CHAPTER V
Shakespeare's other plays (Pseudo history).

5.1 King Lear (1605)
5.1.0 Introduction
5.1.1 Trio of Madness (Trinity of Madness)
5.1.2 Unfortunate and helpless father - "Wear rags or bear bags?"
5.1.3 Conclusion

5.2 Macbeth (1605)
5.2.0 Introduction
5.2.1 Macbeth as typical Shakespearean tragedy
5.2.2 Role of Supernatural Prophecies
5.2.3 Reversal of Moral values
5.2.4 'Sleep-walking scene' - out, damned spot-one, two
5.2.5 Conclusion

5.3 Cymbeline (1609)
5.3.0 Introduction
5.3.1 Imogen – "The delicious mixture of Juliet, Helen, Isabel, Viola and Portia - a "piece of tender air"/"mollis aer"
5.3.2 Iachimo - a rogue villain
5.3.3 Posthumus Leonatus - Suspicious gentleman of low thinking
5.3.4 Imogen’s ‘Bed chamber’ scene – Shakespeare’s poetic romanticism
5.3.5 Philarmonus interpretation of Jupiter's prophecy
5.3.6 Conclusion

5.4 Hamlet (1601)
5.4.0 Introduction
5.4.1 Hamlet’s character through the eyes of critics
5.4.1 i) S.T.Colridge (Notes and Lectures upon Shakespeare)
5.4.1 ii) Andrew Cecil Bradley (Shakespearian Tragedy 1904)
5.4.1 iii) Ernest Jones (Hamlet and Oedipus, (1949)
5.4.1 iv) T.S.Eliot (Hamlet, in selected essays, 1932)
5.4.1 v) Wilson Knight (‘The Embassy of death’ - An essay on Hamlet in the wheel of fire, 1949)
5.4.2 To be or not to be
5.4.3 The Rest is Silence :
5.4.4 Conclusion

5.5 The Tempest (1611)
5.5.0 Introduction
5.5.1 Prospero - 'the mirror image' of Shakespeare
5.5.2 Use of Magic in Tempest
5.5.3 Miranda - 'the Innocent Child of Nature'
5.5.4 Conclusion

5.6 Othello (1603)
5.6.0 Introduction
5.6.1 Literary Criticism on Othello.
5.6.2 Character of Othello - Is this the noble moor?
5.6.3 Character of Desdemona - 'The female counterpart of Christ'
5.6.4 Character of Iago - The Director of the Tragedy
5.6.5 Role of Handkerchief - The symbol of love
5.6.6 Conclusion

5.7 Winter's Tale (1610)
5.7.0 Introduction
5.7.1 Leontes - The Puppet of Jealousy
5.7.2 Hermione - Queen of Sicilia
5.7.3 Perdia - Beautiful Princess and 'daffodil' in Nature's Paradise
5.7.4 Paulina - 'Faithful, Bold Ambassador of Hermione
5.7.5 Role of Songs in Winter's Tale
5.7.6 Conclusion
CHAPTER -V

SHAKESPEARE'S OTHER PLAYS (PSEUDO HISTORY)

5.1 King Lear (1605)

5.1.0 Introduction :

King Lear is unique among the tragedies of Shakespeare. Shakespearean tragedy is "the apotheosis of the human spirit and this play is not exception to it. “The drama is written in the year 1605 and staged before King at whitehall on the auspicious second day of X-mas i.e. on 26 December 1606, however he play was being printed in the year 1608. Amongst the major sources Shakespeare has chosen Holinshed's Chronicles and the old play entitled King Lear and his three Daughters (Rose Theatre 1594) while the character of Gloucester and his 3 sons were derived from "The story of the paphlagonian unkind king in Sidney's Arcadia. The Harnet's book" The Declaration of Egregious popish impostures and mirror of the Magistrates are other notable sources. Of course, Shakespeare has given own treatment using his imaginative freedom. The storm scenes, Lear's madness are his own thinking. Shakespeare has transformed at crude melodrama into a stirring and moving tragedy, one of the greatest tragedies of the world.

The whole drama is divided into 5 Acts and 26 scenes (Act I - 5 scenes, Act II - 4 scenes, Act III - 7 scenes, Act IV - 7 scenes and Act V - 3 scenes)

Shakespeare's character paintings are marvelous. In King Lear, he has introduced a larger number of characters and they are more sharply distinguished from each other in two groups 1) Good characters and 2) Evil characters. In the group of Good characters the followings are of worth mentioning - 1) King Lear - King of Britain, 2) Cordelia - Lear's daughter, 3) Earl of Kent, 4) Edgar - Son of Gloucester, 5) Albany - Duke, 6) Gloucester - The Earl and 7) Fool, - while the wicked group of characters (evil) are : - 1) Edmund - bastard son to Gloucester, 2) Regan - Cruel daughter of Lear, 3) Goneril - Another Cruked daughter of Lear, 4) Cornwall - Duke and Husband of Regan. Besides King of France, - The Husband of Cordelia is also the main character in the play. The whole story is located in Britain.

The King Lear has been Translated in many languages in the world. In Marathi, V.V.Shirwadkar (Kusumagraj), the "Dnyanapeeth award winner", while taking the central idea
from 'King Lear' has written the most popular play in Marathi: named as "Natsamrat", in which Mr. Ganpatrao Belawalkar's character is almost similar to King Lear.

King Lear, the 'age old' King of Britain, wish to retire his rulership and willing to divide his property among his three daughters, Goneril, Regan and Cordelia proportional to each daughters love for him, Cordelia states, she loves according to her duty. King is hurt and he disinherits her completely, but King of France marries Cordelia. Later, both the elder daughters, i.e. Goneril and Regan refuses to maintain King Lear and deprived him from food, clothing and shelter. Lear condemns his daughters and becomes insane. Knowing father's madness, in Dover, Cordelia comes to his rescue. The battle breaks into, Lear and Cordelia become Edmand's prisoners. Cordelia was murdered as per Edmund's secret orders. Goneril prison’s her own sister Regan and then makes suicide. Lastly, broken-hearted father, the King Lear dies. Only Edgar and Albany remains, to rule Britain. The tragic end of King Lear and his sincere and truly loving daughter Cordelia.

The faithful Kent lastly says (Act V, scene iii, lines 322 - 324) - "I have a journey, Sir, shortly to go. My master calls me, I must not say no," and so the play ends.

The Cordelia's love and affection towards father, Kent's honesty, braveness and loyalty. Fools loving nature (Fool is addressed as "Lear's guardian angel, Lear's conscience and the voice of commonsense. Fool is the soul of pathos in a comic masquerade and Edgar’s goodness and filial loyalty is well reflected in this play.

The following inferences can be drawn from research point of view:
1) Trio of Madness
2) Unfortunate and helpless father - "Wear rags or bear bags?"

5.1.1 Trio of Madness (Trinity of Madness) :

The Trio or Trinity of madness in the simple meaning three mad persons. In the storm scenes on the heath (Act III, scene i, ii, iii) Shakespeare brings together Lear, Edgar and Fool, each mad or pretending to be mad in his own way. Madness of each is different in nature, in purpose and in degree from that of others.

Lear: (Act iii, scene ii, Lines 1 to 25) “sulphurous and thought - executing fires ................. crack nature's moulds ............. Rumble thy belly ful! ............ Here I stand your slave, 'A Poor', infirm, weak and despised oldman;
Lear's insanity is the insanity of ungoverned and ungovernable wrath unable to find an outlet. It is induced by mental stress and strain resulting from impotent fury. Dr. Buckwill expressed that "Lear is made from the beginning up to the end with only brief intervals of lucidity. Prof. Bradley disagrees and said that Lear might have been suffering from the infinity of old age both physically but mentally and certainly, he is in full possession of his senses.

Edgar, the son of Gloucester is a nobleman who is not really mad but pretend to be made with definite purpose. In order to shelter himself, from the wrath of his father, the Earl of Gloucester, he pretends to be mad. He is thus a nobleman turned both a madman and beggar. His assumed madness serves important dramatic purpose. By providing the stimulous of imitation, he completes the process of Lear's madness. As a mad man, he acts as justice in the mock trial of "ingrateful daughter unhhmbr's" conducted by Lear (Act 3 scene vi, Lines 34 to 40 and 45)

Lear (to edger) : “Thou robed man of Justice, take thy place.”
Edger : “Let us deal justly sleepest or wakest, thou jolly shephard? Thy sleep be in the corn, and for one blast of thy minikin month, thy sheep shall take no harm. Pur! the cat is grey ........... (Let us judge fairly - Are you sleeping or awake .......... your sheep have strayed among the corn field! Pur! the cat is grey. Of course! finally has impersonated madness shelters him effectively from him enemies and only Edger remain to rule Britain.

There is third mad and that is fool he is neither a King nor a rich noble like Edger, but he is only a domestic servant who enjoys a privileged position by his moral virtues. Bradley calls fool as absolutely Sane. "To suppose that Fool is like many a domestic fool at the time, a perfectly sane man pretending to be half witted, is surely a most prosaic blunder, Fool’s insanity differs widely from that, of the King goes completely mad and Edger's lunacy is a mere pretention. Fools mind inclination shows that, there is a strange mixture of simplicity and acuteness of a normal man. We get in fools talk, the wit and wisdom, sense and sanity in more amount. The truth which he utters, makes its appearance in a cloud of nonsense. Fool is a quick witted, though not whole witted, lad who is devoted to his master and does his best to help him in the time of his greatest misfortune. Such is the trinity of madness which Shakespeare brings together near stormy heath. Together, they three, serve to intensify the tragic of gloom and pathos, not only of the stupendous storm scenes but of whole play.

5.1.2 Unfortunate and helpless father - "Wear rags or bear bags?"
i) Act II, scene IV, Lines 45-49. Fool: When parents are poverty stricken, their children ignore them; but when they carry bags (of gold), they find their children are kind to them.

ii) Act I, scene IV, lines 261-264, Lear: “Hear nature, hear; dear Goddess hear! suspend thy purpose, if thou did'st intend, To make this creature fruitful! into her womb convey sterility.” (Listen, O Goddess nature, Listen to me. If your intention was to bless the creature (i.e. Goneril, his daughter) with a child, Let that intention be cancelled and pray to you make her womb barren).

iii) Act II, scene IV, Lines 214-226, Lear: “I pr'y daughter, do not make me mad: I will not trouble thee, my child farewell: we will no more meet, no more see one another: but yet thou art my flesh, my blood, my daughter so farewell we will not meet again but yet since you are my child, my own flesh and blood, I must call you mine .......... try to better your conduct, when you can improve and amend your ways when you like. I will wait patiently...... I can stay with Regan]

iv) (Act ii scene iv/line 150-52) Lear (to Regan) (Kneeling) I am an old man. I therefore kneel to you and beg you to give me a bed, food and clothing”] Return to Goneril.

v) Act II scene iv line 268 to 272 Lear; - Oye gods, grant me my present need, i.e. patience it is this which I require. Look upon me here, O Gods, - an aged man with a burden of miseries.

vi) Act III/scene iv/lines 28 to 32 Lear: (The heath Before a hovel)

Lear .......... Poor, unclad wretches, wheresover you may be, who have to face the battering of this cruel storm, how shall your roofless heads and starved bodies, and torn rags, protect you from such harsh weather? when I was the King, I thought little about your suffering.

The unfortunate and helpless father is being portrayed through above six passages in the play. “Wear rags or bear bags," the perfect rhythm used by the Shakespeare. The tendency of the children towards parents is well reflected. When father were the rags, became poor, children hate him, they ignore him. the same father, when he is rich, children treat him with leniently and the same altitude is receive by Lear from his two daughters, Goneril and Regon. Goneril do not treat the father and he curses her that her womb be become barren. The same Goneril, again meets her father and Lear helplessly urges not to make him mad, see how pitiable the king is when he has handed over the whole property to his daughters and in son-in-laws. Even then father, is again
kind; his heart is full of love and affection towards him daughter, hope that she will correct her behaviour towards him for that he is ready to wait patiently.

Regan, another daughter is also cruel towards her father. Lear urges requests her, even by kneeling before her, to supply him the necessities i.e. food, clothing and shelter, but Regan refuses and advice the father to go to elder sister. Then helpless, unfortunate father, lastly requests God to give him patience to face the miseries- Look upon me. O God, an aged man with a burden of miseries; King Lear is the symbol of those fathers, whose children never look after them, when they are old. The same practice is found even in this century, everywhere in the world, which Shakespeare has pictured some 510 years ago. Lastly, King Lear gets Calmness and peace when he enters in the caves (Act III/scene IV lines 28-32) and makes a prayer, a new experience of perfect peace. A great prayer which gives him new energy - but alas, again, he goes in madness when he witnesses Edger in insane appearance. The love, affection and care towards cruel daughters is well reflected in this Drama and Shakespeare has given one red signal to all aged persons not to give everything to their children. At least, some part of one's estate be kept for one's own use.

5.1.3 Conclusion:

King Lear, sitting on the wheel of fire, comes out with tragic end. This drama is unique among the tragedies of Shakespeare. The father, with three daughters and distribution of the property amongst the two daughters, leads the father to the tragic end is the main plot of the play. In this drama, there are two groups of characters i) Good characters like Cordelia, Kent Edger while evil characters are i) Edmond ii) Regan and iii) Goneril.

The ‘trio of madness’ is property explained through the character of Lear, Edger and fool. Together, they three serve to intensify, the tragic gloom of pathos, not only of the stupendous storm scenes but the whole play. Unfortunate and helpless father is explained lucidly by fool.- "Wear rags or bear bags" anology, that poor father wearing rags is always hated by their children while rich father having bags, full of Gold, is always respected and honoured by his children. The love, affection and care towards the children is well reflected through King Lear, who is the Ideal father but his daughtes are not ideal as they are the representatives of the new young generation.

In sum, King Lear is one of the best tragedies ever written by the world famous dramatist, the Shakespeare.
Reference:
5.2 Macbeth (1605)

5.2.0 Introduction:

A Shakespearean tragedy, as so far considered, may be called a 'story of exceptional calamity' leading to the death of a man of high prestige. Of course, no amount of calamity which merely be fell a man, descending from the clouds like lightening, a stealing from the darkness like pestilence, could alone provide the substance of the story. The calamities of the tragedies do not simply happen, nor are they sent; they proceed mainly from actions and those the action of men (A.C.Bradley)

Macbeth is probably the best known Shakespeare's tragedies. There is perhaps, no Shakespearean play of when the mere enumeration of its events is so significant, so impressive. Universally, it presents the spectacle of a representative man and woman embarking on a sea of sin and error and encountering a Shipwreck, not only as individuals, but as husband and wife. Machbeth is thus a tragedy of the marriage relation as well as of the state. The joint guilt of Macbeth and Lady ultimately separates and them & they perish as individuals, each alone (Harden Crang). Machbeth is a drama with the theme "Crime does not pay".

The 'Machbeth' play was written by Shakespeare in the year 1605 and stayed in 1606, consist of 5 Acts and 28 scenes (Act - I 7 scenes, Act II - 4, Act III - 6, Act IV-3, Act V-8) The major and perhaps only source of Macbeth is Raphael Holinshed's chronicles of England, Scotland and Ireland (1577) which was also a major source for authors English History plays. Scholars have argued for other works as additional sources for Macbeth, but it is often hard to say, whether or not a supposed parallel is merely a coincidence and a supposed verbal echo is merely a use of common place of the time, At all events it is clear that author's chief indebtedness is to Holinshed's history. The richness of Machbeth depends partly on the fact that Shakespeare was making use of deeply rooted ideas and images recalling his earliest experiments as a poet and dramatist, his school reading and his long familiarity with the Bible. All these combined with the programme of reading, he carried out for the purpose of writing the play. He may have read some of James I's works in order to study his patrons tastes but his instinct let him to borrow only what he needed for his play. The most important thing about Authors method is that one can always find a good poetic or dramatic reason for the inclusion of material apparently suggested by the demands of patronage.
While returning back from war with Banquo, Macbeth, the General in the Duncan's (King of Scotland) army met with three witches who told macbeth that he will become the king to acquire crown, Macbeth plans to Kill Duncan. Lady Macbeth Kills the Duncan but in psychological stress, she washes her hands to wipe of the blood of Duncan. Again witches promises Macbeth that no man born of woman will kill him and that he will not be vanquished until Birnamwood comes to Dunsinane Hill. Lady Macbeth walks in the night in sleep and lastly suicides herself. Lastly, Macduff Kills Macbeth and crown the Malcolm, the sun of Duncan as King of Scotland.

The whole play is full of witchcraft, supernatural, prophecy, suspense, magic, blood, treachery and the horror dances of throw witch sisters (Act I/Scene III/line 32 to 37)

The major characters are 1) Macbeth - General in Scottish army, 2) Lady Macbeth his wife, 3) Duncan - King of Scotland, 4) Banquo - Noble of Scotland and, 5) Macduff - Another Army General.

Macbeth is the only character who qualifies both as a hero and a villain. His progression from the heroic to the villain is exhibited with exquisite mastery by Shakespeare. As the play develops, his heroism changes into villain as evil predominates his life. This results in unending fall from good to evil ('Fair is foul' and 'foul is fair'). Lady Macbeth, the wife of Macbeth, possesses feelings and tenderness natural to a woman. She has greatest ambition, supremacy of will, cruelty and paucity of intellect. She shows enormous self control but very little skill. Lastly, Macbeth stands apart among Shakespeare heroine in the intensity and perplexity of interest that she arises. She has a strange Kind of fascination of character. Her death is sudden and self inflicted only in death could she find relief and rest.

From the research point of view, the Macbeth play can be analysed on the following points:

1) Macbeth as typical Shakespearean tragedy
2) Role of supernatural prophecies
3) Reverseness of Virtues - 'fair is foul' and 'foul is fair'
4) Sleep-walking scene - out, dammed spot-ones, two.

5.2.1 Macbeth as typical Shakespearean tragedy:

Macbeth is a tragedy of ambition. Ambition is the prime motive force which prompts Macbeth and Lady Macbeth to bring about the central deed. Macbeth is the personification of
overambition. It is a selfish ambition for his passion to own what is rightfully not his. While lady Macbeth is a symbol of selfless ambition. Her ambition is more dreadful, more forceful, for it is creation of love and misplaced sacrifice.

A.C. Bradley pointed out that "a Shakespearean tragedy is a story of exceptional calamity." It is tragedy of one person the Hero or at best of two persons, the hero and the heroine. This tragedy is also called as "Tragedies of Destiny and tragedies of character. It is also the tragedy of environment. The atmosphere is murky and dark, make up of light and darkness. It is a tragedy of vividness of imagination and even of fear. Verity wrote about Macbeth as follows: "All that a great work of art means and teaches, can seldom, it ever, be crystallised in a phrase, nor is Macbeth an exception to the principle, though it is the least complex of Shakespeare's tragedies and is indeed marked by sheer simplicity of theme, motive and treatment which consorts with the simple, unsophisticated period of events. The ambition is the main spring of action. Ambition alone calls into operation the forces that bring about the central dead and its frame of fearful results "Macbeth's ambition, superimposed as it is with his inherently weak traits, leads to his downfall. He is superstitious, has a weakness of will and lacks moral courage. He is even suspicious of his wife, from whom he hides the plan to Kill Banquo.

Macbeth is a play of inordinate ambition. Yet that is only a part of its entire nature. The play is about fear, lack of will and moral courage. It is also about fate and chance. In Macbeth, Shakespeare manages to free himself of his earlier involvement in tragic plays.

5.2.2 Role of Supernatural Prophecies:

(Act IV Scene I) "Poisonous toad, pieces of a snake, eyes of a newt, forked tongue of a viper, sting of the glow-warm, Lizard's leg, wing of a small owl, teeth of a wolf, skin of a witch, gullet and stomach of shark, root of hemlock, fear's liver, goat's gall bladder, things of the yew, Turk's nose, Tartar's lips, fingers of a child, Let us make a broth thick and let us add to it, the inner parts of a tiger - (Act IV/Scene i/lines 5 to 35) Simply horrible, horrid action. What a "delicious food", cooked by the witches!

The supernatural adds much to the horror and dread of the play. Witches are the images of evil. Their dreadful rituals of black magic in the dark caverns are repulsive. They seem to errup from the earth as they aimlessly drift in the darkness with thundering, lightening and rain. The play itself is as murky as hell and a feeling of suffocation gloom is inevitable. Darkness,
even pitch black darkness, looms large over the tragedy. All main scenes are occurring at night. Duncan is murdered at 2’ o clock Banquo too murdered in the night.

The vision of the blood stained dagger occurs in the night and famous sleep walking scene of lady macbeth takes place in night. The witches are always accompanied by a thick air of a storm and they meet Macbeth in the darkness of a cave, near boiling cauldron. The horror forms the main terror of the play. The supernatural occurs in whole play at 1) in the appearances of the witches, 2) In the strange behaviour innature on the night of Duncan's murder, 3) Banquo's ghost, 4) in the apparitions with their prophecies, 5) in the air draven dagger that guides Macbeth towards the victim.

When Macbeth meets the witches, for the 2nd time, the witches advise him to: (Act IV/Scene i/lines/79 to 81 and 92 to 93)

Be cruel, bold and determined Laugh with contempt at the most powerful of men because no man born of woman can ever harm you.

Third Apparition: Macbeth will never be defeated until the forest of Birnam moves and comes to Dunsinane hill to fight against him.

The deception in these devilishly Supernatural counsels is symbolic of Macbeths betrayal of self. The irony of the works, has a two fold effect. It heightens the dramatic suspense and also lays bare the bizarre and Chaotic world of treachery and villainy.

This is superstitious credulity coming out of social custom which were there in the land of England and Scotland during Shakespeare's time.

5.2.3 Reversal of Moral values:

'Fair is foul' and 'foul is fair' (Battle between light and dark Good and evil, Fair and foul, fortunate and unfortunate, Auspicious and unauspicious, Right and wrong lucky and unlucky, Good and bad) (Act I/Scene i line 10 and Act I/i/iii lines 142) ....... "and nothing is but what is not (what is real seems insignificant and imaginary things appear significant. (Good is evil and Evil is good)

In the very beginning of the drama, the witches cry out, (Act I/Scene i/lines 10) This becomes the prime rhythm of the entire play as the values become lopsided, good is killed and evil comes to reign supreme. The hero, so far, at the beginning becomes the evil at the end. Through Macbeth, we see destruction of the good. The benevolent and kind hearted King is murdered and tyrannical Macbeth, now a symbol of underserved ambition, becomes the King.
Macbeth becomes a victim and a ruthless follower of this dictum. The dread and the reversal of moral values that they stand for could have come to nothingness had Macbeth not being tempted by them. To a moral person, their magic is of no consequence. What is real, seems insignificant and imaginary things appear significant: The definition of good and bad, light & dark, fortunate and unfortunate, Right and wrong have interchanged. What is good is always bad and vice-versa. Whether we should trust on 'fair' or on 'foul' the question always remains unanswered.

5.2.4 'Sleep-walking scene' - out, damned spot-one, two:

The sleep walking scene of Macbeth at Dunsidane in Scotland. Lady Macbeth, with open eyes, in deep asleep in the midnight with lighted candle "walks straight and utters" Out, damned spot! out, I say! - One, two - why, then it is time to do! Hell is murky! Fie, my Lord, Fie! a soldier and afeard? what need. We fear who know, it, when none can care our power to account? "(Act V/Scene i/lines 34-37). She rubs her hands incessantly, to clause them of Duncan's blood, a murder committed long back. The clock strikes two in the night at the time of act of murder. Her reference of course, is to Duncan's murder at two O' clock. Now she is unable to differentiate between past and present. Previously Lady Macbeth was telling "A little water will clear us of this dead" now she replaces the words, with a helpless cry "Will these hands never be clean? - 'What's done cannot be undone' now she replies - "What's done is done" (Act V/Scene i/line 64) What's done cannot be undone.

The scene is full of dramatic irony. Lady said, "a little water "All the perfumes of Arabia will not sweeten this little hand" (Act V/ Scene i lines 48 to 50).

No person can escape from his misdeeds. Every misdeed is to be repaid. You cannot escape from your crimes and misdeeds. Your inner voice will not allow you to take a calm sleep if your mind is full of sins. "This scene is Shakespeare's own invention and displayed very brilliantly" - Cunnig ham's statement is perfect in all respect.
5.2.5 Conclusion:

Macbeth is the tragedy of tragedies. The Joint guilt of Macbeth and his wife, ultimately separate them and they lastly perish. Raphael Holinsheds’ chronicle is the main source of this play. Macbeth is the Hero as well as villain. His travel from hero to villain is well portrayed. Macbeth is the tragedy of great ambition, It is also a tragedy of destiny, character and of environment. The ambition is the main spring of action. Role of supernatural’s is terribly horrible. Witches are images of evil. All murder scenes are of night with lightening and thundering. The atmosphere of horror is perfectly created. Here is the superstitious credulity found in the play. In this play moral values are reversed. The definitions of good and bad, right and wrongs are interchanged. Whether one should trust on fair or on foul. The question remains unanswered. The sleep-walking scene of Lady Macbeth is the masterpiece of Shakespeare's imagination. This tragedy of Shakespeare became world popular and the play 'Macbeth' has received the great acceptance on all Drama Stages of the world.

References:
1) Dr.Bhatia Praveen (2010), Shakespeare Macbeth, UBS Publication, New Delhi.
4) Craig, Leon Harold (2003), of Philosophers and Kings: Political Philosophy in Shakespeare’s “Macbeth” and “King Lear, Toronto: University of Toronto Press, ISBN 0802086055
5.3 Cymbeline (1609)

5.3.0 Introduction:

The last three plays, namely Cymbeline (1609), "The winter's tale" (1610) and "Tempest (1611) are described as ‘romances’ or ‘dramatic romances’. Shakespeare during very late period of life, enjoyed a period of serenity composed these plays in Joyful mood. A romance is a story of happy end. It is neither a comedy nor a tragedy. In romantic stories, there are existence of adventures, danger, fantasy, chance, mystery, superhuman element, unrealistic incidences, the initial suffering of the good people and finally the evil ends and happiness occurs. All the three plays plots are complicated and have a long gap of time, father’s are having the qualities of forgiveness and Kindness. Women in the plays suffer for no fault of their own. The subjects of all three are tragic. The beginning is of sin and the end is happy. There are wanderings, surprises, disguises, the pastoral stetting, the danger, the escapes, love, music and magic.

In the dramatic romance series of plays, Shakespeare has first written the "Cymbeline in 1609 and published in 1623. The sources which writer has gathered for writing 'Cymbeline' were many. "Holinshed's Chronicles" were the main source, besides he has used his own imaginations while adding "theft of boys" incidence. He has also taken the help of many folk tales, French stories and above, all he has used Boccacio's Decameron. ‘Posthumns’ ‘bet'(wager) scene with Iachimo is taken from "French Stories". ‘Herford has described 'Cymbeline', is a political history, Novelistic romance, fairy love are interwoven in the motley fabric of the play’.

The Cymbeline drama is divided into V acts and 27 scenes. In act 1-6 series, Act II - 5 scene Act III - 7 scenes, Act IV - 4 scenes and Act V consist of 5 scenes. All the scenes are either located in Britain or in Rome i.e. Italy.

The major characters are 1) Cymbelion- King of Britain 2) Cloten -son of a queen, by her former husband 3) Posthumus, leonatus-a gentleman and husband of Imogen 4) Iachimo-friend to philario and then again friend to posthumus 5) Queen-wife of Cymbeline 6) Imogen-Daughter of Cymbeline by a former queen.

Shakespeare is the pioneer of the romantic drama. In Greek sense, the romantic drama can neither tragedy nor comedy. Author has beautifully mingled both tragic and comic elements together, like a true artist, he has worked with opposite and blended them together harmoniously.
He blends, together all contrarieties nature and art; poetry and prose, seriousness and mirth recollection and anticipation, spirituality and sensuality, terrestrial and celestial life and death.

Cymbeline is the King of England. His too young sons (Guidierious or Polydore and Arviragus or Cadwal - supposed sons of Morgen) are stolen and brought up in Wales. Imogen, his daughter with her playfellow posthumus (an Orphan), loves him. Cymbeline marries a wicked widow (queen) having brutal fool Cloten, whom his mother (queen) designs for Imogen, Posthumus was banished by King and he went to Rome. Posthumus praises his wife’s purity, then Iachimo challenges and ready to make adultery with Imogen. But Iachimo's attempts become futile. He steals her bracelet and shows it to her husband. Posthumus calls Pisanio to kill Imogen, but again she is escaped and went in men's dresses to caves where she meets with her absconding brothers. Meantime, Roman Army has invaded Britain. with Posthumus and Iachimo as soldiers Treaty inbetween Britain and Rome takes place. Everyone is forgiven. Cymbeline lastly welcomes his two sons, his daughter and even son-in-law and the play ends with a vision of peace and happiness and all in harmony.

The following characters and incidences are noteworthy to be analysed critically.

1) Imogen - a delicious mixture of Juliet, Helen, Isabel, Viola & Portia & “a piece of tender air”, "mollis aer"
2) Iachimo - a rogue villain
3) Posthumus - The suspetious gentleman of low thinking.
4) Imogen's ‘Bed Chamber’ scene in Cymbeline’s Palace - Shakespeare's true poetic romanticism.
5) Philarmonus interpretation of Jupiter's prophecy.

5.3.1 Imogen – “The delicious mixture of Juliet, Helen, Isabel, Viola and Portia - a "piece of tender air"/"mollis aer"

Imogen, the daughter of Cymbeline by a former queen of Britain and wife of Posthumus, is the main character. As described by Mrs.Jameson, “In Imogen, he must imagine something of the romantic enthusiasm of Juliet, of the truth and constancy of Helen, of the dignified purity of Isabel, the tender sweetness of Viola, of the self possession and intellect of Portia - combined together so equally and harmoniously that we can scarcely say that one quality predominates over the other”.

The following characters and incidences are noteworthy to be analysed critically.

1) Imogen - a delicious mixture of Juliet, Helen, Isabel, Viola & Portia & “a piece of tender air”, "mollis aer"
2) Iachimo - a rogue villain
3) Posthumus - The suspetious gentleman of low thinking.
4) Imogen's ‘Bed Chamber’ scene in Cymbeline’s Palace - Shakespeare's true poetic romanticism.
5) Philarmonus interpretation of Jupiter's prophecy.

5.3.1 Imogen – “The delicious mixture of Juliet, Helen, Isabel, Viola and Portia - a "piece of tender air"/"mollis aer"
Imogen, the lady of independent character, as he marries posthumus in opposition of her father's will. She replied in her defence, that she chose an eagle and did avoid a puttock (kite) (Act I/scene I/line 140). Bernad Shaw has described Imogen, as "an idiotic paragon of virtue." Imogen, has all feminine grace, dignity with independent personality. Her natural love of beauty and innocence is well reflected, when she meet her brothers in caves at Wales, Imogen has sharp intelligence and correct judgement. Her beauty accomplishment and wisdom is even admired by Cloten (Act III scene V/line 70-74).

5.3.2 Iachimo - a rogue villain:

Iachimo, villain is responsible for the unhappiness between husband and wife. He has devilish brain for wickedness. He is always after any woman as he says, "I durst attempt it against any lady in the world." Iachimo is jealous of the goodness of others. He is cunning but lastly, he has repented of his crime. He has given confession before the King, where he was brought as a prisoner. He is forgiven because he has repented his crime.

5.3.3 Posthumus Leonatus - Suspicious gentleman of low thinking:

Posthumus Leonatus, is the husband of Imogen. He is a poor worthy gentleman to whom Imogen got married through love. Then posthumus was banished by Cymbeline. Imogen respects for his virtues "To his mistress, for whom he now is banished, her own price, proclaims how she esteemed him and his virtue (Act I/scene i/lines 50-53). "Posthumus being loving to her wife promises her" -- "I will remain, the loyalist husband that did ever plight troth" (Act I/scene I/lines 94-95)

The character of Posthumus is crowned with a liberal measure of redemption in the latter half of drama. After his revenge, as he believes, has been taken, his bitterness turns into pity.

5.3.4 Imogen's 'Bed chamber' scene – Shakespeare's poetic romanticism:

Posthumus, when in Rome, boasts to his acquaintances there about the chastity and virtue of his wife. The wicked Iachimo disbelieves him and wagers that he will prove that Imogen is unchaste and unfaithful. Posthumus accepts the wage. Iachimo goes to Britain, introduces himself to Imogen as her husband’s friend and ask her to put the chest in her bed chamber. It contains Iachimo, who in the night, comes out and observe the beauty of Imogen. This Imogen’s ‘bed chamber scene’ as portrayed in Act II Scene II is indeed, the best poetic romanticism of Shakespeare. Shakespeare has put all the lively words in describing the beauty of Imogen. Here, the Imogen can be compared with the "wife of the Yaksha (the servant of Kuber, God’s
treasurer). In the Kalidasa’s “Meghdoot”, the great epic in Sanskrit literature. And hence Kalidasa’s work in Sanskrit can be compared with Shakespeare’s in English. Hence "Shakespeare" is the "Kalidas" of England and "Kalidas" is the "Shakespeare" of India.

Act II/Scene II/Bed Chamber of Imogen (lines 15 to 50) Iachimo comes from the trunk and describes the beauty of sleeping Imogen - "Cytherea how bravey thou becomest thy bed! Fresh lily, ................ That I might touch! but kiss.......... 'T is her breathing that perfumes the chamber thus ............ " Venus (Goddess of love) how beautiful you adorn your bed. You look like a lily freshly called, whither than the sheets! I wish, I could touch you! how I long for anyone Kiss! Lips brighter, red than rubies, charmingly Kiss each other! her breath fills the room with sweet fragarance thus........... cowslips.

Again, Iachimo ------If you want further convincing proof, under her breast, what a pleasure to press, is a mole which is well proud of the dainty place it occupies, I swear, I kissed it. Though after full satisfaction, it heneured my appetite immediately. You remember this mark upon her body.

After hearing this, the husband posthumus curses his wife, not only his wife but the whole woman of all parts of the world (Act II scene V/lines 24-29).

5.3.5 Philarmonus interpretation of Jupiter's prophecy:

Shakespeare shows his rare dramatic skill in the last scene (Act V/Scene V). According to quiller-couch who first quotes Barrette Wendell - "Untill the last scene, the remarkably involved story tangled itself in a way which is utterly bewildering. At any given point overwhelmed with a mass of facts presented pell-mell, you find that you have forgotten very important. The more one studies it, the more one is astonished at the ingenuity with which denouement follows denouement. According to Herford - "The last Scene - A masterpiece of Denouement"

To the sound of solemn music, the ghosts of Posthumou’s parents and brothers warn him in strangely archaic verses, not to believe Iachimo’s slander of Imogen. Jupiter descends, sitting on an eagle. He makes speech promising that husband shall be reunited to wife (Imogen) "Posthumus on waking from his visionary sleep, finds a paper containing a Jupiter’s prophecy (Act V/Scene IV/lines 138-144)
"When a lions cub, shall without being aware of his good fortune and without seeking it, ....live again and shall be united with the old stock and grow fresh, then the sorrows of Posthumus shall end, Britain shall be fortunate and thrive in peace and plenty.

In Act V/Scene V Posthumus submits the Jupiter's prophecy to Cymbeline, the King. Cymbeline orders philarmonus to interpret the Jupiter's prophecy which he does as follows :

............Act V/Scene V/Lines 444-459:-“Thou, Leonatus, 
--------are the lions whelp. The fit and apt construction of the name, Being Leonatus, doth impart so much : (To Cymbeline) - The tender piece of air thy virtuous daughter, which we call molis aer and mollis aer ...........

............ You Leonatus, are the lions cub, The appropriate meaning of your name, Leonatus, implies it. (To Cymbeline) - The tender creature is your virtuous daughter. She is called a "piece of tender air" - Which is mollis aer - the most loyal and faithful lady.

"The lofty cedar, royal Cymbeline, personates thee and thy lopp'd brainches point. Thy two sons forth; who by Belar'us stou". For many years though dead are now revived. To the majestic cedar joined, whose issue. Promises peace and plenty"

The lofty cedar represents you, Cymbeline and your cut - oft branches means your two sons................now reunited with the magestic cedar and outcome shall be peace and prosperity of Britain.

In this atmosphere of universal harmony, King submits to caesar and promises to pay the tribute. The soothsayer averts that (Act V/Scene V/lines 467-468) – “The fingers of the powers above do tune. The harmony of this peace” - The heavenly powers bring together the elements of this peace.

Soothsayer, describes that Roman eagle spreading his wings from south to west, became smaller and smaller and then faded away into the light of the Sun (Act V/Scene V/ lines 473-475)

"The imperial (Caesar, should again unite, His favour with the radiant Cymbeline, which shines here in the west.

Then Cymbeline ordains sacrifies to the Gods and that the peace is to be proclaimed. (Act V/scene V/lines 479-486)

Cymbeline - Publish we this peace, To all our subjects. Set we forward. Let a Roman and a Britain ensign cue. Friendly, together so through Lud's town march and in the temple of great
Jupiter, our peace well retify: Seal it with feasts, set on there! Never was a war did ceased (Ere bloody, hands were wash’d) with such a peace.

Let us declare this peace to all people. So march through Lud's town (London) and we shall confirm our peace in the temple of great Jupiter. He shall celebrate it with festival, Forward! to the temple. Never did a war enclude with so prompt a peace before even the blood-spots had been washed off from the hands.

A vast Romano-British pax is being proclaimed, ratified with Ceremonies and feasts in Lud's town in (London) and the achievement of this pax, is peace, peace and peace.

How poetically the Shakespeare has described the Roman British friendship through Jupiter prophecy. Here the Shakespeare is the poetic hero of England.

5.3.6 Conclusion:

Cymbeline, the dramatic, romantic play is the first contribution of Shakespeare in this series. He has used Holinshed's chronicles, his own imaginations, Boccacio's decomeron and French stories as sources. In this play, all tragic and comic elements are together. It is full of nature and art, poetry and prose, recollection and anticipation and many more opposites. The play starts with tension and ends with a vision of peace, happiness and all in harmony.

Imogen is a delicious mixture of Juliet, Helen, Isabel, Viola and Porlia. She is a "piece of tender air i.e. mullis aer, while the rogue but sincere villain is portrayed through the character of Iachimo, while Imogen's husband is a susceptible gentleman of low thinking.

Imogen's Bed-Chamber scene in Cymbeline palace is Shakespeare's true poetic romanticim. How beautifully, he has described the sleeping beauty. Here, Shakespeare can easily be compared with Indian poet of Sanskrit literature, the Kalidas and his famous epic "Meghadoot" and hence it can not be out of place is researcher says "Shakespeare is the ‘Kalidas’ of United Kingdom and Kalidas is the ‘Shakespeare’ of Indian Kingdom".

Philarmonus interpretation of Jupiter's prophecy is the masterpiece of Denouement as quoted by Herford. The interpretation of Jupiter's prophecy for the treaty of England and Rome is the masterpiece. The original prophecy of Jupiter in the words of Shakespeare has no match in any language and in any poetry anywhere in the world.
References:

1) S.K.Bannerjee (1968) : Shakespeare, Cymbeline Lakshami Agarwal
   Pub. Agra 3

2) Apte V.S. (1928) : Cymbeline in Marathi Complete Shakespeare.

3) F.A.Yates (1975) : Shakespeare - last plays, Cymbeline William Shakespeare


5) Ribner, Irving (2005), The English History Play in the age of Shakespeare, London:
   Routledge, ISBN 0415353149

   University Press, ISBN 0198129149
5.4 Hamlet (1601)

5.4.0 Introduction:

Shakespeare’s Hamlet is a ‘tragedy of tragedies.’ Hamlet is the best known character in the theatre of the world. Shakespeare's play about him is as strong today as it ever was. The play has been written in 1601 and its publication of 1603 having the title page of the first Quarto was "The tragical Historie of Hamlet - Prince of Denmark." Here is the tragedy of a very keen and imaginative mind haunted and finally dominated by the very thoughts that it was sought.

The story of the Hamlet is found in Spanish tragedy (Kyd) and Ur Hamlet [Armin] and also in folk literature of Iceland, Ireland and Denmark. Danish historian, Saxo Grammaticus Histor a Danica was much helpful. Some of the stories are from Francis de Belleforest's "Histories tragiques"

The chief characters are the weak willed and melancholic Hamlet, the wicked Clandius, the frail Gertrude, the foolish Polonius, the fiery and cunning Laertes, and the doll like Ophelia, all form a pitiful medley well suited to work out the main theme, while the involuntary killing of Polonius precipitates the idea of revenge on a headlong course of tragedy.

Claudius murders his brother, marries the widow and usurps the thrown of Denmark, Hamlet the prince, sees his fathers ghost who reveals to him the fact of the murder and exhorts him to take revenge Hamlet feigns insanity to help his purpose. The King and queen believe this is due to his love Ophelia. Hamlet arranges one play which in reality, re-enacts the murder of the late King. Hamlet is convinced of his uncle’s guilt. While demonstrating with his mother, he discover a man hidden behind the arras and kills Polonius [Ophelia’s father] a thinking him to be Claudius. Lastly, Claudius, the queen, Leortes and Hamlet all are killed.

Hamlet is a noble Prince and is tender hearted though brave. He is imaginative almost to morbidity and is so full of melancholy that at his young age he is a weary of the world. He has strong sense of duty and willingly takes up the task of revenge, but he is too weak-willed for the strong action for which that duty calls and is irresolute so that too long he entertain only thoughts, doubts and words.

Ophelia is a fair, doll like creature who is not distinguished by any individual traits of character, except great and unswearing devotion, duty and obedience.
Claudius is a villain, whose complete wickedness is unantigated by a single trait of goodness. He is utterly selfish and contrives the meanest devices to get rid of those that stand in his path. His guilty conscience. Spurs him unto greater acts of evil with the murder’s instinct for self preservation and to the last, he remains unmoved by the terrible path of tragedy and death. His wicked lust for power has left behind.

The major focus is given below on the character of Hamlet, through the eyes of the famous critics such as S.T.Coleridge, A.C.Bradley, E.Jones, J.S.Eliot, Wilson Knight and C.S. Levis. The famous quotations i) to be and not to be and ii) the Rest is Silence are studied in detail:

1) Hamlet’s character through the eyes of critics
2) to be or not to be
3) the Rest is Silent.

5.4.1 Hamlet’s character through the eyes of critics:

Much has been written about Hamlet than about any other single character in literature in the history of the world. The literary criticism of S.T.Coleridge, Andrew Cecil Bradley, Ernest Jones, T.S.Eliot, Wilson Knight and C.S. Levis is discussed below:

5.4.1 i) S.T.Coleridge (Notes and Lectures upon Shakespeare, 1808):

"Hamlet as philosopher"

Hamlet be studied through psychology as he could not bring balance between his thoughts and external world. Science of "mental philosophy" be taken for help to analyse his character. To understand Hamlet, we must study the structure of our own mind. Our thoughts prevails over our sense. If we are healthy by mind, there can be a perfect balance outward impressions and inward operations of our intellect. Man then becomes the creature of meditation and loses his natural power of action. An equilibrium between real and imaginary world is required. In Hamlet, this balance is disturbed. Hamlet is brave and careless of death but he vacillates from sensibility and procrastinates from thought and loses the power of action in the energy of resolve. Hamlet according to Colerdige is introvent.

5.4.1 ii) Andrew Cecil Bradley (Shakespearian Tragedy 1904) -

Subjective, philosophical studies of Hamlet.

Hamlet’s failure to take action to a state of deep melancholy, equates almost to a disease of mind but not 'insanity' in real sense.
Hamlet’s whole mind is poisoned. His moral sensibility and his genius becomes his enemies. Melancholy as per A.C. Bradley is not dejection, nor yet insanity. His madness may have been due in part to fear of the reality to an instinct of self preservation. Of course, Hamlet’s melancholy has no mere common depression of spirits. Hamlet be not studied with the help of melancholia, a mental disorder. Melancholy is not insanity though it may later develop into insanity. It is not madness. He is only insane person confused in mind and moving towards insanity in future.

5.4.1 iii) Ernest Jones (Hamlet and Oedipus, 1949)

Ernest Jones has analysed Hamlet according to 'Freud' theory. According to Freud theory, Hamlet’s delay in taking action against Claudius springs from a cause he cannot discover, it was left to psychologists to say what this cause was. By heart, Hamlet was not willing to carry out the taste of murder of Claudius. Delay to fulfill his father's demand of revenge is to be analysed by psychologists by applying Freud theory.

5.4.1 iv) T.S. Eliot [Hamlet, in selected essays, 1932]

Objective, co-relative and complex organisation ‘Drama is the 'artist' failure!’

'The objective co-relative' is the only solution to find out emotion in the form of art. Objective Co-relative is a set of objects, a situation, a chain of events which shall be the formula of that particular emotion, when external facts terminate in sensory experience, it evokes emotion. Shakespeare became unsuccessful in finding out objective co-relative but in reality, even though this drama is an artist failure, 'Still, its popularity amongst the people all over the world tell that it is complex organization; Many layers of understandings are interwoven perfectly.

5.4.1 v) Wilson Knight ['The Embassy of death’ - An essay on Hamlet, in the wheel of fire, 1949]

Hamlet is a man almost supernaturally Shrewed, Hamlet is inhuman. This inhuman cynicism is a deadly and venomous thing. Hamlet is not of flesh and blood, he is a spirit of penetrating intellect and cynicism and misery without faith in himself or on anyone else - Hamlet is a superman among men. Being superman, Hamlet has walked and held converse with death and his consciousness works in terms of death and the negation of cynicism. He has seen the only truth and that truth is 'evil'. Hamlet is an element of evil. The passion of his mental
existence spreads out words among things of flesh and blood, like acid acting onto metal. Hamlet
lastly, says -

“Une spint that I have seen may be the devil (Act II/Scene II/ lines 573-74)
(Here Devil is devil in disguise)

It was the devil of the knowledge of death, which Hamlet processes and it drives him
from misery and pain to increasing bitterness, cynicism, murder and madness.

The above views of S.T.Coleridge, A.C.Bradley, E Jons, T.S.Eliot and W. Knight express
many cross opinions. Some finds, Hamlet is a philosopher. He should be studies through
Psychology. Hamlet is a patient of melancholia, a mental disorder analysed Hamlet through
‘Freud's’ theory. Hamlet is perfect complex organisation still the Drama is an artist failure and
Hamlet is a man of supernatural shrewd and he is inhuman. All these views reflect that
everybody is analysing Hamlet as per their own views. What Shakespeare, was thinking while
portraying the image of Hamlet, still remains unanswered. Only Shakespeare would have
analysed the character perfectly and nobody else.

5.4.2 To be or not to be:

Hamlet yet came in soliloquizing absently, for thoughts of suicide and an escape from his
vow of vengeance and all the tangle of circumstances were still troubling his noble mind and an
irresolute desire was continually tearing at his heart, till you and love and life itself seemed
colouress and state.

Hamlet (Act III/Scene i/lines 56 to 89)

“To be or not to be”: that is the question, whether “tis nobler is in the mind to suffer.”

The slings and arrows of outrageous fortune, or to take arms against a sea of troubles and
by opposing end them? To die to sleep, No more, and by a sleep to say we ead. The heart – ache
and the thousand natural shocks. That flesh is heir, to, ’tis a consummation. Devourly to be
wish’d To die: to sleep. To sleep! Prechance to dream; ay, there's the rub. For in that sleep of
death, what dreams may come, when we have shuffled of this mortal coil, must give us
panse................... For who would bear the whips and scorns of time, ................. The pangs of
disprized love - But that the dread of something after death. The undiscovered country form
whose bourn - No traveller returns, puzzles the will, and makes us rather bear those ills we have,
than fly to others that we know not of? Thus conscience does make cowards of us all............
to be --- (perhaps) should the necessary action take place or not? This is close to saying 'shall I lose my life or not, since death will be the result of any action one may take – “is it better to leave thins as they are or to take action which will probably cause death.”

**Take - arms .......... end them** - Make a stand against the mass of problems and by doing so put an end to them. To kill other or to suicide oneself. Shakespeare has used this metaphor from Celtic Folktales (Eudemian Ethics Act III/scene inithomachean ethics Act III scene 7) Celtic warriors without afraiding to high sea waves were taking the swords in their arms, climbs over the tides and then of course! Draning! that is suicide. A man- is not brave - if, knowing the magnitude of danger he faces, it through passion, - as the Celts take up their arms to go to meet the waves.

**to sleep** - The death is a sleep. The Bible uses such images as 'Sleep in the dust' for death and their burial service referred to death as sleep. Of course! in sleep there is possibility of dreaming (perchance to dream (Act III, scene i line 65) will there be dreams after death?

Here to be mean to exist, to live. Here Hamlet’s thinking is not for him but for whole human beings and Shakespeare after putting the question 'to be' or 'not to be' gives the answer by himself and that answer is 'Let be' (Act V, scene II, line-206) watch and act according to the circumstances. Here the meaning of 'Let be' can be equated with the analogy given by then President of India, the Missile Man of India, A.P.J. Abdul Kalam. Abdul Kalam's autobiography titled as, "Wings of Fire". In this, he mentioned that “**when you are hammer, strike it, and when you are avail, bear it**” "Whether 'to strike' or 'to bear', depends upon the situation and the same feeling is found in the word "Let be" in Hamlets speech.

**5.4.3 The Rest is Silence : (Act V/scene II/ lines 202 to 206)**

Hamlet- ‘There's a special providence in the fall of a sparrow. If it be now, ‘tis not to come; if it be not to come, it will be now; If it be not now, yet it will come, The readiness is all (since no man has aught, of what he leaves, what isn't to leave betimes? Let be

‘The fall of a sparrow’: This is from Bible Jesus says – “One of them (the sparrows) shall not fall on the ground without your father” (i.e. God’s providence) - (Mathew 10 : 29)

Aught! anything - no one keeps any part of what he leaves behind him at death. Since no man knows anything of the real nature of the life, he leaves behind him, why should he be concerned about leaving it in good time?
the ‘readiness is all’ and the ‘rest is silence’, are two philosophies author has put forward here. A small sparrow cannot die if there is no wish of God of its death. If it occurs, now them not in future, and if not now, then in future. We must welcome it, for its welcome we must be ready at everytime. (The Readiness is all), Every human being, comes by empty hand and goes even by empty hand at the time of his death. Then - "Since no man owes of aught he leaves, what isn't to leave betimes? Let be. This is the real philosophy of life and death. the Shakespeare has put forward through the mouth of Hamlet. Lastly, he said ---- "The Rest is Silence" (Act V/Scene ii/liness 340); After death what remains is mere silence and silence only. The pathos of these last words is most eloquent. Rest means repose. My repose is in the silence of death or the silence of the grave overs everything else or everything else is buried in the silent grave.

5.4.4. Conclusion :

Shakespeare’s Hamlet is a tragedy of Tragedies. The most popular and thoughtful philosophical drama of the Author. Here is the tragedy of a very keen and imaginative mind haunt, and finally dominated by the very thoughts that it was sought. Many critics in the world have written about the character of Hamlet as portrayed by Shakespeare but nobody could find out the correct interpretation. S.T.Coleridge, A.C.Bradley, E.Jones, T.S.Eliot and Wilson knight have characterised Hamlet in their own ways. The question ‘what Shakespeare might have thought while portraying the character of hamlet remains unasserted. Only Shakespeare would have answered this question. The answer of ‘to be’ or ‘not to be’ is ‘let be’. He himself has assured. If you are hummer, strike it and if you are avail, bear it, is the analogy of Abdul Kalam which may be fitted to the phrase ‘Let be’. The rest is silence and Redness is all is the philosophy of death. Shakespeare has seen the occurrence of death through philosophical point of view. We must welcome death when it comes, we must be ready and everything after death is silence. In sum, Shakespeare’s “Hamlet” is the masterpiece amongst his whole literature, which he has given to the world's readers.

References :

1) Longman (1909) : Select stories from Shakespeare and Greek Legends.

5.5 The Tempest (1611)
5.5.0 Introduction:

The last plays of the Shakespeare and that too Dramatic Romance in 'Tempest', most probably written by him in 1611 and published in 1623. The style, versifying prove that the drama belongs to the end of Shakespeare's dramatic career. There are various views about the title of the play. It was Tempest (violent storm or cyclone) which brought father and daughter on an isolated Island. It is said that, Tempest can be the tempest of passion and revenge which was there for 12 years in the mind of Prospero. The whole play is on a remote, unknown, uninhabited and enchanting island which either might be in between Malta and coast of Africa or in the North Atlantic Ocean near Bermuda Triangle.

Various analogues have been discovered for the plot of the Tempest, but none which can reasonably be regarded as a direct source. More significant are the borrowings from pamphlets concerned with the Bermudas shipwreck. In the summer of 1609, a fleet under the commandery of Sir George Somers had been overtaken by a storm and driven on Bermuda Coast. An account of shipwreck entitled 'A Discovery of the Bermudas (Ile of Divels/still waxed Bermoothes) was written by Silvester Jourdan in October 1610 is the source (Geography of the present magnetic gravitation centered Bermuda Triangle is as follows - This triangle of 11400 Sq.km. is located in North Atlantic Ocean. Where ships and Aeroplanes still today are mysteriously drowned. The base of the triangle is from Bermudas Island (Britain) via Bahama Island to the S.tip of Florida of USA, while one line of the triangle is a distance in ocean from Bahama Island parallel to North of West Indies and at the meeting of 10º N and 40º W Lat. and long). and second line of the triangle from 10º N and 40º W point to Bermuda Island. This triangle in N. Atlantic ocean is located in between Africa, Greenland, N.America and S.America continents). Another sources are from 'The Rare Thrumphs of Love and fortune, metamorphoses, voyagers Tales, Eden's History of Travaille (1577) and even Jacob Ayrer of Nurnberg's German play, Die schonesidea (The fair Sidea).

The Tempest is romantic in substance and classical in form. It is a tale of magic and enchantment. Characters in this play are unique, strange and fascinating. Forgiveness and reconciliation is the central theme of the play. The whole play is divided in 5 Acts and 9 scenes (Act I-2 scenes, Act II - 2 scenes, Act III - 3 scenes, Act IV - 1 scene and Act V - 1 scene); All plots are on main Island and on Board on ship at sea.
The major characters are Alonso (King of Naples) Ferdinand (his son) Sebastian (Brother to Alonso), Prospero (Duke of Milan-main hero and father of Miranda). Antocio (Prospero's Brother and usurping Duke of Milan) and Ariel - Airy spirit.

The Tempest is akin in them to the other romances. It tells of cruel wrongs from kinsman to kinsmans, of exile and severance of strange reunion after many years. The theme of the Tempest connect with the last play themes of Shakespeare. This is a young generation, Ferdinand and Miranda, the very young princely pair and an older generation, Prospero and his contemporaries divided by bitter wrongs and quarrels but brought together at the end in the magical atmosphere of reconciliation.

Through the play theme, it seems that Tempest is the autobiography of Shakespeare, the hero of the play i.e. Prospero is the mouthpiece of Shakespeare or Prospero is the "mirror image" of Shakespeare. The use of magic (the good and reforming magic) and Miranda : The innocent child of nature are the notable features of the play and they are discussed as below :

1) Prospero - the mirror image of Shakespeare
2) Use of magic in Tempest
3) Character of Miranda - the innocent child of nature.

5.5.1 Prospero - 'the mirror image' of Shakespeare

Various commentators and critics found out many similarities in Prospero and Shakespeare and further, equated that Tempest is the autobiography of Shakespeare and 'Prospero' is the "Mirror Image" of Shakespeare. It is the fact that the Tempest is the last play. In this play, Prospero throws out his magician's mantle for ever. He discards his books, gives Ariel freedom This is symbolic, as Shakespeare is putting down his pen forever and marching towards 'Milan'. Actually, Milan is nothing but 'my stratford' 'Prospero' (Act V/scene I/lines 310-311) and tence retire me to my milan, where every third thought shall be my grave. Stratford is Shakespeare's home, where he has his wife, and his beloved daughter Susana ('His Pardita' in Winter's tale) Prospero's long speeches in this drama are the farewell' speeches of Shakespeare to the Elizabethan drama theatres. He utter's goodbye to all by giving his daughter (Miranda) drama as to the young generation of which Ferdinand is the symbol and says that (in the voice of Prospero Act IV/scene I/line 123-133) "the persons who have acted just now are all spirits and they have melted in air. Like the substantial structure of this illusion, cloud kissing towers and castles............. even the great world itself............ Yes and all that is in it shall one day
break into pieces and melt into nothing even like this show you have just witnessed and shall not leave even a trace behind. All of us are as unsubstantial as if we were made up of the staff of dreams, and this our little life is ended at last by the great sleep of death.

The great globe itself yea, all which is inherit, shall dissolve and, like this insubstantial pageant faded leave not a ray behind. We are such stuff as dreams are made on an our little life is rounded with a sleep."

This is goodbye of Shakespeare to London and his career. We also find the same feeling in epilogue of (Act V/scene I/Epilogue lines 1 to 3) I have given up all my magical powers, whatever power I now possess is my own and it is indeed very poor and faint.

Wilson Knight rightly pointed out that Prospero's island symbolizes the stage of the world and the theatre and just as Prospero performs wonders on the world of the Island, so also Shakespeare performs wonders in the world of theatre.

Wilson knight further states that "Prospero is automatically in the position of Shakespeare himself and even Ariel and Miranda All are aspects of Shakespeare himself." Dowden mentioned that - "The temper of Prospero, the grave harmony of his character, his self mastery, his calm validity of will, his sensitiveness to wrong, a remoteness from the common joys and sorrows of the world are all features of Shakespeare as discovered to us in all his late plays. Even though, there are much similarities between the life and character of Prospero and Shakespeare, we must keep in mind Dr.Garnet's statement - "Prospero is not Shakespeare but the play is in a certain measure auto-biographical. Prospero cannot be wholly identified with Shakespeare. It may be called as Replica of Shakespeare.

5.5.2 Use of Magic in Tempest:

The Tempest is a drama of magic and enchantment, Magical atmosphere is typical in almost all the plays. In Tempest, this atmosphere become very strong and closely associated with "Renaissance magic" - Magic as an intellectual system of the Universe, foreshadowing science, magic as a moral and reforming involvement and uniting apposing religious opinions.

Prospero's magic is called as "good magic" or "Reforming Magic". The question is how the magic works? according to Agrippa's definition:

The Universe is divided into three words
1) The elemental world of terrestrial nature.
2) The celestial world of stars.
3) Supercelestial world of spirits and of Angels.

Natural magic operates in elemental world, celestial magic operates in the world of stars and religious magic operates in super celestial world. The lofty religious magic can conjure spirits or intelligences to his aid. The enemies of supercelestial magic are always pious believers always aware of the danger of conjuring up evil spirits or demons instead of Angels. Prospero has the conjuring power and he performs his operations through the spirit, Ariel when he conjures.

Here reference of John Dee comes. John Dee, the great Mathematical magus (whom Shakespeare's might be knowing) The teacher of Philip Sidney and deeply in the confidence of Queen Elizabeth I. John Dee set out his famous "theory of thee worlds" That through all the three worlds, there runs as the connecting link, number. Dee's type of science can be classified as 'Rosicrusian' as to designate a stage in the history of the magico - scientific tradition which is intermediate between the Renaisance and the 17th Century.

The figure of Prospero represents precisely that Rosicrusian stage. We see him as a conjuror in the play, but the knowledge of such a Dee - like figure would have included Mathematics developing into science and particularly, the science of Navigation in which Dee was proficient and in which he instructed the great meriness of the Elizabethan age.

All these magics are used in the Tempest. Hence Tempest can be called a drama of enchantment. It is not merely a Strong of ordinary life in which super human beings are allowed to interpose, it is penetrated through by the supernatural. Here Prospero's magic is 'White magic' and not 'Black Magic'. He uses it benevolently for his own good and the good of others and not to harm anyone. His purpose is to bring a change of heart in his enemies and to be reconciled with them and as soon as this purpose is achieved, he abjures his magic, breaks his staff and drowns his books.

5.5.3 Miranda - 'the innocent Child of Nature':

Miranda, the only woman character in Tempest. She is the romantic heroine of the subplot involving young Ferdinand with her. She is the only daughter of Prospero, the deposed Duke of Milan. She lives on an unmanned island with her father. She has seen no human face except Prospero and the ugly Caliban. She has grown unspoiled by the civilised world.
When she observers many nobles she said - "............... O, wonder! How many goodly creatures are these here! How beauteous mankind is! O brave new world, That has such people in it.

When she sees Ferdinand, she thinks that he is the heavenly creature. (Act I/ scene II/lines 410-412 and 418-19) ---- "What is it? a spirit? Lords, 'how it look and about! Believe me, sir, It carries a brave form, But it is a spirit ............. I might call him, A thing divine; for nothing natural, I ever saw so noble."

O God! how it looks! I am sure, it has a handsome appearance. But it must be a spirit. I shall call him a God, because I have never seen such a noble person before.

She is emotional girl with natural beauty. She is indeed an innocent child of nature and can be compared only with 'Milton's Eve' and 'Wordsworth's Lucy'. She embodies Shakespeare's dream of perfect womanhood. The qualities in Miranda's character, make the Critics declare that she is one of the most charming creations of Shakespeare. Mrs.James on calls her a woman walking the earth in her mortal loveliness. Bannergee calls her as a girl of all innocence and simplicity and womanliness and Coleridge is all praise of her virtues.

5.5.4 Conclusion -

Tempest (1611) is the last play, the dramatic romance of the Shakespeare, The title Tempest means Violent storm or cyclone, which brought Prospero and Miranda on an isolated island. Even due to 'Violet storm' the king of Nepl es and Ferninand comes on this Island. Tempest can be of passion and revenge. There are no direct sources of 'tempest' theme. But Bermuda Triangle shipwreck incidence 'still waxed Bermoothes', the Rare Trumphs, Metamorphoses voyagers Tales, Eden's History of Travaille and Die schone sidea are the minor sources.

Tempest is a tale of magic and enchantment. Forgiveness and reconciliation is the central theme. But it seems that Tempest is the Autobiography of Shakespeare. The Hero of the play i.e. Prospero is the mouthpiece of Shakespeare. It is the 'mirror image' of Shakespeare. Even though, there are many similarities between the life of Prospero and that of Shakespeare, we must keep in mind, "Prospero is not Shakespeare but the play is in a certain measure autobiographical. Prospero cannot be wholly identified with Shakespeare. We may called Prospero as 'Replica' of Shakespeare.
The Tempest is a drama of magic and enchantment. Shakespeare might have used John Dee's Famous Theory of three worlds. Of course, Prospero's magic is 'white magic' and not 'black magic'. He uses his magic for his own good and the good of others and not to harm any one and hence such white magic can be welcome. Miranda, the only female character is the 'innocent child of Nature' and can be equated with Milan's Eve and Wordsworth's Lucy. Mrs.James calls her a woman walking on the earth in her mortal loveliness and Bannerjee's Miranda is a girl of all innocence and simplicity and womanliness. In sum, tempest, in the last play, the Shakespeare says goodbye to his dramatic career and as Prospero goes to Milan, Shakespeare returns to Statford for his retired happy life and says goodbye to all readers and listeners.

References:
5.6 Othello (1603)

5.6.0 Introduction:

In the later period of his career, Shakespeare has written four notable tragedies - Macbeth, Hamlet, Othello and King Lear. All have become famous but, the 'Othello' is a popular play and the finest tragedy of all tragedies. He wrote the play in the year 1603 and published the book in 1622 in the name of 'The tragedy of othello, the moor of Venice'. According to Aristotle (the poetics) "Tragedy is an imitation of an action that is serious, complete and of a certain magnitude, in language embellished with each other kind of artistic ornament .......... through pity and fear effecting the Katharsis of such emotions. A Shakespearean tragedy is always a story of one man - the Hero who undergoes nerve - wrecking experience or a great deal of suffering adminating in death. The Hero, here is always a man of outstanding social status much above the average men - Like Kings, nobles princes or very high officers. Here, othello is the general of the venetian forces. The conflict is the essence of Shakespearean tragedy. No conflict, no drama. The conflict is either external or internal. The internal conflict is more serious. It is conflict between the mind and the soul of Hero. In othello, the internal conflict is between othello and his hatred and overwhelming love for Desdemona. Here in othello, the story is a crude love - hated and revenge results in tragic gradeur and makes othello one of the finest tragedies in the world literature.

The main source of othello is undoubtedly the story of 'The moor of Venice in Giraldi Cinthio's novella 'Hecatommithi' (in Giraldis play, the names are different such as - Moor, Ensign and cassio the captain, only Desdemona is gwen a name) Which author read either in Indian language or its translation in French (1584). Few other sources, we find in Othello - the anthropophagy, the sulphermire, the pontic sea etc. are from Pliny's Natural History and sir Lewes Lewkenors (1599) translation of the commonwealth and Government of Venice originally written by Cardinal Contrino. However, Shakespeare, modified the original story in several ways in order to suit his own dramatic conception.

The play is divided into 5 Acts and 15 scenes (Act I - 3 scenes, Act II - 3 scenes, Act III - 4 scenes, Act IV - 3 scenes and Act V - 2 scenes). The plots of the play are only two 1) Venice (In Italy) and 2) cyprus.
The major characters are 1) Othello - the moor and general of Venice 2) Desdemona - his wife, 3) Iago - The Villain, 4) Michael Cassio - Lieutenant under Othello and minor characters are - 5) Emila wife of Iago. 6) Rodevigo - a gullled gentleman of venice, 7) Brianca - a courtesan and Cassios mistress, 8) Brabantio - Father of Desdemona and a senator of venice, 9) Lodavico and Gratiano - two noble venetians and desdemona's cousin and uncle.

Desdemon is a virtuous lady of great beauty, the daughter of Venice senetor Brabantio falls in love with Othello, considering his virtues. Father was not happy with this love which resulted into marriage. Being, general of venice, Othello was sent to cyprus, who was accompanied with his wife, Iago and Cassio. Iago, the villain prepares a plan of accusing Desdemona with a charge of Adultery and Othello's mind was spoiled. Desdemona's handkerchief in Cassio's hand confirms Othello's mind and Othello kills, his wife. After knowing the truth, he stabs Iago and makes a suicide. Cassio was appointed as General, Cyprus and with heavy heart, Lodovico proceeds to narrate the whole tragic story to the state authorities of Venice.

This is the simple but most touching story of Othello in which, following incidences and characters can be analysed from research point of view.

1) **Literary Criticism on Othello by various researchers.**

2) **Character of Othello - 'Is this the noble moor'?**

3) **Character of Desdemona - 'The Female counterpart of christ.'**

4) **Character of Iago - The director of the tragedy.**

5) **Role of Handkerchief - The symbol of love.**

5.6.1. **Literary Criticism on Othello.**

Besides Prof Wilson's famous "Double - Time Theory" of Othello, many experts have studied critically this popular famous play. Some critical comments are discussed below:

**Mr.Raleigh (Shakespeare, 1907) Said** - "There is not another of Shakespeare's plays which is so white - hot with imagination, so free from doubtful or extraneous matter, and so perfectly welded, as Othello

**A.C. Bradley (Shakespeare Tragedy, 1904) on reading othello, the mind .......... is more bound down to the spectacle of noble beings caught in the toils from which there is no escape. Much more seems to us quite natural, so potent is the art of the dramatist; but it confounds us with a
feeling........ that for these star-crossed mortals ....... there is no escape from fate and even with 
a feeling ........ that fate has taken sides with villainy.

G. Wilson Knight (The Whel of fire, 1930) - The play as a whole has a distinct formal beauty; 
within it, we are ever confronted with beautiful and solid forms. Othello is a story of intrigue, 
rather than a visionary statement.

Helen Gardner (The Noble Moor, Annual Shakespeare lecture of the British academy 1955). 
Among the tragedies, Othello is supreme in beauty. Much of its poetry, in imagery, perfection of 
phrase and steadiness of rhythm, soaring, yet firm, enchants the sensuous imagination. Besides, 
the play has a rare intellectual beauty and intense moral beauty. It makes an immediate appeal to 
the moral imagination through the character of Desdemona and these three kinds of beauty are 
interdependent since all arise from the nature of the Hero.

While considering above critical comments one can imagine how valuable the play is.

5.6.2 Character of Othello - Is this the noble moor?

Lodovico (Act IV, Scene i, Lines 264 - 268) Is this the noble moor, whom our full senate, 
call all in all sufficient? This the nature. Whom passion could not Shake? Whose solid virtue, the 
shot of accident nor dart of chance could neither graze nor pierce? (Lodovico (to Iago) Is this the 
(same) noble moor, whom an entire senate calls absolutely completed. Is this the man, who has a 
noble nature and whom passion could not sway? Is this the man, whose solid valour (virtues) 
could not be impaired by mishaps of chance and blows of accident? Yes, it is true that Othello 
has totally changed form beginning of the play to the end. Othello has romantic figure, with 
strange life of war and adventure. He was many royal siege, wondering in vast deserts and 
among marvelous people. Othello is gifted with poetic imagination. The best of the poetry is 
found in his speeches. Later, hate and revenge entered into his mind and his, personality has been 
totally changed. Sexual jealousy turn him a murderer. All men that are ruined are ruined on the 
side of then natural propensities. There they are unguarded, Othello is not exception to it. After 
stabbing Desdemona and then knowing her purity and innocence, regreatfully states, that "threw 
a pearl away" (Act V, scene ii, Line 345) I have lost my precious pearl, a diamond like 
Desdemona He further said, "He loved sincerely and ardently but not wisely (of one that loved 
not wisely, but too well; of one not easily jealous but being. Wrought being worked upon by 
suggestion (Act V, Scene ii, Lines 342 - 343). The noble Othello has become ignoble and vile, 
the good natured moor is now almost a synonym of evil, the human personage whom we
appreciated earlier has now turned in to a brute. The reason and common sense which he shoed in Venice has completely vanished. He stands before us like a monster, a brute, a savage and a devil, who does not seen to belong to this world at all.

5.6.3 Character of Desdemona - 'The female counterpart of Christ':

Desdemona, the wife of Othello, is the only daughter or Brabantio a senator of Venice. Her world and her awareness is restricted to the four walls of her house. The parameters of her world being narrow and limited, she could not have any experience of the corrupt practices of the world beyond.

She is young, tender, shy and never bold. In her whole life, she has witnessed only two male. One is her father and the second is her husband (Act I, scene iii, Lines 180-189) Desdemona - "My noble father, I do perceive here a divided duty. To you, I am bound for life and education. My life and education both do learn me. How to respect you, you are the lord of duty. I am hitherto your daughter. But here's my husband and so much duty as my mother showed to you, preferring you before her father and much I challenge that I may profess due to the Moor, my Lord - "Desdemona is greatful for her father as he has given her the birth 'education' to her husband who gives love to her. The respect for father and love for husband are the two facets of every woman in her childhood and in youth respectively, but there is also third duty in her oldage, of her son to take care of his mother and this duty is put forward by Manu, the sages of Hindu Dharma (Manu Smriti). According to Manu, "Pita Rakshati Kaumarye, Brarta Rakshati youvane, Putro Rakshati Vardhkena" (father protects her in childhood, Husband in youth and son protects her in her oldage); Desdemona if became mother, she can have the third male to respect and he would be her son.

Irving Ribner finds Christian symbolism embodied in the play. He observes : Just as Iago stands for jealousy, Desdemona stands for its very opposite, the cardinal virtue of love. In the opinion of Ribner, Desdemona is all bounty, all trust and all forgiveness. He goes on : "In the perfection of her love, Desdemona reflects the love of Christ for man. She stands both for self sacrifice and for redemption.

Desdemona has Christ like sympathy for the suffering humanity. When Emilia says that some base person has poisoned Othello's mind. She says, simply and spontaneously : "If any such there be, heaven pardon him." She has saint like love even for toucherer and her pitiable end raises her to the level of a true saint of love and self sacrifice. Like a saint, she loves all and
like a saint she shows mercy to them and forgives them for what they have done. 'She is the true female counterpart of Christ.'

**5.6.4 Character of Iago - The Director of the Tragedy:**

There is hardly any doubt, that Iago is the principle character in the tragedy of Othello. Like an expert puppet-master, he holds the strings of all and makes them dance to his tune. Iago, himself has no fixed motive but he hunts and looks for motives to execute his next move. His villainy does not spare even his wife Emilia, who he stabs. Iago cannot think of love above sexual appetite nor does he believe that men and women exist in any other relationship than sexual desire.

It can be seen from the following description of a woman how satirically he has described the lady at different places (Act II, scene i, lines 109 to 112) Iago - Come on, Come on, you are pictures out of doors, Bells in your parlours, wild cats in your Kitchens, saint in your injuries devils being offended, players in your house wifery and house wives in .......... your beds!.......... women look like fari and beautiful pictures when outdoors and as sweet and polite as bells, while receiving visitors, but violent like wild cats while in Kitchen. When you have mind to do injuries, you act as harmless saint. You react like devils when angry. You are slack when doing domestic duties but busy when you go to your beds (with husband)......... you get up from your bed to trifle away your time and it is only in bed, that you really get busy (This is an "Innuendo")

Iago, as portrayed by Shakespeare is of perverted mind. His love definition is around sex, where male is dominated and female has to act as branch or off shoot (Act I, Scene iii, lines 320-360) Iago - virtue? a fig!.......... whereof I take this, that you call love, to be a sect or scion.......... it is merely a lust of the blood and a permission of the will.

......... Our bodies are like gardens and our wills are gardeners......... what you call your love, I considers it to be a branch of such sensual desires.

Thus, Iago is the very replica of Satan and 'ever to do evil' is his sole delight; he luxuriates in devising cunning strategies to ruin the person whose friend he pretends to be Iago is a lyric and ridiculous all human values - beauty, friendship, love and moral values. He recognises only power, the unrestrained power to do anything. He believes in 'Machavells principle of expediency and ends justify the means.'

While writing Othello, we feel that, Shakespeare intended to create a super - Villain but ended up by creating a 'devil' in human form.
5.6.5 Role of Handkerchief - The symbol of love

The very little thing like "Handkerchief" is the play becomes an instrument of torture and causes havoc in the lives of two innocent beings, leading finally to their deaths. The fatal Handkerchief was given to Othello by his mother to be further given to her daughter-in-law, after Othello's Marriage. This little thing has became a cause to establish the adultery of Desdemona, whom a few hours earlier he called 'my soul's joy'. (Act III/Scene IV, Lines 57-76) Othello: "That Handkerchief, Didan Aegyphan to my mother giue............ To lose'l or give't away, were such perdition, as nothing else could math (to lose it or give away would bring such ruin that no other evil could outweigh it.

The handkerchief, of course, symbolizes love, but the same hankerchief found in Adulterres hand, creates jealousy and In the lava of lovy and jealousy erupts and Othello stabs himself to death and falls on the body of Desdemona to whom he strangled her already.

5.6.6 Conclusion:

The play 'Othello' is one of the popular plays of the Shakespeare and the finest tragedy of all tragedies. In 1603, the play stayed in the name of "The tragedy of Othello, the moor of Venice." The main source of this play is Girald' Cinthio's novella" Hecatommithi and Sir Lewes Lewkenor's Translation of the commonwealth and Government of Venice. This is a story of love, hate and revenge, results in tragic gradeur. Othello, Desdemona and Iago are three main characters. The play is very valuable as admired by prof. Wilson, Raleigh, Knight, Bradley and Helen Gardner. The Othello is the noble moor but lastly became evil and kills his wife and makes Suicide. Desdemona is the female counterpart of Christ young, tender, shy and calm. She loves only two male - her father and her husband. The director of the whole tragedy is the villain. Iago, He is the image of devil and his ideas of love are nothing but sexual apetite in between male and female, in that sense his behaviour is like the animal. According to critic, "Shakespeare basically intended to create a super villain but ended with creating a "devil in Human Shape". The 'handkerchief', acts as a turning point in changing love into cruelty which ended in tragedy. Thus, Othello is one of the finest tragedies in the world literature.
References:


2) Kolhatkar M.G.(1867) : Othello in Marathi, Modern Book Depot, Pune


4) Boas Fredrics (ed.) (1963) Shakespeare and his Predecessors, Rupa & Co.


5.7 Winter's Tale (1610)

5.7.0 Introduction:

The 'Winter's Tale' is the 'romantic drama' written by Shakespeare in 1610. The beginning of the play is grim but the end is happy. The drama presents a cycle of prosperity, destruction and regeneration. This regeneration is brought about by the youngsters like Perdita and Florizel. The Winter's Tale is a fantasy; where things happen which well generally not happen in normal life. Characters are of mixed nature. They are either too good or too bad. The misunderstanding between two kings takes them at such a far end that they turn to be enemies.

The major characters within play are - 1) Leontes, The King of Sicilia and father of Perdita 2) Hermione, the wife of Leontes and mother of Pardita 3) Paulina - wife of Antigonus and advisor and ambassador of Hermione, 4) Polixenus-King of Bohemia and friend of Leontes 5) Florizel-Prince of Bohemia and lover of Perdita 6) Perdita - Beautiful daughter of Leontes and Hermione.

Leontes and Polixenes are friends, due to misunderstanding leontes quits his wife and daughter Perdita, Perdita is grownup among Shephards. Florizel, the son of Polixenus fells in love with Pardita, the daughter of Leontes who is the friend of his father. Pardita, Florized, Polixenus and Shephard lastly enters in Sicilia where all misunderstanding comes to an end. The so called Statute of Hermione become alive and there is a reunion of father, mother and daughter and lastly, the marriage is being settled of Perdita with Florizel.

The title of the play i.e. "Winter's Tale", is very meaningful and catchy. The word winter's Tale presupposes a story told during long winter by the side of burning fire, by an old woman to anybody who is willing to listen. It is an old woman's tale told to the younger lot before going to bed. Such stories are fantacies and cannot be tested on the proof of reality. They are imaginary, fantastic, improbable, unbelievable but interesting and pleasant with the sense of romance. In Winter's Tale, all these things are found. Happy and fantastic combination of number of things brought together with a motive to please the spectators and listeners, hence, Winter's Tale is really an 'old wire's tale'. Here while giving this name, Shakespeare's has succeeded admirably.

Merely because his wife converse earnestly with Polixenes and merely because he is induced to stay longer in Sicilia, this horrible blood-thirsty creature turns into a manyfold
murderer. Thus, Leontes is a puppet of jealousy. His obsessive of jealousy is terrifying in its intensity while Hermione is the queenliest of women and womanliest of queens. The character of Hermione exhibits a rare combination of dignity without pride, love without passion and tenderness without weakness. The Winter's Tale is full of five songs. "When Daffodils, begin to peer" is the first song. All are the songs are of characters. The songs of Autolycus are in Shakespeare's final form of dramatic songs. They are character songs of a type neither to unused by him.

The major story of this play, is based on Robert Green's novel, "Pandosto" published in 1588. In Green's novel Pandosto, Egistus, King of Sicily visits Pandosto, King of Bohemia, who is inflamed with a sudden jealousy of his guest and his own wife Bellaria, who has child Fawnia. Fawnia is reared up by honest shephards. In Winter's Tale they have been named as Leontes, Polixenus, Hermione and Perdita.

Following characters are given emphasis in this work:

1) **Leontes - The puppet of jealousy**
2) **Hermione - The queenliest of women and womanliest of queens**
3) **Perdita - Beautiful Princess and 'Daffodile' in Nature's Paradise.**
4) **Paulina - the faithful, bold ambassador of Hermione.**
5) **Roll of Songs in this play.**

5.7.1 **Leontes - The Puppet of Jealousy :**

Leontes obsession of jealousy is terrifying in its intensity, merely because Leontes wife converses earnestly with his guest and merely because the guest is induced to stay longer in Sicily. This horrible blood thirsty creature (Leonte's turns into a villainous murderer. This King the relation of his friend with Hermione, he asked Antigonus to throw the newborn child on some remote land out of Sicily. Of course, Leontes became the victim of jealousy without any outside instigation Polixene's long stay and birth of Perdita concides with and Leontes poisoned mind turns into suspition. He puts Hermione behind the bars and even goes to the extent of showing disbelief in the oracle. There is no truth in the oracle - this is mere falsehood.

Leontes is not a bad person. He is head-strong selfwilled, adamant and unreasonable. Even his wife, Hermione loves him sincerely and unsherkably. She obeys his wishes with enthusiasm. Initially, Leontes was a puppet in the hands of jealousy but lastly he welcomes Florizel, Hermione and Perdita. His penitent, purified soul gets the reward it deserves.
5.7.2 Hermione - Queen of Sicilia:

Hermione is the 'queenliest of women and the womanliest of queens'. Her character exhibits a combination of dignity without pride, love without passion and tenderness without weakness. Hermione, the daughter of King of Russia and wife of Leontes is a victim of unfounded jealousy of her husband. A woman, noble by birth having all virtues and good qualities undergoes tragic unseen incidences. She is charged with adultery, still she does not blame her husband, "Should a villain say so............. (Act II/Scene I/ lines 101-104) and again when she is taken to prison, she says, "Adieu, my Lord, I never wished to see you sorry, now I trust, I shall "Hermione is witty and intelligent. She is the ideal of patience, kindness and hopeful. Lastly, as a reward of her dignity, love and tenderness she gets her husband, daughter Perdita and son-in-law Florizel and the reunion of two friends Leontes and Polixenes.

5.7.3 Perdita - Beautiful Princess and 'daffodile' in Nature's Paradise:

Perdita, the daughter of Leontes and Hermione born in prison and brought up by a Shephard of Bohemia. Perdita blooms into a flower of rare beauty. Brought up in nature, she acquires all the attributes of nature such as charm, beauty, simplicity, gentleness and loveliness. A child from a royal family will be royal though it is brought up in poor people. But, being of royal blood, Pardita is successful as the hostess at the sheep - shearing ceremony.” (Act IV/Scene IV/ lines 77-79) Pardita's romantic discovery, pastoral life, romantic courtship by Florizel and her reunion with her parents are scene in this play. She is remarkably beautiful as beautiful as the 'daffodile' in the 'paradise of nature.' Camillo gives her the highest compliments when he spontaneously declares that if he were a sheep he would live by goazing of her beauty, not by goazing, "Camillio - "I should leave grazing were I of you flock and only live by goazing." (Act IV/ scene IV/ line 127-128)

5.7.4 Paulina - 'Faithful, Bold Ambassador of Hermione:

Paulina, the wife Antigonus is the friend and faithful bold ambassador of the queen Hermione. She is the faithful to the queen. She has no doubt that queen is pure and chaste. She and all others except Leontes, believes that the queen is being wrongly accused. Only Paulina has the courage to say so openly and forcefully. Paulina is an outspoken woman of sharp, boundless tongue. She is sympathetic, courageous, good natured. Professor, Dr., DGS Gupta describes her as a strong minded, warm hearted woman, fearless in asserting the truth. The
reunion of father, mother and daughter is only possible because of Paulina, for her loyalty, faith, fearlessness and sense of duty. She is rewarded as wife of Camillio, Lord of Sicilia.

5.7.5 Role of Songs in Winter's Tale:

Many times, Shakespeare has used songs in his plays as in many comedies. Songs are direct dialogues in Winter's Tale. In this play, there are five songs. All are in Act IV. In Act IV scene III there are song No.1-2, while song no.3,4,5 are in Act IV scene IV. All the songs appear during longest "Sheep Shearing ceremony." All of them are sung by Autolycus, the rogue. Songs further the action they develop the characters of the speaker, relieve the tension and add the sense of humour and describe the scenery.

**Song 1** (Act IV scene III lines 1 to 24) Bohemia - Shephards cottage road.

(lines 1 to 4)
The lark, that tīrr-vyra

(lines 10 to 14)
If thinkers may Save  (lines 20 to 24).
How beautifully Shakespeare, has welcome the spring; the 'happy days' are here again. It is arrival of spring and the end of the winter (This is really a winter's tale!)
The bird lark, the high flying birds sings a beautiful song for me and my partner when we lie on hay.

This song of Shakespeare resemblance with Marathi Poet "Balkavi" and his poem "Anandi Anand Gade, Ikade Tikade Chohikade" [Shakespeare in this song in line no.21 has used the word "Sow skin budget". The meaning of the "budget" is a bag in which artisan carries his tools, the bag is made up of leather. The now a days "budget" i.e., financial estimates of "income-expenditure" announced by finance-minister of a country is taken from the same meaning. The budget is the document of income-expenditure carried in the leather bag by the Finance Minister in the Parliament.]

**Song 2** : (Act IV/Scene III/line 126-129 Consists of 4 lines only indicates the "Jolly nature of Autolycus "Jog on, Jog on, the foot path way, and merrily hent the stile-a-A merry heart goes all the day, your sad tires in a mile - a;" [live happily and merrily even if the roads of the life are rough and tough. Your sad days will run mile away if yours hearts and minds are full with Joy, so Jog on, Jog on.]
**Song 3**: (Act IV/scene IV shephards cottage) lines 248-260 Autolycus: "A peddler, A hawker, A Seller, Sells his goods mainly used by women from heads to heels. How successfully, Shakespeare describes every article used by the women for their different parts of the body. Lawn, Cypress, Gloves, Masks, Bangles, bracelets, necklace, perfumes, Golden coifs, Stomachers, Pins, Poking sticks - from head to heel all ornaments are described beautifully. "Come buy or your lasses Cry" ............ what a careful perfect use of poetic words Shakespeare has used in this song. The modern days sellers must collect this "art of advertisement" of their products.

**Song 4**: Act IV/scene IV lines 327-342 Autolycus Dorcas and Mopsa in corus and in Question -answer form - a new form of song
Auto: Get you hence, for I must go............ Then whither guest?
Say, Whither?
This is entirely a "love-Song" where to go? either at grange or mill? - no, you will fall ill.
Shakespeare has used the rhythm in "mill"
and "ill"......... you have given me the promise to marry......."
Thou hast sworn my love to be (line 340)

**Song 5**: (Act IV/scene IV lines 349-357) Autolycus in sheep-shearing ceremony, sells the articles of women use fancy goods, in the artistic way as a hawker. How beautifully the skill of clever salesman is reflected in this poem.
"Will you buy any tape, or lace for your cape, my dainty duck my dear-a? Any silk, any threat, Any toys for your head, of the new'st and fin'st, fin'st wear-a? come to the peddler; Money's meddler that dot utter all men's ware - a?

Seller sells tape or lace for the Cap, Duck for dears or silk and thread, toys for heads : the finest wear fancy goods. He is a true peddler and moneys' meddler too.

All these songs are essential to bring relief in the tense act among the play. These gaiye songs portrays Shakespeare poetic nature and increasing the happiness and joy in sheep shearing function amongst shephard's beautiful function.

**5.7.6 Conclusion**:
Shakespeare's Winter's Tale is a romantic historical comedy. The story of which is based on Robert Green's novel, "Pandosto". It is a fantasy. The misunderstanding ends in jealousy and
turns in arrangement of poisoning. The Leontes is a puppet of jealousy. Hermione is a symbol of quite sufferings of women violence. She is queenliest of women and womanliest of queens. Perdita is a beautiful princess and "Daffodile" in natures paradise and Paulina is the faithful, bold caretaker of queen of Sicily. The historical romantic drama through many, ups and down ends with happy reunion of father, mother and beautiful daughter. Winter's tale is the master piece in the poetic historical pseudo dramas and throughout the world, winter's tale of Shakespeare, is much popular.

References:
1) Rupa Publications - Shakespeare and his predecessors.
3) Shakespeare : Winter's tale.