem
For that sweet odour, which doth in it live.
The canker blooms have full as deep a dye
As the perfumed tincture of the roses,
Hang on such thorns, and play as wantonly
When summer's breath their masked buds discloses:
But, for their virtue only is their show,
They live unwoo'd, and unrespected fade;
Die to themselves. Sweet roses do not so;
Of their sweet deaths are sweetest odours made:
And so of you, beauteous and lovely youth,
When that shall vade, my verse distills your truth.

Summary:

In this sonnet the poet praise the young man not only for his adorable beauty but also for inward truth. In this sonnet poet is more philosophical about the 'physical beauty' and 'inner grace'. He argues that the beauty is composed with the external things can be symbolized with the wild and scentless roses, whereas the beauty with the inward worth is like the real roses with are adorable for their scent as much as for their looks. Thus, the poet is indicating the significance of the

immortal truth and devotion which he attribute to the young man who in the real sense beautiful.

In this sonnet the poet is self-referential for his art of poetry and argues that his poetry will distill the youth's beauty and that will create an imperishable image of the youth. The stylistic analysis of the sonnets reveals that it follows the model of most of his sonnets in which in first 8 lines the narrator establishes an argument or situation, and lines 9 through 12, beginning with 'But' form a contrast from the original argument. In this sonnet the first eight lines puts forth a comparison between the rose and carnation blooms but the contrast appears more clearly in lines 9 through 12. He clearly states that the carnation blooms contain no inner beauty whereas the rose extends its beauty with 'sweet odor'. The concluding couplet makes clear the poet's purpose more clear as he argues that the young man is like the rose, outwardly beautiful and inwardly sweet-smelling. He also attributes these qualities to his sonnets that will immortalize and distill the beauty of the youth for others to enjoy, when it will fade in the passage of time. The comparison of youth with rose is frequently appeared in the collection for example it is used in the sonnets – 1, 67, 95, 98, 99, and 109

Sonnet no 100

Where art thou Muse that thou forget'st so long,
To speak of that which gives thee all thy might?
Spend'st thou thy fury on some worthless song,
Darkening thy power to lend base subjects light?
Return forgetful Muse, and straight redeem,
In gentle numbers time so idly spent;
Sing to the ear that doth thy lays esteem

And gives thy pen both skill and argument.
Rise, resty Muse, my love's sweet face survey,
If Time have any wrinkle graven there;
If any, be a satire to decay,
And make Time's spoils despised every where.
Give my love fame faster than Time wastes life,
So thou prevent'st his scythe and crooked knife.

Summary:

The sonnet once again changes the mood of the previous three sonnets in which he writes about the rival poets and takes a pause in the adoration of youth's beauty that is in fact has given the all the might to his poems. His relaxed mood and retrieved thematic attention reveal that there is the absence of the rival poets. He begins with the lines "Where art thou, Muse, that thou forget'st so long / To speak of that which gives thee all thy might?" and rebukes himself for having neglected writing verse about the young man. He is excusing himself for his silence and defence against the charge of failure in new creation. He uses the standard figure of the Muse as the source of poetic inspiration and blamed her for having dried up. He argues that Muse has spent her energies in worthless pursuits like the rival poets and is castigated for being devoted to trivialities, being forgetful and slothful. In this sonnet too, he uses the death imageries in the last couplet – "Give my love fame faster than Time wastes life,/So thou prevent'st his scythe and crooked knife".

Sonnet no 127

In the old age black was not counted fair,
Or if it were, it bore not beauty's name;

But now is black beauty's successive heir,
And beauty slandered with a bastard shame:
For since each hand hath put on Nature's power,
Fairing the foul with Art's false borrowed face,
Sweet beauty hath no name, no holy bower,
But is profaned, if not lives in disgrace.
Therefore my mistress' eyes are raven black,
Her eyes so suited, and they mourners seem
At such who, not born fair, no beauty lack,
Sland'ring creation with a false esteem:
Yet so they mourn becoming of their woe,
That every tongue says beauty should look so.

Summary:

The second part of the sonnet collection begins with the Sonnet 127 in which the subject for the first time is not 'the Youth' but 'the Dark Lady'. This new beginning is further extended into the series of sonnets that reveals the poet's relations with the Dark Lady. The sonnet is also important as it denies the traditional notion of beauty. He argues that in the old age the black is not considered as beautiful but at least for the poet this notion has changed and "now is black beauty's successive heir". He points out that the traditional definition of beauty never considers black but appreciate the cosmetic enhancement of natural look. He suggests that this unnatural practice creates artificiality. The poet further criticizes that cosmetics devalue the ideal, or standard, of what beauty is. In the poem it is observed that the degree of emphasis on the Dark Lady's color varies and therefore, if the sonnet is studied in isolation, then it creates ambiguity that whether, she is just black-haired or brunette. The imagery used in it is complex as

he writes that enhancement of the natural look, by using the cosmetics, is a 'bastard shame'. He is happy that though she is not physically attractive by maintaining the natural look she has an erotic appeal. However, his mistress' good looks are not "slandered" by unnatural measures. Her black eyes become her so well "That every tongue says beauty should look so".

Sonnet no 154

The little Love-god lying once asleep,
Laid by his side his heart-inflaming brand,
Whilst many nymphs that vowed chaste life to keep
Came tripping by; but in her maiden hand
The fairest votary took up that fire
Which many legions of true hearts had warmed;
And so the General of hot desire
Was, sleeping, by a virgin hand disarmed.
This brand she quenched in a cool well by,
Which from Love's fire took heat perpetual,
Growing a bath and healthful remedy,
For men diseased; but I, my mistress' thrall,
Came there for cure and this by that I prove,
Love's fire heats water, water cools not love.

Summary:

Last two sonnets (i. e. 153 and 154) are based on a poem in the Greek Anthology attributed to Marcianus Scholasticus (5th cent. AD). These two sonnets in the end may be considered as appendices as they do not touch upon any of the major

themes in the sonnets. In Sonnet 153, tells an mythical event in which god of love, falls asleep and his Cupid is stolen by maid of Dian's and extinguishes it in a golden valley's fountain. As a result the fountain absorbs the heat from the fire but the water begins to act as a curative potion for 'strange maladies' like love sickness. However, the poet finds the best cure for his passion in his mistress' eyes. The same story is further depicted in the Sonnet 154 where Cupid falls asleep and a nymph steals his 'heart-inflaming brand' and quenches it into a cool well. The poet, who went to the well to find relief from his love for the mistress but continues to suffer: 'Love's fire heats water, water cools not love'.

1.6. Conclusion:

Thus, Shakespeare's sonnets are highly symbolic and rich in the thematic concerns. The sonnets on the other hand can be interpreted as a parody of Petrarchan love sonnets that defies the traditional gender roles and depicted the more complex nature of human relations.

Check your progress:

Fill in the blanks.

1. In the sonnet _____ the subject for the first time is 'the Dark Lady'.
2. In the sonnet _____ poet uses the sun imagery.
3. Poet shows the threat that if young man rejects the idea of begetting child, all his beauty will be _____ with him.
4. George Chapman and Christopher Marlowe are the most probable _____ poets referred in the sonnets.

5. The time is used as a major symbol in _____ sonnets.
6. Time is referred not as a period but as a _____.
7. The sonnets 153 and 154 are based on a poem in the Greek Anthology attributed to _____.
8. Oscar Wilde who in his short story 'The Portrait of Mr. W. H.' suggests the sonnets are written to a boy actor called _____.
9. In Francis Meres' _____ referees that Shakespeare's Sonnets's as a 'sugred Sonnets'.
10. The second edition of Shakespeare's sonnets was published by _____ in 1640.

Unit – II *The Taming of the Shrew.*

Objectives:-

Introduction:-

2.1 Shakespearean Comedy

2.2 *The Taming of the Shrew* as a Comedy

2.3 Characterization in *The Taming of the Shrew*

2.4 Themes, Motif , Symbolism in *The Taming of the Shrew*

2.5 Summary of *the Taming of the Shrew*

Conclusion

Answers to check your progress

1.7.

Objectives

Friends, this unit deals with William Shakespeare’s famous play “The Taming of the shrew”. This chapter will give you information about:

- Shakespearean comedy.
- The Taming of the Shrew as a comedy.
- Characterization in the Taming of the Shrew.

Introduction:

It is supposed *The Taming of the Shrew* is written in the late 1580s or early 1590s and is one of Shakespeare's earliest comedies. Like all of Shakespeare's other plays, *The Taming of the Shrew* can be traced to a variety of sources. For instance, the primary plot, the story of Katherine and Petruchio, finds its roots in folk tales and songs common in Shakespeare's day. The Bianca subplot also has its roots in sources with which Shakespeare would have been familiar. Unlike the Kate/Petruchio plot, which can only be traced to general pamphlets and debates, the Bianca subplot comes from George Gascoigne's *Supposes*.

2.1 Shakespearean Comedy

1.1 We can categorize the plays of William Shakespeare into three groups: comedies, histories, and tragedies. Some scholars also make a fourth category as 'romance' to describe the specific types of comedies that appear as Shakespeare's later works, but it can be included into the comedies. By the end of Shakespeare's life, he had written seventeen comedies. The word "Comedy" has a different meaning in the age of Elizabethan as it has in modern comedy. In Shakespearean comedy one can observe that there is always a happy ending, especially marriages between the unmarried characters. Unlike Shakespeare's other plays, a tone and style is more light-hearted in comedy. In the comedy, frequently, a greater emphasis is on situations than characters. A struggle of young lovers to overcome difficulty, often created by elders is a common situation in the play.

Separation and re-unification, deception among characters, especially, mistaken identity, and a clever servant these are the common elements the Shakespearean comedy. Shakespeare's mingling of humour and tragedy in the several of his comedies such as *Measure for Measure* and *All's Well That Ends Well* makes them to be classified as problem plays. It is not clear whether the uneven nature of these dramas is due to an imperfect understanding of Elizabethan humour and society or it is Shakespeare's deliberate attempt to blend styles and challenge the spectators' potential.

2.1 Check Your Progress:-

Answer the following question:

1.What are the three categories/groups of Shakespeare's plays?

2.2 *The Taming of the Shrew* as a Comedy

The Taming of the Shrew is most definitely a "Comedy". A few basic rules and operating principles of the comedy makes this play as a comedy: a light and humorous tone; clever language and witty banter; deception, disguises, and cases of mistaken identity; young love that must overcome some kind of struggle; family drama; lots of twists and turns; and multiple plots that come together in the end – which always involves the reunification of the family and/or a marriage. Shakespeare borrows some stock characters from the Italian tradition of *Commedia dell'arte*, like the Pantaloon, a ridiculous old man trying to get with a much younger woman – think of Gremio. Other is ridiculous slap-stick humor, like

the time Grumio and Petruchio's miscommunication about knocking on Hortensio's door results in Grumio getting beat down by Petruchio. In the play there are also some very dark undertones. For instance, though the audience laughs at the back and forth play between Kate and Petruchio, they are aware that Petruchio's behavior is abusive. His taming techniques also involve torture and there are several references to Kate's death throughout the play.

What are we to make of all this? Despite the borrowings from *Commedia dell'arte* and the slightly dark underbelly of the play, *The Taming of the Shrew* still falls under the generic category of comedy.

Check Your Progress:-

Answer the following question:

1. What are the few basic rules for comedy is followed by Shakespeare in this play?

2.3 Characterization in *The Taming of the Shrew*

The characterization in *The Taming of the Shrew* is extremely fascinating. Katherine, the shrew who must be tamed, is described with extremely negative characteristics. Katherine is seen as an insulting, abrasive, and miserable woman. Her overall unpleasant attitude is also matched with a great amount of wit, one that is only challenged by Petruccio. It is particularly interesting to compare the sisters, Bianca and Katherine. It is obvious that Bianca serves as a foil to Katherine.

Where Katherine is seen as aggressive and almost vicious individual, Bianca is seen as the exact opposite. She is characterized as a peaceful, kind, and even-tempered woman. Shakespeare's technique as portraying the sisters as foil characters to one another only strengthens their very different personalities. Another interesting pair in the play is the relationship between Katherine and Petruccio. It seems that among all of the men in Padua, Petruccio is the only person who is able to conquer the challenge of wooing Baptista's eldest daughter, Katherine. Other men who were forced to interact with Katherine, were very much intimidated by her aggressive attitude. This can be seen particularly when Katherine strikes Hortensio when he is attempting to teach her to play the lute. Despite her reputation, Petruccio takes it upon himself to convince Katherine to marry him.

Christopher Sly A beggar featured in the Induction. He is tricked into believing he is a gentleman.

A Lord A gentleman who delights in duping Sly after he finds him passed out on his property.

A page, servants, huntsmen All work for or with the Lord to dupe Sly.

Players A travelling troupe of actors who perform the play of Katherine and Petruchio before Sly, the Lord, and the Lord's household.

Katherine Minola Elder daughter of Baptista Minola. She is hard-headed, stubborn, and prone to speaking her mind. Baptista decrees that as the elder daughter, Kate must marry before her younger sister Bianca may do so.

Petruchio A young man of Verona. Through his friend Hortensio, he learns of Katherine and agrees to wed her (for her dowry). What was originally a business venture, though, turns to love as the story unfolds.

Bianca Minola Younger daughter of Baptista Minola. Bianca is loved by Gremio, Hortensio, and Lucentio but cannot have serious suitors or marry until her older sister Katherine has done so. Bianca is clearly Baptista's favorite daughter, although she may not be as sweet as she appears.

Baptista Minola The father of Katherine and Bianca.

Hortensio A suitor to Bianca. He enters the Minola household disguised as Litio, the music tutor. Eventually, he marries the Widow.

Lucentio Son of Vincentio. He is in love with Bianca and woos her disguised as Cambio, the tutor.

Tranio A servant to Lucentio. He agrees to impersonate his master and pretend to woo Bianca for him while Lucentio is disguised as Cambio.

Gremio A foolish old man; suitor to Bianca.

Grumio Petruchio's servant.

Biondello A servant to Lucentio.

Vincentio A gentleman of Pisa; father of Lucentio.

A Pedant A teacher from Mantua. He agrees to impersonate Vincentio for Tranio (unaware he is disguising himself as Lucentio).

A Widow A rich woman whom Hortensio marries after he loses Bianca. She is contemptuous of Kate but also shrewish in her own way.

Check Your Progress:-

Answer the following question:-

1. What is the speciality of the character of “Katharine”?

2.4 Themes, Motif , Symbolism in *The Taming of the Shrew*

Transformation is one of the most important and pervasive themes in *Taming of the Shrew*. Closely related to the theme of "Art and Culture," it can involve physical disguise, changes in attitude and behavior, psychological changes, and even linguistic mutation.

Theatricality: *The Taming of the Shrew* is an elaborate meditation on the workings of the theater and performance. Also known as meta-theatricality, this kind of self-reflective behavior is pretty common in all of Shakespeare’s works, even the sonnets. From the play’s frame structure to its inside jokes, *Shrew* is chock full of representations and references to acting, directing, staging, and spectatorship.

Gender: Gender, of course, is a huge theme in the play, especially as it relates to power. *The Taming of the Shrew* examines the way 16th-century ideas about gender and hierarchy are tested and reinforced in turbulent heterosexual

relationships. The play seems to recognize that gender is a social construction and can be "performed" by men and women.

Marriage: *The Taming of the Shrew* takes a good hard look at marriage and, to a large extent, makes fun of the power struggles that occur within marital relationships. On the one hand, the story line and structure seem to promote typical 16th-century ideas toward matrimony and proper relations between husbands and wives. Yet, the play also goes out of its way to criticize and call into question some of the pervasive attitudes toward marriage arrangements and the ways men and women struggle for power positions once wed.

Familial relationships: it is an important theme in *The Taming of the Shrew*. Aside from the obvious husband-wife relations, the play also portrays tumultuous father-daughter bonds, sibling rivalry, and power struggles between fathers and sons. As a comedy, the play seems to be outwardly working toward the reunification of the family, and it's true that by the end, order seems to have been restored.

MOTIF, SYMBOLS

Animals and Hunting: Petruchio reflects the animal and hunting images begun in the Induction and continued throughout the play. His nature is base and much like an animal driven purely by his senses, Petruchio has very little regard for etiquette or respectability. He enjoys good food, good drink, and his knowledge of falconry and horses suggest the sportive hunter who is now on a quest for a mate and a large fortune.

Horses: The image of horses resounds throughout the play. They are often spirited animals of great value, but until their spirits have been broken and their natures tamed, they cannot take their place in an organized civilization. This image is often applied to women in this play to suggest the men's need to control and dominate them to make them useful to their male masters.

Check Your Progress:-

Answer the following question:

1. Where do you find Familial relationships in "The Taming of the Shrew"?

2.5 Summary of *the Taming of the Shrew*

The play starts with the Induction where a trick is played by a nobleman on the drunkard Christopher Sly who arranges for an acting troupe to perform a play called *The Taming of the Shrew*. The beautiful and gentle Bianca has no shortage of admirers (Lucentio, Gremio and Hortensio) but her father insists that she will not marry until her shrewish sister, Katharina, is betrothed. Bianca's suitors persuade fortune-seeker Petruchio to court her. The suitors pay for any costs involved and there is also the goal of Katharina's dowry. Sparks fly between Katharina and Petruchio and they enter into various slanging matches but not to be put off Petruchio marries Katharina. His behaviour following the wedding is intolerable and he carries Katharina off to his country house with his servant

Grumio. Petruchio intends to browbeat Katharina into submission and he craftily denies her food and sleep, whilst continuously singing her praises. He also finds fault with her new clothes and she is forced to wear old ones. This is the final straw and Katharina starts agreeing and pleasing her husband - she has been tamed. On their return to Padua Lucentio has won Bianca and Hortensio has married a widow. At a banquet they wager on who has the most obedient wife. Each wife is issued with commands but only Katharina obeys and promptly lectures everyone on the importance of wifely submission. The theme of the play is a farcical comedy but the question is did Shakespeare really believe that a woman was in no way equal to a man or was this play tongue in cheek and was he portraying how men would simply like things to be.

Conclusion:

Thus, Like Shakespeare's other plays, *The Taming of the Shrew* lends itself to a variety of interpretations, both on stage and in the field of literary criticism. Moreover, modern interpretation of the play is complicated by the centrality to the play of issues that are hotly debated in our own time - in particular, the question of what roles men and women can and should play in society and in relationship to each other

Answers to check your progress

1. ----- is one of the most important and pervasive themes in *Taming of the Shrew*.
2. ----- is seen as an insulting, abrasive, and miserable woman.
3. *The Taming of the Shrew* is most definitely a "-----".
4. ----- A beggar featured in the Induction.
5. The images of ----- resounds throughout the play.
6. Petruchio reflects the ----- images.

7. The theme of the play is a ----- comedy.
8. By the end of Shakespeare's life, he had written ----- comedies.
9. -----is a gentleman who delights in duping Sly.
10. *The Taming of the Shrew* can be traced to ----- of sources.

Unit – III *As You Like It*

Objectives:-

Introduction:-

3.1 *As you Like it* as a Comedy

3.2 Characterization in *as you like it*.

3.3 Themes, Motif, Symbolism in *as you like it*.

3.4 Summary of *As you Like it*.

Conclusion

Answers to check your progress

1.8.

Objectives

Friends, this unit deals with William Shakespeare's famous play "*As you Like it*".

This chapter will give you information about:

- Shakespearean comedy.
- "*As you like it*" as a comedy.
- Characterization in "*As you Like it*".

Introduction:-

As You Like It is a pastoral comedy by William Shakespeare believed to have been written in 1599 or early 1600 and first published in the *First Folio*, 1623. It was entered in the Stationers' Register on August 4, 1600 but no edition followed the entry, thereby leading to the ambiguity in its publication date. The first known publication is in the 1623 First Folio, taken either from Shakespeare's promptbook or less likely from a literary transcript of the promptbook. The source for the plot of *As You Like It* is derived from Thomas Lodge's extremely popular prose romance *Rosalynde*. The Forest of Ardenne is from Lodge's romance, and actually describes ancient woodland comprising parts of France, Belgium and Luxembourg. Shakespeare used the French setting through his choice of the French spelling, "Ardenne".

3.1 *As You Like It* as a comedy

As You Like It is most definitely a comedy. More specifically, it's a pastoral comedy. There are some features and conventions that are common in both pastoral literature and Shakespearean comedy. Pastoral literature involves shepherds wandering around the countryside living the "simple life" and the word "pastoral" comes from *pastor*, which is Latin for "shepherd." In *As You Like It*, the Forest of Arden is chock full of shepherds, like old Corin and Silvius. In the pastoral literature **characters from the city or court run away to the country and hang out with shepherds before returning back home. In the play also Duke Senior is in the Forest of Arden as an exile with his band of "merry men."** Soon after Orlando, fearing his brother will kill him flees to Arden. Rosalind and Celia follow close on his heels. **Pastoral literature always portrays the country in an idealized manner. In the play** life at court is lousy because it's full of

treacherous family members and corrupt authority figures, which is why everyone flees to Arden. Despite the extreme weather conditions and dangerous beasts of the Forest of Arden, Duke Senior tells us that it's like a little paradise on earth because, nobody in Arden is trying to kill him, and Arden is a place of freedom and self-discovery. Apart from these features, **slickers pretending as shepherds**, **Social critique**, human foolishness and the artificiality of love make the play the pastoral Comedy

As You Like It is also a Shakespearean comedy because it contains the features Shakespearean comedy, like: Light, humorous tone, Clever dialogue and witty banter, Deception and disguise, Mistaken identity, Love overcomes obstacles, Family drama, Multiple plots with twists and turns, Re-unification of families, and Marriage.

Check your progress:-

1. What kind of comedy is "As you like it"?

3.2 Characterization in *As You Like It*

Generally Shakespeare doesn't give symbolic names to his characters instead, he does put some thoughts into it. For instance, when Rosalind wears boys dress and calls herself "Ganymede," we remember the Ganymede from classical mythology, who was kidnapped by Jove and turned into a love slave. The name Celia chooses when she disguises herself is significant, too. "Aliena" (as in *alien*) means "estranged one." Estranged and alienated is exactly what Celia is when she runs away from her father's court to be with her cousin. Shakespeare develops characterization for Rosalind in Act 4, Scene 1. He develops characterization by his word choices. Rosalind is the daughter of the banished Duke Senior. She stayed

with his uncle, Duke Fredrick, and was also banished. Rosalind and Celia made an escape with Touchstone to find the Forest of Arden to find Rosalind's banished father. Rosalind is characterized as curious, self-opinionated and forgiving. In this essay you will learn of reasons why Rosalind is characterized as curious, self-opinionated, and forgiving.

Some major characters are as follows:

Duke Senior - one of the protagonists of the play. His ducal rights are usurped by his younger brother, Frederick. He leads a life of exile in the Forest of Arden with some of his lords ("co-mates and brothers in exile"). His ducal rights are restored to him towards the end of the play when his brother has a moral conversion.

Duke Frederick - one of the antagonists of the play. He is a contrast in every respect to Duke Senior, his elder brother, whose rights he usurps during the play. Towards the end, however, there is a change in his morals, and he tries to make amends for his past ways.

Touchstone - a fool in the Duke's court. He accompanies Rosalind and Celia to the Forest of Arden. Duke Senior rightly remarks that he "uses his folly like a stalking-horse, and under the presentation of that he shoots his wit."

Oliver de Boys - the eldest son of Sir Rowland de Boys and one of the antagonists of the play. He denies his brother Orlando his rightful inheritance and the education that is due to him. Wicked and villainous by nature, he wants to have Orlando killed. However, Orlando saves him from a deadly snake and a fierce lioness, which changes Oliver's attitude.

Orlando de Boys - the youngest brother of Oliver and one of the protagonists of the play. To escape his brother's plot to kill him, he goes to the forest, courts Rosalind, and weds her.

Rosalind - the daughter of Duke Senior and the heroine of the play. Banished by Duke Frederick, she goes to the forest under the disguise of Ganymede. She displays wit, intelligence, and alertness. At the end of the play, she orchestrates all of the marriages, including her own to Orlando.

Celia - the daughter of Duke Frederick. She serves as Rosalind's companion. She is a fine and likable lady who is overshadowed by the more commanding Rosalind.

Jaques - one of the lords attending Senior Duke. A melancholy cynic, he is a critic of the society in the forest and all of life.

Check your progress:-

1. What is the Shakespeare's speciality about his Characters?

3.3. Themes, Motif, Symbolism in *As You Like It*

Themes

Love is the central theme of *As You Like It*. It is Shakespeare's one of the most lovable romantic comedies, therefore it follows the tradition of a romantic comedy. Like other comedies *As You Like it* is a tale of love manifested in its varied forms. In many of the love-stories, it is love at first sight. This principle of 'love at first sight' is seen in the love-stories of Rosalind and Orlando, Celia and Oliver, as well as Phebe and Ganymede. The love-story of Audrey and Touchstone is a parody of

romantic love. Another form of love is between women, as in Rosalind and Celia's deep bond.

Usurpation and Injustice is a significant theme of the play. The new Duke Frederick usurps his older brother Duke Senior, while Oliver parallels this behavior by treating his younger brother Orlando so ungenerously as to compel him to seek his fortune elsewhere. Both Duke Senior and Orlando take refuge in the forest, where justice is restored "through nature"

Forgiveness is another major theme in the play. The play highlights the theme of usurpation and injustice on the property of others. However, it ends happily with reconciliation and forgiveness. Duke Frederick is converted by a hermit and he restores the dukedom to Duke Senior who, in his turn, restores the forest to the deer. Oliver also undergoes a change of heart and learns to love Orlando. Thus, the play ends on a note of rejoicing and merry-making.

Court life and country life: Most of the play is a celebration of life in the country. The inhabitants of Duke Frederick's court suffer the perils of arbitrary injustice and even threats of death; the courtiers who followed the old duke into forced exile in the "desert city" of the forest are, by contrast, experiencing liberty but at the expense of some easily borne discomfort. A passage between Touchstone, the court jester, and shepherd Corin establishes the contentment to be found in country life, compared with the perfumed, mannered life at court. At the end of the play the usurping duke and the exiled courtier Jacques both elect to remain within the forest.

Check your progress:-

1. Why “As You like” is called as Shakespeare’s most lovable romantic comedy?

3.4 Summary of *As You like It*

When the play opens the audience come to know that Sir Rowland de Boys has recently died, leaving behind sons Oliver and Orlando. Since Oliver's the eldest son, he is inherited just about everything. Oliver has neglected training Orlando to be a proper gentleman. As Oliver kept all the inheritance from himself, Orlando complains Adam, the old family retainer and when Oliver arrives on the scene, and a bitter quarrel takes place. Adam parts the fighting brothers, and Oliver coldly promises to give Orlando his due. Afterwards when Oliver came to know that Orlando intends to challenge Duke Frederick’s champion wrestler, he plans to have his brother killed in the ring. He manages to convince Charles that Orlando is plotting against him and that Orlando should be killed. On the occasion of wrestling match Duke Frederick arrives with his daughter Celia and his niece, Rosalind. In the match surprisingly Charles who has seriously injured his first three opponents, gets defeat at the hands of Oliver. In the end of the match Frederick who was first cordial to Orlando becomes furious as the late Sir Roland de Boys, had at one time been Frederick’s bitter enemy. Though, Frederick stalks out, Celia and Rosalind congratulate Orlando, and Rosalind makes it clear that she finds him most attractive. Though Orlando returns her feelings, he is so tongue-tied with embarrassment that he can say nothing.

At the ducal palace, audience comes to know that Celia and her cousin Rosalind are as close as sisters. Rosalind is the daughter of the rightful duke, Duke Senior, whose throne has been usurped by his brother, Frederick. Banished Duke Senior is living a simple life in the Forest of Arden with a band of his faithful followers but as per the request of Celia prevents Duke Frederick from sending Rosalind away to share her father's exile. But soon Frederick accuses Rosalind of plotting against him, and, despite Celia's pleas for her cousin, banishes Rosalind. After the departure of furious father, Celia decides to go into exile with her cousin, and the girls set out for the Forest of Arden. On their way to the forest Rosalind disguised as a young man, 'Ganymede', and Celia disguised as a young country lass, 'Aliena'. Touchstone, Frederick's jester, accompanies them into forest. Meanwhile, Orlando returns home and is warned by the faithful Adam that Oliver is plotting to kill him. Together, they too decide to set out for the Forest of Arden, hoping that they will find safety there. On the other hand when Frederick comes to know that his daughter Celia is missed, he sends his men out to find Orlando. In the forest, Orlando and Adam join Rosalind's exiled father and his men, while Rosalind and Celia, still in disguise, purchase a little cottage and a small herd of sheep and settle down to a peaceful, pastoral existence.

In the forest these companies create many other misunderstandings and confusions, Oliver and Celia meet and fall in love at first sight, and the jester, Touchstone, falls in love with a homely, simple-minded young woman named Audrey. In the end when all the confusions reach at its climax Rosalind, still disguised as Ganymede, promises to solve the problems of everyone by magic. Shedding her male attire in private, she suddenly appears as herself, and the play comes to a swift close as she and Orlando, Oliver and Celia, Silvius and Phebe, and Touchstone and Audrey are married. Rosalind's father, the rightful duke, is

joyous at finding his daughter again and is returned to his ducal status. At the end of the play, Rosalind comes forward and addresses the audience in a short but charming epilogue in which she talks to all the lovers in the audience and wishes them well.

Conclusion:-

Thus, although critics remain divided on whether or not *As You Like It* should be read as a satire or a celebration of the pastoral ideal, the reader cannot deny taking great pleasure in the play's festive atmosphere and its various love affairs. Perhaps it is just such an appeal that has made *As You Like It* one of Shakespeare's most popular and best loved comedies.

Check your progress:-

1. *As You Like It* is most definitely a -----.
2. Pastoral literature involves -----wandering around the countryside living the "simple life".
3. ----- always portrays the country in an idealized manner.
4. ----- is major theme in the play.
5. ----- means "estranged one."
6. ----- is the central theme of *As You Like It*.
7. "Rosalind" the daughter of ----- and the heroine of the play.
8. -----is a fool in the Duke's court.
9. Most of the play is a ----- of life.
10. Oliver and----- meet and fall in love at first sight.

Unit – IV *The Merchant of Venice*.

Objectives:-

Introduction:-

4.1 “The Merchant of Venice” as a Romantic Comedy.

4.2 Characterization in “The Merchant of Venice”.

4.3 Themes in “The Merchant of Venice”.

4.4 The Element of Probability.

4.5 Summary of The Merchant of Venice.

Conclusion

Answers to check your progress

Objectives

Friends, this unit deals with William Shakespeare’s famous play “*The Merchant of Venice*”.

This chapter will give you information about:

- Shakespearean romantic comedy.
- “*The Element of Probability*”.

➤ Characterization in “*The Merchant of Venice*”.

Introduction:

The Merchant of Venice believed to have been written between 1596 and 1598 and is classified as a comedy in the First Folio. The play is most remembered for the villainous character Shylock. Especially two speeches become popular and established as classic thoughts; they are Shylock’s ‘Hath not a Jew eyes?’ and Portia’s speech ‘the quality of mercy’. The play is about “the most excellent History of the Merchant of Venice” and “the extreme cruelty of Shylock”. The play borrows several characters and factual details from several other Italian stories. For instance – the characters of the merchant, the poor suitor, the fair lady, and the villainous Jew can be seen in the contemporary Italian story collections. The style of the play can be resembled with his typical style used in his earlier comedies but the delineation of the characters like Portia and Shylock.

4.1 *The Merchant of Venice* as a Romantic Comedy:

Shakespeare’s early comedies – *All’s Well That Ends Well*, *As You Like It*, *The Comedy of Errors*, *Love’s Labour’s Lost* and *Measure for Measure* – are classical in spirit but the later ones were more emotional, fanciful and humorous. The play *The Merchant of Venice* can be located in-between these two categories as in it he has used his powers as a playwright, his faculties as a poet and philosopher. As a result of it deviates from the features of classical comedy and adopts the romantic comedy. In classical comedy the playwright presents the characters with ruthless

force in the realistic, spiritual and critical tone whereas in Romantic comedies there was an appeal to the emotions rather than the intellect. These comedies are easy to understand and are less critical in purpose. These comedies were meant to gain the sympathy of the audience by creating the emotional atmosphere. In *The Merchant of Venice*, Shakespeare has demonstrated various characteristics of Romantic comedies. As the most romantic comedies move around the theme of friendship and love, *The Merchant of Venice* also explores these themes as a central concern. Especially, in the actions of Antonio the love of friendship seems to dictate most. For instance – he signs the Flesh Bond and it can be seen as the ultimate gesture that he can make for the sake of friendship. Beside this major characteristic the play also contains the features like light, humorous tone, clever dialogue, deception and disguise, mistaken identity, emotional and plot with twists and turns.

Answers to check your progress:-

1. What special qualities of Shakespeare does this play show?

4.2 Characterization in *The Merchant of Venice*:

The characterization of the play is classic as most of the characters turns afterwards as an archetype in the literary creations and in the critical discourses. Especially, the character of Shylock, who may evoke complex feelings in the audience, he is clearly a villain as repeatedly takes advantage of people in vulnerable economic situations. He is a Jewish moneylender in Venice and as feel that he has given mistreatment at the hands of Venice's Christians, particularly Antonio, he plots revenge. According to his scheme, he demands a pound of Antonio's flesh as payment of his dues. Besides his ruthless demand of flesh, critics cannot place him

into the category of monstrous villain as he diverges from stereotype and reveals himself to be quite human. The racial discrimination emerges as a significant theme and Shylock as a victim of it. Another significant character of this play is Portia as she was remembered afterwards as one of the successful heroines of Shakespeare. She is a beautiful, intelligent and wealthy heiress from Belmont. Most interesting part about her life is that she is bound by a clause in her father's will that forces her to marry whichever suitor chooses correctly among three caskets. By her intelligence and in a disguise of a young law clerk she also saves Antonio from Shylock's knife. The title character of the play Antonio is a merchant of Venice and true friend of Bassanio for whom he without any hesitation signs Shylock's contract and almost loses his life. Bassanio is a gentleman of Venice, and a kinsman and dear friend to Antonio. Bassanio's love for the wealthy Portia leads him to borrow money from Shylock with Antonio as his guarantor. Similar to his other plays Shakespeare has also used several minor characters like Gratiano, Jessica, Lorenzo, Nerissa, Launcelot Gobbo, The prince of Morocco, Salarino, Solanio The duke of Venice, Old Gobbo, Tubal, Doctor Bellario and Balthasar. Though, these characters have minor roles in the play they are significant in the portrayal of the contemporary social milieu.

Answers to check your progress

1. Shylock is victim of what?

4.3 Themes in *The Merchant of Venice*:

In compare to all other comedic plays of Shakespeare *The Merchant of Venice* occupies a significant place for its variety of themes. The play significantly

explores the traditional theme of love and at same time also gave voice to the social discrimination on the ground of religion. Shakespeare's attitude towards the problem of discrimination is apparent, as the play not only shows Shylock as a villain of the play but he also stands as a representative of the Jew minority. In the end of the play the audience feels pity for the villain. Thus, Shakespeare is not against the Jewish minority but is in favor of treating them as a human. The play fantastically also unfolds the age old battle between reality vs. idealism. The play demonstrates the idealistic maximums like – love is more important than money and mercy is preferable to revenge. The play abruptly switches between these different attitudes and eventually makes a statement in favor of the virtues like love and mercy.

Answers to check your progress:-

1. What is apparent?

4.4 The Element of Probability:

The element of probability is used to create suspense in the play. The audience have to face the questions in the mid of the play that what will happen to Antonio? Who will win the three casket puzzle? And who will eventually marry to Portia? These questions were eventually solved in a happy ending. The element of probability appears more effectively in the three caskets scenes where Portia's suitors must choose one of the caskets - gold, silver, or lead. In one of the caskets contains a portrait of Portia and if the suitor chooses the casket containing Portia's picture, he has won the right to marry her. Finally, Bassanio wins the puzzle and gets his beloved.

Answers to check your progress:-

1. Who wins the puzzle at the end?

4.5 Summary of *The Merchant of Venice*:

The story of the play has many twists that change it from tragedy to comedy. The title character Antonio is a wealthy, respected, and popular merchant of Venice. As he is a generous fellow, he has many friends to whom he helps. Bassanio, one of his friends, owes Antonio a good deal of money. However, Bassanio also wants to repay his friend but he will again need a loan from Antonio to appear as a wealthy suitor in the courting of a beautiful and wealthy heiress. Antonio at the present time is short of cash as all of his money is tied up in his merchant ships, which are still at sea. As a result Antonio lends him money from Shylock and uses his name as security for the loan. Another scene reveals the events that were taking place at Belmont in which Portia tells to Nerissa that how tired she is of the constant stream of suitors, and how she wishes to be free of the perverse obligation of her father's will. According to her father's will, she can marry only the man who chooses the correct one of three caskets — one gold, one silver, and one lead. In one of the caskets is lucky that contains her portrait and that one is the casket. Portia is also unwilling for the casket courting as she has no liking for any of them but when she hears the name of Bassanio, a possible suitor, she becomes interested as he was the only one who has impressed her. In the course of the tale it is also revealed that Shylock, a rich Jewish moneylender, has agreed to lend Bassanio three thousand ducats for three months but in secret harbors a hatred for Antonio. As a result he takes this event an opportunity to plan a plot against him. According to his plot if the day for

payment falls due and the money is not returned, he may cut off one pound of flesh from Antonio's body. Antonio agrees this bond as he has a confidence that all of his ships are due back in Venice a full month before the bond falls due. The play also has a romantic sub-plot in which Lorenzo, a close friend of Antonio and Bassanio, falls in love with Shylock's daughter, Jessica. They manage to elope with a goodly amount of her father's ducats. The event makes Shylock furious and desperate about his revenge. The next scene switches to Belmont where the 'fair Portia' has just sent away the Prince of Morocco and the Prince of Arragon, two more disappointed, unsuccessful suitors. But when Bassanio and Gratiano enter on the scene and asked to choose the caskets, Portia falls immediately in love with him. He takes his chances and by rejecting the gold and silver chooses the lead casket, and on opening it, he finds a portrait of Portia. As both are in love with each other, they overjoyed and plans to be married at once, along with Nerissa and Gratiano, who have also fallen in love. But soon this scene of happiness turns into a sad mood when Bassanio is brought a letter from Antonio bidding him farewell since his ships have been lost at sea and as a result it is impossible that he will live after Shylock collects his pound of flesh. Bassanio leaves instantly for Venice with money which Portia gives him to pay the bond. But in Venice, Shylock is on his plot to kill Antonio as a revenge on Christian community. Therefore, though Bassanio offers him double amount he demands the legal fulfillment of the bond. In the scene, dramatically Portia, disguised as a lawyer, and Nerissa, dressed as her law clerk, enter the court and offers thrice of the amount but he denies and sticks on the satisfaction of his bond. Then, the disguised Portia shows her readiness for the flesh but informs him that he must cutoff exactly one pound of flesh, and he must not spill one drop of Antonio's blood. She further also threatens him that if he fails, all of Shylock's lands and goods will be confiscated. Then Shylock hastily decides to accept the triple payment of the bond but now Portia says *no* and insists

to follow the bond. Eventually, she also refuses his offer to take only the original three thousand ducats, and also points out that the law has another hold on him. As he is an alien in Venice and then also he has tried to "seek the life" of a Venetian citizen, all his wealth can be divided between the citizen whom he attempted to destroy and the public treasury. In addition to it Shylock's own life is in peril because of his hideous plan. The Duke finally shows mercy on him and spares his life but only if he gives half of his property to Antonio and half to the state. Antonio offers his money only if he accept to become a Christian. Finally, Shylock agrees all their conditions and leaves the court. Portia and Nerissa who are in disguise wishes only a certain rings which Bassanio and Gratiano are wearing. When they return to Belmont, these ladies tease them about the rings. Finally, they reveal the truth and the play ends happily with the news that three of Antonio's ships have arrived safely in port.

Conclusion:- Thus, *The Merchant of Venice* is a popular work that allows for a wide variety of interpretations. The complexity of the characters of Portia and Shylock in particular continue to intrigue actors, critics, and readers alike. As S. C. Sen. Gupta has stated, "*The Merchant of Venice* introduces us to the middle of Shakespeare's dramatic career" in which "we find not the apprentice of promise but the artist of full genius." (See also *Shakespearean Criticism*, Vols. 4, 12)

Answers to check your progress:-

1. In classical comedy the playwright presents the characters with -----in the realistic.
2. Shakespeare has demonstrated various characteristics of -----comedies.
3. The title character of the play is -----.
4. ----- as she was remembered afterwards as one of the successful heroines of Shakespeare.
5. *The Merchant of Venice* occupies a significant place for its-----.

6. Shakespeare is not against the ----- minority.
7. ----- is used to create suspense in the play.
8. The element of probability appears more effectively in the -----scenes.
9. The story of the play has many twists that change it from ----- to-----.
- 10.----- finally shows mercy on Antonio.

Unit – V *Henry IV* Part 1

Objectives:-

Introduction:-

5.1 Background to Shakespeare's History Plays.

5.2 *Henry IV* Part 1 as a history play.

5.3 Characterization in *Henry IV* part 1.

5.4 Themes in *Henry IV* Part 1.

5.5 *Henry IV*:Epic Elements.

5.6 Summary of *Henry IV* Part 1.

Conclusion

Answers to check your progress

Objectives:-Friends, this unit deals with William Shakespeare’s famous play *“Henry IV Part 1”*.

This chapter will give you information about:

- Shakespearean History Plays.
- *“Epic elements” in Henry IV part 1*.
- Characterization in *“Henry IV part 1”*.

Introduction:

Henry IV, Part 1 is one of the significant history plays of William Shakespeare that is believed to be written no later than 1597. It is the second play in Shakespeare's tetra logy dealing with the successive reigns of Richard II, Henry IV (two plays, including Henry IV, Part 2), and Henry V. Similar to many of his history plays, the present play also comprises a specific historical period and depicts the political turmoil as a major action of the play. The Play reveals the history that begins with Hotspur's battle at Homildon in Northumberland against the Douglas late in 1402, and ends with the defeat of the rebels at Shrewsbury in the middle of 1403. The play tells the story of Prince Hal and his transformation from a total disgrace into a noble leader. The play depicts how as a wild child Prince Hal carouses with criminals and helps his loser friends by robbing his father’s treasury, becomes a leader who helps to put down a rebel uprising that threatens his father’s reign.

5.1 Background to Shakespeare’s History Plays

Shakespearean scholars have an opinion in common that few of Shakespeare's play should be categorized as a history plays as they deal with the real historical events and are different somewhat in tone, form, and focus from Shakespeare's comedies, tragedies, and romances. Besides the history plays most of Shakespeare's plays are set in the historical past and even treat similar themes, such as kingship and revolution, for instance – Julius Caesar and Hamlet. But, the eight works are distinctly known as history plays as they share certain things in common besides the historical personas and political events. These plays form a linked series and are set in late medieval England. In common they deal with the rise and fall of the House of Lancaster (a period that later historians often referred to as the Wars of the Roses). These historical plays are divided into in two tetralogies or sequences of four plays apiece. The first series of the historical plays that is written in the early phases of his career contains – *Henry IV Part 1*, *Henry IV Part 2*, *Henry IV Part 3*, and *Richard III*. These plays cover the historical period during 1422 and 1485 and depict the fall of the Lancaster dynasty. However, the second series of the historical plays are written when Shakespeare's career was at its peak i. e. roughly during 1595–1599. These plays cover the English History from around 1398 to 1420. This series consists of *Richard II* and the most famous history plays of all, *1 Henry IV*, *2 Henry IV*, and *Henry V*. Besides these there two other, less-celebrated history plays: *King John*, whose title figure ruled from 1199 to 1216, and *All Is Well*, which takes the reign of Henry VIII (1509–1547) as its subject.

It is generally observed that the events he has depicted in his plays are occurred some two centuries before his own time. These history plays are complex in structure as without any proper introduction the historical personas were presented on the stage and the battles among houses and the rise and fall of kings were woven into the cultural fabric of England and formed an integral part of the

country's patriotic legends and national mythology. Shakespeare also invents new characters that add different dramatic aspects.

Answers to check your progress:-

1. What was Shakespearean scholar's opinion in common?

5.2 *Henry IV Part 1* as a history play:

As the play *Henry IV Part I* deals with the real historical events and is a part of a series of historical plays, it can be categorized under the title of history plays. The imaginative faculty of Shakespeare has invented many interesting events that make the play realistic and help to depict the personality of Prince Hal. The play is a fine blend of the comedic antics of fictional characters with historical figures.

The play portrays English historical events from early part of King Henry IV's reign and depicts the events that happened between 1492 and 1493 – England's border skirmishes with Wales and Scotland, the Percy family's rebellion, and the Battle at Shrewsbury between the king's forces and the rebel army. These historical events can be resembled with the original historical documents like Raphael Holinshed's *Chronicles*. Another significant feature that helps us to count this play as a significant historical event is that the depicted historical events also resonate with current political issues, including matters of kingship, constitution, and rebellion. Though the play is depicting the transformation of wild child into a beloved king Henry V, it also appeals to the Shakespearean audience's anxiety that what would happen when Queen Elizabeth I died.

Answers to check your progress:-

1. What does the play portrays?

5.3 Characterization in *Henry IV* part 1:

King Henry IV is a ruling king of England when the play opens and though the play is mere beginning of the transformation of Prince Harry into a responsible leader, Henry is not actually all that old. But it soon becomes clear that he prematurely down due to the worries and the guilty consciousness as he has won his throne through a civil war that deposed the former king, Richard II. Internal strife in England is in process of erupting into an even bigger civil war in this play. Though the title of the play is given after his name, he is not the central character but it helps to create the historical background. The central character of the play is Prince Harry, whose transformation from a wild child to a responsible leader is the central action of the play. In the first part of the play Prince Harry spends all his time hanging around highwaymen, robbers, and whores, he has secret plans to transform himself into a noble prince. Eventually, we come to know that this simultaneously deceitful and heroic young prince turns into a responsible leader. Another ambitious character is Hotspur, a son and heir of the Earl of Northumberland. His real name is but he has earned his nickname from his fierceness in battle and hastiness of action. Quick-tempered and impatient, Hotspur is obsessed with the idea of honor and glory to the exclusion of all other qualities. Most memorable character of the play is Sir John Falstaff, a fat old man who hangs around in taverns on the wrong side of London and makes his living as a thief, highwayman, and mooch. Despite of age difference, Falstaff is Prince

Harry's closest friend and seems to act as a sort of mentor to him, instructing him in the practices of criminals and vagabonds. Besides these major characters, there are several other minor characters like – Earl of Westmoreland, Lord John of Lancaster, Sir Walter Blunt, Earl of Worcester, Earl of Northumberland, Edmund Mortimer, Owain Glyndwr, Earl of Douglas, Sir Richard Vernon, The Archbishop of York, Ned Poins, Bardolph and Mistress Quickly.

Answers to check your progress

1. In your opinion who is the best character in the play?

5.4 Themes in *Henry IV Part 1*:

On the thematic ground the play has a complex nature as it explores the variety of themes from the recurrent social issues to the philosophical meditation on the legitimacy of rulership. The Nature of Honor is the principal theme of the play as it attempts to define it in the context of different social classes. The play suggests the multiplicity of views on honor by exploring it in different social contexts and eventually convinces audience to accept that honor is merely a lofty reflection of an individual's personality and conscience. For instance in the play for a quick-tempered and military-minded Hotspur honor has to do with glory on the battlefield whereas for the troubled and contemplative King Henry IV, on the other hand, honor has to do with the well-being of the nation and the legitimacy of its ruler. For Prince Harry honor seems to be associated with noble behavior. Thus, it shows the multiplicity of the meaning of the term honor. Another significant theme occur to our mind is the Legitimacy of Rulership as the action of the play is set amid political instability and violent rebellion. By depicting the life of troubled king Henry IV and his son Prince Harry, it becomes apparent that the play speaks

about the idea of rulership. It sets the question what makes a ruler legitimate, which qualities are desirable in a ruler, when it is acceptable to usurp a ruler's authority, and what the consequences of rebelling against a ruler might be and tries to find out the answers as King Henry IV and his son Prince Harry. The feeling of guiltiness and a question about illegitimacy of the kingdom are the real problems of King Henry IV. Besides, these two themes, the play also explore many other minor socio-cultural issues.

Answers to check your progress:-

1. Which kind of nature the play has?

5.5 *Henry IV*: Epic Elements

Besides the historical play or a comedy, most of the critics also count several elements in the present play to place it in the tradition of epic. The epic elements present in the play are –

1. Similar to the epic form, the play is centered on a Hero of Unbelievable Stature. Prince Harry in his primary behavior with the highway men and whores is completely extravert and non-heroic but eventually it becomes clear that there are certain hidden qualities in Harry that transform him into a responsible leader.
2. In the ancient epic depicts the deeds that can be done only with the superhuman strength and valor. Though, it seems that the play reveals ordinary men and their ordinary lives but on the broader scale, its scheme

resembles with the epic as the hero has the capacity to do with his wit that is in reality impossible to imagine with an ordinary capacities.

3. Another significant feature that should be enlisted here is that the play similar to epic sustained elevation of style. The language changes according to the class, for example – Falstaff speaks language of commoners which maintains his ordinariness whereas Prince Harry increasingly uses poetry to indicate his transformation to the real king.

Answers to check your progress:-

1. What does Prince Harry increasingly uses and for what?

5.6 Summary of *Henry IV Part 1*:

As a historical play *Henry IV, Part I* details with struggle of King Henry IV to maintain his control of the English throne which he usurped from Richard II. The play begins when Henry IV gets the news that Mortimer, one of his commanders, has lost a battle to Glyndwr in Wales, whereas Hotspur has succeeded in defeating Douglas in Scotland, but refuses to send his prisoners back to the king. As a King, Henry IV orders Hotspur to yield the prisoners, but contrary he refuses and sends a message to his father Northumberland that he will never give up the prisoners. Worcester though by suggesting Hotspur that it would be smarter to turn over the prisoners seems loyal to the throne, he at the same time form an alliance with Douglas and Glyndwr, and thus raise an army with which to overthrow Henry IV. This serious political tension is released in the next scene when Prince Harry appears on the stage with his a fat nobleman named Falstaff. In this initial part of the play it is seen that Harry spends most of his time in taverns

with the lower classes of English society. In the first act he participates in a robbery and as per the plan asks Falstaff carry out their robbery but plays a trick on the thieves by robbing the money from him. The next night in the tavern Falstaff tells how he fought with many men before being defeated but when Hal reveals the secret of the attackers to him, Falstaff claims that he knew who it was all along, but that he did not wish to harm the Prince of Wales (Hal). In the political and historical plot of the play, the rebels, led by Hotspur, unite Douglas from Scotland and Glyndwr in Wales and gathering their forces at Shrewsbury. But they are also not satisfied with each other as they are fighting for different territories after the defeat of the King. In order to solve this problem Henry IV asks his son to mend his ways and offers him a military command. He immediately starts to prepare for war with Hotspur and assembles his own armies and starts moving towards Shrewsbury. Almost as a joke, Falstaff receives an infantry command from Hal, which is difficult for him since he is too fat to be able to walk very far. Eventually with several other practical jocks of Falstaff and brave battle of Prince Harry, the play ends happily.

Answers to check your progress:-

1. Besides the----- most of Shakespeare's plays are set in the historical past.
2. It is generally observed that the events he has depicted in his plays are occurred----- before his own time.
3. . The ----- faculty of Shakespeare has invented many interesting events.
4. The play is a fine blend of the ----- antics of fictional characters with historical figures.
5. ----- is a ruling king of England in the play.
6. Most memorable character of the play is-----.

7. ----- is the principal theme of the play as it attempts to define it in the context of different social classes.
8. Prince Harry honor seems to be associated with----- behavior.
9. The play is centered on a Hero of -----.
10. In the ancient epic depicts the deeds that can be done only with the----- strength and valor.

Section B - Later Works

OBJECTIVES:

1. To acquaint the students with the major works by Shakespeare through a study of the sonnets and plays representative of the age and of the dramatist.
2. To develop in the students the ability to interpret, analyse and evaluate works of Shakespeare in the perspective of literary history and theory.
3. To acquaint the students with the major works by Shakespeare through a study of the sonnets and plays representative of the age and of the dramatist.
4. To develop in the students the ability to interpret, analyse and evaluate works of Shakespeare in the perspective of literary history and theory.

SYLLABUS:

Unit – I *King Lear*

1.1 Shakespeare's Tragedy

1.2 *King Lear* as a tragedy

1.3 Characterization in *King Lear*

1.4 Themes, Motifs and Symbolism in *King Lear*

1.5 Summary of *King Lear*

Unit – II *Macbeth*

2.1 *Macbeth* as a tragedy

2.2 Characterization in *Macbeth*

2.3 Themes, Motifs and Symbolism in *Macbeth*

2.4 Use of Supernatural elements in *Macbeth*

2.5 Summary of *Macbeth*

Unit – III *Julius Caesar*

3.1 *Julius Caesar* as a typical Roman Play

3.2 Title of the play: Its Aptness

3.3 Important Scenes in the Play

3.4 Use of Supernatural elements in *Julius Caesar*

3.5 Characterization in *Julius Caesar*

3.6 Themes, Motif, Symbolism in *Julius Caesar*

3.7 Summary of *Julius Caesar*

Unit – IV *Measure for Measure*

4.1 Shakespeare's Problem Plays

4.2 *Measure for Measure* as a Problem Play

4.3 Characterization in *Measure for Measure*

4.4 Themes, Motif, Symbolism in *Measure for Measure*

4.5 Summary of *Measure for Measure*

Unit – V *Tempest*

5.1 *Tempest* as a significance of the title ‘*Tempest*’

5.2 A *Tempest*

5.3 Characterization in *Tempest*

5.4 Themes, Motifs, Symbolism in *Tempest*

5.5 Summary of *Tempest*

Unit – I *King Lear*

Objectives:-

Introduction:-

1.1 Shakespeare's Tragedy

1.2 King Lear as a tragedy

1.3 Characterization in *King Lear*

1.4 Themes, Motifs and Symbolism in *King Lear*

1.5 Summary of *King Lear*

Conclusion:-

Answers to check your progress:-

Objectives:-

Friends, this unit deals with William Shakespeare's famous play "***King Lear***".

This chapter will give you information about:

- Shakespearean Tragedy.
- "***King Lear***".as a tragedy.
- Characterization in "***King Lear***".

Introduction:

The play King Lear is an epic tragedy of Shakespeare that demonstrates the drama of power within the kingdom and the family. The play was written around 1605, between Othello and Macbeth and generally considered as the part of Shakespeare's four great tragedies. Though he is staging the events happened in the eighth century B.C., sufferings of Lear's and Gloucester's also reflect anxieties that would have been close to home for Shakespeare's audience. The source of the play is generally considered is King Lear, fully titled The True Chronicle History of King Lear, and his three daughters, Gonorill, Ragan, and Cordella, the anonymous play published twelve years before the first recorded performance of Shakespeare's play.

1.1 Shakespeare's Tragedy

In Shakespeare's First Folio, three types of the plays can be recognized; they are Comedies, Histories, and Tragedies. After the analysis of these tragedies several Shakespearean scholars puts fourth certain characteristics of the tragedy. The outline of the form tragedy, thus, is clear than the forms like Comedy and History. The tragedy generally ends with the tremendous catastrophe in which the protagonist dies. This final event is not a mere accident but it is a result of some essential trait in the character of the hero acting either directly or through its effect on other persons. In the tragedy the hero must nevertheless have in him something which outweighs his defects and interests us in him so that we care for his fate more than for anything else in the play. The Shakespeare's tragedies are as follows

—

Titus Andronicus, Romeo and Juliet, Julius Caesar, Hamlet, Troilus and Cressida, Othello, King Lear, Timon of Athens, Macbeth, Antony and Cleopatra, Coriolanus, and Cymbelin.

Answers to check your progress:-

1. What is the Speciality of Shakespearean Tragedy?

1.2 *King Lear* as a tragedy

All the traits of the tragedy can be observed in the play *King Lear*. The play ends with a tremendous catastrophe in which most of the characters die and the protagonist becomes insane and his friend becomes blind. The most shocking end of the play is the death of Cordelia who represents virtue in the play. The final event is not mere accident but it is an outcome of misjudgment by the protagonist. Lear's tragic flaw was pride, allowing his will to be swayed by flattery and sweet words rather than seeing the true love his youngest daughter held for him.

Answers to check your progress:-

1. What happened at the end of the play?

1.3 Characterization in *King Lear*

King Lear, the protagonist of the play, is the aging king of Britain and. In the initial part of the play he enjoys the absolute power in his kingdom and in his home. But at the very beginning he declares that he is about divide his kingdom into three parts and one of his daughters will possess the largest piece only if she proves that

she loves more to Lear. In this event he misjudges his younger daughter and divides his kingdom into two parts for the evil and cunning daughters. This shows the hollowness in his values. This misjudgement finally leads him into insanity. Another significant character of the play is Cordelia, the youngest daughter of Lear. She demonstrates the virtue of honesty and sincerity as she refuses to flatter his father for the biggest part of his kingdom. By observing her good character, the king of France marries her. Though, she was disowned from Lear's kingdom, she remains loyal to him and forgives his cruelty. On few occasions she also shows her mild and forbearing temperament toward her evil sisters, Goneril and Regan. Goneril and Regan are the two evil daughters of Lear who are jealous, treacherous, and amoral. Both these characters shock the audience by showing the aggressiveness like a man. Though, Goneril is a wife of the duke of Albany and Regan is a wife of the duke of Cornwall, they both fell in love for Edmund. Gloucester is a nobleman loyal to King Lear. In the initial part it is revealed that he is an adulterer as he has fathered a bastard son, Edmund. The character can be seen as a parallel for the character of King Lear as he also misjudges his son. Edgar is a legitimate son of Gloucester who plays variety of roles. He is gullible fool easily tricked by his brother in the initial part of the play, however, disguise as a mad beggar to evade his father's men. He also serves to King Lear and his father in the critical situations and finally appears as an armoured champion to avenge his brother's treason. Edmund is illegitimate son of Gloucester who tries to usurp Gloucester's title and possessions from Edgar. There are several other minor characters who help to portray the real social landscape. These minor characters are – Kent, Albany, Cornwall, Fool, and Oswald.

Answers to check your progress:-

1. Who is the protagonist of the play?

1.4 Themes in *King Lear*

The play illustrates what happens when children are consumed by greed and lose their love for their parents. The play explores themes like Power, Justice, Society and Class, Loyalty, Compassion and Forgiveness. Most of the Shakespeare's Plays handle the theme of power and apparently depicted how a man corrupted when he manipulates the power. The tragedy happened in the play is due to misjudgement but at the same time the central reason behind it is the power greed. The daughters become so greedy for the power that they even plots to kill their father. Misjudgment and justice are also the significant themes of the play. King Lear and Gloucester both misjudge their children, because of whom one goes blind and the other loses his sanity. Passion also appears as a significant theme as Edmund has a passion for the title of Earl of Gloucester and Regan and Goneril each have a passion for power. The play also demonstrates authority vs. Chaos. Lear, as a King and as a father passes a great capacity to rule both the kingdom and family. But as soon as he decides to give his authority to his daughters, it creates chaos that ends with utter tragedy.

Answers to check your progress:-

1. What does the play demonstrate?

1.5 Summary of *King Lear*

The story of the play begins in ancient Britain, where the King Lear is deciding to give up his power and divide his realm amongst his three daughters, Cordelia, Regan, and Goneril. But while doing so he declares that he will give the largest piece of his kingdom to the child who professes to love him the most. He is also sure that her favorite daughter, Cordelia, will win the challenge. But her

sisters Goneril and Regan who are corrupt and deceitful to their father with excessive declarations of affection whereas Cordelia sincerely admits that she loves him as a daughter should. Her reply enrages Lear and as a result he disowns Cordelia from his property. Lear is so angry, as when Earl of Kent tries to speak on Cordelia's behalf, he also banishes him from the kingdom. But the King of France, present at court, by observing the sincerity of Cordelia, asks Lear for her hand in marriage without thinking about the sizable dowry. Cordelia accepts the King of France's proposal, and reluctantly leaves Lear with her two cunning sisters.

Kent, as a faithful servant remains with Lear in disguise and attempts to protect the old king from the evils of his two remaining children. After the property was handed over, Regan and Goneril show their true natures. Lear decides to live with Goneril, go to her home with some knights, a fool, and the disguised Kent but he was treated as an old man instead of a king. So he decides to live with Regan and sends a letter with a servant to inform his arrival and expects certain preparations. But when he arrives he finds that his servant (Kent) is placed in stocks and before he uncovers who placed his servant in the stocks, Goneril arrives, and Lear realizes that Regan is conspiring with her sister against him. Gloucester, a nobleman loyal to King Lear arrives back at Regan's castle in time to hear that the two sisters are planning to murder the King. He immediately warns Kent to send Lear to Dover where they will find protection. As a plan Kent, Lear, and the Fool leave for Dover but Edgar, Gloucester's legitimate son remains behind in the shadows. But when Regan and Goneril discover that Gloucester has warned Lear of their plot, Cornwall, Regan's husband, gouges out Gloucester's eyes.

Meanwhile news arrives that Cordelia has raised an army of French troops that have landed at Dover. Regan and Goneril also prepare their troops to fight and they head to Dover. When Kent heard the news of Cordelia's return, he sets off

with Lear hoping that father and daughter can be reunited. But in the war between Cordelia and her sisters, Cordelia has defeated. Lear thinks that she will be jailed with his beloved Cordelia but unfortunately, she was sentenced with death. Though, Goneril and Regan win the battle, their evil nature soon destroys them. Both fell in love with Gloucester's cunning son, Edmund and out of this rivalry Goneril poisons Regan but when she discovers that Edmund has been fatally wounded by Edgar, Goneril kills herself as well. In the end fatally wounded Edmund repents on his deeds and reverses his order to execute Cordelia. But it was too late as Cordelia is hanged. In the last scene, Lear carries the dead body of his favorite daughter and falls on it dead. Kent declares that he will follow his master into the afterlife and the noble Edgar becomes the ruler of Britain.

Conclusion:-

Thus, After the [Restoration](#), the play was often revised with a happy ending for audiences who disliked its dark and depressing tone, but since the 19th century Shakespeare's original version has been regarded as one of his supreme achievements. The tragedy is particularly noted for its probing observations on the nature of human suffering and kinship. [George Bernard Shaw](#) wrote, "No man will ever write a better tragedy than *Lear*".

Answers to check your progress:-

1. After the analysis of these tragedies several----- scholars put forth certain characteristics of the tragedy.
2. The tragedy generally ends with the tremendous catastrophe in which the----- dies.
3. All the traits of the ----- can be observed in the play *King Lear*.
4. The most shocking end of the play is the death of----- who represents virtue in the play.

5. This ----- finally leads him into insanity.
6. ----- is a wife of the duke.
7. The play explores themes like Power,-----, Society and-----, Loyalty, Compassion and Forgiveness.
8. ----- also appears as a significant theme.
9. The story of the play begins in -----.
- 10.. -----declares that he will follow his master into the afterlife and the noble Edgar becomes the ruler of Britain.

Unit – II *Macbeth.*

Objectives:-

Introduction:-

2.1 Macbeth as a tragedy

2.2 Characterization in *Macbeth*

2.3 Themes, Motifs and Symbolism in *Macbeth*

2.4 Use of Supernatural elements in *Macbeth*

2.5 Summary of *Macbeth*

Conclusion:-

Answers to check your progress.

Objectives:-

Friends, this unit deals with William Shakespeare's famous play "***Macbeth***".

This chapter will give you information about:

- Macbeth as a tragedy.
- "***Themes***" in "***Macbeth***".
- Characterization in "***Macbeth***".

Introduction

Macbeth is Shakespeare's shortest and bloodiest tragedy which tells the story of a brave Scottish general Macbeth. Most probably the play was first written in 1605 or 1606 and performed at Hampton Court in 1606 for King James I and his brother-in-law, King Christian of Denmark. As James I, who had been James VI of Scotland, was a patron of Shakespeare's acting company, he focuses on Macbeth, a figure from Scottish history in order to pay homage to his king's Scottish lineage. Especially, the witches' prophecy that Banquo will found a line of kings is a clear nod to James's family's claim to have descended from the historical Banquo. Though, *Macbeth* has a simple story line, it appears as a most powerful psychological drama ever written. The historical source of the play is Raphael Holinshed's *Chronicles of England, Scotland, and Ireland* published in 1587. Though, the play uses the historical sources, it is categorized under tragedy instead of history. The play also has the political significance as it includes the entire character of Banquo, who was invented by a 16th-century Scottish historian in

order to validate the Stuart family line. However he uses the historical source, he took many liberties with the original story, manipulating the characters of Macbeth and Duncan to suit his purposes. For instance – according to Macbeth was a ruthless and valiant leader who ruled competently after killing Duncan and King Duncan was a young and soft-willed man. In Shakespeare's version Duncan is made out to be a venerable and kindly older king whereas Macbeth is transformed into an indecisive and troubled young man.

2.1 Macbeth as a tragedy

The play 'Macbeth' was a tragedy, because of the loss and destruction of lives. Specifically, it dealt with the large-scale destruction and loss that resulted from the rise to power, rule, and downfall of Macbeth. Macbeth was a hardworking individual who tried to do a good job in defense of his king and his country. But Macbeth suffered from the fatal flaws of ambition and manipulability. He wanted to be rewarded, recognized, and promoted for doing the good, conscientious job that he did in service of king and country. But he was uncontrolled in that desire. As he put it, he suffered from 'vaulting ambition' [Act 1 Scene 7 Line 27]. Additionally, as much as he was courageous, he was also weak in the sense of being influenced to do wrong. This weakness showed up in his manipulability by the three witches, who weren't good forces in the universe; and by his wife, Lady Macbeth. These two flaws were fatal, and tragic. Indeed, they led to the murders of King Duncan I [d. August 14, 1040], two royal guards, Banquo, and Macduff's family and household. They also led to the attempted killing of Banquo's son Fleance. And they led to the misery and suffering of the entire Scottish nation.

Answers to check your progress:-

1. Why Macbeth was called as a tragedy?

2.2 Characterization in *Macbeth*

The characterization of *Macbeth* apparently seems simple, but it uncovers the multiple layers of human psyche. In the first scene, he creates an impression of a brave and capable warrior. But when he interacts with the three witches and hears their prophesy, he becomes greedy and power hungry. The prophesy makes him happy but his nature of self-doubt creates inner turmoil. Shakespeare by creating the character with—bravery, ambition, and self-doubt— demonstrates the terrible effects that ambition and guilt can have on a man. Though, he is sinner, he cannot be categorized with the other villains like Iago, Richard III, and Edmund. All these villains are mentally strong enough to conquer guilt and self-doubt. Macbeth fluctuates between fits of fevered action and absolute pessimism. These fluctuations create the tragic tension within Macbeth. Another significant character of the play is the Lady Macbeth who is in fact the motivational source of Macbeth whose ambition pushes him into the deed. In the plotting of murder, she seems stronger than Macbeth as after the actual killing she handovers the dagger and wash out the blood stains. But after the murder he powerful will begins to disintegrate, leaving Macbeth increasingly alone. Both these characters, who are in the initial phase seem strong and ambitious, in the end dies due to the inner combat. The most interesting characters of the play who play the significant roles are the three witches. Their bizarre appearance and rhymed speech frightens the audience and the same time ridicules caricatures of the supernatural. Other significant characters of the play are Banquo, a noble general whose children, according to the witches' prophecy, will inherit the Scottish throne; King Duncan, a model of a virtuous, benevolent, and farsighted ruler murdered by Macbeth; Macduff, a Scottish nobleman who hostile to Macbeth's kingship from the start

and desires vengeance for Macbeth's murder of Macduff's wife and young son; Malcolm who restores the throne by substituting Macbeth's reign of terror. Besides this he has also created many other small characters who appears only once in the play but are significant for the story line; they are –Hecate, Fleance, Lennox, Ross, The Murderers, Porter, Lady Macduff and Donalbain.

Answers to check your progress:-

1. What does the characterization of the play uncover?

2.3 Themes in *Macbeth*

Macbeth as a most powerful tragedy explores themes like Ambition, Power, Guilt and Remorse, Salvation and Damnation, and Fate and Free Will. The most recurrent theme of the play is power. The play superbly demonstrates that power corrupts the human conscience. The motivational source of Macbeth's action is the prophecy of the three witches. This prophecy gives air to the flames of ambition within Macbeth and Lady Macbeth that further leads the couple to plot the death of Duncan and subsequently Banquo. But the motivation is not only the prophecy but the hunger for power. Macbeth has committed such heinous crimes not only for the prophecy but for his hidden ambition for the political power. Another important theme of the play is ambition, as both Macbeth and his wife becomes ambitious after hearing the prophecy and commits the crime without considering the morality. Though, in the initial part of the drama both Macbeth and Lady Macbeth are forceful and deliberate in the assassination of King but the feeling of guilt and remorse disturbs them psychologically and eventually leads towards the death. With help of hallucinations and prophecy, the playwright also throws light on the theme of versions of reality. The theme is focused in the very beginning of the play

when witches sing “fair is foul and foul is fair”. In the end of the play the audience knows the actual meaning of their prophecy. Thus, it also deconstructs the notion of truth and reality as it changes time to time and person to person.

Answers to check your progress:-

1. What are the various themes of Macbeth?

2.4 Use of Supernatural elements in *Macbeth*

The play is significantly mentioned for the use of supernatural elements. These supernatural elements play the significant role in the meaning making of the play. They not only create the suspense but also guide the characters towards the desired action. It also foreshadows the future events and maintains the connections between the different events. These elements very significantly explore the central themes of the play. The supernatural elements appear in the first scene of the play in which the three witches are meeting with Macbeth. They represent darkness, chaos, and conflict they speculate the future but at the same time use the trick that destroys Macbeth. Their speculation provides a catalyst for action of the play. Their frightening appetences create suspense in the action and their dreadful chanting makes the audience curious to see what happens next. Besides these witches there are few other supernatural elements present in the play; they are the ghost of Banquo, the air-drawn dagger and the apparitions. But it is interesting to note that the witches represent Macbeth’s evil ambitions whereas other supernatural elements show its aftermath. Thus, these supernatural elements make this play more interesting and dramatic.

Answers to check your progress:-

1. When do the supernatural elements appear in the play?

2.5 Summary of *Macbeth*

The story of the play begins with the return of Macbeth, a general in King Duncan's army in medieval Scotland with his fellow soldier, Banquo. They are returning from a successful battle against the rebellions of the King Duncan. In the first scene of the act first on a barren heath, the company meets with three witches who greet Macbeth as 'Thane of Glamis', 'Thane of Cawdor' and 'King hereafter'. But they add a confusing part of prophecy that the future heirs of the throne will be descended not from Macbeth, but from Banquo. Soon the first part of the prophecy becomes true when a messenger from the King informs them that Macbeth is named as Thane of Cawdor. King Duncan declares that he is nominating his son, Malcolm, as heir, and announces that he will spend the night at the Macbeths' castle. Meanwhile, Lady Macbeth comes to know about the prophecy and motivates her husband to kill the King in his sleep at their home. As a result that night, Macbeth stabs the sleeping Duncan, and two guards are framed for the crime. When this deed is discovered by Malcolm he flees to England, and the lords of the kingdom vow to avenge the King's murder. Thus, the first part of the prophecy was accurate and therefore, Macbeth kills Banquo but fails to kill his son Fleance. At a royal feast, Macbeth sees Banquo's ghost sitting in his chair, disrupting the ceremonies despite Lady Macbeth's efforts to control the situation. After this dreadful incident, he again visits to the witches and asks them to clarify the future incidents. They assure him that he can never be killed by 'one of woman born' and to never fear until he sees Birnham Wood begin to move. Though still they show that Banquo's descendants will ascend the throne, he thinks both the events impossible and becomes careless. Further in the play, Macbeth comes to know that Macduff has fled the country to join with Malcolm, he mercilessly

orders Macduff's wife and children to be put to death. Meanwhile, his motivational source and courage, his wife is haunted by the sins she has committed and begins sleepwalking. Malcolm and Macduff advance an army to challenge Macbeth, cutting down the branches of Birnham Wood to disguise their number. When Macbeth was busy in strengthening his own army, he gets the news that Lady Macbeth has died. Eventually, in face to face battle with Macduff, he was killed proving the last part of the prophecy true.

Conclusion:-

Thus, There are many different ways that the word 'hand(s)' can be interpreted from the play *Macbeth*. Loyalty, power, and guilt are just a few. Loyalty was probably the hardest one to find because any type of loyalty was mostly in the first parts of Act 1. After the first scenes of Act 1 the loyalty of Macbeth to King Duncan starts to decrease until there is none of it left. But even though there was very little of it the examples of it were great because at that time Macbeth was fiercely loyal to King Duncan.

Answers to check your progress:-

- 1.----- was a hardworking individual who tried to do a good job in defense of his king and his country.
2. The weakness showed up in his----- by the three witches.
3. But after the murder his powerful will begins to -----leaving Macbeth increasingly alone.

- 4.----- a Scottish nobleman who hostile to Macbeth's kingship from the start and desires vengeance for Macbeth's murder.
5. The prophecy gives air to the flames of ----- within Macbeth and Lady Macbeth that further leads the couple to plot the death.
6. Thus, it also deconstructs the notion of truth and reality as it changes ----- to----- and ----- to-----.
7. The play is significantly mentioned for the use of -----elements.
8. The-----provides a catalyst for action of the play.
9. The story of the play begins with the return of-----.
10. Malcolm and----- advance an army to challenge Macbeth.

Unit – III *Julius Caesar*

Objectives:-

Introduction:-

3.1 Julius Caesar as a typical Roman Play

3.2 Title of the play: It's Aptness

3.3 Important Scenes in the Play

3.4 Use of Supernatural elements in *Julius Caesar*

3.5 Characterization in *Julius Caesar*

3.6 Themes, Motif, Symbolism in *Julius Caesar*

3.7 Summary of *Julius Caesar*.

Conclusion:-

Answers to Check your progress:-

Objectives: - Friends, this unit deals with William Shakespeare's famous play "*Julius Caesar*".

This chapter will give you information about:

- Julius Caesar as typical Roman play.
- "*Title of the play*".
- Characterization in *Julius Caesar*".

Introduction:

Though the play *Julius Caesar* was an adaptation of ancient history of Rome, it had a contemporary relevance as Elizabeth I was an aged monarch with no legitimate heir. The people of England were well aware that the power struggles may lead England towards the civil war. Therefore, the depiction of the violence of civil strife in *Julius Caesar* appeals to the Elizabethan audience. The play centers on conspiracy against the Roman dictator Julius and the defeat of the conspirators at the Battle of Philippi. Shakespeare uses this potential historical situation to evaluate the concept of leadership. The play postulates the situation in which the

ruling class loses its unified vision and had lost sight of what it meant to be Roman and at the same time also reveals that how these characters lose touch with the tradition, glory, integrity, and stoicism of their past.

3.1 *Julius Caesar* as a typical Roman Play

From the thematic concern to the use of political personas, the play *Julius Caesar* can be called as typical Roman Play. In this play Shakespeare had not invented the new story but he was reshaping the Roman History to reveal the thematic concern that may appeal to the Elizabethan audience. Many intellectuals found similarities in Renaissance England and the ancient Roman republic though the English were governed by a monarch and the Roman had adopted republic. This adaptation of roman history makes this play a typical Roman play and the rebellion in classical Rome also resonated with political turmoil in the England. In the English history it can be seen that there is a struggle between the Catholic conspirators and the throne about the control of the crown on the church. Though, Shakespeare's characters may not speak to Christian religious conflicts, but they certainly raise questions about the consequences of political overthrow, the motives of conspirators, the effects of charismatic individual leadership, the obligations of virtuous citizenship, and the roles of the people and the aristocracy in government.

Answers to Check your progress:-

1. What kind of play *Julius Caesar* is?

3.2 Title of the play: It's Aptness

Though, the title of the play is Julius Caesar, a Roman dictator, he is not the central character of the play. The title simply suggests that the play is not about any personality but it is about the political conspiracy that attempts to kill the political tenancy of dictatorship. As a result in the middle of the play, the title character was killed by his friend Marcus Brutus but his spirit dominates the entire work. It is believed that the full name of the play is The Tragedy of Julius Caesar, and that it fitting since Caesar was the main character. While Caesar is only physically in part of the play, there would be no tragedy if Caesar had not become overly ambitious. He would not have needed to be stabbed, thirty-three times. After his death, his ghost haunted Brutus so he did continue to be a part of the play

Answers to Check your progress:-

- 1. Is the title of the play significant? Give your opinion.**

3.3 Important Scenes in the Play

From the beginning of the play the playwright mounts a tension that leads the audience towards the climax in which the title character was killed. This killing occurs in Act 3 scene 1. In this scene Caesar enters with Brutus, Cassius, Casca, Decius, Metellus, Trebonius, Cinna, Ligarius, Antony, and other senators. Trebonius draws Antony away from the Senate room. Metellus approaches Caesar to request that his brother, Publius Cimber, who has been banished from Rome, be granted permission to return. Caesar answers that since Publius was banished by lawful decree, there is not just cause for absolving his guilt. Brutus and Cassius kneel at Caesar's feet and repeat Metellus's plea; Caesar answers that he will not change his mind now, declaring himself as "constant as the Northern Star"

(III.i.60). As a result of his rejection Casca stabs Caesar first, and the others quickly follow, ending with Brutus. But when Caesar recognizes Brutus, he speaks his last words: “Et tu, Brute?—Then fall Caesar” (III.i.76). Cassius declares that the scene they now enact will be repeated time and again in the ages to come as a commemorative ritual. Beside this other significant scenes are Act 4 scene 2 in which Brutus and Cassius begin an argument; Act 4 scene 3 in which Brutus and Cassius end their argument and Brutus sees Caesar’s ghost and the final scene Act 5 scene 5 in which Brutus runs onto his sword and Antony has his second funeral oration.

Answers to Check your progress:-

1. Which is your favorite scene in the play? Why?

3.4 Use of Supernatural elements in *Julius Caesar*

Shakespeare in most of his plays uses the supernatural events in order to postulate the future or reveal the psyche of the characters. In the present play Shakespeare uses the ghost of Julius Caesar throughout the play in order to highlight the brutality of killing. The literature available of the Romans suggests that they were very conscious about the supernatural events like prodigies and omens. To begin with, the supernatural elements in Shakespeare’s *Julius Caesar* are very significant because they impress upon the contemporary Elizabethan audience the importance of the Divine Right of Kings. The supernatural elements used in the play create an awesome effect in the minds of his contemporary audience by taking advantage of their superstitious beliefs in the supernatural. In Act I Sc.3 Casca and Cicero meet on a Roman street in the evening and reveals that they are witnessing a terrible storm. Further in their discussion Cicero asks Casca lists the weird things seen by

him and he reveals two of the most striking ‘supernatural’ events – first, the slave who was completely insensible to his hand blazing away like twenty torches burning together and not being scorched at all and second the nocturnal owl hooting and shrieking in the market place at noon. These bizarre happenings were also referred to by Calpurnia, Caesar’s wife, who is very troubled and anxious about it. Thus, the play *Julius Caesar* is full of these supernatural events that play a significant role in the meaning making of the play.

Answers to Check your progress:-

1. What does the literature of Roman suggest?

3.5 Characterization in *Julius Caesar*

The central character of the play is Brutus, a close friend of Caesar. He is a supporter of the republic and strongly believes that a government should be guided by the votes of senators. Though, Brutus loves Caesar as a friend, he opposes the ascension of any single man to the position of dictator. It is his sense of honour that helps his enemies to manipulate him into believing that Caesar must die in order to preserve the republic. In the actual scene of killing, it is seen that he truly believes that Caesar’s death will benefit Rome whereas the other conspirators act out of envy and rivalry. Throughout the play it is seen that Brutus is torn between his loyalty to Caesar and his allegiance to the state. Another significant character is Julius Caesar, a great Roman general and senator. In the beginning it is seen that he is recently returned to Rome in triumph after a successful military campaign. Due to his powers, his friend Brutus worries that he may aspire to dictatorship over the Roman republic. Yet while Caesar may not be unduly power-hungry, he does possess his share of flaws. Antony is one of the conspirators but after the act of

killing his wife, withdraws his support and funeral oration over Caesar's body condemn Brutus as a traitor. Other significant Conspirators are – Cassius, a talented general who dislikes the fact that Caesar has become godlike in the eyes of the Romans and Casca, a public figure opposed to Caesar's rise to power. Other minor characters are – Octavius, Caesar's adopted son and appointed successor; Calpurnia Caesar's wife; Portia, Brutus's wife, Flavius, a tribune; Cicero, a Roman senator; Lepidus, the third member of Antony and Octavius's coalition.

Answers to Check your progress:-

1. Who is the central character of the play?

3.6 Themes in *Julius Caesar*

The major themes used in the play are – Power, Fate and Free Will and Friendship. The play moves around the aspiration of power and the political assassination to save the republic. The adaptation of Roman history and especially the killing of an aspirant Dictator, play toils with the human aspiration for the power. Shakespeare's motif is to postulate the political turmoil that may be witnessed by the English in the recent future. The friendship is another significant theme of the play as a friend is assassinated by a friend for the political principles. Brutus believes in the republic and fears that his friend may aspire for the absolute power. Other minor themes of the play are - Public Self versus Private Self, Misinterpretations and Misreading, Inflexibility versus Compromise and Rhetoric and Power.

Answers to Check your progress:-

1. What are the various themes of "Julius Caesar"?

3.7 Summary of *Julius Caesar*:

The play opens with Julius Caesar's arrival to Rome after defeating the sons of Pompey in battle. The success of Caesar on battle field makes him a hero in the eyes of people but at the same time the higher-ups in Rome are nervous about his growing power and his popularity with the commoners. Caesar seems headed toward absolute power, which is a big threat among the Roman Republic. Meanwhile, the festival of the Lupercal is in full swing. Caesar is chilling at the festival with his entourage when a soothsayer runs up and says 'beware the Ides of March' but he takes it very trivial. When Caesar was busy in parties with his fans, Cassius and Brutus, both longtime intimates of Caesar and each other, converse. After the departure of Caesar Casca joins them and tells Brutus and Cassius that, during the celebration, Antony offered the crown to Caesar three times and the people cheered, but Caesar refused it each time. The next scene suggests the violent weather and a variety of bad omens and portents. That night Brutus finds letters in his house apparently written by Roman citizens worried that Caesar has become too powerful but in fact, the letters have been forged and planted by Cassius in order to convince him to be the part of Caesar's assassination. In the next scene Cassius arrives at Brutus's home with his conspirators and plots to kill Caesar. The next scene reveals that Caesar is preparing to go to the Senate and his wife, Calpurnia, begs him not to go as she recently had a nightmare in which a statue of Caesar streamed with blood and smiling men bathed their hands in the blood. By rejecting the requests of his wife and ignoring the soothsayer, Caesar finally reaches at the senate where the conspirators murder him. The murderers bathe their hands and swords in Caesar's blood, thus bringing Calpurnia's premonition to fruition. Afterwards, when Octavius, Caesar's adopted son and

appointed successor, arrives in Rome, forms a three-person coalition with Antony and Lepidus. They prepare to fight Cassius and Brutus, who are now in exile. At the conspirators' camp, Brutus and Cassius have a heated argument regarding matters of money and honor, but they ultimately reconcile. At that same night the Ghost of Caesar appears to Brutus. The appearance of ghost suggests the end of the conspirators. Eventually, after the deaths of Cassius and Titinius, Brutus asks one of his men to hold his sword while he impales himself on it.

Conclusion:-

Thus, The body of Caesar lies dripping in the palace's chambers, as Brutus steps out to speak to the chaos of the street to answer for the conspirator's deeds. But the dogs of war have slipped, and good-intentions might fulfill the prophecy they feared.

The exciting conclusion to Shakespeare's "The Tragedy of Julius Caesar" by our friends at the Quicksilver Radio Theater.

Answers to check your progress:-.

1. In this play Shakespeare had not invented the new story but he was reshaping the Roman-----.
2. Shakespeare's characters may not speak to----- religious conflicts.
3. While----- is only physically in part of the play, there would be no tragedy if Caesar had not become overly ambitious.
4. The title simply suggests that the play is not about any----- but it is about the political conspiracy.
5. From the beginning of the play the playwright mounts a-----.
6. Act 4 scene 2 in which Brutus and Cassius begin an-----..

7. Shakespeare in most of his plays uses the----- events in order to postulate the future or reveal the psyche of the characters.
8. These bizarre happenings were also referred by----- Caesar's wife, who is very troubled and anxious.
9. ----- is another significant theme of the play as a friend is assassinated by a friend for the political principles.
10. The play opens with Julius Caesar's arrival to----- after defeating the sons of Pompey in battle.

Unit – IV *Measure for Measure*

Objectives:-

Introduction:-

4.1 Shakespeare's Problem Plays

4.2 *Measure for Measure* as a Problem Play

4.3 Characterization in *Measure for Measure*

4.4 Themes, Motif, Symbolism in *Measure for Measure*

4.5 Summary of *Measure for Measure*.

Conclusion:-

Answers to Check your progress:-

Objectives:-

Friends, this unit deals with William Shakespeare's famous play "*Measure for Measure*".

This chapter will give you information about:

- Shakespearean problem Plays.
- "*Measure for Measure*" as a problem play.
- Characterization in "*Measure for Measure*".

Introduction

Measure for Measure is a play by William Shakespeare, believed to have been written in 1603 or 1604 and known to have been performed by Shakespeare's company at the Court of James I on December 26, 1604. Though, the play is classified as comedy, few critics have labeled it as a problem play as it brings up a difficulty and then seeks to solve it. Similar to his many other plays, *Measure for Measure* also deals with the issues of mercy, justice, and truth and their relationship to pride and humility. The play's ultimate source was a historical incident supposed to have occurred near Milan in which a young wife prostituted herself to save her condemned husband. But the magistrate forced the woman to yield to him proceeded to execute her husband and eventually marry the widow. Further he was also put to death for his crime against her. The same plot was also found in several other literary works like – a story by Giraldi Cinthio, published in 1565; Cinthio's *Epitia*, a dramatic version which appeared in 1583; George Whetstone's *Promos and Cassandra* appeared in 1578.

4.1. Shakespeare's Problem Plays

Three plays of William Shakespeare that are – *All's Well That Ends Well*, *Measure for Measure* and *Troilus and Cressida*, normally refers to wrote between the late 1590s are labeled as the problem plays. Few critics also extend the term to other plays, most commonly *The Winter's Tale*, *Timon of Athens*, and *The Merchant of Venice*. The term is basically coined by critic F. S. Boas in *Shakespeare and his Predecessors* published in 1896. When Boas was writing this book this type of drama was popular and mostly associated with the Norwegian playwright Henrik Ibsen. In such type of drama, the protagonist has to face the problem that is, in fact, the representative social problem of the contemporary world. Boas uses this modern

form of drama to study the works of Shakespeare and coined the term to those plays which was previously situated between the comic and the tragic. Boas identifies three plays among which first two are categorized as comedy and last one i. e. *Troilus and Cressida* as a tragedy in First Folio. By analyzing these plays Boas illustrates that the motifs of these plays are to explore specific moral dilemmas and social problems. These plays are generally complex and ambiguous in tone as they shift frequently between dark, psychological drama and more comedy. According to Boas in these plays the resolution of the themes and debates seems inadequate and generally in the final act the deliverance of justice and completion one expects does not occur. But the broad definition of the term is the category that contains the plays that cannot be easily categorized in the traditional categorizes like comedy and tragedy.

Answers to Check your progress:-

1. Which 3 plays of Shakespeare is called as problem plays?

4.2 *Measure for Measure* as a Problem Play

The play has a hybrid dramatic style that cannot be categorized as a comedy or a tragedy but as the plays questions the social values and he conflicts among them, it is afterwards defined as a problem play. The play at the same time reflects the juxtaposition of ribald satire, intense tragedy and freewheeling morality. It formulates an intellectual debate over the value of social institution like what 'marriage' which necessary deals with moral and religious debates over sex and the soul. The category of the problem play is now well accepted and *Measure for Measure* is seen as the significant example of it. The play problematizes the conceptions of morality and left it ambiguous in order to suggest the complexity of

the problem. The resolution of the themes and debates seems inadequate and, in the final act, the deliverance of justice and completion one expects does not occur.

Answers to Check your progress:-

1. What does the play reflect?

4.3 Characterization in *Measure for Measure*

The characterization of the play becomes more complex with the disguises and dual identities. The central character of the play is Isabella who struggles to keep her chastity from the immoral advances of the in-charge Duke Lord Angelo. Isabella, a virtuous young lady, who is about to enter into nunnery, has to face a difficult situation in which she is supposed to take a decision that whether to surrender herself to Angelo for her brother or accept the death sentence for him. Though, Isabella is not ready to approve what her brother has done, out of loyalty and sisterly devotion she pleads for his life. As a devoted Christian Isabella speaks against absolute and corrupting power and demonstrates a mature understanding of what power is and how it should be used. Isabella's final silence about the proposal of the Duke for marriage makes it in true sense a problem play. The question that, "whether she becomes speechless due to extreme happiness on the proposal of the Duke or is stunned into silence as she has another unwanted proposition?" remains unanswered. Another significant character of the play is the Duke who adopts a double personality and plans to observe what happens in his Dukedom when he was absent. Therefore, in most of the scenes he is dressed as a friar. His behavior with Isabella suggests that he is unfailingly virtuous, good, and kind-hearted. In the end he appears as a problem solver but by proposing Isabella for marriage creates another problem. Claudio is a representative of young men of the contemporary

period who ignores the moral codes, impregnates the beloved and is also ready to agree on the proposal for immoral sexual desire about sister. Due to all these loopholes in his personality he appears inferior to his sister. Lord Angelo is the villain of the play who is in-charge Duke and rules strictly and without mercy. But soon it becomes apparent that he is the biggest hypocrite ever. He sentence a death to Claudio who impregnates his beloved before marriage in order to set an example to other sinners but when Isabella approaches him to beg his brother's life, he shows his sexual desire for her. In the play it is also revealed that he is greedy as he has broken his engagement with Mariana because her dowry had been lost at sea. Other minor characters of the play are – Escalus, Lucio, Mariana, Mistress Overdone, Pompey, Provost, Elbow, Barnadine and Juliet who helps the playwright to make his play more realistic.

Answers to Check your progress:-

1. Who is the central character of the play?

4.4 Themes in *Measure for Measure*

The major themes of the play are –Manipulation of power, Justice and judgment, morality, Corruption ,sex, and Moderation and mercy. The play is centered on the event that hoe an in-charge duke manipulates power according to his own whim. The rules he invents for others deliberately ignores for self. He wants to demonstrate the morality, but in personal life is immoral. He manipulated his power to behead a young fellow who impregnates his beloved before marriage and shows sexual desires for the sister of to be beheaded person. This also explores the autocratic and hypocritical nature of human being. The play also problematizes the very notion of ‘Judgment’ as the notion of law changes person to person and also

changes according to power. The central theme of the play is the decaying of moral values from the contemporary society. The portrayal of the landscape of Vienna as a city of brothels and unlawful sexual activity also suggests the decaying moral values from the society. The social institution like marriage is also problematized as Claudio impregnates Juliet before their marriage and Lord Angelo breaks his engagement with Mariana for the dowry.

Answers to Check your progress:-

1. On which event the play is centered?

4.5 Summary of *Measure for Measure*:

Claudio is arrested by Lord Angelo, the temporary leader of Vienna. Angelo is in charge as the rightful Duke who pretends to leave town but remain present in disguise to know what will happen in his absence. Angelo is strict, moralistic, and unwavering in his decision-making and as he gets chargedecidesto free the city of brothels and unlawful sexual activity. In Vienna to restrict such kind of behavior there are several laws and Angelo simply decides to enforce them more strictly. Under this policy of Angelo, Claudio is arrested for impregnating Juliet before they were married. Though their sexual intercourse was consensual,Claudio is sentenced to death to demonstrate an example to the other Viennese citizens.Claudio's sister is about to enter a nunnery but when she heard about her brother, shegoes to Angelo to beg him for mercy. He denies it but also suggeststhat there might be some way to change his mind. The way he indirectly suggested is the sexual intercourse. It is a great shock to her and immediately rejects it. Her brother considers this proposal but them his mind and Isabella herself was left to contemplate on the decision. The Duke who was in disguise of a friar spies on the

city's affairs, and especially on the actions of Angelo. In his disguise Isabella and plans a trap to catch red-handed to Angelo in his evil intentions. According to plan he arranged a 'bed trick' and includes Mariana, to whom he has refused her engagement as her dowry had been lost at sea. As per the planning, Isabella sends word to Angelo that she is ready to surrender him but pose a condition that their meeting should be imperfect darkness and in silence. In the actual sexual intercourse Mariana was substituted for Isabella. But after having sex with Mariana to whom he believes is Isabella turns his words and send message to the prison to execute the beheading Claudio. The Duke then arranges another trick that is called as 'head trick' under which the head of recently died a pirate named Ragozine due to fever is presented as a head of Claudio to Angelo. In the next morning, as per the plan, Isabella complaint to the Duke, who is due to arrive shortly, accusing Angelo of immoral acts. The Duke orders to hear all grievances immediately. Isabella tells her story and reviles immoral acts of Angelo. He pretends not to believe her but as the Duke reveals his dual identity, he admits his misdeeds. In the end Claudio is pardoned, and the Duke asks Isabella to marry him.

Conclusion:-

Thus, Shakespeare's Measure for Measure can be seen as a tragicomedy for several reasons. There are several problematic aspects of the play that make it difficult to classify as either comedy or tragedy, which include the awkward bedroom trick, the inability to resolve the initial societal concern at the beginning of the play, and the ending of the play that is not necessarily a happy ending despite the resulting marriages.

Measure for Measure is a tragicomedy because it fits the formula of ending in marriage, as a comedy, however the play possesses morally questionable activities from the protagonists that make placing the play in the genre of comedy too problematic. Conversely, the play is not a tragedy as fatal flaws are not met with death or ruin. Measure for Measure is a tragicomedy because it does not fit conveniently within either the genre of comedy or tragedy pursuant to Shakespeare's other works that do fit within these genres.

Answers to Check your progress:-

1. According to----- in these plays the resolution of the themes and debates seems inadequate and generally in the final act the deliverance of justice and completion one expects.
2. The broad definition of the term is the category that contains the plays that cannot be easily categorized in the----- categorizes like comedy and tragedy.
3. The category of the----- play is now well accepted and *Measure for Measure* is seen as the significant example of it.
4. The resolution of the themes and debates seems-----.
5. As a devoted Christian----- speaks against absolute and corrupting power.
6. -----is a representative of young man of the contemporary period.
7. The portrayal of the landscape of----- as a city of brothels and unlawful sexual activity..
8. The social institution like marriage is also-----.
9. ----- sister is about to enter a nunnery.
10. Claudio is sentenced to death to----- an example to the other Viennese citizens.

Unit – V *Tempest*

Objectives:-

Introduction

5.1 *Tempest* as a significance of the title ‘*Tempest*’

5.2 *A Tempest*

5.3 Characterization in *Tempest*

5.4 Themes, Motifs, Symbolism in *Tempest*

5.5 Summary of *Tempest*

Conclusion:-

Answers to check your progress:-

Objectives:- Friends, this unit deals with William Shakespeare’s famous play “*Tempest*”.

This chapter will give you information about:

- A *Tempest*.
- “*Significance of the title*” *Tempest*”.
- Characterization in “*Tempest*”.

Introduction:-

The Tempest is a play by [William Shakespeare](#), believed to have been written in 1610–11, and thought by many critics to be the last play that Shakespeare wrote alone. It is set on a remote island, where [Prospero](#), the rightful [Duke of Milan](#), plots to restore his daughter [Miranda](#) to her rightful place using illusion and skilful manipulation. He conjures up a storm, the eponymous tempest, to lure his usurping brother Antonio and the complicit King Alonso of Naples to the island. There, his machinations bring about the revelation of Antonio's lowly nature, the redemption of the King, and the marriage of Miranda to Alonso's son, [Ferdinand](#).

There is no obvious single source for the plot of *The Tempest*, but researchers have seen parallels in [Erasmus's](#) *Naufragium*, [Peter Martyr's](#) *De orbe novo*, and eyewitness reports by [William Strachey](#) and Sylvester Jordain of the real-life shipwreck of the *Sea Venture* on the islands of [Bermuda](#), and the subsequent conflict between [Sir Thomas Gates](#) and [Sir George Somers](#). In addition, one of [Gonzalo's](#) speeches is derived from [Montaigne's](#) *essay Of the Canibales*, and much of Prospero's renunciative speech is taken word for word from a speech by [Medea](#) in [Ovid's](#) poem *Metamorphoses*. The *masque* in Act 4 may have been a later addition, possibly in honour of the wedding of [Princess Elizabeth](#) and [Frederick V](#) in 1613. The play was first published in the *First Folio* of 1623.

5.1 Significance of the title 'Tempest'

This title of the play is apt on both a literal and symbolic level. The dictionary meaning of the word tempest is a violent storm or sometimes related to other upsetting commotion. The play begins with a storm that wrecks the ship of a royal party and gives an opportunity to Prospero to teach a lesson to his younger brother Antonio and the King of Naples for scheming on him and banishing him from his dukedom. Thus, the tempest is literally the storm, and symbolically the disruption of the enchanted life of privacy that Prospero has enjoyed.

Answers to check your progress:-

1. How is the title of the play?

5.2. A Tempest.

The *Tempest* is believed to be written during 1610–11 and is a first play in the 1623 Folio of Shakespeare. In compare to all his dramatic output, the play should be regarded as one of the significant plays of Shakespeare that superbly reflect the essence of human life. The first known performances of the play were at the court of James I, in 1611 and 1613. But it is controversial as most of the critics believe that the play may not have been at court at all and may have some London performances between 1611 and 1613. The period, when this play was written, is noted for the establishment of colonies and inter-continental travels. The play is also drawn on travel literature and the English colonial project seems to be on Shakespeare's mind throughout the play. The play reflects that how a tempest wrecks a fleet of colonial ships sailing from Plymouth to Virginia and how the characters from the lord Gonzalo to the drunken Stephano think to rule the island as king. Most of the Shakespearean critics also identify several allusions of Montaigne's essay 'Of the Cannibals' in the play which is translated into English in 1603. The play is complexly structured as it draws heavily on the tradition of the romance, and it was influenced by tragicomedy and the courtly masque and perhaps by the *commedia dell'arte*.

Answers to check your progress:-

1. When was "The Tempest" written?

5.3 Characterization in *Tempest*

Prospero— Prospero is the protagonist of the play, who is the rightful duke of Milan and a father of Miranda. Before the Twelve years before the events of the play, Prospero was usurped from his dukedom by his young brother, Antonio with the help of Alonso, king of Naples. He is forced to flee in a boat with his daughter.

With the help of honest lord Gonzalo Prospero escapes to the island and refines, for twelve years, his magic that gives him the power he needs to punish and forgive his enemies.

Miranda –Miranda is the daughter of Prospero who was brought to the island at an early age. As a result she has never seen any men other than her father and Caliban. Due to this isolation and lack of socialization her perceptions of other people tend to be naïve and non-judgmental. Throughout the play it is seen that she is passive and all the important decisions were taken by Prospero. She is a dutiful, compassionate, generous, and loyal daughter who without any complaints accepts all the decisions taken by Prospero.

Ariel – Ariel is also a significant character in the play as most of the actions – from the tempest to the final reunion – are guided by his magical powers. He carries out virtually every task that Prospero needs accomplished in the play. Ariel is respectful to Prospero, as Prospero has rescued him from the imprisonment of a witch Sycorax. Through the conversation of Prospero and Ariel, it is revealed that Ariel is mischievous and ubiquitous, able to traverse the length of the island in an instant and to change shapes at will.

Caliban – Caliban is Prospero's servant and subhuman son of the malevolent witch, Sycorax. On the arrival of Prospero on the island, he has acquainted him with the many facts of the island. Caliban has a feeling that island rightfully belongs to him and it is stolen by Prospero. Caliban is forced into servitude. Caliban, despite his inhuman nature, clearly loved and worshipped his mother, and refers to Setebos as his mother's god. Though he is savage demeanor and grotesque in appearance, he is also sensitive that the audience glimpse briefly. His occasional speeches about the beauty of his island suggests that he really did occupy the island before Prospero

came, and that he may be right in thinking his enslavement to be monstrously unjust.

Gonzalo –Gonzalo, an old, honest lord, helped Prospero and Miranda to escape after Antonio usurped Prospero’s title. Shakespeare uses this character to make commentary on the events of the play.

Royal Party – Ferdinand, Alonso, Antonio, Sebastian and Boatswain are on their way to Italy after coming from the wedding of Alonso’s daughter, Claribel, to the prince of Tunis in Africa. Ferdinand is son and heir of Alonso, who falls in love with Miranda upon first sight and happily submits to servitude in order to win her father’s approval. Alonso, the king of Naples has once aided Antonio in unseating Prospero as Duke of Milan. Antonio is Prospero’s brother who quickly demonstrates that he is power-hungry and foolish. He persuades Sebastian to kill the sleeping Alonso. Sebastian is Alonso’s brother who conspires to kill his brother for the kingdom. Boatswain appears only in the first and last scenes, the Boatswain is vigorously good-natured.

Answers to check your progress:-

1. Which is your favorite character in the play?

5.4 Themes in *Tempest*

Similar to other plays of Shakespeare, the present play is also rich in its thematic concerns. It explores the themes like – the supernatural, compassion and forgiveness, contrasting regions, freedom and confinement, betrayal, man and the natural World and art and culture. The story of the play is about love, revenge, and greed. The action of the play is set on a mythical island in the middle of the

Mediterranean Sea, on which Prospero plans to avenge his brother and the King of Naples who makes him escape from his own dukedom for life and help his beautiful daughter find true love. The great and striking peculiarity of this play is that its action lies wholly in the ideal world which controlled by the supernatural capacities. The most recurrent theme of the play is the Betrayal as Antonio's betrayal of his brother and theft of the dukedom of Milan are the source of conflict in the play. The play further also explores a series of attempted betrayals of Sebastian to kill the sleeping Alonso and Caliban, Stephano and Trinculo plot to kill Prospero. Eventually all the characters, who are in attempt of betraying get the lesson of loyalty. The loyal characters like Ariel and Gonzalo are also demonstrated to highlight the act of disloyalty. Other significant themes of the play are 'Forgiveness' and 'Reconciliation'. Many Shakespearean scholars argue that *The Tempest* is a play about reconciliation and forgiveness as it is clearly depicted through the thoughts and actions of the protagonist Prospero. Though, the fortune has brought his enemies within his grasp, he instead of vengeance attempt to teach them the lesson of loyalty and morality. Though, he orders Ariel to create a storm and give the shipwreck experience to his enemies he also ensures their safety. But he also insists that those who wronged him suffer for their crimes, before he offers them his forgiveness. Prospero feels free to forgive them only after seen them mournful and 'penitent' as they pay for their transgressions. 'Freedom' and 'Confinement' are also significant themes of the play. The play is obsessed with the concept of imprisonment as the protagonist and Miranda are entrapped on the island and the Ariel and Caliban are enslaved by Prospero. However, the royal part is also entrapped by Prospero for his revenge. Thus the freedom appears as one of the significant thematic concerns of the play.

Answers to check your progress:-

1. What are various themes of the play?

5.5 Summary of Tempest:

The play begins with a scene of shipwreck due to a violent storm. The ship was carrying Alonso, Ferdinand, Sebastian, Antonio, Gonzalo, Stephano, and Trinculo, who are on their way to Italy after coming from the wedding of Alonso's daughter, Claribel, to the prince of Tunis in Africa. The scene has extraordinary breadth of imaginative vision as it simulates actual shipwreck by using the strange noise—perhaps the sound of thunder, splitting wood, or roaring water—and the cry of mariners. However, the second scene of the act first is quieter than the first. It is revealed that the storm is not natural at all, but is in fact a product of another kind of power: Prospero's magic.

On land, Prospero and his daughter, Miranda, witnessed the destruction of the ship. Miranda requests that her father see that no one on-board comes to any harm. He assures her about the safety of the people aboard the ship. He further tells that it is the time that she must learn, who she is and where she comes from. Prospero explains that he is the rightful Duke of Milan but as he gradually grew uninterested in politics and by ignoring the duties of a duke, turned his attention more and more to his studies, he gave an opportunity to his brother Antonio to act on his ambition. With the help of the King of Naples, Antonio becomes successful in seizing Prospero from his dukedom. The King also helps Antonio to raise an army to drive Prospero out of Milan. As a result twelve years before Prospero and Miranda escaped from death at the hands of the army in a barely-seaworthy boat prepared for them by his loyal subjects. Gonzalo, an honest Neapolitan, provided them with food and clothing, as well as books from Prospero's library.

Upon their arrival on the unknown island he has rescued a sprite, Ariel, who had been imprisoned by the witch Sycorax. It is also revealed that with the help of the Ariel, he created the storm that struck the ship of a royal party. Another inhabitant of the island is the child of Sycorax and the devil: Caliban, whom Prospero has enslaved. Ariel wishes to be free and his freedom whereas the last Caliban is a natural man, uncivilized and wishing only to have his island returned to him so that he can live alone in peace. But Prospero reminds Ariel that he has rescued him from the imprisonment and also threatens to imprison him for twelve years if he does not stop complaining. In the same act he also threatens Caliban as he also complains about his isolated island.

After sending Caliban to fetch the firewood, Ariel who is now invisible to all enters playing music and leading in the Prince of Naples, Ferdinand. Miranda and Ferdinand are immediately smitten with each other as she has not seen a man ever before, besides Caliban and her father. Prospero feels happy as he sees that his plan for his daughter's future marriage is working but as a part of scheme threatens Ferdinand and when he draws his sword, charms him with magic and lead into prison without accepting the cries of his daughter for mercy. He then sends Ariel on another mysterious mission.

Meanwhile, on another shore of island the Alonso, the King of Naples, and the rest of his party have come ashore on another part of the island. Alonso is lamenting for his son by assuming that Ferdinand is dead. Meanwhile, Prospero's younger brother Antonio and king's younger brother, Sebastian are also washed ashore with the royal party. Antonio easily convinces Sebastian that Sebastian should murder his brother and seize the throne for himself. Another group of survivors—the court jester, Trinculo and the butler, Stefano — finds Caliban and immediately sees an opportunity to make money by exhibiting Caliban as a

monster recovered from this uninhabited island. As Stefano has come ashore in a wine cask, he along with Caliban and Trinculo drank the wine. While drinking, Caliban makes a plot to murder Prospero and make new acquaintances accomplices in his scheme. This plot was informed to Prospero by the invisible Ariel, present there.

However, at another part of the island, Prospero has kept Ferdinand busy and has forbidden Miranda to speak to him, but the two still find time to meet and declare their love. That is Prospero's actual plan. Prospero arranges a masque to celebrate the young couple's betrothal, with goddesses and nymphs entertaining the couple with singing and dancing. During these celebrations Prospero is busy in frightening king's party with ghosts and an imaginary banquet. A god-like voice accuses Antonio, Alonso, and Sebastian of their sins, and the banquet vanishes. However, other sinners Caliban, Trinculo, and Stefano who have plot to kill Prospero are punished with a run through a briar patch and swim in a scummy pond.

After completing what he wants to do, Prospero has the king's party brought in. He is now clothed as the rightful Duke of Milan. Alonso apologizes for his mistakes. Prospero reunites the king with his son, Ferdinand. Alonso is especially pleased to learn of Miranda's existence and that Ferdinand will marry her. Though, Antonio offers no regrets or apology for his perfidy, Prospero forgives him. Caliban also accepts that he has learned his lesson. King punishes two co-conspirators, Trinculo and Stefano. Finally they retire to Prospero's cell to celebrate and await their departure home. Only Prospero is left on stage. Finally, Prospero delivers an epilogue to the audience, asking them to forgive him for his wrongdoing and set him free by applauding.

Conclusion:-

Thus, *The Tempest*, like many of Shakespeare's plays, has continued to elicit a broad range of scholarly interpretations and has eluded any conclusive judgments as to its dominant themes or the nature of its

characters. The work is, however, generally regarded as a complex combination of romance, comedy, and tragedy that highlights many of Shakespeare's characteristic concerns with the nature of dramatic art, Christian themes of reconciliation and forgiveness, and the perils of human interaction in society. *The Tempest* is also seen by many as the culmination of the dramatist's later work, and has been compared in terms of its intricacy and depth with Shakespeare's comedy *The Winter's Tale* and his tragedy *King Lear*.

Answers to check your progress:-

1. The play begins with a storm that wrecks the ship of a royal party and gives an opportunity to----- to teach a lesson to his younger brother.
2. The tempest is ----- the storm, and symbolically the----- of the enchanted life of privacy.
3. The first known performances of the play were at the court of James I, in ---- -----and-----.
4. The play reflects that how tempest wrecks a fleet of----- sailing from Plymouth to Virginia.
5. ----- is the protagonist of the play, who is the rightful duke of Milan and a father of Miranda.
6. -----is an old, honest lord, helped Prospero and Miranda to escape after Antonio usurped Prospero's title.
7. Similar to other plays of Shakespeare, the present play is also rich in its ----- -----concerns.
8. The loyal characters like----- and----- are also demonstrated to highlight the act of disloyalty..
9. The play begins with a scene of ----- due to a violent storm.
- 10.. Prospero arranges-----to celebrate the young couple's betrothal, with goddesses and nymphs.

QUESTION BANK

(Special Author: William Shakespeare)

- 1) Write a descriptive note on evolution of Shakespeare's dramatic art.
- 2) Explain Shakespeare as dramatist.
- 3) Write a detail note on Shakespearean sonnets.
- 4) Is "The Taming of the Shrew" a suitable title of the play? Elaborate.
- 5) Do you think Katherine is really tamed by the end of the play "The Taming of the Shrew"? Justify your answer.
- 6) "Do you find the end of "As You Like It" satisfactory? Explain.
- 7) Elaborate "As You Like it" as typical Shakespearean comedy.
- 8) "The Merchant of Venice" revolves around Portia. Comment.
- 9) Write a detail note on the subordinate characters in "The Merchant of Venice".
- 10) "The Merchant Of Venice" explores the social problem of the gap between the rich and the poor. Do you agree? Explain.
- 11) Explain historical element in "Henry IV".
- 12) Elaborate the background of Shakespeare's History Plays.

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- 13) Discuss "King Lear" as a tragic hero.
 - 14) Do you agree that "King Lear" portrays immense suffering of innocent characters? Explain.
 - 15) Discuss Goneril and Regan as a contrast to Cordelia in "King Lear".
 - 16) Elaborate Macbeth as a tragedy.
 - 17) Write a detail note themes, motifs and symbolism in "Macbeth".
 - 18) "Julius Caesar" is it an apt title? Explain.
 - 19) Depict "Julius Caesar" as a typical Roman play.
 - 20) "Measure for Measure" deals with the conflicting demands of honor and affection. Write with reference to this statement.
 - 21) "Measure For Measure" says that all men are guilty and all have a right to mercy. Comment.
 - 22) "Measure for Measure" oscillates between extreme psychological subtlety and an equally extreme disregard for psychological truth. Explain.
 - 23) Discuss "The Tempest" as a fairy tale.
 - 24) Love is the most important theme in "The Tempest". Do you agree?
 - 25) Write a detail note the significance of the title "Tempest"
 - 26) Write short notes on:
 - 1) Treatment of theme of time in Shakespearean sonnets.
 - 2) Symbolic elements in Shakespearean sonnets.
 - 3) The theatre conventions during Shakespeare's age.
 - 4) The characterization in "The Taming of the Shrew".
 - 5) Humor in "The Taming of the Shrew".

6) The characterization in "As You like It".

7) Motifs in "As You Like it".

8) The trial scene in "The Merchant of Venice".

9) The element of probability in "The Merchant of Venice".

10) Epic elements Henry IV.

11) Characterization in Henry IV Part 1.

12) The storm scene in "King Lear".

13) The role of Fool in "King Lear".

14) Symbolism in "Macbeth".

15) Characterization in "Macbeth".

16) Important scenes in "Julius Caesar".

17) Supernatural elements in "Julius Caesar".

18) Character of Isabela in "Measure for Measure".

19) Society of Vienna in "Measure for Measure".

20) The masque in the play "The tempest".

21) Summary of Tempest.
