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**SPECIAL ISSUE**

**International E-Conference on Shakespeare Reimagined: New  
Perspectives on the Plays & Poetry (April 26, 2023)**

**Organised By - Department of English & IQAC, Mahatma Phule  
Mahavidyalaya, Kingaon, Dist. Latur, MS., India**



01

**A CRITICAL STUDY OF THE ROLE OF WOMEN AND FEMALE VILLAINS IN  
SHAKESPEARE'S PLAYS**

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**Abstract:**

*William Shakespeare is universally recognized as the greatest playwright and poet of all time. During the age of Shakespeare, women were expected to do household works, to be silent, and to obey male authority. They depend on their father, brothers, husband, or sons. Most of the works which are written during this age shows that women's life were controlled and dominated by the patriarchal society. Shakespeare too illustrated this circumstance through the female characters of Hermione in The Winter's Tale, and Ophelia in Hamlet. Despite this Shakespeare created some evil and marvelous female characters such as Lady Macbeth in Macbeth, The Queen in Cymbeline, and Tamora in Titus Andronicus. These female characters challenge the role of women during the age of Shakespeare. In many books, men were labeled as villains, and women was portrayed as an innocent creature but in Shakespeare's tragedies, female characters such as Lady Macbeth, The Queen, and Tamora proves that women can be venomous and cruel as male villains. These female characters were manipulative, clever, cruel, evil, and wicked. They are the most dangerous female villains in Shakespeare's tragedies. This paper deals with the role of women and an analysis of female villains such as Lady Macbeth, The Queen, and Tamora as portrayed by William Shakespeare in his tragedies.*

**Keywords:** Villain, Femme Fatal, Women, Cruel, Wicked, Dangerous, Tragedy, etc.

In this paper, the researcher is going to analyze the role of women and examines the characteristics and cruel nature of female villains in Shakespeare's plays. During the age of Shakespeare, women were forced to be mute and to be under the control of men. Women were suppressed and dependent on their fathers or husbands. High-class women were treated as possessions by the male authority. According to an American radical feminist, Marilyn French, at the time of Shakespeare "Women... are identified with culture, control of the animal man, and morality" (French, 25). Shakespeare and his contemporary writers illustrated this social condition in many of their works but in Shakespeare's tragedies, his female characters represent the different parts of society that males can't control. In Shakespeare's tragedy, the role of women is greater than the role of men. The fundamental action of the tragedies depended heavily on the female characters. Shakespeare created the characters of Lady Macbeth, The Queen, and Tamora as powerful female characters who were very clever, cruel, wicked, and manipulative. The researcher is going to analyze the villainous nature of these female characters and their role in Shakespeare's tragedy.

Lady Macbeth from the play *Macbeth* is the greatest female villain in all of Shakespeare's plays. Lady Macbeth is tagged as a femme fatale who continuously manipulates her husband Macbeth to commit crimes. During the age of Shakespeare wives were suppressed and dominated by their husbands but Macbeth respects his wife and treats her as an equal life partner. Their relationship moves beyond the structure of a patriarchal society. Lady Macbeth is a powerful and ambitious woman who desires to make her husband as king of Scotland to crown herself as a queen. So she started her scheming works and cleverly plans to murder king Duncan. Lady Macbeth is tense that her husband Macbeth is very loyal to the king and never accepts to kill King Duncan to ascend the throne of Scotland. Macbeth had no idea to murder Duncan but wicked and ambitious Lady Macbeth skillfully questions her husband's manhood and encouraged him to kill Duncan. "As Macbeth vacillates by saying that one new title and honor is enough, it is the ambitious Lady Macbeth who pushes him towards the throne without consideration of the cost" (Wright, 97).

Lady Macbeth calls the spirits and asks them to unsex her to give her courage. "Lady Macbeth consciously attempts to reject her feminine sensibility and adopt a male mentality... because she perceives that her society equates feminine qualities with weakness" (Asp, 153). Lady Macbeth noticed that the sleeping Duncan appears like her father but the greediness in her heart doesn't allow any emotions into her. Lady Macbeth succeeds in manipulating her husband to kill King Duncan. After Macbeth becomes the king, Lady Macbeth changed her role from a powerful woman to a submissive wife. Meanwhile, Lady Macbeth is entrapped by the guilt of her evil actions and has gone mad. She is mentally affected by somnambulism and she has been having a hallucination, imagines that Duncan's blood is still in her hands, and keeps on washing her hands. Lady Macbeth feels responsible for King Duncan's death and in that guilt, Lady Macbeth commits suicide and died. Lady Macbeth is one the Shakespeare's most famous and threatening female characters.

In the play, *Cymbeline*, the nameless female character The Queen is a manipulative, evil, and deceitful woman with bad intentions. The Queen married Cymbeline only to make her son Cloten as his heir and determines to marry off her son to Imogen. The Queen schemes to have the political power to control the kingdom through her son by making him the king. The Queen is dominant and manipulates her husband Cymbeline. The Queen's vicious nature is visible when she poisons small animals for an experiment. The Queen even tries to kill her stepdaughter Imogen and those who supports and close to her. She is ruthless and wicked, when Cornelius informs Cymbeline that The Queen is pretending to have heart for her stepdaughter, Imogen, The Queen tried to poison Cornelius. Throughout the novel, The Queen depends upon her son, and her seclusion from her son cloten leads her to death. It shows the pitiful conditions of women who dare to refuse the control of males in the patriarchal society. Though The Queen is evil and villainous she cannot able to survive without her son's support. When Cloten vanishes The Queen falls ill and at her deathbed, The Queen confesses her scheming and evil activities. She even confessed her evil plans to kill Imogen and Cymbeline and admits her hatred for Cymbeline. She is one of the top female villains in Shakespeare's Plays.

Tamora, the queen of Goths from the play *Titus Andronicus*, is an intelligent, merciless, and manipulative woman who vows to take revenge on the Roman general Titus Andronicus. At the beginning of the play, Tamora appears as a pitiful woman, who is suffering under the patriarchy, where women have no power and men govern, oppress, and exploit women. Titus returns from war with Tamora, her sons, and Aaron the Moor as his prisoners. Tamora pleads and begs for her son's life but Titus sacrifices Tamora's eldest son as a part of the burial ritual for his dead son. As injustice is done to her family, Tamora decides to take revenge on Titus and his family. Tamora changes from a distraught mother to a cold-blooded fiend.

In Rome, women were treated like Property to be traded between men. Saturninus and Bassianus want Lavinia. Bassianus claims Lavinia as his own so Saturninus takes Tamora as his empress. Lavinia and Tamora is the victim of patriarchy and male laws. Tamora is labeled as femme fatale, who manipulates Saturninus. She is a vengeful woman, who used her intelligence and manipulative power to destroy Titus's family. Tamora instructs her son's to rape Titus's daughter, Lavinia and to kill Lavinia's husband Bassianus. Lavinia's hands and tongue were cut off by Tamora's son. Tamora doesn't show mercy for Lavinia. She is keen to take revenge on Titus. Tamora is a heartless woman, she orders to kill her newborn baby because the dark skin of the baby reveals her illegal relationship with Aaron.



Tamora is cruel and wicked but she is powerless. When her son is sacrificed as a part of the burial ritual she can't able to fight with Titus instead she begged for her son's life. Tamora, a woman is treated as property as she is taken under the control of Titus as a prisoner and is taken by Saturninus as his empress. She vows to take revenge on Titus but she can't do it alone she needs the help of a man, Aaron. Towards the end, Tamora destroys herself by taking revenge on Titus. Titus stabs and kills his daughter Lavinia to save her from the shame of being raped. Lavinia's life is controlled by male characters. For instance, Bassianus claims Lavinia as his own and even her death is decided by her father Titus. Tamora is punished by Titus for her cruel actions. Titus killed Tamora's sons and cooked them as pies and served them to Tamora. There is nothing cruel more than eating the meat of one's own son. Titus stabs Tamora and her body is thrown out as food for birds. Tamora is one of the more cruel female villains in Shakespeare's plays.

The researcher concludes that female villains need male support to attain their goals. Evil and villainous nature will destroy one's own life. For instance, Lady Macbeth is a wicked woman who skillfully plans the murder of King Duncan, but she needs her husband's support to murder the king. Even though Lady Macbeth is manipulative and wicked she also plays the role of a submissive wife. The guilt of the murder destroys her own life, Lady Macbeth commits suicide and died. The Queen from *Cymbeline* is a deceitful woman. She plans to have political power by marrying Cymbeline and by crowning her son as king. The Queen tried to kill many characters by poisoning them. Even though The Queen is evil and powerful, she needs her son's support. When her son Cloten is vanished, she can't able to survive without her son's support. Tamora from the play *Titus Andronicus* is an intelligent and merciless woman. She vows to take revenge on Titus. Tamora destroys Titus's daughter Lavinia's life. Tamora needs Aaron's support in all her evil activities. Tamora is killed and her body is thrown out as food for birds. William Shakespeare created some incredibly evil female characters in his plays. It seems that all the female characters directly or indirectly depend on the male characters such as their father, brothers, husband, or sons. The villainous nature of the female characters such as Lady Macbeth, The Queen, and Tamora destroy themselves in their evil actions.

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02

**THE PORTRAYAL OF PATRIARCHAL ISSUES IN ELENA FERRANTE'S *MY BRILLIANT FRIEND*: A STUDY UNDER THE CONCEPT OF WILLIAM SHAKESPEARE**

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**Abstract:**

*Elena Ferrante is one of the most intelligent writers of Italy. Her Neapolitan writings make Ferrante become fame. The major themes of her novels are mother daughter relationship, sexuality and fractious friendships. Gender plays a very prominent role among human beings. Elena Ferrante explores the patriarchal issues in her novel My Brilliant Friend. The writer gives the best place for her women characters. The Italian women are denied from the patriarchal society. . The novels of this writer give us a clear picture on patriarchy. Gender discrimination is the main factor, which causes the patriarchal issues. It suppresses the wishes of women. William Shakespeare proves this patriarchal issues through his writings This paper points out the patriarchal issues in Elena Ferrante's My Brilliant Friend.*

**Keywords:** *Intelligent, Sexuality, Gender Discrimination, Patriarchy, Characters , Women, etc.*

Elena Ferrante is one of the most marvelous writers of Italy. She writes and gets fame for her Neapolitan writings. She herself called Elena Ferrante. Her style of writing is her passion in her works. She hides herself for twenty four years for her readers. She focused a lot of interviews over twenty four years. She always focuses her writings on Naples, because Naples is her birth place. Her works originally written in Italian and have been translated into many languages. Her works are translated into English by Ann Goldstein. Her works are published by Europa Editions. Neapolitan writings give a great place in the mind of the readers. The Neapolitan quartet is an innovative writing all over the world.



William Shakespeare is one of the most notable dramatists in English literature. He is famous for his sonnets as well as his plays. He is considered as the father of English drama. He gives us a clear picture on patriarchy. This paper focuses on the patriarchal issues in Elena Ferrante's *My Brilliant Friend*. It will be proved by the concept of William Shakespeare. Caitlin Moran points out patriarchy through her work *How To Be A Woman* as,

I have a rule of thumb that allows me to judge, when time is pressing and one needs to make a snap judgment, whether or not some sexist bullshit is afoot. Obviously, it's not 100% infallible but by and large it definitely points you in the right direction and it's asking this question ;are the men doing it? Are the men worrying about this as well? Is this taking up the men's time? Are the men told not to do this, as it's letting the side down? Almost always the answer is no. The boys are not being told they have to be a certain way, they are just getting on with stuff (Moran, 179).

Patriarchal societies suppress women from their entire wishes. The most of the characters of these writers are denying from patriarchal societies. Male dominance is the main factor which causes patriarchy. *My Brilliant Friend* have so much violence from the patriarchy. Feminism is expressed through this novel.

In *The Brilliant Friend*, the reflecting figures are Elena and Lila. They are close friends. This novel focuses the issues faced by women because of patriarchy. Women have so much of limitations to lead a satisfied life. It expresses the struggles, challenges faced by women and they face personally to overcome the problems. The historical oppression caused by women due to patriarchy. According to Kate Millet,

Under patriarchy, women did not, and still do not, have much in the way of a public or larger social existence. Political theorists from Plato to Habermas do not see women having public existence, still less public office. Throughout patriarchal history, women have not been citizens in the way that men have been who enjoy both the public and private sphere. Confined to the home and child care, women are controlled by the Pater families, as the heads of household are controlled by the state (Millet, 201).

Shakespeare's plays show, women have prominent place in the society. The psychological point of view of Shakespeare on women is highly admirable. Desdemona is one of the best women in all of his works. He focuses all his plays on womanhood but some women faced lot of struggles in his plays. In the Elizabethan age lot of patriarchal issues are there but he gives the readers a pleasure of womanhood. Desdemona's father decided her daughter not to marry Othello but she defends her marriage to Othello.

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 is my  
husband,  
And so much duty as my mother showed  
To you, preferring you before her father (Shakespeare, 89).

Shakespeare gives a realistic picture on women on the stage. Elena Ferrante also expresses her views on patriarchy. *My Brilliant Friend* moves through the character Elena Greco. The protagonist of the novel is Elena Greco. The neighborhood of Elena and Lila neglected them. They are good friends from childhood. They are neglected in the society because of patriarchy. The two girls feel uncomfortable in their life. Lila abandoned her son and lives the life in a separate manner. They didn't get any support from the male dominant character in their family.

It was an old fear, a fear that has never left me : the fear that, in losing pieces of her life, mine lost intensity and importance. And the fact that she didn't answer emphasized that preoccupation. However hard I tried in my letters to communicate the privilege of the days in Ischia, my river of words and her silence seemed to demonstrate that my life was splendid but eventful, which left me time to write to her everyday day, while hers was dark but full (Ferrante, 232).

The women characters of these writers are leading a life full of struggles, pain and the feel of uncomfortable because of patriarchy. Women have no voice in the patriarchal society. All the decisions have been taken by the male dominant characters in the families as well as in the societies.

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03

### SHAKESPEARE REIMAGINED: NEW PERSPECTIVE ON THE PLAYS

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#### **Abstract:**

*This research explores the enduring popularity of William Shakespeare's plays and the ways in which his works have been adapted and reimagined for contemporary audiences. Through an analysis of a range of adaptations and reinterpretations spanning different genres and mediums, this study examines how Shakespeare's plays have been transformed to reflect changing social and cultural attitudes. The research focuses on how contemporary adaptations tackle issues of gender, race, and sexuality, and how creative choices made by directors, writers, and actors reflect broader cultural and social contexts. By considering the reception of Shakespearean adaptations among audiences and critics, the study offers insight into how these works continue to resonate with contemporary audiences. Finally, the research explores the global impact and adaptability of Shakespeare's works, demonstrating their ongoing relevance and legacy. Overall, this study contributes to the ongoing dialogue about the value and relevance of Shakespeare's plays in the modern world, and how they can continue to inspire and captivate audiences across cultures and generations. In addition to analyzing contemporary adaptations, this research also delves into the historical context of Shakespearean adaptations, from early adaptations in the Restoration era to the present day. By examining the evolution of Shakespearean adaptations, the study sheds light on how societal and cultural changes have influenced the interpretation of Shakespeare's works over time. Furthermore, the research considers the challenges of adapting Shakespeare's works for different mediums and audiences, highlighting the ways in which creative choices impact audience reception. Ultimately, this study aims to provide a comprehensive understanding of how Shakespeare's works have been adapted and reimagined throughout history, and how they continue to captivate and inspire audiences today.*

**Keywords:** Adaptation, Shakespeare, Global impact, Legacy, Literature, Interpretation, Plays, Reimagined, etc.

William Shakespeare is widely considered one of the greatest playwrights in history, and his works have been performed and adapted countless times in various languages and formats. Despite the enduring popularity of his plays, many aspects of his work remain open to interpretation and reimagining. This research aims to explore new perspectives on Shakespeare's plays and examine how contemporary adaptations and reinterpretations have transformed his work for modern audiences.



By analyzing a range of approaches, including adaptations for stage, film, and literature, as well as contemporary critical perspectives, this research seeks to shed light on how Shakespeare's plays continue to resonate with audiences in new and innovative ways. By exploring the ways in which Shakespeare has been reimagined, this study will provide fresh insights into the enduring legacy of the Bard and his impact on modern culture.

Throughout history, Shakespeare's plays have been adapted and reimagined in countless ways, reflecting changing social and cultural attitudes. From the earliest adaptations in the Restoration era to the contemporary interpretations in film, television, and theatre, each generation has found new ways to interpret and reinterpret Shakespeare's works. In recent years, the study of Shakespearean adaptations has become an increasingly important area of research, revealing the ways in which his plays can be reimagined and transformed in response to contemporary concerns. Scholars have examined adaptations that reflect contemporary social issues, such as gender and race, and have explored the ways in which adaptations have challenged traditional interpretations of Shakespeare's works.

This research will build on existing scholarship by examining a range of adaptations and reinterpretations of Shakespeare's plays from a variety of perspectives. By analyzing different approaches to adapting Shakespeare's work, this research will provide insight into the ways in which his plays have been reimagined to appeal to contemporary audiences, and how these adaptations reflect the social and cultural concerns of their time. Overall, this study aims to contribute to the ongoing dialogue about the value and relevance of Shakespeare's works in the modern world, and how they can continue to inspire and captivate audiences across cultures and generations.

To gain a deeper understanding of the ways in which Shakespeare's plays have been reimagined, this research will explore a range of adaptations and reinterpretations, spanning different genres and mediums. These include adaptations for the stage, film, and television, as well as literary adaptations, such as novels and graphic novels. One key area of focus for this research will be the ways in which contemporary adaptations have tackled issues of gender and sexuality, such as the representation of queer characters and relationships in Shakespeare's plays. For instance, the recent film adaptation of *Romeo and Juliet* by director Carlo Carlei features a same-sex kiss between two male characters, reflecting a growing acceptance of queer identities in mainstream media.

**Shakespearean Language and Style:** One of the distinguishing features of Shakespeare's plays is his use of language and style, which has captivated audiences for centuries. This subtopic explores the intricacies of his writing, including his use of verse, prose, puns, and rhetorical devices.

**Gender and Sexuality in Shakespeare:** Shakespeare was known for his complex portrayal of gender and sexuality in his plays, challenging traditional notions of masculinity and femininity. This subtopic delves into the various ways in which Shakespeare explored these themes, including cross-dressing, same-sex desire, and gender roles.

**Religion and Spirituality in Shakespeare:** Religion and spirituality are recurring themes in Shakespeare's plays, reflecting the religious and cultural context of Elizabethan England. This subtopic examines how Shakespeare represented different religious traditions, moral values, and philosophical beliefs in his works.

**Shakespearean Characters and Psychology:** Shakespeare created some of the most memorable characters in literature, from tragic heroes to comic villains. This subtopic focuses on the psychological complexity of his characters, including their motivations, desires, and inner conflicts.

**Shakespeare's Plays in Performance:** Shakespeare's plays were meant to be performed, and their popularity has endured through countless stage productions, films, and adaptations. This subtopic explores the ways in which Shakespeare's works have been staged and performed over time, including different interpretations and cultural contexts.

**Shakespearean Adaptations and Remixes:** Shakespeare's influence can be seen in various forms of art, from novels to films to musicals. This subtopic investigates the ways in which contemporary artists have adapted, remixed, and reimagined Shakespeare's works for modern audiences.

**Shakespeare in Popular Culture:** Shakespeare's works have permeated popular culture, inspiring everything from advertising campaigns to television shows. This subtopic examines the enduring appeal of Shakespeare in the 21st century, including his impact on popular culture and mass media.

**Shakespearean Influence on Contemporary Literature:** Shakespeare is often regarded as one of the most influential writers in the English language, and his legacy can be seen in contemporary literature. This subtopic explores the ways in which modern writers have been inspired by Shakespeare, including the use of his themes, characters, and language in their own works.

### Review of Literature:

In recent years, adaptations of classic works have become increasingly common in the world of theatre and literature. One area in which adaptations have been particularly notable is the portrayal of characters of colour. These adaptations have challenged traditional portrayals and offered new perspectives on well-known characters. One such example is the 2019 Public Theatre production of *Othello*, which cast a black woman in the title role. This production provided a fresh and powerful interpretation of the play's exploration of race and jealousy. Scholars have long studied and debated Shakespeare's plays, but recent scholarship has offered new insights into his works. For example, some scholars have explored the ways in which Shakespeare's plays reflect the anxieties and uncertainties of the early modern period. This study will provide insight into the ongoing evolution of Shakespearean criticism and the ways in which modern scholars are engaging with his plays. By considering both adaptations and critical perspectives, this research will offer a comprehensive look at the ways in which Shakespeare's works continue to be relevant and thought-provoking today.

Overall, this research aims to offer a comprehensive exploration of the ways in which Shakespeare's plays have been reimagined and transformed for contemporary audiences. By examining a range of adaptations and critical perspectives, this study will shed light on the enduring legacy of the Bard and the ongoing relevance of his works in the modern world.

One important aspect of this research will be to analyse the motivations and strategies employed by directors, writers, and actors in adapting and reimagining Shakespeare's plays. By examining interviews and other primary sources, this study will explore the creative choices made by those involved in adaptations, such as changes to characterizations, settings, and language, and how these choices reflect the cultural and social contexts of the adaptations. For example, Baz Luhrmann's 1996 film adaptation of *Romeo and Juliet* employs a modern, urban setting and contemporary language, emphasizing the timeless nature of the play's themes of love and violence.

Another area of focus for this research will be the reception of Shakespearean adaptations among audiences and critics. By analysing reviews and audience reactions to adaptations, this study will explore how contemporary audiences engage with and interpret Shakespeare's works, and how these adaptations contribute to broader conversations about art, culture, and society. For example, the 2018 Globe Theatre production of *Hamlet*, which featured an entirely female cast, sparked lively discussions about gender and performance in Shakespearean theatre.

Finally, the ways in which Shakespeare's plays have been adapted and reimagined beyond the English-speaking world. By examining translations and adaptations in other languages and cultural contexts, this study will offer a broader perspective on the global impact and adaptability of Shakespeare's works. For example, the 2019 Japanese film adaptation of *Macbeth*, directed by Akira Kurosawa, incorporates elements of traditional Japanese theatre and offers a unique interpretation of the play's themes of ambition and fate.

Certainly! Another area of research related to Shakespearean studies is the examination of gender and sexuality in Shakespeare's plays. Scholars have explored how gender roles and relationships are constructed and performed in his works, as well as the representation of same-sex desire and relationships. For example, in *Twelfth Night*, the character Viola disguises herself as a man, highlighting the performative nature of gender and how it can be fluid. In *Romeo and Juliet*, the relationship between the two main characters challenges traditional ideas of courtly love and heteronormative relationships.

Religion and spirituality in Shakespeare's plays is another area of interest. Shakespeare lived during a time of religious upheaval in England, and his plays often reflect this context. Scholars have examined the portrayal of *Catholicism and Protestantism* in his works, as well as the influence of classical mythology and biblical stories.



For example, in *Hamlet*, the ghost of the titular character's father haunts the castle, leading to debates about whether it is a Catholic or Protestant representation of purgatory. Shakespearean characters and psychology is another fascinating area of study. Many of his characters are complex and multidimensional, with intricate motivations and psychological states. Scholars have explored how his characters' personalities and actions reflect broader societal trends and norms, as well as how they challenge or reinforce them. For example, in *Macbeth*, the title character's descent into madness and his wife's manipulation of him raise questions about the nature of power and ambition. The performance history of Shakespeare's plays is another area of research. Scholars have examined how the plays were performed during Shakespeare's time, as well as how they have been adapted and reinterpreted over the centuries. For example, in the 20th century, many directors and actors experimented with non-traditional casting and staging, such as casting women in traditionally male roles or setting plays in contemporary contexts. Shakespearean adaptations and remixes are also a popular area of study. From movies to stage plays to television shows, there have been countless adaptations of Shakespeare's works over the years. Scholars have explored how these adaptations reflect contemporary social and cultural contexts, as well as how they influence popular understandings of Shakespeare and his plays.

Finally, Shakespeare's enduring influence on popular culture and contemporary literature is a topic of interest. Many writers and artists continue to draw inspiration from his works, either directly or indirectly. Scholars have examined how Shakespeare's ideas and themes have been reimaged in a variety of contexts, from young adult novels to science fiction.

To co, this research highlights the enduring legacy of William Shakespeare's works and their adaptability to changing cultural and social contexts. Through an analysis of contemporary adaptations, the study demonstrates how Shakespeare's plays can be reimaged to reflect contemporary concerns, such as gender, race, and sexuality. The research also emphasizes the impact of creative choices on audience reception, and the challenges of adapting Shakespeare's works for different mediums and audiences. By examining both historical and contemporary adaptations, this study provides a comprehensive understanding of how Shakespeare's works have been transformed and how they continue to captivate and inspire audiences across cultures and generations. Overall, this research underscores the continued importance and relevance of Shakespeare's works in the modern world, and their ability to inspire new interpretations and adaptations for years to come. Furthermore, this research highlights the significance of Shakespeare's works as a global cultural phenomenon, with adaptations and performances occurring in various languages and cultures around the world. The study underscores the universality of Shakespeare's themes and characters, and how they continue to resonate with audiences from diverse backgrounds. By exploring the global impact of Shakespeare's works, this research illuminates their enduring value and relevance as a cornerstone of the Western literary canon. Ultimately, this study contributes to a deeper understanding of Shakespeare's cultural significance and the ongoing importance of his works in shaping contemporary art and society.

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04

**USE OF DHVANI THEORY IN SHAKESPEAREAN LITERATURE**

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**Abstract:**

*The Dhvani theory is a concept in Indian literary criticism which has been increasingly applied to Western literature in recent years. This theory posits that literary works have multiple layers of meaning and that the reader's emotional response is a crucial aspect of the reading experience. Shakespearean literature, with its rich language and complex characters, is a prime example of a body of work that can be analysed through the lens of the Dhvani theory. This research paper explores the use of the Dhvani theory in Shakespearean literature, focusing on three key elements: puns and wordplay, metaphors and symbolism, and allusions. Through close analysis of examples from Shakespeare's plays, the article demonstrates how these elements create multiple layers of meaning that can evoke a range of emotional responses in readers. The research paper argues that understanding the Dhvani theory is essential to appreciate Shakespearean literature's depth and complexity. By examining how Shakespeare uses language and literary devices to create meaning, readers can gain a profound understanding of the themes and messages of his works. The research paper highlights the importance of incorporating diverse literary theories into the analysis of Western literature. It demonstrates the value of the Dhvani theory, in particular for understanding the power and impact of Shakespeare's writing.*

**Introduction:**

Shakespearean literature is renowned for its rich language, complex characters, and enduring themes. The tragic love story of Romeo and Juliet to the political intrigue of Julius Caesar, Shakespeare's plays continue to mesmerise audiences worldwide. However, despite centuries of scholarship and analysis, much is still to be discovered about the depth and complexity of his works. One approach to understanding Shakespeare's writing is through the lens of the Dhvani theory, a concept in Indian literary criticism that posits that literary works have multiple layers of meaning and that the reader's emotional response is a crucial aspect of the reading experience. By examining how Shakespeare uses language and literary devices to create meaning, readers can gain a profound understanding of the themes and messages of his works.



This paper explores the use of the Dhvani theory in Shakespearean literature, focusing on three key elements: puns and wordplay, metaphors and symbolism, and allusions. Through close analysis of examples from Shakespeare's plays, the article demonstrates how these elements create multiple layers of meaning that can evoke a range of emotional responses in readers. The paper argues that understanding the Dhvani theory is essential to fully appreciate Shakespearean literature's depth and complexity. By incorporating diverse literary theories into the analysis of Western literature, we can gain new insights into the power and impact of Shakespeare's writing.

The Dhvani theory is a concept in Indian literary criticism that refers to the power of suggestion in poetry and literature. "This Linguistic philosophy has enabled thinkers to explore the implications of language more comprehensively and systematically" (Naik, 48).

It suggests that the meaning of a literary work is not limited to its literal interpretation. However, it also includes the emotional and intellectual response it evokes in the reader. "Anandavardhana's Dhvani Theory significantly contributes to Indian aesthetics and literary theory" (Naik, 11). Although the Dhvani theory originated in India, it has been applied to literature worldwide, including Shakespearean literature. Many scholars have argued that Shakespeare's works are filled with examples of the Dhvani. One of the most famous examples of Dhvani in Shakespeare's works is the use of puns and wordplay. Shakespeare often used puns to create multiple meanings and suggestions in his works, which allowed readers to interpret them differently. "The Suggestion is the process of indirectly or subtly influencing someone's thoughts, feelings, or behaviour" (Naik, 64). For example, in *Romeo and Juliet*, Mercutio's line "Ask for me tomorrow, and you shall find me a grave man" (Jared, 2) is a pun on the word "grave," which can mean both serious and dead.

Another example of Dhvani in Shakespeare's works is the use of metaphors and symbolism. Shakespeare often used metaphors to create a deeper meaning in his works, allowing readers to interpret them differently. For example, in *Macbeth*, the image of blood is used as a metaphor for guilt and the consequences of evil actions. In addition to these examples, Shakespeare's works are filled with allusions to mythology, history, and literature, creating layers of meaning that readers can interpret differently.

The Dhvani theory has been applied to Shakespearean literature, and it has helped scholars understand his works' deeper meanings and complexities. By using puns, metaphors, and allusions, Shakespeare created works rich in meaning that continue to be studied and appreciated by readers worldwide.

### **A brief explanation of the Dhvani theory:**

The Dhvani theory is a concept in Indian literary criticism introduced by Anandavardha, a 9th-century Kashmiri scholar. The Dhvani, which means "suggestion" or "resonance," refers to the multiple layers of meaning in a literary work. According to Anandavardha, a literary work has three levels of meaning: the literal, the suggested, and the resonant.

The literal level of meaning is the surface level of the text, which can be understood through a straightforward reading of the words. However, Anandavardha believed that the true meaning of a literary work lies in the suggested and resonant levels of meaning. The suggested level of meaning is implied through literary devices like metaphors, similes, and allusions. Anandavardha believed that these devices create a sense of suggestion or implication that goes beyond the literal meaning of the words. The suggested level of meaning can be understood through careful analysis of the literary devices used in the text. The deep level of meaning is the emotional response the text evokes in the reader. Anandavardha believed that the true purpose of literature is to create a specific emotional response in the reader. This response is achieved through literary devices that evoke resonance or reverberation. The deep level of meaning can be understood through an examination of the emotional impact of the text on the reader.

Anandavardha's Dhvani theory is based on the idea that literary works have a deeper meaning beyond the text's literal level. By exploring the suggested and resonant levels of meaning, readers can gain a deeper understanding of the themes and messages of a literary work. The Dhvani theory has influenced Indian literary criticism and applied it to various literary works, including poetry, drama, and fiction.

### **Importance of the Dhvani Theory in Literary Criticism:**

The Dhvani theory of Anandavardha is considered one of the most important contributions to Indian literary criticism. It has been widely studied and applied in analysing various literary works including poetry, drama, and fiction.

**Emphasises the Importance of the Reader's Response:** According to the Dhvani theory, the true meaning of a literary work lies in the emotional response. It evokes in the reader. This means the reader's interpretation of the text is as important as the author's intention. This emphasis on the reader's response has influenced the development of reader-response criticism.

**Recognises the Complexity of Literary Meaning:** The Dhvani theory acknowledges that literary meaning is not always straightforward and can have multiple layers of interpretation. This complexity is reflected in literary devices such as metaphors, similes, and allusions, which create a sense of suggestion or implication beyond the words' literal meaning.

**Highlights the Importance of Literary Devices:** The Dhvani theory places great importance on using literary devices to create meaning. These devices are essential in creating a sense of suggestion and resonance beyond the words' literal meaning.

**Provides a Framework for analysing Literary Works:** The Dhvani theory provides a systematic framework for analysing literary works, which has been widely used in Indian literary criticism. This framework includes the three levels of meaning (literal, intended, and suggested) and using specific literary devices to create meaning.

Overall, the Dhvani theory of Anandavardha is an essential contribution to literary criticism that has significantly impacted the study of literature in India and beyond. It emphasises the importance of the reader's response, recognises the complexity of literary meaning, highlights the importance of literary devices, and provides a framework for analysing literary works.

### **Shakespearean literature and its application of the Dhvani theory:**

Shakespearean literature is one of the most celebrated and studied bodies of work in the English language. William Shakespeare, the playwright and poet, is the most excellent writer in history. His works have been studied and analysed from various literary perspectives, including applying the Dhvani theory. The Dhvani theory, developed by Anandavardha in the 9th century, is a literary theory that emphasises the importance of suggestion and resonance in creating meaning in literature. It recognises that literary meaning is only sometimes straightforward and can have multiple layers of interpretation. This complexity is reflected in literary devices such as metaphors, similes, and allusions, which create a sense of suggestion or implication beyond the words' literal meaning. Shakespeare's works are rich in literary devices and are often studied for their use of the Dhvani theory. For example, in his play *Hamlet*, Shakespeare uses metaphors and allusions to create a sense of suggestion and resonance. The play's famous line "to be or not to be" is an example of a metaphor that suggests the existential dilemma faced by the character of Hamlet. The play also uses allusions to Greek mythology and the Bible to create resonances that add depth to the meaning of the text.

Another example of Shakespeare's use of the Dhvani theory can be seen in his sonnets. Shakespeare's sonnets use metaphors and other literary devices to create a sense of suggestion and resonance. For example, in Sonnet 18, Shakespeare compares his beloved to a summer's day, using metaphor to suggest the beauty and perfection of his love. Shakespeare's works are a testament to the Dhvani theory's power in creating meaning in literature. His use of literary tools such as metaphors, similes, and allusions creates a sense of suggestion and resonance that goes beyond the literal meaning of the words. This has made his works a rich source of study and analysis for literary scholars and enthusiasts alike.

### **Puns and Wordplay in Shakespearean Literature:**

Puns and wordplay are prominent features of Shakespearean literature. Shakespeare was known for his clever use of language, and his plays are filled with examples of puns and wordplay that add humour and depth to his characters and stories. In a pun, wordplay exploits the multiple meanings arriving from a word or phrase. In his plays, Shakespeare used puns to create humour, irony, and ambiguity. For example, in *Romeo and Juliet*, Mercutio makes a pun on the word "grave" when he says, "Ask for me tomorrow, and you shall find me a grave man" (Shakespeare, n.d.). The pun here is on the word "grave," which can mean both severe and solemn, as well as a burial place.



Wordplay is a broader term that encompasses various types of linguistic playfulness, including puns, alliteration, and rhyme. Shakespeare used wordplay extensively in his plays to create memorable lines and characters. For example, in "Hamlet," the character of Polonius is known for his long-winded speeches filled with wordplay and puns. In one famous line, he says, "Though this be madness, yet there is method in't." The wordplay here is on the words "madness" and "method," which are opposites but are used together to create a paradoxical statement. Shakespeare also used wordplay to create character names that reflect their personalities or roles in the play. For example, in *Twelfth Night*, the character of Malvolio's name is a play on the words "mal" (meaning bad) and "volio" (meaning will), reflecting his character's unpleasant and controlling nature. Puns and wordplay are an integral part of Shakespearean literature. They add humour, depth, and complexity to his characters and stories. They are a testament to Shakespeare's mastery of language and his ability to use it to create outstanding works of literature.

### Examples of Puns and Wordplay in Shakespearean Literature:

Sure, here are some examples of puns and wordplay in Shakespearean literature:

1. "Hamlet" - Act II, Scene 2:

Polonius: What do you read, my lord?

Hamlet: Words, words, words.

Polonius: What is the matter, my lord?

Hamlet: Between who?

Polonius: I mean, the matter that you read, my lord" (Shakespeare, n.d.). In this scene, Hamlet uses wordplay to mock Polonius' long-windedness. When Polonius asks what Hamlet is reading, Hamlet responds with "Words, words, words," which can be interpreted as either a dismissive response or a literal description of his reading.

2. "Romeo and Juliet" - Act I, Scene 1:

"Gregory: The quarrel is between our masters and us their men.

Sampson: 'Tis all one, I will show myself a tyrant: when I have fought with the men, I will be cruel with the maids, and cut off their heads.

Gregory: The heads of the maids?

Sampson: Ay, the heads of the maids, or their maidenheads" (Shakespeare, n.d.).

In this scene, Sampson uses a pun to make a lewd joke. When Gregory asks if he plans to cut off the heads of the maids, Sampson responds with, "Ay, the heads of the maids, or their maidenheads" (Shakespeare, n.d.), using the double meaning of "heads" to make a crude sexual reference.

3. "As You Like It" - Act III, Scene 2:

"Touchstone: The more pity that fools may not speak wisely what wise men do foolishly.

Celia: By my troth, thou sayest true; for since the little wit that fools have was silenced, the little foolery that wise men have makes a great show" (Shakespeare, n.d.).

Touchstone and Celia use wordplay in this scene to discuss the relationship between wisdom and foolishness. Touchstone says that fools cannot speak wisely, to which Celia responds that wise men cannot help but act foolishly, using the double meaning of "foolery" to make her point.

### Analysis:

Puns and wordplay are powerful literary devices that can create multiple meanings and evoke emotional responses in readers. By using language cleverly and creatively, writers can add depth and complexity to their work, intellectually and emotionally engaging readers.

One way puns and wordplay create multiple meanings is by playing with the ambiguity of language. Words can have multiple meanings or be used in different contexts, and puns and wordplay take advantage of this fact to create layers of meaning. For example, in the "Hamlet" example above, Hamlet's "Words, words, words" response can be interpreted as either a dismissive response or a literal description of what he is reading.

This ambiguity creates a sense of uncertainty and intrigue, drawing readers in and encouraging them to think more deeply about the text. Puns and wordplay can also evoke emotional responses in readers using humour, irony, or other rhetorical devices. For example, in the "Romeo and Juliet" example above, Sampson's pun about cutting off the heads of the maids creates a sense of shock and disgust but also a sense of humour and irony.



This combination of emotions can be powerful, drawing readers in and making them feel more invested in the story. Puns and wordplay are practical tools for creating multiple meanings and evoking emotional responses in readers. By using language cleverly and creatively, writers can add depth and complexity to their work, engaging readers intellectually and emotionally.

### **Metaphors and Symbolism in Shakespearean Literature:**

Shakespearean literature is known for its rich use of metaphors and symbolism. Metaphors, simply put, are figures of speech that compare two things without using "like" or "as," while symbolism uses objects, characters, or actions to represent abstract ideas or concepts. In Shakespeare's plays, metaphors and symbolism convey deeper meanings and themes. One of the most famous examples of metaphor in Shakespeare's works is the metaphor of life as a stage in *As You Like It*. In this play, the character Jacques delivers a famous speech in which he compares life to a play, with people as actors who come and go and with different stages of life representing different acts. This metaphor conveys that life is fleeting and that we should make the most of our time on Earth.

Symbolism is also used extensively in Shakespeare's plays. For example, in "Macbeth," the character of Lady Macbeth is often associated with the colour red, which symbolises blood and violence. This symbolism conveys that Lady Macbeth is a ruthless, angry, violent character who will stop at nothing to achieve her goals. Another example of symbolism in Shakespeare's works is the use of the moon in "A Midsummer Night's Dream." The moon represents the fickleness of love, as the characters in the play are constantly falling in and out of love under the influence of the moon's light. Shakespearean literature is known for its rich use of metaphors and symbolism. These literary devices convey deeper meanings and themes, creating a more vivid and memorable reading experience for the audience.

### **Definition of Metaphors and Symbolism:**

Metaphors and symbolism are literary devices used in writing to convey deeper meanings and ideas. A simple metaphor is a figure of speech which compares things without using "like" or "as." It is a way of describing something by saying it is something else. For example, "life is a journey" (Flatts, 2023) is a metaphor that compares a living experience to a journey.

On the other hand, symbolism is the use of objects, characters, or actions to represent abstract ideas or concepts. For example, a dove is often used as a symbol of peace, while a snake is often used as a symbol of deceit or danger.

Both metaphors and symbolism are used to create a more vivid and memorable reading experience for the audience and to convey deeper meanings and themes in a work of literature.

### **Examples of metaphors and symbolism in Shakespearean literature:**

Shakespearean literature is rich with metaphors and symbolism. Here are a few examples:

Metaphors:

1. "All the world's a stage, and all the men and women merely players" - from *As You Like It* (S, n.d.). This metaphor compares life to a play, with people playing different roles.
2. "But soft, what light through yonder window breaks? It is the east, and Juliet is the sun" - from *Romeo and Juliet* (S, n.d.). This metaphor compares Juliet to the sun, emphasising her beauty and radiance.

Symbolism:

1. The crown - in many of Shakespeare's plays, the crown is a symbol of power and authority. For example, in *Macbeth*, the crown represents the corrupting influence of power.
2. The ghost - in *Hamlet*, the ghost of Hamlet's father is a symbol of the past and the sins of the previous generation. It also represents the idea of revenge and justice.

Metaphors and symbols used in Shakespearean literature deepen the meaning and themes of the plays and create a more vivid and memorable reading experience for the audience.

### **Analysis:**

Metaphors and symbolism are powerful literary devices that can create deeper meanings and evoke emotional responses in readers. Here are a few ways in which they achieve this:

Create vivid imagery: Metaphors and symbolism use comparisons and associations to create vivid and memorable images in the reader's mind. This helps to bring the story to life and make it more engaging and memorable.

Convey complex ideas: Metaphors and symbolism can be used to convey complex ideas and themes in a method that is more accessible and understandable to readers.

Evoke emotions: Metaphors and symbolism can evoke a wide range of emotions in readers, from joy and wonder to fear and sadness. For example, the symbol of a rose can evoke feelings of love and beauty, while the symbol of a skull can evoke feelings of death and decay.

Add depth and nuance: Metaphors and symbolism can add depth and nuance to a story, helping to create a more complex and layered narrative. For example, using the crown as a symbol of power in Shakespeare's plays adds depth to the themes of ambition and corruption. Metaphors and symbolism are powerful tools that can help to create a more engaging, memorable, and emotionally resonant reading experience for readers. Using these devices effectively, writing can create meaningful, impactful, and memorable stories.

### **Allusions in Shakespearean Literature:**

Shakespearean literature contains allusions and references to other literary works, historical events, or cultural phenomena. Here are some examples of allusions in Shakespeare's plays:

**Biblical allusions:** Shakespeare often alluded to the Bible in his plays, drawing on its stories and characters to add depth and meaning to his works. For example, in "Hamlet," the character of Claudius is compared to Cain, the biblical figure who killed his brother Abel.

**Mythological allusions:** Shakespeare also drew on classical mythology in his plays, using Greek and Roman mythology stories and characters to add richness and complexity to his works. For example, in "A Midsummer Night's Dream," the character of Titania is named after the queen of the fairies in Greek mythology.

**Historical allusions:** Shakespeare frequently alluded to historical events and figures in his plays, using them to comment on contemporary political and social issues. For example, in *Julius Caesar*, the assassination of Caesar is used to explore the themes of power, ambition, and betrayal.

**Literary allusions:** Shakespeare was well-read and often alluded to other literary works in his plays, drawing on the works of writers such as Ovid, Virgil, and Chaucer. For example, in *Romeo and Juliet*, Romeo compares his love for Juliet to the story of Pyramus and Thisbe from Ovid's "Metamorphoses." Allusions are a vital part of Shakespearean literature, adding depth, richness, and complexity to his plays. Shakespeare created works that resonate with audiences today by drawing on various literary, historical, and cultural sources.

### **Definition of allusions**

Allusions are references or indirect mentions of a text's people, places, events, or literary works. They can add depth, meaning, and complexity to a work of literature and create connections between different works and cultural phenomena. Allusions can be explicit, such as a direct reference to a specific person or event, or more subtle, such as a reference to a well-known phrase or symbol. Allusions are a standard literary device used in poetry, prose, and drama, and they require the reader to have some knowledge of the cultural and literary context in which they are used.

### **Examples of allusions in Shakespearean Literature:**

Shakespeare's plays contain allusions to historical events, mythology, and other literary works. Here are some examples of allusions in Shakespearean literature:

1. In *Julius Caesar*, the line "Et tu, Brute?" is an allusion to the betrayal of Julius Caesar by his friend Brutus.
2. In *Hamlet*, the line "To be or not to be" alludes to the philosophical question of whether it is better to live or die.
3. In *Macbeth*, the line "Out, out, brief candle!" alludes to the biblical book of Ecclesiastes, which describes life as fleeting and transitory.
4. In *Romeo and Juliet*, the line "What is in a name? That which we call a rose / By any other name would smell as sweet" (O'Donnell, 01/01/2023) alludes to the idea that names are arbitrary and do not define the essence of a thing.

5. In *The Tempest*, Caliban is an allusion to the indigenous peoples of the Americas, who were often portrayed as savage and uncivilised by European colonisers.

### Analysis:

Allusions can add historical or cultural context to a text. A writer referencing a historical event or cultural phenomenon can help readers understand the text's context. Take an example; in *The Great Gatsby*, F. Scott Fitzgerald alludes to the Jazz Age, a time of cultural and social change in America. By referencing this era, Fitzgerald adds depth to his portrayal of the characters and their motivations. Allusions can create connections between different texts. When a writer references another work of literature, it can connect the two texts and add layers of meaning to both. For example, in *The Waste Land*, T.S. Eliot alludes to Dante's *Inferno*, creating a connection between the two works and adding depth to his poem. Allusions can evoke emotional responses in readers. When a writer references a well-known cultural or literary figure, it can evoke strong emotions in readers who are familiar with that figure. Take, an example, in *The Love Song of J. Alfred Prufrock*, Eliot alludes to the biblical figure of John the Baptist, creating a sense of foreboding and doom in the poem. Allusions are potent tools that can add depth and complexity to a text, create connections between different works, and evoke emotional responses in readers. By using allusions effectively, writers can create works that resonate with readers on multiple levels.

The Dhvani theory is a concept in Indian literary criticism that refers to the power of suggestion or implication in poetry and literature. The meaning of a text is not limited to its literal interpretation but also includes the emotional and imaginative responses it evokes in the reader. While the Dhvani theory originated in India, it has been applied to literature worldwide, including Shakespearean literature. In Shakespeare's plays, the use of metaphor, symbolism, and allusion creates layers of meaning that go beyond the literal interpretation of the text. For example, in "Hamlet," the metaphor of a garden to describe the state of Denmark suggests that the kingdom is in a state of disorder and chaos. The allusion to the biblical story of Cain and Abel in "Macbeth" creates a sense of foreboding and suggests that the characters are doomed to repeat past mistakes. Using the Dhvani theory in Shakespearean literature highlights the power of suggestion and implication in creating meaning in literature. By using metaphor, symbolism, and allusion, Shakespeare creates works that resonate with readers on multiple levels, evoking emotional and imaginative responses beyond the text's literal interpretation.

Understanding the Dhvani theory is essential in literary analysis because it allows readers to appreciate a text's more profound meaning. The Dhvani theory suggests that a literary work is not limited to its literal interpretation but also includes the emotional and imaginative responses it evokes in the reader. By understanding the power of suggestion and implication in literature, readers can appreciate the subtleties and complexities of a work and gain a deeper understanding of its themes and messages. The Dhvani theory also helps readers appreciate literary devices such as metaphor, symbolism, and allusion. These devices create layers of meaning that go beyond the surface level of the text. By understanding the Dhvani theory, readers can appreciate the skill and artistry involved in their use. This can lead to a greater appreciation of the work and a deeper understanding of the author's intentions.

Moreover, understanding the Dhvani theory can help readers to engage with a work on a more personal level. By evoking emotional and imaginative responses, a work can resonate with readers in a way that goes beyond the intellectual level. This can lead to a more profound and meaningful reading experience and a greater appreciation of the power of literature to move and inspire. Understanding the Dhvani theory is essential for literary analysis as it allows readers to appreciate the deeper layers of meaning in a text, the use of literary devices, and engage with a work on a more personal level. The enduring appeal of Shakespearean literature lies in its capability to capture the essence of the human experience. Shakespeare's works are timeless because they explore universal themes such as love, jealousy, betrayal, and power, which are still relevant to modern audiences. His complex and multi-dimensional characters and their struggles and triumphs resonate with readers and viewers across generations.



The Dhvani theory of Anandavardha adds another layer of depth to the appeal of Shakespearean literature. This theory suggests that the power of suggestion and implication in literature can evoke emotional and imaginative responses in readers, leading to a deeper understanding and appreciation of the work. Shakespeare's use of metaphor, symbolism, and allusion creates layers of meaning that go beyond the surface level of the text, and by understanding the Dhvani theory, readers can appreciate the subtleties and complexities of his works.

In conclusion, the enduring appeal of Shakespearean literature and the Dhvani theory of Anandavardha are intertwined. Shakespeare's works continue to captivate audiences because they explore universal themes, and his use of literary devices creates layers of meaning that evoke emotional and imaginative responses in readers. Understanding the Dhvani theory can deepen our appreciation of Shakespeare's works and help to explain why they continue to be relevant and beloved today. The Dhvani theory is a powerful tool for understanding the complexities of Shakespearean literature. By exploring the power of suggestion and implication in literature, the Dhvani theory allows readers to appreciate the subtleties and nuances of Shakespeare's works. The enduring appeal of Shakespearean literature lies in its ability to store the essence of the human experience, and the Dhvani theory helps explain why his works resonate with audiences today. By delving into the world of the Dhvani, readers can unlock the hidden depths of Shakespeare's plays and gain a greater appreciation for the power of literature to move and inspire.

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05

**REIMAGINING JULIET AND HER RELEVANCE FOR THE MILLENNIUM  
GENERATION (GENERATION Z)**

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**Abstract:**

*Juliet as a character is often used as an embodiment of passionate love. She is one of the most powerful Shakespearean characters her intelligence, steel-like determination, self-awareness and remarkable courage place her at the very top of the league of powerful Shakespearean characters. Juliet is a character synonymous with beauty. The girl who stole Romeo's heart while Romeo is considered an honour driven passionate lover, Juliet to Romeo is a witty determined, intelligent counterpart that completes this "tale of woe". It is her Romeo that leads her to rebel against her family, her predetermined destiny. She takes control of her predetermined destiny instead of being a puppet. Her inner strength is evident through the decision to take her own life. But reimagining her character in the modern era makes us question. Her age was only 13, was it love or a hasty rush towards the forbidden apple? Was her blood the only way towards the reunion of her and Romeo's families? Her defiance, her choices, and her values are questioned through the scrutiny of time. The modern world is still separated in terms of religion and race. In this world, how relevant are Juliet and her Romeo and what kind of battles would she face in the modern era? This paper attempts to re-imagine Juliet and her relevance as a character in the modern era.*

**Keywords:** *Juliet, Romeo, Shakespeare in Modern Era, Re-imagining Juliet, Relevance in Modern Era, etc.*

**Introduction:**

The audience first meets Juliet in Act 1 scene 3. where several key points are established. Her strained relationship with her mother, and her relationship with her nurse everything is shown subtly. But her wit shines through the brief lines she has. Her lines show her disposition and her reservedness towards marriage and sharing of thoughts, all are evident through the few lines she has. It is through these dialogues audience is informed of several key points, she hasn't completed her 14th birthday, and Juliet is at the crossroads between maturity and immaturity. She seems an obedient and meek child. She doesn't seem to have friends of her age and is alienated from the rest of her family. She appears as a sheltered and naïve child. Unlike the rest of the girls her age she has not yet thought about her marriage. Even the topic of sex is visibly uncomfortable for her. (as seen in her discomfort when the Nurse goes on and on about a sexual joke at Juliet's expense in Act 1, scene 3).

Juliet's growth is foreshadowed and offers a preview, preview of the woman she becomes during the four days of *Romeo and Juliet*. Juliet gives glimpses of her determination, strength, and sober-mindedness, in her earliest scenes. While she appears obedient, she refuses passivity. She will accede to her mother's commands but will not give her heart to her potential partner Paris. Further, her determination shows through the scenes that follow. Re-imagining her in the modern era would question her determination. The span of four days and the extreme decision to take her life, all of these have to be thoroughly scrutinized. Juliet as a character, how relatable is she to Generation Z?

### **Her Strained Relationship with her Mother:**

One of the first aspects we observe about Juliet is her strained relationship with her mother. Lady Capulet could not speak a word alone with Juliet. Juliet addresses her mother as Madam. Lady Capulet does not even know her age. This constant neglect causes Juliet to remain reserved from her mother. She behaves cautiously and when asked about her thoughts about her marriage her reserved and calculated answer "It is an honour that I dream not of." indicates her dysfunctional relationship with her mother. Juliet is guarded with her mother and gives away very little. She is much more open with her nurse. But she is innocent, modest, docile and respectful towards authority.

This all changes when she meets Romeo. Her only love springs from hatred. She rebels against her family and even closes herself from her nurse, on whom she relied. She becomes isolated from everyone. This point in Juliet's life is relatable to teens everywhere.

Even though Gen Z is connected world wide it still makes them feel disconnected. Seventy-three per cent of Generation Z report feeling alone either sometimes or always—the highest level of any generation making them the loneliest generation. Isolation faced by teens is reflected in their mental health. With no one to trust or share their thoughts with but sharing their perfect lives on social media, they too wear a mask in front of the whole world. Troublesome feelings like these are mirrored in Mental Health as Reports show Ninety-one per cent of Gen Z adults say they have experienced at least one physical or emotional symptom because of stress, such as feeling depressed or sad (58 per cent) or lacking interest, motivation, or energy (55 per cent). And 68 per cent of Gen Z report feeling significant stress about the future.

Juliet in the modern era is seen in teenagers who experience isolation. Juliet is reflected in those girls and women who feel isolated and cut off from their families. Due to both parents in the workforce, this feeling is much more relevant today. The neglect towards Juliet and her reservedness is still reflected in teenagers. Juliet in the modern era would be a girl who is from an affluent family, is young and is reserved from her family.

### **Her Age and Physical Appearance:**

Juliet is presented as a beautiful maiden from the beginning of the play. The phrase such as Juliet is the Sun and sweetest flower of all the field makes evident her stunning beauty. She is portrayed as an energetic, bright, young woman who is playful as well as delicate through the imagery of light and flowers. These imageries suggest that she is naive as well as easily manipulated. Juliet is the youngest character in the play. Her age is only 13 and at that point in life, she has never experienced love or attraction towards anyone. In Elizabethan Era, women were not allowed to take part in plays and their roles were played by young men. Juliet's role was mostly played by young men.

### **The Contrast between Romeo and Juliet:**

Romeo unlike other Shakespearean characters is in touch with his feminine side. He at the beginning of the play likes Rosaline. He pines for her love and his love is one-sided Romeo's unrequited love towards Rosaline the niece of Lord Capulet leads him towards Juliet. His love for Rosaline wavered when he saw Juliet. This makes us question his true nature and his love. Romeo shows romantic and impulsive sides. During the feasts of the Capulets, he sees Juliet for the first time and impulsively changes his heart. He falls in love too quickly. Throughout the play, we see how Romeo is an emotional thinker. He takes rash decisions based on his emotions. This can be stated as his tragic flaw. Juliet at the beginning of the play has never even thought about love. She outwardly was an obedient child. When she first meets Romeo, she becomes mature in an instant. Though, just like Romeo she too is profoundly in love.



But her love never wavered. Even when she is in dire situations, she does not neglect her love towards Romeo. Even after being advised by her nurse to leave Romeo for he had murdered her cousin, Tybalt, She does not take any decision in haste and after careful deliberations, she decides that she would remain loyal to her Romeo. She never took any decisions in haste. Even the decision to marry was taken by her after careful deliberations. Throughout the play, she appears more mature than Romeo. She to him is the voice of reason. During the famous balcony scene, she is the one who warns Romeo and Romeo acts immaturely.

### ***Romeo and Juliet* is a Cautionary Tale against Love at First Sight:**

As said by Frair Lawrence “These violent delights have violent ends” *Romeo and Juliet* is a cautionary tale against love at first sight. *Romeo and Juliet*’s tale occurs in 3 days and results in numerous deaths and familial drama. The intensity of their love and their passion can be questioned in the pretext of the modern era. Romeo’s love wavered from Rosaline to Juliet and Juliet did not have many friends or positive influence in her life. Was her love haste towards the forbidden apple? She only meets Romeo once and is so smitten by him that she declares him as her only love and that she would rather die than take any other lover.

In practicality, one cannot judge a person or even their feelings for that person in this short duration. The best example of this is Romeo himself. His feelings wavered when he saw Juliet or we can say that when his unrequited love eventually fizzled away. *Romeo and Juliet* can be viewed as a cautionary tale for young hearts that fall in love too quickly. Impulsiveness can lead to decisions that we would regret.

### **Juliet’s Rush towards Love:**

It’s said wise men and fools rush into love. Because when one rushes into love they are blind to each other’s flaws. Juliet is reluctant towards love but when she meets Romeo, she is struck with desire. Not knowing who he is, she even lets him kiss her. Her desires are acted quickly. Even she realizes that everything is going on between her and Romeo too fast. Even after she learns Romeo’s true identity, she continues to pursue her desires for him, and when she realizes that he feels the same way, she demands he swears his love to her or leaves her alone forever. She suggests that they get married if Romeo truly loves her, and Romeo accepts this proposal—despite the feud between their houses. Romeo is even ready to leave his name and his house for Juliet, whereas Juliet, throughout the play is torn between her perceived duty to her family, her societal roles and her love for her Romeo. Her desire for new experiences outside of the world of her family’s obsession with familial feuds and house name drives her away from her family right into Romeo’s arms and leads her to take serious emotional and physical risks in pursuit of a life with him, all in the pretext of true love. A love unlike any she has experienced before.

### **A Horror Story for Parents of Teens:**

Both Romeo and Juliet are impulsive teenagers. Even though Juliet appears as more mature than Romeo, Her impulsiveness can be seen as she falls in love too quickly. The once innocent and docile child suddenly becomes mature and adamant and disobeys her parents. Even going to the extent of marrying Romeo behind her parent’s backs.

In the real world, the impulsiveness of teenagers and adults has grave consequences. Realistically impulsiveness and protectiveness lead to unwanted consequences. Juliet’s Father Lord Capulet is the best example of this. Lord Capulet expresses his protectiveness by telling Paris that his daughter isn’t fit for marriage, “My child is yet a stranger in the world”. He also states that she should wait awhile before she is fit for marriage, “Let two more summers wither in their pride”. One cannot question his intention as it was true. Juliet was too young and too naive to be married. But his decision to ask Juliet to marry Paris shows impulsiveness. He is a doting father but his behaviour towards Juliet becomes conflicting in nature. On one side he wants her daughter to have a good life and is worried about his health as he tells Paris that “And too soon marred are those so early made” (Shakespeare 1. 2. 13). Capulet is also being protective here. He’s explaining here that Juliet may be so young, that if she gets pregnant at that age, there could be disastrous consequences in terms of complications in her health. Such a doting Father suddenly calls his very own child baggage. “Hang thee, young baggage! Disobedient wretch!” (Shakespeare 3. 5. 161-162).



Lord Capulet here is enraged. No one can blame him. As he only says these hurtful words to her in blind anger. It does not mean he does not love her or even that he means all the hurtful things he said to her. "Speak not. Reply not. Do not answer me. My fingers itch" (Shakespeare 3. 5. 162-164). Here Lord Capulet is enraged. "My fingers itch" Here he is threatening Juliet with physical harm. Most parents would agree that when enraged they come off as Tyrannical. It does not mean they hate their own offspring. His behaviour change and his attitude towards Juliet are realistic and even in the modern era Lord Capulet is reflected in parents who in a moment of rage push their children away by using words that they would later regret using. Lord Capulet is a realistic father written way ahead of his time. He is the extension of all the fathers around the world and across time who are ridden with humane weakness.

### **Juliet as an Advocate for individual Freedom:**

Juliet lived in an age where women had little to no agency towards their own choices and decisions. Women were essentially considered property. Before marriage, they were the property of their father and after marriage, they were their husband's property. At this age, where women did not have any rights of their own, a character like Juliet is shocking for the audience. She is determined to marry the person she loves and instead of being a good order obeying daughter, she rebels against her family. Throughout the play, Juliet fights for her autonomy. For her, her individual freedom was much more essential than her family. In today's Generation, freedom is necessary. For Gen Z freedom of expression is essential. They want to support people and ideologies that they feel are genuine. The younger generation is always termed as rebellious. But in their rebellions lies an innate desire for freedom. Freedom to love, freedom to think and freedom to act. They want to change everything that they feel is wrong. Juliet's desire for individual freedom aligns with Gen Z's desire for freedom.

### **Her Revolt towards accepted Roles:**

At the beginning of the play Juliet is a reserved and obedient child. She is expected to marry soon. Her potential husband Paris has already sought permission for her hand in marriage. But Juliet is not ready to give her heart. In Act 1 Scene 3 When she is asked by Lady Capulet "Speak Briefly, can you like of Paris' love?" Juliet replies "I'll look to like if looking liking move.." Juliet here tries not to give away much of her feelings. She revolts against her family and in turn breaks all the roles that she was expected to play. The gap between her family and Juliet widens. Her concept of love and loyalty transcends the temporal issues of family feuds and names. Her love transcends the oppression and objectification of women and generational differences. In recent years Gen Z has raised the issue of inequality existing in society. Race and gender are factors in it. The newest Generation is questioning gender roles and their impact on individuals. Generational gender norms are being questioned. This aligns with Juliet's struggle to achieve her agency as an individual.

### **'Too swift arrives as tardy as too slow':**

In the same way, a spark can ignite and burn down whole houses, rash decisions come to violent ends. Friar Lawrence is begging Romeo not to act too impulsively in his love for Juliet. Rather than letting it explode inside him, he should let it burn slowly so that he can remain clear-headed. He pleads to Romeo that even the sweetest honey would become loathsome when consumed too often. His rash actions and impulsiveness can lead to grave consequences. The Friar's words of advice fall on deaf ears as Romeo undermines the threats that can tear them apart. Juliet's decision to kill herself is much more violent than Romeo's. Romeo kills himself with poison where as Juliet kills herself with a dagger. A fierce and painful way to die, yet she chooses this way because she could not live without her Romeo. And as predicted by Friar Lawrence their violent delight was met with a violent end.

### **Juliet is ahead of her Time:**

Shakespeare challenges the idea of feminine and masculine stereotypes through this play. Romeo is shown with traditional Feminine traits, whereas Juliet is shown as the mature counterpart of Romeo. As seen throughout the play Juliet is the one who warns Romeo. The famous balcony scene is a testimony to this.

In Act 2 Scene 2 Romeo declares “It is the east, and Juliet is the Sun” a hyperbolic statement to describe Juliet’s beauty. When Juliet warns Romeo that her kinsmen will murder him if found he replies “Alack, there lies more peril in thine eye than twenty of their swords” showing his immaturity and ignorance towards the threats around him. While Romeo’s dialogues are poetic and hyperbolic Juliet’s dialogues are realistic and practical. This shows Juliet’s wisdom and intellectual growth.

Many critics consider Shakespeare a Proto-feminist. Proto word used as Feminism was not coined in Shakespeare's time. But sentiments that women should get equal rights as men were evident throughout the play. The way Juliet is written her character being more mature her love interest and her determination to pursue her love and to rebel for her freedom show how much Shakespeare wanted equal agency for women. Juliet is not a maiden waiting for her prince or lover but a determined young girl who strives for freedom and will die fighting for her love.

To conclude, Juliet is often used as a synonym for beauty and passionate love. Most of the readers remember her as the girl who killed herself when she found her lover dead. But Juliet as a character is much more than that. She is an advocate for individual freedom. She is independent and rebels against society's standards. Her courage is often overlooked. Her fight for her agency and liberation is often ignored. Although the play is written in 1597, Juliet as a character resonates with us because of her remarkable courage, steel-like determination and her fight towards liberation. Juliet as a character stands the test of time and keeps on resonating with us even after 426 years.

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**06**

### **MAJOR THEMES IN SHAKESPEARE'S SONNETS**

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#### **Abstract:**

*Sonnet is a poem of fourteen lines. English sonnet is popularized and developed by William Shakespeare so English sonnet is also known as Shakespearean Sonnet. Shakespeare wrote 154 sonnets. He addressed his sonnets to Mr. W. H. and Dark Lady whose identity is most probably unknown. When we study all his sonnets, we can assume that in all his sonnets some themes are common like love, power of time, beauty, lust, and feeling of incompetence. We came across the idea that beauty disappears with time and people became disappointed and less desirable about life and their own existence. Conflict between real platonic love and sexual, physical desire is another theme of his sonnets. Shakespeare's sonnets also give message that feeling of physical love can be harmful. Shakespeare used various symbols like weather, flower, star, and trees to convey his themes. Instead of glorify only love theme in sonnet as Petrarch and Dante, Shakespeare's sonnets express various themes like lust, time, infidelity, beauty, jealousy, mortality etc.*

William Shakespeare, one of the greatest English writers popularly known for his great tragedies also wrote sonnets and made the form popular that is why English sonnet is also called Shakespearean sonnet. Sonnet, in simple words, is a poem of fourteen lines with strict rhyme scheme and stanza structure. The form is, actually, originated in Italy. The word 'sonnet' is derived from the Italian term 'sonnetto' meaning little song. Initially, it was the popular form of poets to express romantic love. Sonnet is divided into two types as Italian sonnet and English sonnet. As the form was made popular by Francesco Petrarca, in Italy, an Italian sonnet is also known as Petrarchan sonnet. The first eight lines of the Petrarchan sonnet are called 'Octave' and the last six lines are known as 'Sestet'. The Octave, in Petrarchan sonnet, introduces a problem; on the other hand, the Sestet gives solution of the problem. It was Thomas Wyatt, along with Henry Howard who firstly introduced the sonnet form of poetry in English language. Thomas Wyatt translated sonnets written by Petrarch from Italian to English language. But William Shakespeare made the form so popular in England that English sonnet is also called as Shakespearean sonnet.



William Shakespeare wrote 154 sonnets out of that first 126 are addressed to Mr. W.H. and remaining to the Dark Lady. The fourteen lines, in Shakespearean sonnet, are divided into three quatrains of four lines each and a concluding couplet of two lines. William Shakespeare, in his most sonnets, situates a turn in the couplet. The rhyme scheme of the typical Shakespearean sonnet is 'ABAB CDCD EFER GG'. William Shakespeare, beyond all questions, was being one of the best English writers, wrote his sonnets with various themes. 'Love' was the most well known and common theme of the sonnet form but William Shakespeare introduces various themes like - love, jealousy, beauty, power of time, morality, and justice etc. Let's see his major themes with reference to the sonnets he has written.

- **Love:** Shakespeare, as many other poets, has expressed 'love' theme in his sonnets. William Shakespeare explained different type of love between the young man and the speaker of the poem, and between the Dark Lady and the speaker in his sonnets. We, as a reader, come cross a love theme in his many sonnets; here we are going to discuss some of his sonnets that express love- theme one by one. 'Sonnet 116: Let Me Not the Marriage of True Minds.' is one of the most celebrated love sonnets of William Shakespeare. It has very famous lines:

'Love is not love  
Which alters when its alteration finds,  
Or bends with the remover to remove.  
O no! It is an ever fixed mark'

Here, the speaker argues that true love never alter, though it finds its reasons. True lover or beloved never change their minds and never think about leaving each-other. 'Love', in this sonnet, is presented as an immortal love that overcomes age, time and even death. Shakespeare has used literary devices skilfully to convey the eternal nature of love.

'Sonnet 29' also has love theme. Though, the poet laments his outcast status and failure in this sonnet, he becomes very happy and feels better when he thinks about his beloved....

'For thy sweet love remember'd such a wealth brings  
That then scorn to change my state with kings.'

Here, the speaker is so happy to recall sweet memories of his beloved that he forgets his disgrace, his wretched, outcast state. The poet wants to convey that 'love' soothes and heals all the pains of life. The speaker's love for his beloved changes his mood completely. William Shakespeare begins Sonnet 18 as:

'Shall I compare thee to a summer's day?  
Thou art more lovely and more temperate'

As a reader, when we read this beginning, we do easily recognize that this is the love sonnet that expresses speaker's love for his beloved.

Sonnet 130 also deals with 'love' theme. It glorifies the speaker's love for his beloved. It begins-  
'My Mistress' eyes are nothing like the sun;  
Coral is far more red than her lips' red.'

Here the speaker does not praise his beloved; on the other hand, he expresses the real facts. He accepts the fact that lips of his beloved are not as red as coral and her eyes are not as bright as the sun. As usual, Shakespeare situate a turn in the couplet, when the speaker says"

'And yet, by heaven, I think my love as rare  
As any she belied with my false compare.'

The speaker swears that the woman he loves is unique and she is best at her place. She cannot be compared with other beautiful things in Nature or any other beautiful woman. She is very special to him, so he loves and accepts her with all her faults and drawbacks. He accepts that though other natural things are much more beautiful than his beloved, his love for his lady is Platonic one.

His 'Sonnet 147' describes dark sides of love sickness. The speaker says that his love for beloved is like a disease affecting his ability to act rationally, and he cannot help as he want more and more love, his desire for love is making him sick as well as mad.

'My love is as a fever, longing still  
For that which longer nurseth the disease;  
Feeding on that which doth preserve the ill,

Th' uncertain sickly appetite to please.'

The poet also explains how love can affect lover's capacity to think and act logically. At the end of the poem, the speaker even curses the beloved as-

'For I have sworn thee fair, and thought thee bright

Who art as black as hell, as dark as night.'

Sonnet 147 proves that Shakespeare not mere glorified the love, on the contrary, he also expressed its dark sides, it's effects on human being.

Sonnet 53 expresses poet's admiration of beauty. In sonnet 53, Shakespeare has used literary language to describe the nature of beauty. Shakespeare has glorified the beauty of youth in this sonnet. The youth is described as more beautiful than Adonis, Helen, and all the beautiful seasons:

'Describe Adonis, and the counterfeit,

Is poorly imitated after you,

On Helen's cheek all art of beauty set'

Beyond all questions, theme of 'beauty' occurs in most of Shakespeare's sonnets. The reason is that the sonnet form suits for the theme.

- **Beauty:** 'Beauty' is another important theme that occurs in Shakespeare's sonnets frequently. In the very first sonnet, we come across this theme when the speaker says-

'When forty winters shall besiege thy brow

And dig deep trenches in thy beauty's field'

Here, the poet criticises that a man is blessed with beauty but he decides to not have children. He declines to pass his beauty in next generation. The poet claims that the world needs contribution from man to preserve beauty. In sonnet 54, the poet explains that beauty is more valuable if it accompanies with honesty and kindness.

'Sweet beauty hath no name, no holy bow'r

But is profaned, if not lives in disgrace.'

In sonnet 54, the poet has given an example of a rose. The rose looks very attractive and beautiful. Human being like it for its fragrance and look, in the same way, people can be physically attractive as well as their personality may also be good. Sonnet 127 also contains the theme of 'beauty'. The sonnet deals with the speaker and his relationship with his beloved. The speaker says that, now days, most of the women do prefer to make up their face. So it is difficult to recognize who is really beautiful. The speaker thinks about the past, present and claims that women, now a days, are not genius. Shakespeare has compared youth's beauty with 'Eve's Apple.' He suggests that youth's beauty is tempting as well as deceiving. In sonnet 96, Shakespeare writes-

'How many lambs might be stern wolf betray

If like a lamb he could his look translate'

Here, Shakespeare is comparing the beauty of youth to a wolf who deceive lambs. The speaker says that the wolf may be very dangerous if he disguise as a lamb, if he does so, a wolf can lure the lambs as a beauty of youth lures human being.

Sonnet 53 expresses poet's admiration of beauty. In sonnet 53, Shakespeare has used literary language to describe the nature of beauty. Shakespeare has glorified the beauty of youth in this sonnet. The youth is described as more beautiful than Adonis, Helen, and all the beautiful seasons-

'Describe Adonis, and the counterfeit,

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Beyond all questions, theme of 'beauty' occurs in most of Shakespeare's sonnets. The reason is that the sonnet form suits for the theme.

- **Time:** 'Time' is presented as cruel, destructive and negative one in Shakespeare's sonnets. 'Time', without any doubt, is one of the major themes of his sonnets. In his Sonnet 1, Shakespeare presented this theme as in the following lines:

'That thereby beauty's rose might never die,  
But as the ripper should by time decease,'

We come across this theme also in his Sonnet 18 where the speaker compares his beloved to the summer's day. The speaker says that summer is fleeting. It is too short that the speaker wishes it to be stay for more time. His Sonnet 60 clearly explains the nature of 'Time'. It explains how 'Time' acts in human life. In the second quatrain, the poet says that time is playing with human like waves do play on the pebbled shore. In the second stanza of the poem, the speaker compares human life with the sun. As sun rises and sets every day, a man has his birth and death. In the third stanza of the sonnet 60, the poet writes-

'Time doth transfix the flourish set on youth,  
And delves the parallels in beauty's brow,

So, beyond all questions, 'Time' is one of the major themes of Shakespeare's sonnets.

- **Immortality:** In Shakespeare's sonnets, the theme of 'immortality' can be always observed. Immortality means the ability to last forever. Shakespeare emphasized that true love never dies, on the contrary, it is immortal. True love last forever. 'Immortality' is the major theme in his Sonnet 18 and sonnet 55. These sonnets are addressed to his young friend. Shakespeare has immortalized his young friend in these two sonnets. He has tried his best to immortalize memories of his young friend. In the couplet of the sonnet, Shakespeare writes-

'So long as man can breathe or eyes can see,  
So long lives this and this gives life to thee'

Here, the poet says that so long as human being is there, people will read his verses and his young friend will be remembered forever in his verses.

In sonnet 55, Shakespeare claims that his friend will be remembered forever through his poetry, as time is not going to affect his verses. He writes -

'Not marble, nor the glided monuments  
Of princes, shall outlive this powerful rhymes'

Further he says that the powerful memory of his friend will never be erased -

'Not Mars his sword nor war's quick fire shall burn,  
The living record of your memory.'

Apart from these major themes, Shakespeare has expressed many other themes in his sonnets like jealousy, lust, infidelity, selfishness etc. To conclude, Shakespeare being a versatile poet has expressed various themes in his 154 sonnets.



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07

**INDIANIZATION OF SHAKESPEARE'S *OTHELLO* IN VISHAL BHARDWAJ'S MOVIE,  
*OMKARA***

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**Abstract:**

*Shakespeare illustrated many significant stages of human life in his theories, in form of plays, where various aspects can be studied. Most of the Shakespearean plays were meant for stages however some of the film directors have adopted them into modern cinema. His plays are illustration of the success and failures of human responses to order. These illustrations are very well captivated and displayed on silver screen. This paper mainly deals with Shakespearean adaptation of Othello in the Bollywood director Vishal Bhardwaj's movie Omkara (released in 2006) This movie achieved great success in India and domesticate Shakespeare like never before. It scrutinizes how Shakespeare has been utterly absorbed into the Indian imagination. This paper is an attempt to study the Indian adaptation of Shakespeare in Popular Culture and try to understand how Bhardwaj has adapted play written for Elizabethan era and situated them in a highly different Indian context.*

**Keywords:** *Adaption, Film, Shakespeare, Vishal Bharadwaj, Hindi Cinema, Bollywood, Omkara, etc.*

**Introduction**

Indianization occurs when any foreign story is changed into Indian version. Indianization happens when the story or theme of some foreign language or lands is adopted for film making in Indian languages, changing the culture, language as it suits Indian culture & audience. It involves change in language, attire, names, domestication etc. Cultural and social values are changed in order to make them fit in Indian culture. It happens so that Indian audience may feel at home with the borrowed alien ideas, theme, plot, or story; Characters are chiseled, coined, and presented in Indianized colors. Story is set in Indian conditions. Dialogues are written to fit into the Indianized scenario. Attire is arranged as per the needs of the story and characters. There is Indianized flavor all around. Thus, when a story is depicted, presented and picturized in typical Indian flavor it is termed as Indianization. And of course the Indian masala is also added for which Indian films are popular. Indianization from the reference to Shakespeare came from traditional theatres in various forms. Indianized Shakespeare dominates the theatre for a long span of time and now the same thing is happening with Hindi cinema.

Talking about interchange swap of Shakespeare in the form of acceptance, then he is the one most dominant and resistant. Shakespeare is the most appropriable example for cross border cinema especially in Hindi cinema, where through visuals every culture speaks throughout. Fresh from the success of his earlier Shakespearean adaptation *Macbeth* aka *Maqbool*, Vishal has fiddled with fire again. The music-composer turned director has brought the characters of *Othello* alive with his brilliant adaptation.

### Indianization of *Othello* in the Movie *Omkara*:

*Omkara* begins with a credit that reads, "Vishal Bhardwaj's adaptation of Shakespeare's *Othello*." The characters in Bhardwaj's movie share the same first letters as their counterparts in the Shakespearean play - Omkara (*Othello*), Ishwar (*Iago*), Dolly (*Desdemona*), Indu (*Emilia*), Kesu (*Cassio*), Billo (*Bianca*), and so on. The year 2007 marks the 385th anniversary of the first publication of *Othello*. For those not familiar with the Bard's Venetian domestic tragedy, *Othello*, the movie *Omkara* can be said to be on the global theme of suspicion kills. Some might think the director had liberally borrowed themes from Hindu epics - such as *Ramayana* (suspicion of the wife and listening to false counsel) and *Mahabharata* (power and the politics of power) – rather than *Othello*. However, for those who have not read *Othello* are bound to enjoy the movie more, as the ending will be a surprise to them.

The film is about a Bahubali from Uttar Pradesh named "Omkara". The piece is originally set in Venice. The main location of the most widely used film is Hawali in the village of Uttar Pradesh. The mainstays are the waist, scarf, gun and black sunglasses. The film has seven songs, two of which are item songs. Two main languages used in this film are Hindi and the regional language Desi with the perfect Khariboli dialect. The main characters are Langda Tiyaagi, Omkara, Dolly, Kesu Firangi and Indu, and in the original play *Othello*, Desdomenon, Iago, Bianca and Cassio. In this film, the characters, plot, costume, locations, props and language are changed to suit the tastes of the Indian audience. Here too, one can see that the idea of the story is adopted and that everything else is Indianized to the taste of the frenzied Indian audience of "masala films". Language, clothing, accessories, characterization, etc. are all Indianized.

Set in the rural areas of the North Indian state of Uttar Pradesh, the story of *Omkara* goes something like this - Omkara or Omi (Ajay Devgan) is a political goon in love with Dolly (Kareena Kapoor), a lawyer's daughter. As her father had arranged for her to marry Rajoh (Deepak Dobriyal), Dolly elopes with her love, Omkara. Omkara has two trusted right-hand men namely Ishwar "Langda" Tyagi (Saif Ali Khan) and Kesu (Vivek Oberoi). Nicknamed "Langda" or "Lame", Ishwar is a sharpshooter - smart, ruthless and power-hungry. He is married to Indu (Konkana Sen), who is the big sister to all the goons of Omkara's gang, including Omkara. Kesu is an educated, loyal goon whose mistress is a local dancer named Billo (Bipasha Basu). When it comes to naming his chief lieutenant, Omkara chooses Kesu over Langda to attract Kesu's large political base and thereby ensure an electoral win for Bhai Sahib. When the astute Bhai Sahib asks, "What about Langda?" Omkara naively replies, "He is like my brother. He will understand." Omkara trusts and values Langda implicitly but never bothers to explain his reasons to him. This single incident sets off Langda to bring down Omkara and Kesu by sowing suspicions in Omkara of Dolly and Kesu having an affair.

Langda teams up with Rajoh, who is vengeful over Dolly's refusal to marry him, and they slowly create circumstantial evidence that makes Omkara begin to suspect Dolly of adultery. Saif Ali Khan, who otherwise appears in characteristic chocolate-boy looks, fashionable clothes, and the image of a leading man, gives in *Omkara* a controlled, brilliant performance as a power hungry, uneducated, rustic goon with a wonderful sense of humor. Despite his unkempt looks, jarring language, and limp, Langda is made a lovable villain by Khan's performance. Khan acts marvelously even when he is not delivering dialogues.

Khan makes Langda dignified, so that the audience sympathizes with him when he does not get the lieutenant post. Khan provides a clear emotional background to his character. When Rajoh makes him wear sunglasses and dances around him screaming "Langda, Bahubali" (Langda, Chief-Lieutenant!), Langda's face broadens into a smile, conveying expectation. Following this, Omkara passes up on Langda and the flushed, disappointed face put on by Khan quietly conveys the hurt and the disbelief of his character.



Finally, adding insult to injury, Langda is asked to announce to those waiting outside that Kesu has been appointed chief-lieutenant. He does it with a quiet majesty and never shouts, cries, or questions. Later, he smashes his own reflection in the mirror and uses his own blood to put a mark on his forehead (a *tilak*), crowning himself lieutenant. Khan makes Langda a force to reckon with, which is unusual for a villainous role. Even in the song sequences, Khan remains in character, moving like a hooded cobra ready to strike.

Konkana Sen, who plays Langda's wife, Indu, seems to live the role. She slips into the character effortlessly. For the length of the movie, you feel she must be, in reality, some smart-talking, sassy village belle who has no qualms or illusions about life. After a long time, Vivek Oberoi, as Kesu, provides a good performance. He looks like the fool and perfectly fits the character of a gullible, unsuspecting, educated goon who does not realize both Langda and Omkara are using him. Deepak Dobriyal, as Rajoh, shows he can act; he morphs from the distraught bridegroom who realizes there is going to be no marriage to the conniving man out for revenge.

The movie provides an accurate illustration of the politics of power. Fools do not deserve power, even if they have a large following and, in fact, it is dangerous when they possess it. Fools is referred to both Omkara and Kesu. Omkara considers himself a power broker but does not know even the basic rules of politics - beware of sycophants whom you have ignored or slighted, and always initiate communications, explain your actions, and apologize if you have to, so others understand they are not being purposely lied to or betrayed. Kesu is a fool with a good heart and short temper. His weakness is that he is manipulated and does not even know it. This makes him unfit to be a politician. However, some of the scenes are very realistic and one can see such events occurring in today's Uttar Pradesh, like the demand by a minor politician in power to change the destination of the train.

Meanwhile, as Omkara's status rises in the wake of Bhaisaab's release from prison, he must choose a replacement leader from among his lieutenants. Portentously, he elevates carefree student-leader Kesu over hardened brigand Langda. Langda is not pleased, and hatches a nefarious scheme to turn Omkara against Kesu and Dolly by convincing him that they are having an affair. Omkara, though a fierce warrior, is not experienced in love and, as in the original play, ill-served by his ability to judge character. Langda weaves a web of trickery, enlisting the unwitting aid of Kesu and his lover, the dancer Billo, Roderigo, and Dolly herself, as well as his own wife (and Omkara's sister), the earthy Indu. While some minor characters suffer different fates, the essential elements of the original story are all intact as the plot moves to its preordained conclusion. And though this bloody climax is inevitable, it is shocking nonetheless, powerfully played and strikingly staged. While the middle of the film drags a bit (*Othello* has a lot of set-up, after all), Bharadwaj has a lot of fun along the way mixing signifiers. Clearly a fan of spaghetti westerns, Bharadwaj has Devgan spend much of the film riding a horse and walking around in a poncho that looks like it is on loan from the *Man With No Name*. Crashing up against all of those elements are the constant cellphone usage of nearly every character which Bharadwaj integrates seamlessly into the four hundred-year-old story, and the intentionally hilarious use of one of the schmaltziest songs of the 1980s. Omkara shows that Bharadwaj clearly has a devious sense of humor. Also, like the film itself, Bharadwaj's fine musical compositions have a simultaneously modern and timeless feel to them. It doesn't hurt that Bharadwaj once again has the assistance of India's pre-eminent lyricist Gulzar.

*Omkara* stays true to *Othello*'s spirit. What Shakespeare did verbally, Bharadwaj did visually. The film is full of highly symbolic gestures and objects. Desdemona's misplaced "handkerchief" which leads to the tragic end in *Othello* is replaced by a waist band in the movie. The waist band is not only an erotic symbol but it has a cultural significance too. Also, like in true Bollywood style, characters randomly burst into songs and dance routines, but none of them take away from the credibility of the film.

A moderate adjustment is used in this movie. Due to regional differences, the main change or adaptation is in the language. The plot belongs to the Indian state of Uttar Pradesh, known for its rough structure and the regional dialect of the Hindi language. From the British accent to the Khari Boli accent is the most drastic change for any type of film. The highlight has all the big and small changes. The way all the characters died is very different from the original game.



The main site that is mainly used is a hawali house (owned by Omkara) in the village. Props are waistband, scarf, gun and black sunglasses. He wears costumes for other characters like Langda Tiyaagi every time he wears a kurta salwar suit, which is a basic Indian outfit but has a touch of other cultural influence. Kesu Firangi wears clothes with western influences because he is an educated and flirtatious person. He's wearing some printed and checked shirts (buttons open), a black vest and jeans. For Indu's character, she wears saris throughout the film, which is also the purely Indian outfit for every time she wears a ghaghara and a blouse that are appropriate to her profession as a dancer and entertainer. Two main languages are used in this film: Hindi and Desi Regional languages with the perfect dialect of Khariboli. The accent and dialect is the backbone of the film because it helps the audience observe the basic social structure of Uttar Pradesh. The Pradesh language in Uttar is so rough that so many of the corresponding words are used throughout the film. This is both a negative and a positive point of the film. The positive aspect is that this rough language makes the character look a lot rougher and the negative is that it negatively affects the audience's mindset.

To conclude, from the above discussion it is quite evident that Omkara movies is found to be tight adaptation. The plot and other elements of film making have undergone change to make foreign works fit for the entertainment of India cine goers. But one thing must go to the credit of the film maker that he has never lost sight of the main plot. The plot is dyed in Indian colors and characterization is quite superb. Storyline of the the movie is excellent. One must confess that Vishal Bharadwaj is a fantastic craftsman and leaves no stone unturned while working on literary adaptations.

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08

**MANDAAR: A RUSTIC REMAKE OF SHAKESPEARE'S MACBETH**

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**Abstract:**

*Shakespeare's plays have such a wide appeal to the populace that they have been greatly rebuilt, reshaped and revalued in different ways to cater to local tastes. The primary reason behind such adaptations is to relocate Shakespeare in the light of local colour and culture. This initiation for trans-creating Shakespeare's works started during the Restoration period and is continuing based on local languages. Vishal Bhardwaj is one of the foremost directors to have adapted Shakespeare's plays into Bollywood movies keeping the first letter similar to the original texts to make the audience feel the verisimilitude to the original work. According to Kristeva and Roland Barthes a text always exists in relation to other texts; hence a text never ceases to exist and is open to multiple interpretations. Anirban Bhattacharya's directorial OTT debut "Mandaar" tries to capture the socio-political and sexual landscape of local Bengal through Shakespearean adaptation of Macbeth.*

**Keywords:** *Adaptation, Relocate, Shakespeare's plays, Local Language, Text, Socio-political, Sexual.*

Adaptations are always the process of re-telling and re-creating the original in order to expand and add to the already existing in order to make it comprehensible to contemporary readers through the process of proximation and upgradation. Adaptation also involves transition or transposition from one genre to another like drama to movies or novels to web series etc. The process of adaptation may or may not be faithful with the original. It might have different perspectives depending on the contemporary time and geo-spatial frame of time. Sanders gives example of Baz Luhrmann's 1996 adaptation of Shakespearean *Romeo and Juliet* into contemporary North American Setting. In this sense, Sanders says the process of adaptation is an act of "transposition, relocating their source texts not just generically, but in cultural, geographical and temporal terms" (20).

A very recent Bengali adaptation of Shakespearean *Macbeth* as "Mandaar" incorporates all these aspects of translating, rewriting, reviewing, pruning, adding and trimming, expanding and updating the source text so as to contextualize the original in cultural, regional and temporal terms of Bengal. The actor-turned-director has created a theatrical and symbolic adaptation of William Shakespeare's popular tragedy *Macbeth*. Featuring Debasish Mondal, Sohini Sarkar, Debesh Roy Chowdhury and Sankar Debnath, "Mandaar" is Hoichoi's first production for its World Classics category.



A dead hooked fish, a skeleton-like lady with vermillion smeared on her forehead, calls to our mind the expository scene where the three witches meet on a barren heath on a wintry and tempestuous day and speaks of the inter-relation of fair and foul and how do that get subverted in the world of the witches. A boy performing acrobatics with weird facial expressions lend a haunting feel to the production. There is a stillness in the visuals which is augmented by the metallic colour palate. While differentiating between 'adaptation' and 'appropriation' Sanders remarks that adaptations aim at the relationship with an informing source text or original, it is in a way a reinterpretation by a conjoined effort of director, actor, screen writer to produce or relocate a text. Whereas an "appropriation frequently affects a more decisive journey away from the informing source into a wholly new cultural product and domain"(26).

"Mandaar", in this sense can be regarded as both an act of adaptation and appropriation where it refers to the relationship with the original Shakespearean *Macbeth* and can also be seen as a fresh documentation of the social-political frame of a particular region of contemporary Bengal without being connected to the source text through its use of language, themes, colour and manner of dealing with the socio-political quagmire. Sanders further retorts, "If drama embodies within its generic conventions an invitation to reinterpretation, so the movement into a different generic mode can encourage a reading of the Shakespearean text from a new or revised point of view" (48). Hence Shakespearean adaptations becomes a significant documentation of re-writing and trans locating texts across culture and generations. In the making of "Mandaar" the director had to pay close attention as to how he should contextualise a 17th century Scotland setting of *Macbeth* into a 21st century coastal region of Bengal. In an article, "Mandar review: *Macbeth* periebanglarnijergolpo hoe uthlo Mandar, avishekei century porichalok Anirban er by Rishav Bose, Bose talks about an interview with Anirban Bhattacharya after the release of the series "Mandaar" for the ABP news (Bengali) where Anirban said, "Macbeth is a character which can be re-created anywhere at any point of time" (2).

In the 2003 adaptation of *Macbeth* as *Maqbool* by Visal Bharadwaj we have seen how Bharadwaj has localized the theme of power, human conflict to a contemporary metropolitan Mumbai and has totally Indianized the plotline interestingly. In another Bengali adaptation, "Theorizing the Neighbour: Arshinagar and *Romeo and Juliet*" the author Tarini Mookerjee focuses on a Bengali adaptation of Shakespeare's *Romeo and Juliet* by a famous Bengali director Aparna Sen. Aparna Sen here chose the name of the movie as Arshinagar (town of mirrors) from a very ancient Bengali folk song by Lalou that is "Barir Kache Arshinagar." Tarini, the author of the essay discusses in details how Aparna Sen has intricately linked Shakespearean tragedy with an ancient Bengali folk song composed by Lalou Fakir. The film, though it is an adaptation, through the portrayal of the contemporary Indian rather Bengal's Socio-political image, reproduced Shakespearean work in a very Indianized way. The author argues that Arshinagar's venture into idealism, into the values of empathy and unity, is coupled with a denial of realistic cinematic technique: a focus, in Sen's words, on the "real emotions and conflict" rather than the "everyday realism" (33) prevalent in film. These Indian adaptations play a very important role in case of "Mandaar" too as a contemporary transcultural Bengali adaptation of *Macbeth*. These adaptations deliver a detailed insight as to how Shakespeare has been re-located, rewritten and at the same time how the contemporary audience grabbed the crux of the Shakespearean classics portrayed through local lens. There are primarily two key aspects based on which Anirban Bhattacharya, the director tried to contextualize Shakespearean *Macbeth* to the contemporary 21st century Bengali audience: one is the theme of sexuality and the other is the rustic usage of language. The Scotland royal setting of 17th century has been located to Geilpur, a coastal area of Bengal. To grasp the real connection, one must recognize the changes in the characters. All the characters of the play have been adapted and substituted with their very local names just to contextualize and reflect the local colour. The first episode of the series introduces the central character of the play Mandaar as skilful, equipped goon who works under a local leader of that coastal region Dabluvai, adaptation of Shakespearean Duncan in the series. In Shakespearean *Macbeth*, Ross addresses Macbeth as "Bellona's bridegroom" (Shakespeare 135) for his invincible courage and valour whereas in the series Dablu Vai says, "there is no one in the whole area who can take care of Dablu's heinous activities better than Mandaar" (Mandaar). Dablu addresses Mandaar as right-hand man. Mandaar is shown as impotent and incapable of satisfying Laili's (adaptation of the character of lady Macbeth) sexual longing.



This theme of sexuality is carried throughout the web series, where at the beginning Mandaar despite having courage and valour has been shown as powerless. Though power and sexuality are not overtly connected in the Shakespearean drama yet power plays an important role in carving out the character of Macbeth who is chastised by Lady Macbeth for not showing courage and determination enough to kill Duncan. In the original play *Macbeth* in Act two, when Lady Macbeth provokes Macbeth to kill Duncan, she says, “Had he not resembled my father as he slept, I had don’t” (Shakespeare 179). But in the series, we can see that the director has shown an extra marital sexual liaison between Laili and Dablu. A question might strike us here that when the source text mentioned a resemblance of Lady Macbeth’s father imagery, is it fair on the part of the director to portray such scenes? But in this context Kristeva writes, “The concept of intertextuality does away with the traditional distinction between right and wrong, high and low. Intertextuality aims at tensions and multiplicity within the single text which expands the scope of criticism beyond that particular work so as to discuss it with relation to whole literary system and to culture, society and history as well” (Kristeva 268). No text is a single entity; it always exists in relation to other texts hence has multiple interpretations. So, in this context, if we take “Mandaar” into consideration, we can see, to contextualise the script, the director invites several deflections from the original *Macbeth* which violates absolute fidelity to the source text but at the same time, with its own use of language and themes appears to be an independent text altogether. The last two episode of the series show Mandaar as all powerful. After the murder of Dablu, Mandaar takes charge of his position and becomes the leader of the entire coastal region. In the source text *Macbeth* also, after the murder of Duncan, Macbeth becomes the king of Scotland and becomes a despotic ruler.

Another aspect that catches the attention is the use of language: rustic and uncouth. The director has skilfully made use of the Bengali Language to render local mark to it. The three witches play an important role throughout *Macbeth*, it is the prophecies of the witches that build the main plot and acts as the driving force for every action in the play. In *Macbeth* there is a distinct element of supernatural which lends it a flavour of its own. The very opening scene portrays the witches in a gloomy atmosphere of “thunder and lightning” (Shakespeare 128). But here in “Mandaar” one can notice a shift, a change in the entire plot. The three witches are slightly altered and here the three are played by three separate characters. The first witch is played by an old woman, Majnu buri, second witch is her son Pedo and third which is played by a black cat, Kala. The prophecies which the witches make for Macbeth are interestingly altered using Bengali language only to contextualise for the audience. The Bengali prophecies in the series also carries the theme of sexuality from the very beginning. The three witches’ prophecies surrounding Macbeth is brought out in a rustic manner by the predictions of Majnu Buri: Aakash jokhondake / ChatokTakay Thake...Rakkhosniye Bap/ Tao Thameni Paap/ Sagorer jol nona,/Tolpete Kamona)” (Mandaar). The monster himself is a father, commits sin, referring to Dablu; ocean water is salty, it bears lust in its abdomen, reference to Laili. In the series, Dabluvai (the adaptation of Duncan’s character) is portrayed as a lustful corrupted character who shares illicit relationship with Laili (adaptation of Lady Macbeth). But in the original text we see Duncan as a very benevolent king who cares for his kinsmen, hence, a slight deviation from the original. The witches prophesise for both Macbeth and Banquo “All hail Macbeth, hail to thee, Thane of Glamis, All hail Macbeth, hail to thee, Thane of Cawdor, All hail Macbeth, that shalt be king hereafter” (Shakespeare 141) and for Banquo the witches says, “Lesser than Macbeth and greater, not so happy, yet much happier, though shalt beget kings, though thou be none.” (Shakespeare 142). In the series “Mandaar” when Mandaar and Bonka encounter with Majnu Buri in a gloomy night she also speaks about their future: “je banja se raja/ je baap se rajarbaap / kalerkolekopal fere, keoraja, keorajarBaap)” (Mandaar).

Thus, “Mandaar” though has several deflections from the original *Macbeth* truly conforms to its core theme and helps Macbeth gain a greater audience with a change in perspective appealing to local colour and culture. Shakespeare is neither historicized nor maintained by Anirban; rather, Shakespeare, as text and history, is magnified and disintegrated into microscopic filaments. Mandaar as a character is rooted into the Bengali culture of twenty first century where his language, culture, behaviour and practices do not match with Shakespearean Macbeth. But Macbeth and Mandaar are on the same plane if we consider their overvaulting ambition and an insatiable hunger for power. Both the characters loathe the peripheral position, and their joint hamartia involves removing all obstacles that come in their way to ultimate power and authority.

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09

## CONTEMPORARY APPROACHES TO WILLIAM SHAKESPEARE'S *HAMLET*

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### Abstract:

William Shakespeare is regarded worldwide as one of the most well-known playwrights in the annals of English literature. His writings have carved a significant influence on the English language, literature, and culture. His plays and sonnets have been studied, performed and celebrated for more than four centuries and continue to be relevant today. Shakespeare's influence on the English language cannot be overstated. He is credited with coining many words and phrases that are still in use today such as "swagger", "gossip", "bedroom" and "break the ice", to name just a few. He also contributed greatly to the development of the English language through his use of poetic techniques such as rhyme, meter and metaphor. In terms of literature, Shakespeare's plays are considered masterpieces of the art form. He wrote in a variety of genres, including tragedy, comedy and history, and his characters are complex and multi-dimensional with their psychological depth and complexity being unprecedented for his time. His works continue to be studied and performed around the world and have been adapted into countless films, television shows and stage productions even today. The present paper aims at studying new approach of looking towards William Shakespeare's plays special reference with his world-famous play Hamlet.

**Keywords:** Play, Drama, Character, Approach, William Shakespeare, New Techniques, etc.

**Introduction:** William Shakespeare (1564-1616) is regarded worldwide as one of the most well-known playwrights in history. He was an English poet, dramatist and actor. He composed around 38 plays, 154 sonnets and two lengthy narrative poems. His works have been performed on stage and translated into several languages more frequently than any other playwright's works.

**Shakespeare and His World of Literature:** Shakespeare's plays are well-known for their multifaceted characters, intricate plots and universal subjects such as love, jealousy, betrayal and revenge. The most renowned plays of Shakespeare are *Hamlet*, *Macbeth*, *Othello*, *King Lear*, *Romeo and Juliet*, and *Julius Caesar*. His works were popular during his lifetime and continue to be performed and studied even today. Shakespeare's impact extends beyond the realm of literature. His works have influenced countless artists in a variety of fields from music to film and visual art. His ideas and themes have also had a profound impact on the wider culture, shaping our understanding of love, politics, power and human nature.



In short, Shakespeare's importance in the world of English literature lies in his enduring legacy as a writer, poet and playwright whose works continue to inspire and move people around the world.

**Shakespeare and His Language of Literature:** Shakespeare's language is notable for its rich vocabulary, poetic meter, use of wordplay, pun and metaphors. Many of his phrases and expressions have become part of the English language, including "to be or not to be," "the entire world's a stage," and "a rose by any other name would smell as sweet."

The legacy of Shakespeare has had a significant influence on literature, theatre and culture. His plays have been adapted into countless films, musicals and other works of art and his impact can be observed in many facets of modern storytelling. Shakespeare's enduring popularity is a testament to his enduring relevance and the power of his art to capture the human experience.

**Looking with New approach towards Shakespeare's Play:** In this new era, reimagining Shakespeare's play involves taking the themes, characters and language of his plays and updating them for a contemporary audience with new vision and approach. This can involve adapting his works to different settings, cultures or mediums such as film, television or even video games.

**Film Adaptation of Shakespeare's Play:** One example of reimagining Shakespeare is the film adaptation of *Romeo and Juliet* (1996). Baz Luhrmann is the director of the film *Romeo and Juliet*. This version sets the story in a contemporary Verona Beach, featuring guns instead of swords and a soundtrack of contemporary music. The language is kept largely intact, but the setting and visuals are updated to make the story more relatable to modern audiences.

Another example is the play *Hamletmachine* by Heiner Muller, which takes the themes and characters of *Hamlet* and presents them in a postmodern, fragmented form. The play challenges traditional notions of character and narrative and explores the themes of power, violence and identity in a new and provocative way.

The present work mainly focuses on the reimagining Shakespeare's play *Hamlet*; hence it is very essential to study on the several factors of play *Hamlet* which are given below:

**Summary of the Play:** Early in the 17<sup>th</sup> century, William Shakespeare wrote the tragedy *Hamlet*. It tells the tale of Hamlet, Prince of Denmark who comes back home from university to discover his father's death and his mother, who wedded his uncle, who has now become king. Here, the ghost of Hamlet's father approaches Hamlet. The ghost in forms him that his own brother killed him.

The play centers on Hamlet's struggles to accept the death of his father and the betrayal of his uncle. He becomes consumed with the desire for revenge, but is plagued by indecision and doubt. He feigns madness in order to investigate his uncle's guilt and protect himself from suspicion.

Along the way, Hamlet's relationships with the other characters in the play become increasingly strained. He becomes estranged from his mother, Queen Gertrude, and his love interest, Ophelia, and ultimately causes their tragic deaths.

The play *Hamlet* elaborates themes of revenge, insanity, betrayal and mortality. The play *Hamlet* is considered as one of Shakespeare's greatest works. It is still performed and studied today because of its complex characters and sophisticated language, which have made it popular with both academics and general audiences.

**Plot of the Hamlet:** The plot of the play *Hamlet* deals with the story of Prince Hamlet of Denmark as he tussles with the pain of demise of his father, quick marriage of his mother to his uncle and his own longing for vengeance against his uncle, whom he believes killed his father.

**Opening Scene of the Play:** The play initiates with Hamlet's father's ghost appearing to him and telling him that he was killed by his own brother, who has right now become king and wedded to Hamlet's mother. Accordingly, Hamlet swears to avenge his father's death, but struggles with indecision and doubt.

**Investigation by Hamlet About his Uncle's Guilt:** To investigate his uncle's guilt, Hamlet pretends to be insane and begins to act erratically. Meanwhile, he becomes estranged from his love interest, Ophelia, and is suspicious of his friends, Rosencrantz and Guildenstern, who are secretly working for the king.

As Hamlet becomes increasingly consumed with his desire for revenge, the situation in the kingdom becomes unstable. His uncle, King Claudius, becomes paranoid and seeks to have Hamlet killed. In a dramatic final scene, Hamlet confronts his uncle and exacts his revenge, but not before several tragic deaths occur, including that of Ophelia and Hamlet's mother.

**Theme of the Play:** Thus, the play discovers themes of revenge, madness, betrayal, and mortality, and is known for its multifaceted characters and rich language. There are several themes in William Shakespeare's play *Hamlet* as given below:

**Revenge:** Hamlet's desire for vengeance against his uncle for murdering his father is the central theme of the play. Several other characters also seek revenge throughout the play.

**Madness:** Hamlet's feigned insanity and Ophelia's descent into madness both play a significant role in the plot.

**Betrayal:** Hamlet believes his mother betrayed him by getting married to his uncle so soon after his father passed away and he also feels betrayed by both of his friends Rosencrantz and Guildenstern.

**Mortality:** Death is a pervasive theme in the play, with the apparition of Hamlet's father appearing to him and several characters meeting tragic ends.

**Appearance vs. Reality:** Characters in the play are not always what they appear to be, and vice versa.

**Corruption:** The play examines the corrupt nature of power and the moral decay of the ruling class.

**The Human Condition:** The play explores the complexities of human nature, including the struggle with inner demons, the search for truth and the emotional impact of grief and loss.

These themes are explored through the interactions of the play's characters and are conveyed through Shakespeare's rich language and poetic imagery.

**Characters in the Play:** There are several key characters in the play *Hamlet*:

**Hamlet** - The Prince of Denmark who is grief-stricken the death of his father and struggling with his own emotions and the desire for revenge against his uncle, who has taken the throne and married his mother.

**King Claudius** – Hamlet's uncle and stepfather, who has taken the throne by assassinating his own brother and marrying his brother's widow, Gertrude.

**Queen Gertrude** –Queen Gertrude, Hamlet's mother has wedded Claudius after the assassination of her first husband and is in a dilemma between her love for her son and her fidelity to her new husband.

**Polonius** - A counselor to the king and father to Ophelia and Laertes, who is often depicted as a meddling and foolish character.

**Ophelia** –Daughter of Polonius and Hamlet's love interest, which becomes a tragic figure as she descends into madness and ultimately drowns.

**Horatio** – Hamlet's close friend and confidante, who provides a level-headed voice of reason throughout the play.

**Laertes** – Polonius's son and brother of Ophelia, who seeks vengeance against Hamlet for his father's death.

**The Ghost** – The ghost of Hamlet's father, who seems to Hamlet, discloses that he was killed by Claudius is major part of this play. The Character of Ghost is crucial in this play.

These characters and their interactions drive the plot of the play and explore themes of revenge, love, betrayal and mortality.

### **Significance of the Title *Hamlet* till Today:**

The title *Hamlet* is significant because it is the name of the play's protagonist, Prince Hamlet of Denmark. The play is essentially a character study of Hamlet and his psychological journey as he struggles with grief, betrayal and the desire for revenge. The title also sets the tone for the play as a tragedy, since it is common in Shakespearean tragedies for the title to be the name of the tragic hero. Furthermore, the title *Hamlet* may have other symbolic meanings. The word "hamlet" can refer to a small village or community, and this may suggest the idea of isolation and confinement, which is a recurring theme in the play. Hamlet is trapped in his own grief and madness, and his world becomes increasingly smaller as he becomes more consumed with his desire for revenge.

Finally, the title may also be a play on words, since "hamlet" sounds similar to the word "amulet", which can be a charm or talisman used for protection. This may suggest that the play is a cautionary tale about the dangers of obsession and revenge, and a warning against the negative consequences of trying to control fate.

**New Approach Looking Towards *Hamlet*:** There have been many new approaches towards the interpretation of William Shakespeare's *Hamlet* in recent years. Some scholars and directors have focused on issues such as gender, race and class in their readings of the play, while others have sought to explore its psychological depths and the complex motivations of its characters.

**A. A Mental Health Lens:** One innovative approach looking at *Hamlet* is through a mental health lens. The play is often viewed as a tragedy of revenge, but it can also be seen as a portrayal of a young man struggling with:

- Mental illness-particularly depression and anxiety.
- Hamlet's behavior throughout the play is erratic and unpredictable.
- He often displays symptoms of depression such as feelings of hopelessness, sadness and lack of motivation.
- He also experiences anxiety, as is seen in his frequent introspection and indecisiveness.

**B. Power and Political Corruption:** Another approach is to examine the play's themes of power and political corruption. *Hamlet* is set in a world of political intrigue and power struggles, where betrayal and deception are commonplace. The play explores the corruption that can arise from unchecked power and the lengths that people will go to maintain their position.

**C. A Feminist Approach:** A feminist approach to *Hamlet* can also offer new insights. The play features several female characters such as Gertrude and Ophelia, who are often dismissed as weak and passive. However, a feminist reading of the play can focus on the ways in which these characters are constrained by the patriarchal society in which they live and the ways in which they navigate their limited options. One new approach to *Hamlet* is a feminist reading, which examines the play from a female perspective and highlights the roles of women in the story. This approach challenges traditional interpretations of the play, which often focus on the male characters and their struggles. Feminist readings of *Hamlet* highlight the significance of characters such as Ophelia and Gertrude and the ways in which they are affected by the actions of the male characters.

**D. Postcolonial Approach:** Postcolonial approach seeks to explore the play's themes of power, race and colonialism. This approach emphasizes the relationship between the Danish court and the other European powers, as well as the representation of non-European characters such as Fortinbras and the players.



**E. Psychological Readings of *Hamlet*:** In addition, there have been psychological readings of *Hamlet* that seek to explore psychological motivations of its characters, including Hamlet himself. These interpretations focus on the psychological impact of grief, revenge, and madness, and how these emotions affect the behavior of the characters in the play.

To conclude, in short, these new approaches towards *Hamlet* offer fresh perspectives on the play and help to highlight its continuing relevance to contemporary audiences. They demonstrate enduring power of Shakespeare's work and the many ways in which it can be interpreted and reimagined for new generations. Thus, taking a new approach to *Hamlet* can offer fresh insights into the play and allow for a deeper understanding of its themes and characters. Whether through a mental health lens, a focus on power and corruption, or a feminist perspective, there are many ways to approach Shakespeare's classic tragedy.

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10

## NEW PERSPECTIVES ON SHAKESPEARE'S POETRY

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### Abstract:

William Shakespeare is widely regarded as one of the greatest poets in the history of English literature. He is known for his use of language, his mastery of meter and rhyme and his ability to create vivid and memorable imagery. Shakespeare's poetry includes 154 sonnets and several long narrative poems, including *Venus and Adonis* and *The Rape of Lucrece*. His sonnets, which were first published in 1609, are considered some of the finest examples of the sonnet form in English literature. They explore themes such as love, time, beauty and mortality and are known for their intricate wordplay and their use of metaphor and symbolism. There are many debates about his sonnet and characters portrayed in the sonnet. The present paper aims to throw a light on his poetry and its transience of life and the enduring power of art as new perspectives of his poetry.

**Keywords:** Poetry, Sonnet, Shakespeare, Dark Lady, Fair Youth, Perspective, etc.

Shakespeare wrote in a variety of poetic forms, including iambic pentameter, which consists of ten syllables per line with an emphasis on every other syllable and blank verse which is unrhymed iambic pentameter. His poetry is known for its musicality, its ability to convey emotion and its ability to capture complexities of the human experience. In addition to his sonnets, Shakespeare's poetry is also celebrated for its use of meter and rhyme. Shakespeare's influence on English language and literature cannot be overstated and his poetry continues to be studied and celebrated by scholars, poets, and readers around the world.

### Shakespeare's Sonnets as a Special Form of Poetry:

Shakespeare's sonnets are a collection of 154 poems, many of which address various themes related to love, desire, beauty, and mortality. Among the most famous of these sonnets are the ones addressed to the "Dark Lady" and the "Fair Youth."

### Part one of Shakespeare's Sonnets:

The "Fair Youth" sonnets (1-126) describe a young man who is the object of the speaker's admiration and affection. The speaker praises the youth's beauty, intelligence and virtues and expresses a desire for a deep and intimate relationship with him.

## Part Two of Shakespeare's Sonnets:

The "Dark Lady" sonnets (127-152) describe a woman with dark hair and skin, whose beauty is often contrasted with the traditional ideals of feminine beauty popular in Shakespeare's time. The speaker of the sonnets is deeply attracted to this woman, but also experiences feelings of jealousy, betrayal and even disgust towards her.

In both sets of sonnets, Shakespeare explores complexities of love and desire and questions traditional notions of beauty and gender roles. The sonnets reveal a deeply personal and introspective side of Shakespeare's work, as he grapples with his own emotions and experiences.

There are several arguments about Dark Lady and Fair Youth as the identities of the "Dark Lady" and the "Fair Youth" are not definitively known and there is ongoing debate among scholars and critics about who these figures might have been. Some have suggested that they were real individuals known to Shakespeare, while others have argued that they were purely fictional creations. Regardless of their true identities, the sonnets remain a powerful and enduring expression of love and desire and a testament to Shakespeare's skill as a poet and storyteller.

## Shakespeare's Sonnets and His Personal Experiences:

While Shakespeare's sonnets certainly reveal a great deal about his personal experiences, emotions and relationships, it would be inaccurate to view them as a straightforward autobiography in the modern sense of the term.

The sonnets offer glimpses into Shakespeare's personal life, including his relationships with friends, lovers and patrons. They suggest that he was deeply affected by the loss of loved ones, including his son Hamnet, and that he struggled with the demands of his artistic career and the pressures of fame and fortune.

## Writing Style of Shakespeare's Sonnets:

The sonnets of Shakespeare are highly poetic and stylized and employ a variety of rhetorical and literary devices that often obscure their meaning or suggest multiple layers of interpretation. Moreover, while many of the sonnets draw on Shakespeare's own experiences and relationships, they also contain elements of fiction, allegory and myth, which further complicate any straightforward autobiographical reading.

## Features of Shakespeare's Sonnets:

Features of Shakespeare's sonnets are known for their distinctive form and style as well as their rich imagery and complex themes. Here are some of the key features of Shakespeare's sonnet writing:

- a. **Sonnet Form:** Shakespeare's sonnets are written in the traditional English sonnet form which consists of three quatrains (four-line stanzas) followed by a final couplet (two-line stanza). The rhyme scheme is ABAB CDCD EFEF GG.
- b. **Iambic Pentameter:** Each line of Shakespeare's sonnets consists of ten syllables, arranged in a pattern of five iambs (two-syllable units in which the second syllable is stressed). This creates a rhythmic pattern known as iambic pentameter which is characteristic of Shakespeare's writing.
- c. **Rich Imagery:** Shakespeare's sonnets are known for their vivid and striking imagery, which often draws on the natural world and everyday objects to convey complex emotional and psychological states.
- d. **Complex Themes:** Shakespeare's sonnets explore a wide range of themes, including love, desire, friendship, beauty, mortality and the nature of art and poetry. They often explore these themes in a highly nuanced and complex way, drawing on a variety of literary and cultural references to create layers of meaning and interpretation.
- e. **Address to a Beloved:** Many of Shakespeare's sonnets are written as an address to a beloved, whether it is the "Fair Youth" or the "Dark Lady". These sonnets often express a desire for intimacy, love and affection, and explore the complexities of human relationships and emotions.

Thus, Shakespeare's sonnets are known for their beauty, complexity and enduring power and remain some of the most beloved and studied works of English literature. Shakespeare's sonnets are notoriously difficult to interpret definitively and while some of them do express a desire for a deep and intimate relationship with the "Fair Youth", they do not necessarily indicate a desire for marriage.



### Marriage in Shakespeare's Sonnet:

The social and cultural context of Shakespeare's time would have made marriage a highly desirable and expected outcome for many people, regardless of their sexual orientation or personal preferences. Marriage was seen as a way to secure social status, financial stability and a secure future, and many people, including Shakespeare, would have been aware of these cultural expectations. Therefore, it is also possible that Shakespeare's sonnets were not intended to be read as literal expressions of his desires or intentions. Many scholars have interpreted the "Fair Youth" sonnets as poetic expressions of platonic love or admiration, rather than romantic or sexual attraction.

**Shakespeare's Sonnets and Autobiographical Approach:** The true meaning and intent behind Shakespeare's sonnets remains a matter of interpretation and debate. Whatever their true meaning, the sonnets remain a testament to Shakespeare's skill as a poet and his enduring influence on English literature and culture. While the true identity of the "Dark Lady" in Shakespeare's sonnets remains a matter of debate among scholars and critics, it is generally not believed that she was intended to represent Shakespeare's wife.

Shakespeare's wife, Anne Hathaway, was significantly older than him and would not have fit the physical description of the "Dark Lady", who is described as having dark hair and skin. Moreover, while the "Dark Lady" sonnets do express a strong attraction to this woman, they also contain elements of jealousy, betrayal, and even disgust, which would be unlikely to apply to Shakespeare's wife.

Instead, it is more likely that the "Dark Lady" was a fictional or composite figure, meant to represent a certain type of woman or archetype. Some scholars have suggested that she may have been based on a real woman known to Shakespeare, while others have argued that she was simply a product of his imagination.

Regardless of her true identity, the "Dark Lady" sonnets remain a powerful and enduring expression of love, desire, and complex human emotion, and a testament to Shakespeare's skill as a poet and storyteller.

### Theme in Shakespeare's Poetry:

Shakespeare's poetry encompasses a wide range of themes, reflecting his deep engagement with the human experience and the world around him. Some of the most prominent themes in his poetry include:

- a. **Love:** Shakespeare's poetry explores the complexities and nuances of love in all its forms from romantic passion to friendship and familial bonds.
- b. **Time:** Shakespeare is fascinated by the passage of time and its effects on individuals and societies as well as the tension between the transience of life and the enduring power of art.
- c. **Nature:** Shakespeare's poetry celebrates the beauty and power of the natural world as well as its capacity to inspire and teach.
- d. **Power and Politics:** Shakespeare is acutely aware of the corrupt influence of power and the dangers of political ambition, and his poetry often explores the ethical and moral implications of political authority.
- e. **Identity and Selfhood:** Shakespeare's poetry grapples with questions of identity and selfhood, including issues of race, gender, class and social status.
- f. **Death and Mortality:** Shakespeare's poetry confronts the inevitability of death and the fragility of human life as well as the possibility of transcendence and immortality through art and memory.
- g. **Language and Communication:** Shakespeare is renowned for his mastery of language and his ability to use words to evoke complex emotions and ideas and his poetry often reflects on the power and limitations of language as a means of expression and understanding.

These themes are woven throughout Shakespeare's poetry and continue to resonate with readers and audiences today.

### New Perspectives of Shakespearean Poetry/Sonnet:

Shakespeare's poetry is renowned for its complexity, depth and beauty. His works continue to inspire generations of readers, scholars and artists and they offer a rich source of insight into human nature, society and culture.

- a. One perspective looking towards Shakespeare's poetry is to explore the themes and motifs that are recurrent in his works such as love, death, power, identity and language.
  - b. One more perspective is to analyze the formal elements of Shakespeare's poetry such as his use of meter, rhyme and imagery. This can help understand how he creates his distinctive poetic style and how he conveys meaning through his language.
  - c. A third perspective is to situate Shakespeare's poetry in its historical and cultural context. This involves studying the literary and cultural traditions that influenced Shakespeare as well as the political and social conditions of his time. This can help us understand how his poetry reflects and challenges the dominant ideas and values of his society.
  - d. A fourth perspective is to explore the performance and reception history of Shakespeare's poetry. This involves studying how his works have been staged, adapted and interpreted over time as well as how they have been received by different audiences and communities. This can help us understand how Shakespeare's poetry has been transformed and reinvented for new generations and contexts.
  - e. The fifth perspective is that his sonnets provide valuable insights into Shakespeare's life and artistic vision. They reveal his deep and nuanced understanding of love, desire and human relationships as well as his keen observational skills and his ability to capture the nuances of human emotion and experience in poetic language.
  - f. The sixth perspective is that Shakespeare's sonnets offer a rich and complex portrait of the man behind some of the greatest works of English literature. They reveal his humanity, his passion and his enduring legacy as one of the greatest poets of all time.
- Overall, there are many perspectives looking towards Shakespeare's poetry and each offers a unique perspective on his enduring legacy as a poet and playwright.

### Significance of Shakespeare's Poetry till Today:

Shakespeare's poetry remains highly significant today and centuries after his death till today. Here are some reasons:

- a. **Literary Legacy:** Shakespeare is widely considered one of the greatest poets in the English language and his works continue to be studied and admired by scholars, students and readers worldwide. His poetry is a testament to the power and beauty of language and the enduring appeal of great literature.
- b. **Cultural Impact:** Shakespeare's poetry has had a profound impact on the cultural and intellectual history of the world, shaping the way we think about love, power, politics, identity and many other topics. His influence can be seen in everything from popular culture to academic discourse, and his works continue to inspire new generations of artists, writers and thinkers.
- c. **Relevance to Contemporary Issues:** Shakespeare's poetry addresses timeless human concerns that are still relevant today such as love, power, politics and identity. His works provide insights into the human condition and offer a rich source of inspiration for those grappling with contemporary issues.
- d. **Educational Value:** Shakespeare's poetry is often studied in schools and universities as a means of developing critical thinking skills, literary analysis, and cultural literacy. His works are an essential part of the educational canon and continue to be taught and studied around the world.
- e. **Artistic Inspiration:** Shakespeare's poetry has inspired countless adaptations, interpretations and reimagining in a variety of media from stage productions to films, television shows and graphic novels. His works offer a rich source of artistic inspiration and a platform for creative expression across a wide range of genres and formats.

Thus, Shakespeare's poetry remains highly significant today due to its literary, cultural, intellectual, educational and artistic value as well as its timeless relevance to the human experience. To conclude, Shakespeare's sonnet writing style is characterized by its use of traditional sonnet form, iambic pentameter, rich imagery, complex themes, and an address to a beloved. His sonnets have had a profound impact on English poetry and continue to be studied and admired today. The use of sonnet form, with its strict rhyme scheme and structure, has influenced many poets since Shakespeare's time. The use of iambic pentameter, with its regular rhythm and emphasis on the natural flow of spoken language, has also been widely imitated.

Shakespeare's use of rich and vivid imagery to convey complex emotions and ideas has been particularly influential. Many modern poets continue to draw on Shakespeare's imagery and language to create powerful and evocative poetry. Similarly, the themes explored in Shakespeare's sonnets, including love, desire, beauty and mortality, continue to resonate with readers today. His sonnets offer insights into the complexities of human relationships and emotions that are still relevant in the modern world. Shakespeare's sonnet writing style has had a lasting impact on English poetry, and his works continue to be studied and admired today for their beauty, complexity and enduring relevance.

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**THE ROLE OF DECEPTION IN LOVE AS PORTRAYED IN SHAKESPEARE'S A  
MIDSUMMER NIGHT'S DREAM AND TWELFTH NIGHT**

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**Abstract:**

*Although he is arguably best known for his tragedies exploring emotions associated with familial obligations, the need for revenge, and overwhelming ambition, English poet and playwright William Shakespeare penned numerous lines of verse and multiple manuscripts of dramatic works concerning the equally puzzling and dangerous human experience surrounding the feeling of love. Primarily concerned with love in the form of "the love of persons," Shakespeare's literature examines and scrutinizes several varying types of relationships stemming from different facets of a singular emotion (Nordlund, 21). By focusing solely on this branch of love, Shakespeare is able to incorporate a plethora of illustrations throughout both his comedies and sonnets of parental love, sibling love, romantic love, and variations on the classical idea of phileo, or friendship love, while excluding such unrelated phenomena of affection as the love of material goods or the love of a particular season.*

**Keywords:** *Shakespeare Love Deception Elizabethan Plays A Midsummer Night's Dream Twelfth Night, etc.*

In Shakespeare's many examinations of love, deception, in some form or other, serves as the overarching commonality. This assertion is exemplified in Shakespeare's two comedies A Midsummer Night's Dream and Twelfth Night. With deception present in nearly every relationship addressed in its respective play, these two comedic works are able to serve as a sort of rubric for understanding love as it is presented by Shakespeare. When examined together, these plays undoubtedly depict deception as an integral factor in the formation of both platonic and romantic relationships capable of simultaneously manipulating reality and revealing hidden truth. The overwhelming presence of both deliberate and unintentional deceit combined in these two dramas can be easily viewed as evidencing the inherently deceptive nature of love. The most efficient method of distinguishing the different forms of deception Shakespeare addresses in his comedies is on the basis of the deceptive agent. That is to say, the various acts of deceit in Shakespeare's A Midsummer Night's Dream and Twelfth Night can all be divided into two principle categories: deception inflicted by an outside agent and self-deception. Categorizing the numerous instances of dishonesty in this manner makes it profoundly easier to identify similar occurrences across the two dramas based solely on the source of the trickery and the response of the victim.

Additionally, this stratification also facilitates a more productive examination of individual events based on the causative agent's underlying intention for the deceptive act. In both of the primary categories there are moments of purposefully malicious deception with the intent to cause embarrassment or discomfort, as well as either inadvertent or well-intentioned acts of trickery designed to improve the fortunes of the deceived. Each documented moment of deception, regardless of how it would potentially be classified, serves to reinforce the assertion that the nature of love espoused in Shakespearean comedies is intrinsically misleading and illusory.

Looking first at deception brought on by others, one recurring reason for the employment of this brand of deceit is to create the appearance of equality between the lover and their intended beloved. In accordance with classical thoughts concerning friendship, love is capable of achieving true perfection only when it occurs "between virtuous social equals" and said persons of virtue "were more likely to be noble than common" (Cox, 3). Rather it be ancient Athens or olden Illyria, in the worlds of Shakespeare's plays the easiest and most immediate way for a lover of less social standing to bridge the gap between himself and his desired beloved is by assuming the persona of someone of means. In doing so, the pursuing lover actively deceives the unknowing beloved in order to make their relationship more plausible.

Deception of this variety is most prevalent in the relationship with Duke Orsino forged by Viola throughout the course of *Twelfth Night*. When she is first introduced into the action of this play, Viola has just been pulled ashore by a nameless captain in Illyria and believes her twin brother, Sebastian, to have drowned in the wreckage of their ship. As she questions her rescuer about her newfound country, he informs her that the bachelor ruler Duke Orsino is "a noble duke in nature, as in name," thereby propelling him far out of the league of a poor, common woman with no remaining male family member to pay her bridal dowry (1.2.24).

In addition to mediating the many potential disparities between each person's class and virtue, the deception of the beloved by the would-be lover can also serve as another step in the courtship process. As essayist Anne Schotter points out, the anonymously authored medieval Latin poem *Pamphilus* opens with the protagonist detailing his love for Galathea to Venus, the goddess of love. Venus advises the love-struck champion "to court her with eloquence but to be ready to use force" if traditional methods of wooing prove insufficient in winning her over (72).

While the poem's hero interprets this advice as advocating for physical strength in the form of rape, the "force" Venus describes could reasonably be referring to the act of deceiving one's beloved in order to glean the desired amorous response that carefully composed love letters and well-spoken advances have so far been unable to achieve. While this form of force does not necessarily inflict direct physical harm to the deceived party, as Shakespeare demonstrates, it is nonetheless problematic and destructive.

Like Galathea, Titania adamantly and repeatedly refuses to succumb to the allure of Oberon's requests, thus forcing him to employ deceptive love in the form of a purple flower impregnated by one of Cupid's rogue arrows capable of forcibly swaying the love of whomever comes into contact with its juice. Although Oberon's plan to "drop the liquor" of this flower on his beloved's eyes so that she "pursue(s) with the soul of love" whatever creature she next sees will not explicitly cause Titania to suffer physical harm, it will almost assuredly cause her great distress and emotional damage by robbing her of her autonomy in selecting the object of her affections and potentially causing her to go so far as to unwittingly commit acts of bestiality (2.1.178,182). Shakespeare's depiction of Oberon's use of deceptive love for selfish persuasion effectively illustrates the intrinsic dangers to the deceived beloved's psyche and mental stability that stem from using deceptive force as a substitution for traditional methods of courting and expressing desires.

Another notable form of affection-driven deception present in each of these two comedies can be found in both the spoken words and written sentiments of the plays' respective characters. As these words are only as reliable as the hearer's perception of their creator, they themselves are neither inherently innocent and true nor inherently malevolent and false, but subject to the intentions of their speaker or writer. As Brayton Polka asserts in his book *Shakespeare and Interpretation*, "words are trustworthy...solely as the expression of what we will," and must, therefore, be examined in conjunction with the motivations of their originator in order for their merit to be accurately judged (100).



Just as words and spoken bonds can be indicators of true, honest affection, they can also just as easily be used as “the fetters in which [their recipients] are falsely or deceptively imprisoned,” making them the ideal vehicle for conveying deceptive love (Polka 100). As Shakespeare repeatedly emphasizes, the distinction between “the bonds of love and the bonds of deception” hinges on measly words whose potential to be manipulated for dishonesty and falsehood must always be accounted for when determining truth (Polka 100).

Shakespeare’s most obvious and in-depth example of deception achieved via written correspondence is the tale of the strict Puritan Malvolio in *Twelfth Night*. Serving as a steward to Lady Olivia, Malvolio is forced to constantly interact with and tolerate her rowdy and ever-intoxicated uncle, Sir Toby, his young but equally disruptive companion, Sir Andrew, and his vengeful, enabling fellow servant, Maria, all of whom constantly force Malvolio to reprimand their unsavory behavior on behalf of Olivia. Following a particularly serious episode in which Malvolio asserts that if Maria valued Lady Olivia’s favor “at anything more than contempt,” she would not provide alcohol to Toby and Andrew, the scheming trio devise to exploit Malvolio’s high opinion of himself to enact their revenge (2.3.113).

Maria’s proposal that they “drop in his way some obscure epistle of love” that shall be interpreted as Lady Olivia’s confession of her amorous feelings for Malvolio demonstrates her awareness, and by extension Shakespeare’s, of the deceptive power of vague wording to be used as a means of causing shame when combined with a predisposition for love (2.4.142). Based on Malvolio’s musings about becoming “Count Malvolio” after “having been three months married to [Olivia],” it is clear that he is susceptible to interpreting even the most insignificant and neutral statement as being indicative of Olivia’s love, thus making him a prime target for the drunkards’ malicious deception (2.5.30,39).

In fact, Malvolio is unwaveringly convinced this love letter refers to him as the nameless beloved by the mere fact that the letters “M.O.A.I.” from the line “M.O.A.I. doth sway my life” all appear, though out of sequence, in his own name (2.5.97). This simple coincidence, when combined with Malvolio’s preconceived fantasies about possessing Olivia, is understood by him as sufficient justification for altering his entire persona and haphazardly pursuing his mistress in the absence of more concrete evidence. This falsely based pursuit ultimately causes Olivia to abhor Malvolio’s company and worry about his mental stability, the furthest emotions from her supposed love. Shakespeare’s account of Malvolio’s spiral into torturous madness solely from his reading of these intentionally vague yet effectively deceptive words clearly illustrates the power that words and their interpretation wield over man’s impressionable heart and mind, as well as their ability to carry out the spiteful intent of their creators.

Like the many forms of deception brought about at the hands of outside agents showcased in these plays, Shakespeare also highlights for readers the several varying means of self-deception associated with the existence of love. In the vast majority of these cases found in Shakespeare’s comedies, it is the lover who actively deceives themselves about the worthiness of their beloved, the nature of their situation, or both, all in the hopes of either creating or prolonging his or her relationship with the desired object of their affection. Given the overwhelming presence of dishonesty and trickery befalling these characters at the hands of their contemporaries, it may seem odd and troublesome for lovers to willingly and knowingly deceive themselves; however, there is an unavoidable psychological basis for this puzzling phenomenon.

One of the most prevalent forms of self-deception Shakespeare uses in his plays is the idealization of the beloved. In this occurrence, the lover is either so desperate to attain his elusive beloved or so overcome with emotion at having received confirmation that his feelings are reciprocated, that he is rendered unable to honestly and unbiasedly judge her value and merit. As a result, the lover is prone to “overvalue (ing) the love object” to the point that he perceives her as the unsullied epitome of desirable qualities rather than the everyday, flawed human she is (Nordlund, 133).

Duke Orsino is certainly guilty of this sort of hyperbolic overestimation in *Twelfth Night*. As he recounts to Curio his first encounter with his beloved Olivia in the opening scene, the duke claims that when he first laid eyes on her he thought that “she purged the air of pestilence,” thus implying that she is so inherently virtuous that she has somehow magically eradicated the surrounding air of all impurities (1.1.19).



His hindered ability to truthfully appraise Olivia is further evidenced by his later reference to her “sweet perfections” and the rich thoughts of love “canopied in bowers” that the sheer mention of her name produces in his mind (1.1.38,40). Based on these utterances, Orsino has clearly allowed his perceptive abilities to be compromised by his affectionate view of Olivia, causing him to attribute to her characteristics that defy both scientific laws, as in the case of the air, and the principles of his Puritan faith concerning man’s innately sinful nature, as when he refers to possessing perfection. As Orsino’s deception is not overtly the byproduct of another’s actions against him, he alone, motivated by love, can be deemed responsible for the obvious clouding of his mind.

During another exchange in which Orsino repeatedly questions Cesario about the nature of the youth’s confessed beloved, Viola attempts to convey her secret love for the duke by claiming that the woman Cesario desires is “a little by [Orsino’s] favor” and “about [the duke’s] years” (2.4.23,26). Here, Viola’s repeated comparison between her alter ego’s love interest and his master should have alerted the duke to Cesario’s other eccentricities, including his lack of expressed interest in women; however, the duke’s love has rendered him so “unstead and skittish in all motions” that he cannot focus on anything other than “the image of the creature/that is beloved” (2.4.16,17). Although the love-struck duke is ignorant of Cesario’s true identity and Viola’s romantic interest in him initially, he is presented with an abundance of opportunities to detect her ruse but is unable to do so as a result of his preoccupation with Olivia and resulting self-deception.

Through Shakespeare’s extensive and repeated exploration of deception’s place in romantic relationships over the course of his comedies, the reader is presented with overwhelming evidence that supports the idea of deception being an inseparable aspect of the emotion of love. Although it is easy to discount the relationships tainted by deception by labeling them as false or temporary, such judgements are proven to be misguided after examining the various reasons for employing deception in romantic dealings.

Whether it be the deception brought on by an outside force or the deception man places upon himself, each form plays an invaluable role in creating the necessary and ideal conditions required for love to take root and flourish. In Shakespeare’s comedies, as in real life, the method, agent, intent, and purpose of the deception may differ, but one thing remains constant: deception, in some form, is fundamentally essential to the formation of romantic relationships, as well as to revealing both external and internal truths about love.

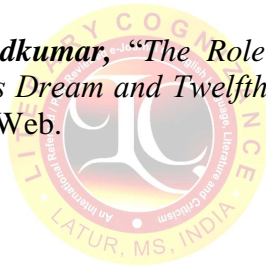
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## RELEVANCE OF SHAKESPEAREAN SONNETS TODAY

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### Abstract:

*Shakespearean sonnets are a form of poetry that has achieved remarkable universality in their enduring appeal and relevance across cultures, languages, and time periods. Shakespeare's sonnets can vary, and these are just examples of how some of his famous sonnets could be seen as relevant to modern themes. The beauty of Shakespeare's sonnets is their versatility and the ability to evoke different meanings and interpretations depending on the reader's perspective. Shakespeare's works continue to resonate with readers today due to their profound insights into the human condition, and their relevance transcends time, making them applicable to various aspects of modern life. The themes of Shakespearean sonnets, such as the fleeting nature of time, the complexities of relationships, the beauty of nature, the struggles of life, and the exploration of self, are universal and relevant to the human condition, regardless of cultural or societal context. These themes are often expressed through vivid imagery and powerful language, making them accessible and relatable to diverse audiences. The present research article explores and investigates Shakespearean sonnets with their universality of themes and applicability to the recent times. Though, the verses are composed in the 16th and 17th centuries, still hold significant relevance in the 21st century.*

**Keywords:** *Universality, Relevance, Modern themes, Perspective, Complexities, Relationships, Exploration, Applicability, etc.*

### Introduction:

Shakespeare's sonnets are a collection of 154 poems written in the late 16th century. The sonnets were written over four centuries ago covering a wide range of themes including love, beauty, time, and mortality while they were written in a specific historical and cultural context. The themes and messages are still relevant and resonate with present-day reality in many ways. Shakespeare's sonnets have had a profound and enduring influence on literature, art, and culture worldwide. They have been studied, analyzed, and celebrated for centuries, and their impact can be seen in the works of countless poets, writers, and artists across different cultures and time periods, attesting to their universal significance. Shakespeare's sonnets explore universal human emotions, such as love, passion, jealousy, desire, and heartbreak, which are timeless and transcend cultural and temporal boundaries. These emotions are deeply ingrained in the human experience and resonate with readers of all ages, genders, and backgrounds.



Shakespeare's mastery of language, poetic form, and literary techniques in his sonnets is unparalleled, making them enduring examples of poetic excellence. His use of rich imagery, metaphor, rhyme, and meter creates a musicality and beauty in his sonnets that transcends language barriers and resonates with readers across different cultures and time periods. Shakespearean sonnets are highly adaptable and open to interpretation, allowing readers to find personal meaning in them. They have been translated into numerous languages, adapted into different cultural contexts, and reimagined in various artistic forms, demonstrating their flexibility and universality.

### **Thematic Analysis of Sonnets and Their Present-Day Appeal:**

Shakespearean sonnets cover a wide range of topics beyond love, including politics, morality, art, and philosophy. This diverse range of subjects makes them relevant and interesting to readers with varied interests and backgrounds, ensuring their universal appeal. Following are some of the key aspects selected for analysis of the sonnets identifying their present-day appeal and message of universality.

**Love and Human Relationships:** Love is a central theme in Shakespeare's sonnets, and his poems often delve into the complexities of romantic relationships. Many of the sonnets explore the joys, pains, and challenges of love, including themes of unrequited love, betrayal, infidelity, and the passage of time. These themes continue to be relevant in present-day relationships, as human emotions and experiences around love and relationships remain constant across time.

Shakespeare's sonnets explore various facets of love and relationships, including themes such as unrequited love, jealousy, infidelity, and the complexities of human emotions. These themes are still relevant in modern times, as human emotions and experiences related to love and relationships have remained constant despite changes in society and culture. The line in Sonnet 116 - "Let me not to the marriage of true minds", it often regarded as a celebration of true love and enduring commitment. It discusses the nature of love that transcends time, challenges, and obstacles. In the modern era, where relationships are complex and evolving, this sonnet could be interpreted as a reminder of the enduring power of love, emphasizing the importance of genuine connection, loyalty, and unwavering support in romantic relationships.

In Sonnet 18: "Shall I compare thee to a summer's day?", the poet addresses the theme of beauty and the passing of time. The speaker compares the object of their affection to a summer's day, but argues that their beauty will not fade with time, unlike the fleeting beauty of a summer day. This sonnet can be interpreted as a timeless exploration of the concept of true beauty beyond appearances, which is relevant in modern society's emphasis on superficial beauty standards.

### **Time and Mortality:**

Shakespeare's sonnets also explore the passage of time and the fleeting nature of life. He often reflects on the transience of youth, the inevitability of aging, and the awareness of mortality. These themes continue to be relevant in modern times, as people still grapple with the passing of time and the impermanence of life. Shakespeare's sonnets reflect on the passage of time and the inevitability of mortality, reminding us of the transient nature of life. In a fast-paced modern world where time management and productivity are highly valued, Shakespeare's sonnets provide a perspective on the preciousness of time and the fleeting nature of human existence, urging readers to reflect on the deeper meanings of life. In Sonnet 66: "Tired with all these, for restful death I cry", the poet addresses through the theme of mortality and the weariness of life's struggles. The speaker expresses a longing for death as a release from the burdens of life. This sonnet can be interpreted as a reflection on the challenges and hardships of modern life, and the existential questions that arise in the face of mortality.

### **Gender and Sexuality:**

Shakespeare's sonnets also touch on themes of gender and sexuality, including ideas around masculinity, femininity, and the complexities of romantic and sexual attraction. These themes continue to be relevant in present-day reality, as discussions around gender identity, sexual orientation, and relationships continue to evolve and be explored, debated and challenged in contemporary society.

Shakespeare's sonnets also touch on themes of gender and sexuality, including the complexities of desire, sexual identity, and societal expectations. In the 21st century, discussions and understanding of gender and sexual orientation continue to evolve, and Shakespeare's exploration of these topics in his sonnets can offer historical perspectives and provoke thought and discussion on contemporary issues related to gender and sexuality.

### **Language and Poetry:**

Shakespeare's sonnets are known for their rich language, poetic techniques, and wordplay. His use of metaphors, similes, and other literary devices continues to inspire contemporary poets and writers. In modern times, language and poetry remain powerful tools for expressing complex emotions, ideas, and perspectives. Shakespeare's sonnets are celebrated for their poetic craftsmanship and language. In an era where language and communication continue to evolve, Shakespeare's sonnets serve as a reminder of the timeless power of literature and the beauty of language. They can inspire a renewed appreciation for the richness and artistry of the written word in the modern digital age.

### **Art and Literature:**

Shakespeare's sonnets also touch on the themes of art, poetry, and the power of language. They explore the role of art in capturing and conveying human emotions and experiences, and the enduring power of literature to transcend time and connect with readers across generations. These themes are still relevant in modern times, as art and literature continue to be valued as a means of expression and communication.

The sonnet 130 - "My mistress' eyes are nothing like the sun" depicts the true and realistic picture of beloved's beauty. The sonnet is known for its playful and unconventional depiction of love. It challenges conventional beauty standards and paints a realistic and down-to-earth portrait of the speaker's mistress. In a modern context, where beauty standards are often idealized and commodified, this sonnet could be seen as a critique of societal beauty norms and a celebration of authenticity and true acceptance in relationships.

Similarly, in the sonnet, "So long as men can breathe or eyes can see, so long lives this, and this gives life to thee", this line expresses the idea that the beauty of the object of the speaker's affection will live on forever through the power of poetry. In the context of modern society, where the digital realm allows for the preservation and dissemination of art and literature, this line can be interpreted as a reflection on the enduring power of art and its ability to transcend time and connect with future generations.

### **Social and Political Issues:**

Shakespeare's sonnets also indirectly touch on social and political issues, such as power dynamics, social hierarchies, and societal norms. These themes are still relevant in present-day reality, as societies continue to grapple with issues of power, privilege, and social justice.

In Sonnet 29, "When, in disgrace with fortune and men's eyes", the poet explores the theme of self-doubt, insecurity, and the pursuit of social acceptance. The speaker expresses feelings of shame and disgrace, but ultimately finds solace in the thought of their beloved. This sonnet can be interpreted as addressing the modern themes of self-esteem, social validation, and the challenges of navigating societal expectations.

### **Beauty and Appearance:**

Many of Shakespeare's sonnets explore the concept of beauty and its fleeting nature. In today's image-conscious society, where appearance and attractiveness are often valued highly, Shakespeare's sonnets challenge the notion of superficial beauty and remind us of the deeper, lasting qualities that make a person truly valuable. They offer a perspective on the transient nature of physical beauty and encourage a deeper understanding of true worth beyond outward appearances.

The Sonnet 18 - "Shall I compare thee to a summer's day?" This sonnet, often referred to as "Shall I compare thee to a summer's day?", is one of Shakespeare's most well-known sonnets. It explores the theme of eternal beauty and the power of poetry to preserve that beauty. In a modern context, this sonnet could be interpreted as an ode to the timeless beauty of nature in the face of environmental concerns, emphasizing the need to cherish and protect our natural world.



### Emotional Complexity:

Shakespeare's sonnets delve into the intricacies of human emotions, such as love, desire, jealousy, and grief, which are still relevant in the 21st century. People continue to grapple with these complex emotions in their personal relationships, and Shakespeare's sonnets provide insight into the depth and diversity of human emotions, offering comfort and understanding in navigating complex emotional landscapes.

In Sonnet-35, "The worst is not so long as we can say 'This is the worst'". This line speaks to the idea that as long as we can express our sorrows or difficulties, there is still hope and the possibility of finding solace or resolution. In the context of modern society, where people face various challenges and adversities, this line can be seen as a reminder to express and share our struggles, as communication and support can help us navigate difficult times.

### Relationships and Intimacy:

Shakespeare's sonnets explore the nuances of relationships, including themes of love, friendship, and intimacy. In the modern era, with evolving definitions of relationships, family structures, and dynamics, Shakespeare's sonnets offer timeless reflections on the challenges and joys of human connections, providing insights into the complexities of modern relationships.

The Sonnet 29 - "When in disgrace with fortune and men's eyes". This sonnet delves into the theme of self-doubt, feelings of inadequacy, and the quest for self-worth. In the modern era, where social media and comparison culture can often exacerbate these feelings, this sonnet could resonate with individuals struggling with self-esteem issues, societal pressures, and the constant pursuit of external validation.

### Time and Transience:

Shakespeare's sonnets reflect on the passage of time, the fleeting nature of life, and the impermanence of beauty and youth. In a fast-paced modern world where time is often perceived as a precious resource, and the pursuit of youth and beauty is emphasized, Shakespeare's sonnets can offer a contemplative perspective on the transient nature of human existence and the fleeting nature of worldly pleasures.

Sonnet 73 - "That time of year thou mayst in me behold" is a reflection on the passage of time and the inevitability of mortality. It portrays the speaker's aging and the fading of physical vitality, but also emphasizes the enduring power of love beyond the limitations of time. In a modern world where ageism and the fear of mortality can be prevalent, this sonnet could offer solace and perspective on the natural cycle of life and the enduring nature of emotional connections.

To conclude, Shakespeare's sonnets were written centuries ago, their themes and insights into human nature, love, time, gender, and language continue to be relevant with present-day reality. They serve as a testament to Shakespeare's enduring literary genius and his understanding of the timeless aspects of the human experience. Shakespeare's sonnets were written in a specific historical context, their themes and messages are still relevant and continue to resonate with present-day reality. They explore fundamental aspects of human nature, emotions, and experiences that remain timeless, and their enduring relevance is a testament to Shakespeare's profound understanding of the human condition.

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## SHAKESPEARE REIMAGINED: NEW PERSPECTIVE IN BOLLYWOOD CINEMA

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### Abstract:

*Shakespeare remains vital because his plays present people and situations that we recognize today. William Shakespeare both an English playwright play writer poet and actor heads regarded as the greatest writer in the English language and the words preeminent dramatist he is often called England's national poet and the Bard of Avon. Ben Johnson's a former rival of Shakespeare that head Shakespeare with the new famous epithet "not of an age but for all times". Shakespeare does not establish single truth but he present a gallery of diverse truths he is a flowering river which is ever fresh. Hence Shakespeare and his ideas are Evergreen and ever fresh for all the time.*

Four hundred years have passed since *Romeo and Juliet* watch first performed in London during the Elizabethan era. So why is the average student in the 21<sup>st</sup> century still expected to analysis and study Shakespeare's historical figures? This is just one dilemma many students are asking. This play discovers the extremely well-known themes and ideas such as ; love, death and marriage .The theme of love , death and marriage make this play relevant to present situation as it was when it When it was initially staged .William Shakespeare is recognized as the greatest dramatist and writer in the English language. *Romeo and Juliet* it is a classic and tragic love story that we see time and time again. Shakespeare's work have strong themes that run through each piece. And again, these themes are still relevant today – love, death, ambition, power, fate, will, just to name a few.

So Shakespeare's works are timeless and universal. That also males them relatable. His plays were written a long times ago, true, but they are based on his view of life as a whole. Hence *Romeo and Juliet* integrates and wide-ranging vocabulary and powerful fantasy. Shakespeare's conveys the story of two young lovers *Romeo and Juliet* in the city of Verona who falls deeply in love with each other .Shakespeare explores the technique through this play but cruelly and in an ill-starred death, instigated by the century old feud between the Montagues and Capulets. The play *Romeo and Juliet* by William Shakespeare is absolutely means studying as it one questionably reverberates with the today this is confirmed through the themes of individual freedom versus the accepted values in societies. Shakespeare discovers the theme of love through his characters permitting all of us to understand the both lovers. Prohibited love and how *Romeo* is constantly separated from societies standard or status as Shakespeare tests the typecasts in 15<sup>th</sup> and present century.

## Shakespeare Reimagined: with Bollywood Cinema:

The play signify the team Represent the theme of forbidden Love most deficiently allows youngster in the 21<sup>st</sup> century to feel connected to Romeo and Juliet the play expressions how the lovers or be lovers face or struggle many difficulties problems with their relationship as their families and friends or relatives do not accept or disagree with chooses forcing them into conflict with the society paragraph the night was used for privacy to their advantage as this was the only way Romeo and Juliet could passionately express their feelings to each other because of the fluids undergoing between moles and capillaries families prohibiting Romeo and Juliet not seeing each other . Romeo and Juliet for each other were so strong that they consider giving up their names in order to be together oh Romeo. "Romeo where for art thou Romeo"? Danny father and decline demine or if the Welt not be but swan Miller and I'll no longer be a couplets the movie Titanic with rose and Jack it's similarity with the Romeo and Juliet the play written by Shakespeare and readers will be engaged with each other though both these 2 stories have different backdrops but they have same basic story paragraph they both tell a story of tragic love forbidden by their self-obsessed family. Although Romeo is fully aware of the feud between the Montagues and the Capulets he still proceeded to marry Juliet as he is a Petrarchan lover. Romeo articulates these well-known words in the balcony scene as he watches Juliet is the Sun which in the world of mythology is conventionally used to display masculinity and the moon with feminine which trials the serotypes of men and women. He resemblances of earned prohibited love between the two couples is displayed through the idea of love at first sight that is why the Rudrama of Romeo and Juliet created by Shakespeare is related to 21<sup>st</sup> century because so many couples still experience unfolded banned love in their person personal lives. According to my opinion the movie ' Ek Duje Ke Liye', HeerRanza', Soni Mahiwal ' Laila Majnoo', these movie were based on the theme of love, death and marriage such as Shakespeare used these themes in his play in four decades ago also relevant to the play Romeo and Juliet. Vasudevanand Sapna are madly in love but their parents oppose the idea due to the so many differences so that the two lovers may never unite this movie also similar to the play written by Shakespeare.

Same as Deepika Padukone starrer Goliyon Ki Rasleela was based on Shakespeare's Romeo and Juliet. When William Shakespeare wrote Romeo and Juliet, probably he had no idea that the mere concept will have so many takers in Bollywood. Be it cinema, theatre, or works have been adapted in various ways. Here are a few Bollywood films inspired by the classic play Romeo and Juliet. The film is set against the violent backdrop of two communities in Gujrat, who hated each other enough to kill on sight. However, all hell breaks loose when Ranveer Singh, who plays the role Ram, and Deepika as Leela fall in love, at first sight. Ramleela (20013) is an out and out love story set against the background of violence, hatred, bloodshed and enmity. The screenplay is so beautiful that viewers get engrossed and involved with it right from the start the end. Audience retains asking for more. The film is a visual treat. Just like Romeo and Juliet (1597 where the story begins with the feud of ' Capulets' and Montagues' , enmity between two rival clans ' Senera' and ' Rajadi' I the village of Ranjhar shows how much and to what spread hatred and hate can lead people for power.

In spite of their family's lomg continued war, hatred and enmity, nothing, can separate them from falling in love with each other. "..... love is not love/ Which alters when it alteration finds,/Or bends with the remover to remove" (Shakespeare, 2004).

The film Qayamat Se QayamatTak marked the debut of two of the most talented actors of the time. The Film had a fresh pairing of Amir Khan and Juhi Chawla. Their innocence and charm made the Indian Romeo and Juliet come alive on screen. The film is still considered as one of the beautiful renditions of Shakespeare's epic tragicstory. Another one cinema Ishaqzaade (2010) . This adaptation of Romeo and Juliet had its own twists and turns. However, that is why the film was loved by many.

The play inspires teenagers to reconsider they are attitudes towards males exhibiting emotions as Romeo exhibits. This effectively through the play the vital message to Romeo does not arrive in time because the plague is in town hearing from his servant that Juliet it's dead Romeo buys poison from an "But soft! What light through yonder window breaks? It is the east and Juliet is the sun! Arise fair sun and kill the envious moon, who is already seek and pale with grief, that her maid art for more fair than she".



Romeo was too much loved Juliet this requirement to uphold his many respects in society does not affect Romeo was totally aware of the feud between the Montagues and the Capulets he still tried to make Mary Juliet as he is a Petrarchan lover couple want you give see what a score age is laid upon your head that a one finds means to kill your joy with love from the above explanation of the fate motif it becomes evident that it is not much Romeo who directs the course of course of his own life as it is fate it is one of the paradoxes in the in the play that love and marriage lead to the lover separations instead of uniting them der separation is the work of fate gives a rough twist to the course of Romeos life when he kills Talib's from then on eat dogs his footsteps and brings him to his in heads footsteps and brings him to his inescapable doom he is thus a prisoners of fate even as he is a prisoner of love his tragedy is a tragedy of innocence and pity rather than a tragedy of experience and fear paragraph love can be analyzed and assumed in different ways in different context the very term love is an abstract one which can see and tough touch as an object but it is only subjective it is an emotional factor one can't fix any restrictions to it is very powerful and emotionally strong enough man has this passion and man cannot go away with this it is in everyone and everyone is with it paragraph there is a downfall of man and his character with love hence love is the most of man and his character with love hence love is the most important aspect in man's life modern world has become Westland of tac late because there is no room for human love and affection there is only self-love and superego which is ever haunting him .

"CapuletMontague?

See what a Scourge is laid upon Your Hate

That heaven finds means to kill your joy with love."

From the above elucidation of the fate –motif it becomes apparent that it is not much Romeo who guides the course of his own life as it is fate.It is one of the paradoxes in the play that love and marriage lead to the lover's separation, instead of uniting them.

To conclude, T.S. Eliot's words can be mentioned well here in the background to express and express Shakespeare's relevance with regard to tradition as the past should be altered by the present as much as the present is directed by the past and the poet who is aware of this will be aware of great complications and duties. He has become more relevant and immortal as he himself says in his sonnet number 18,

So long as man can breathe.

Oreyes can see so long lives this

And

This gives life to thee"

So he is with us and he is to be with us forever for his golden thoughts Romeo and Juliet story.The play displays the positives of following your heart although others may not agree with your decision due to a feud. Shakespeare also challenges the idea of feminine and masculine stereotypes through the play.

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## ABSENCE OF MOTHERLY AFFECTION IN SHAKESPEAREAN TRAGEDIES

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### Abstract:

*William Shakespeare is an excellent master mind who has shown the vindictive violation of universal attitudes in human existence. Even a versatile affectionate mother becomes an embodiment of negative explorer rather than a vintage one. In Shakespearean tragedies women characters acquire virility in their psychological appearances.*

**Keywords:** Tragedy, Motherly Affection, Shakespeare, Play, Drama, etc.

Shakespeare's literary activities where his tragedies content mother-child relationship discloses an impulsive hideous track of human psychology prevails on evil force and hardness of women's heart works like hopeless revengeful melodramatic reaction.

In Shakespeare's tragedies negative womanly performance is byword for hidden mischievous descry. All his hard hearted women devastate the entire life-line of all the tragic protagonists. Sometime women act works like "Good host" externally but behind this affability they are like "Ungrateful foxes" king Duncan clarify Lady Macbeth as a "Good Host", but ironically she is one of the greatest conspirators of Shakespearean world, who engrafts Macbeth's hart to take over Duncan's life. Similarly in the drama *King Lear*, Cornwall husband to Regan fastened by his wife's order. As of ambition Bacon's criticism about ambitious person is if they find the way open for their rising and still get forward, they are rather busy than dangerous and look upon men and matters with an evil eye.

In *Julius Caesar*, women characters are not that much preferred, but Portia, Brutus's wife and Caesar's wife Calpurnia both are portrayed as typical women of Elizabethan era, Calpurnia, a caring wife, who wants to save her husband from the upcoming assassination, but ironically Julius accepts the fatal law of his own destruction. Just like Calpurnia, Portia is an unfold character But beyond any doubt she is brave, enough to take any manly decision and this leads her to make terrific mistake like self-death. Actually Portia is afraid of Brutus's fatal destination, because after Julius's assassination Portia realized that it was her husband's diabolic activities and so she says:



O I grow faint....  
And bring me word  
What he (Brutus) doth  
Say to the (Lucius the servant)  
(Heilman, 43,46)

Perhaps Portia always wants to see her husband as a loyal one to his nation, and not as a traitor. And that is why it is better for Portia to grant self-death, rather than to face introversive “Criminal Heroism”. Portia shows her manly strength by her deadly deeds and by her words throughout her entire life.

*Titus Andronicus* also depicts a dying and dazzle blooded “Republican Rome that has lost the ability to inspire its citizens, to behave virtuously”. In this revenge tragedy queen Tamara an elusive woman the vindicated margin of avenge full of horror and fear and has her mercy over man and matter.

In *Antony and Cleopatra* the earnest part is Cleopatra’s death. Thought suicide approved her loyalty as a queen as well as a conqueror as a true lover. In *Hamlet* women’s characters are not cruel rather mysterious. Queen Gertrude never performs any cruel activity but somehow she becomes the wired reason for all the catastrophes happened in Hamlet.

*Coriolanus* is a patriotic drama, where Velamina, a vigorous mother sacrifices her son Coriolanus beyond any fear or sorrow for the purpose of her motherland. Ironically parents become children in their old age; it as a sort of natural riddle where human being has no option-even an old father becomes a childlike parent to his young aged children.

To talk about *King Lear*, the old king before distributing his kingdom to his daughters wants the assurance from them i.e. his daughters who might love him most and give the best effort to carry the father’s comfort. “Lear is an aimless atom in a universe of aimless atoms Man is heroic in these circumstances when like Lear he has the capacity to create a large self even out of the destructive element to make his own meaning” (Heilman, 1984).

In *Macbeth* we see, before killing King Duncan, Macbeth has been resistant by the doubts and fears. And Lady Macbeth tries to persuade him that it is the “Golden ornament” or option of life. Macbeth has been much weak as a man to commit such a crime, as a woman, Lady Macbeth has had a determined guard to fulfill her fancy. She says,

Does unmake you. I have given suck and know how tender, its to love the babe that milks me I would while it was smiling in my face, have plucked my nipple from his boneless gums and dashed the brains out, had I so swarm As you have done to this (I vii. 54-59).

We Find Lady Macbeth wishes to be an evil one by rejecting her motherly nature to gain the power of crown. Breastfeeding is a natural gift to a mother, but Lady Macbeth becomes an absurd mother, who can murder her own child to protect her ambition. In *Titus Andronicus* Queen Janeora a revengeful mother confirms her inmost bottomless zeal to avenge over the sacrifice of her eldest son, done by Titus.

Human beings can do so many work during his survival and even can take so many actions to control his life, but they do not have any control over time and fate. In *Romeo and Juliet*, Romeo’s mother, who is a prey of situational interaction? In this universe perhaps mother’s arm is the most safe and sound place for a child. But in Shakespeare’s tragedies, mother child relationship becomes antagonistic especially in Hamlet, Macbeth, Titus Andronicus Coriolanus and in Romeo & Juliet.

Thus, Shakespeareans tragedies deals with the implicit creation of motherly injustice towards their offspring, which sets on the lacking of affection enfold with the tributary of irony Misunderstanding high temper, rapid decision and so on.

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## SHAKESPEARE TURNS 450 - MODERN MOVIES AND MEDIA ARE STILL HIS STAGE

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### Abstract:

*William Shakespeare 26 April 1564 (baptized) - 23 April 1616 was an English poet , playwright and actor , widely known as the greatest writer in the English Language and the world's pre-eminent dramatist . He transformed European theater by expanding expectations about how and what can be accomplished through innovations in character, plot , language and genre . Shakespeare's influence extends from theater and literature to present day movies , Over 200 film versions had been made since 1914 on his plays mainly in Britain , France and America - with Shakespeare remaining a consistently popular choice of filmmakers being repeatedly adapted for films as his plays were clearly full of rich texts for filmmakers throughout a century of cinema . Shakespeare's Genre-bending work contributed to all new experiences of both story-telling and theater , and was also credited for having invented genres that mixed both tragedy and comedy . Shakespeare reportedly have turned 450 years old , and in this research paper further we are going to study that how his plays still exhibit a strong influence on our modern entertainment and also we'll go through some examples of modern movies that were created or invented on themes of Shakespeare's plays or adaptations by directors or filmmakers of modern times .*

William Shakespeare is regarded as the greatest writer in the English language, and influenced the whole English speaking world by creating new words, tropes as well as building relationships between writers and patrons , Shakespeare had a great impact on Contemporary Literature . Not only are actors performing his plays, but his works' symbolism, wordplay and characters inspire Contemporary writers to push their creative boundaries and that's how his works continue to be reinterpreted to this day in modern film. "A fool thinks himself to be wise, but a wise man thinks himself to be a fool ". Renowned for that and many other such quotable lines William Shakespeare has received writing credit for nearly 1300 movies - the most filmed author ever.

We got to know some writers through films, television or social media. The modern generation is more familiar with these mediums, Films are playing a major role to popularize the writers, reading material or written content such as books, etc are sometimes considered old fashioned for new generation.



Film adaptations of Shakespeare has formed the Contemporary consciousness of the audience worldwide, Shakespeare is considered to be a major source of film makers or directors not only in Hollywood but also in Bollywood. The modern filmmakers recreate and reinvent Shakespeare through their movies for the modern audience.

Though many of his film adaptations have graced the silver screen, not all are the cream of the crop, some have faded into obscurity while others have a staying power that can't be ignored. So further in this paper we are going to discuss some of the best Modern movies of the present day that are inspired from Shakespeare and are then redirected or presented today .

## **The Best Modern Shakespeare Adaptations:**

### **1. *Romeo + Juliet* (1996):**

One of the most divisive movies based on classic literature and acclaimed adaptations of Shakespeare , *Romeo + Juliet* stars Leonardo Dicaprio and Clarie Danes in the title roles as two teenagers who fall in love despite their feuding families. Many are familiar with Franco Zeffirelli's famous 1968 version of *Romeo and Juliet*, which is a powerful depiction on its own, but it's the star power and high - octane direction of this adaptation which is arguably the most unique and spectacular. *Romeo + Juliet* is a 1996 romantic crime film directed , produced and co-written by Baz Luhrmann, the film was released on November 1, 1996 , by 20th Century Fox.

### **2. *Hamlet* (1996):**

Kenneth Branagh directed and starred in several Shakespeare adaptations , including the excellent *Hamlet*, in which he portrayed the title role . With an impressive supporting cast including Kate Winslet , Billy Crystal , Charlton Heston , and Judi Dench , the film was the first unabridged theatrical film version of *Hamlet* , clocking in at a massive 242 minutes . Barnagh's version is heavily regarded as one of the best Shakespeare adaptations ever made despite not being a box office success most likely due to its four - hour run. He employs flashbacks to depict scenes that are either implied or described in Shakespeare's texts, vividly bringing his words to life on the big screen. *Hamlet* received critical acclaim and still earned four Academy Awards nominations, especially for its incredible set design and costumes.

### **3. *The Tragedy of Macbeth*:**

Joel Coen's 2021 historical thriller , is the first solo film directed by a Coen brother without the involvement of the other , enlisted stellar ensemble cast led by Daniel Washington, Frances McDormand, and Brendan Gleeson to bring to life a visually stunning retelling of the Shakespeare masterpiece. Washington powerfully portrayed the eponymous character, earning a Golden Globe nomination for his role as the ill-fated Scottish lord on a crusade to be King. Shot in black and white and completely on a sound stage in order to give the picture a look "untethered from reality ", the critically-lauded adaptation earned praise for its unique cinematography evocative of classic cinema, sharp direction and outstanding performances by its cast.

### **4. *10 Things I Hate About You* (1999):**

*10 Things I Hate About You* is an iconic romantic comedy with a cast of-then Hollywood and new upcomers including Julia Stiles, Heath Ledger and Joseph Gordon-Levitt. It is a Modernisation of Shakespeare's *The Taming of The Shrew* and is retold in a '90s high - school setting. The premise follows new student Cameron as he crushes on "It" girl Bianca, who is only allowed to date if her temperamental older sister Kat does, too. He recruits bad-boy Patrick to woo Kat, therefore getting around their father's strict dating rules. The film was a breakthrough role for Stiles, Ledger and Gordon-Levitt, and is a very clever, unique and crowd-pleasing take on the Shakespeare play .

### **5. *She's The Man* (2006)**

Arguably the most light hearted film adaptation of Shakespeare, *She's The Man* is a modern day retelling of the romantic comedy *Twelfth Night* . It stars Amanda Bynes as teenager viola Hastings, as she pretends to be a boy in order to play on the boys' soccer team at a boarding school. This film is true to its reference material, the film introduced Shakespeare play to new generations and did so in a

fun and entertaining way ; it also helped introduce Channing Tatum to the world , thankfully . It may not be critically lauded , nonetheless it was amusing and entertaining .

## 6. *West Side Story* (1961)

Inspired by Shakespeare's *Romeo and Juliet*, 1961's *West Side Story* is a big-screen adaptation of the 1957 Broadway musical of the same name. The film stars Natalie Wood and Richard Beymer as star crossed lovers from feuding New York families and gangs, the Jets and the Sharks. The main component of *West Side Story* is the forbidden love element; Maria and Tony fall deeply in love with one another quickly, much like *Romeo and Juliet*. The film won 10 Academy Awards and was the highest grossing film of 1961, and is still heavily regarded as one of the greatest musicals of all time. An acclaimed remake by Steven Spielberg was released in 2021.

Shakespeare's influence broke conventions and expanded the expectations of what theatre itself was. The film adaptations of Shakespeare have been molding the contemporary understanding of social justice, race, gender, politics, human psyche, cultural history, etc. since the inception of the film industry. Here I want to present the data of the film adaptation history of Shakespeare's works in America and England

Antony and Cleopatra : 1908 , 1972 , 1974 , 1981 = 4

Coriolanus : 1984 , 2012 = 2

Hamlet : Total 8 adaptations in Silent Film , 1921 (Germany) , 1948 , 1961 (Germany) , 1962 (Russia) , 1964 , 1969 , 1980 , 1990 , 1992 (Russia) , 1996 , 1999 , 2000 , 2007 (Australia) , 1960 (Japan) , 1983 (Canada) , 1990 , 1994 , 1996 , 1999 , 2006 (China) , 2008 , 1987 (Finland) = 29

Julius Caesar : 1950, 1953, 1970, 1979, 1994 (Russia), 2012-6

King Lear : 1953, 1971 (Denmark), 1971 (Russia), 1974, 1976, 1982, 1983, 1997, 1999, 1985 (Japan), 1997, 2002 = 12

Macbeth : 1948, 1954, 1955, 1957, 1960, 1965, 1971, 1978, 1981, 1982 (Hungary, 1983, 1991, 1997, 1998, 1992 (Russia), 2001, 2001 (Germany), 2006 (Australia), 2010, 2015 = 20

Othello : 1922 (Germany), 1946, 1947, 1952 (Italy), 1955 (Russia), 1962, 1965, 1974, 1980, 1990, 1994, 1995, 1999, 2001, 2009 ago (Italy) 15

Romeo and Juliet : 1908, 1936, 1954, 1968, 1978, 1979 (Canada), 1982, 1992 (Russia), 1996, 1998, 2000, 2011 = 12

Timon of Athens: 1981, 1985, 1999, 1999 = 4

Titus Andronicus: 1981 = 1

## Comedy:

All's Well That Ends Well: 1968, 1978, 1981, 2009 = 4

As You Like It : 1912, 1915, 1936, 1963, 1978, 1983 (Canada), 2006, 2010 (Canada), 2010 = 9

The Comedy of Errors : 1940, 1967, 1975, 1978, 1983, 1985, 1987, 1989, 2000 = 9

Cymbeline : 1913, 1982, 2014 = 3

Love's Labour's Lost : nil

Measure for Measure: 1979, 1995 = 2

The Merry Wives of Windsor : 1952, 1966 (Switzerland), 1970, 1982 The Merchant of Venice : 1916, 1922, 1947, 1955, 1972, 1973, 1976, 1980, 1996, 2001, 2002 (New Zealand), 2004 = 12

A Midsummer Night's Dream : 1909, 1935, 1968, 1999, 2005 (Spain and Portugal) = 5

Much Ado About Nothing : 1973, 1984, 1993, 2005, 2012 = 5

Pericles, Prince of Tyre : 1984 = 1

Taming of the Shrew: 1929, 1967, 1980, 1990, 1994 (Russia) = 5

The Tempest: 1911, 1960, 1979, 1980, 1983, 1992 (Russia-Animated Shakespeare), 2010 = 7

Troilus and Cressida : nil

Twelfth Night : 1910, 1955 (Russia), 1980, 1988, 1992, 1996, 2003 = 7

Two Gentlemen of Verona: 1984 = 1

Wister's Tale: 1980, 1994 (Russia), 1999 = 3

4 of 6

Henry IV, part 1: 1960 (TV Miniseries), 1979, 1990, 2012 = 4

Henry IV, part 2: 1960 (TV Miniseries), 1965, 1979, 1990, 2012 = 4

Henry V: 1944, 1960 (TV Miniseries), 1979, 1989, 1990, 2012 = 6

Henry VI, Part-1: 1960 (TV Miniseries), 1965, 1983, 1990 = 4 Henry VI, Part-2: 1960 (TV Miniseries), 1965, 1983, 1990, 1990 = 5

Henry VI, Part-3: 1960 (TV Miniseries), 1965, 1983 = 3

Henry VIII: 1979 = 1

King John 1984, 2015 (Canada) = 2

Richard II: 1960 (TV Miniseries), 1978, 1997, 1990, 2001, 2012 = 6

Richard III: 1955, 1960 (TV Miniseries), 1965, 1982, 1990, 1994 (Russia-Animated Shakespeare), 1995, 2008 = 8

Here is the data of the film adaptation history of Shakespeare's works in India only.

Antony and Cleopatra : 2002 Kannaki (Malayalam)

Hamlet : 1935 Khoon ka Khoon

2011 Karm yogi, Directed by V. K. Prakash

2014 Haider



Macbeth : 2004 Maqbool, Directed by Vishal Bhardwaj

Othello : 1914 Hrid Majharey (Bangali)

1997 Kaliyattam (Malayalam)

2006 Omkara, Directed by Vishal Bharadwaj

Romeo and Juliet : 2013 Issaq (Hindi).

2014 Galiyan ki Rasleela - Ram Leela (Hindi)

Qayamat se Qayamat Tak

Ishaqzaade

### **Comedy:**

As You Like It : 2012 (West Bengal,India) Directed by Suprio Chakrabarty

The Comedy of Errors : 1968 Do Dooni Chaar

1982 Angoor, by Gulzar

A Midsummer Night's Dream : 10ml Love (India)

The virtual world has reinvented Shakespeare. But the limitation of film adaptation is that they are tied to the idea of fidelity to the story and characters. It demands a new or different art, direction, acting and audience also. The history of film making goes back to 1896 and "A Trip to the Moon" 1902 is considered to be the first film. In 1927 films with sound came with the making of "The Jazz Singer" and the color films came around the 1930s. The history of film adaptation of Shakespeare goes back to 1908. As Douglas Brode argues, "Shakespearean drama is in any case inherently filmic" (Shakespeare Web) Douglas Brode in his book Shakespeare in the Movies, writes, ["Shakespeare's plays"] aren't plays at all; rather, they are screenplays written, ironically, three centuries before the birth of cinema" With that then history Dramas of Shakespeare has been the chicle for political statement. "Change came again with the Second World War. Laurence Olivier in Britain.

To conclude, William Shakespeare greatly impacted the English language as well as the film industry. The Guinness Book of Records lists 410 feature-length film and TV versions of William Shakespeare's plays, making Shakespeare the most filmed author ever in any language. As of June 2020, the Internet Movie Database Lists Shakespeare as having writing credit on 1500 films, including those under production but not yet released. Shakespeare wrote his plays, sonnets and poems over four centuries ago and is still very relevant in today's society. Without his encouraging people to go to the theater to watch actors perform, the film industry wouldn't have developed as fast as it did because there would have been no market for it. Because of Shakespeare and his works in all the genres; except his poetic works all were adapted for film making and besides these we also find multiple versions of television miniseries, number of documentaries on Shakespeare's biography and the process of his adaptations. The Timelessness of his themes continued to keep his plays fresh forever. In 1979 Morris Beja estimated that 20 to 30 percent of American films released each year are adapted from novels and that 75 percent of the top Academy Awards have gone to adaptations. As we find a strong relationship between Contemporary Literature and films.

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16

## NOSTALGIA FOR THE HOMELAND AND EXPOSITION OF HUMAN VALUES IN SHAKESPEARE'S *THE TEMPEST*

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### Abstract:

*The literature produced by Shakespeare is very relevant and contemporary. The text written by the giant of literature discusses the existing problems as well as provides solutions for them in it. The present paper analyzes the nostalgia and feeling to go back to the homeland by the king in exile Prospero. The Tempest is the last romantic comedy penned by Shakespeare. This play circles around Prospero's ambition and revenge. It is his quest to go back to his land and rule his empire. He was a master of magic. He through his trick created the tempest and made his enemies realize that what they had done would revert back. Nostalgia is a powerful tool for motivation and persuasion. This paper also hinted Prospero affection for her daughter and his acumen and management skills to get back his kingdom. The exposition of human values restores the happiness in his life.*

**Keywords:** Nostalgia, Ambition, Homeland, etc.

### About the Writer:

William Shakespeare was born on April 23rd, 1564 in Stratford-upon-Avon in England. Shakespeare is regarded by many to be the best writer in the English language. He is known as the Father of English drama. He is often called England's national poet and the "Bard of Avon" as he was born in Stratford at Avon. His extant works, including collaborations, consist of some 39 plays, 154 sonnets, two long narrative poems, and a few other verses, some of uncertain authorship. His finesse with which he touched upon the issues of societal interest without compromising the entertainment quotient of the theater is yet unparalleled making him the most widely read and researched man of letters. Marrying Anne Hathaway, Shakespeare had a son and two daughters. Shakespeare died on his birthday in 1616. William Shakespeare is one of the most notable authors of this period. He was famous in the Elizabethan and Jacobean eras, who provided England philosophical, commercial, economic, military and political language. Shakespeare's drama, explored various shades of human character. His drama was about all people in different manners. Shakespeare's work presented human beings in their various roles and businesses.



### About the Play:

*The Tempest* was one of Shakespeare's later plays. *The Tempest*, considered to be a comedy, has several plots. Many themes and symbols can be exposed in *The Tempest*, along with many interesting character qualities has been enrolled by the dramatist. The *Tempest* is a drama by William Shakespeare written in 1611, which was his shortest play built around the Bermuda shipwreck and the new world's colonies. It can be considered as a romantic play.

### Discussion on Nostalgia and Manifestations of Human Values:

This play opens up with the *Tempest* in the Sea as the marriage party comes. Prospero is the ruler of the island and living all alone with her daughter Miranda, a young girl of sixteen years of age. This paper highlights the feeling of nostalgia by Prospero, the main lead of the play. The etymology of nostalgia can enlighten us of the original meaning of the term, although we must be careful not to deduce too much from the Greek elements of it: *nostos* "homecoming," ultimately from PIE *nes-* "escape from, survive, be saved" and Greek *algos* "pain." The term nostalgia, in fact, is a much more recent coinage, thus only pseudo-Greek. Svetlana Boym in *The Future of Nostalgia* points that it is "nostalgically Greek" (24). The word was coined by Johannes Hofer in his medical dissertation in 1688 (Boym, *Future* 24). Boym remarks that "Swiss doctors believed that opium, leeches, and a journey to the Swiss Alps would take care of nostalgic symptoms" diagnosed disease was various displaced people of the seventeenth century: freedom-loving students from the Republic of Berne studying in Basel, domestic help IVL (*Future* 24, emphasis added). As Boym further explains, "nostalgia . . . is a longing for a home that no longer exists or has never existed," it is primarily "a sentiment of loss and displacement" (*Future* 12). Later in her book she adds that "nostalgic temporal displacement" (*Future* 66) and that nostalgia is "an ache of temporal distance and displacement" (*Future* 75).

The *Tempest* is centered around a dominant male figure, a tricky, all-but-powerful magician, who sometimes troubles for arrogance or egocentricity, and even at times smugness. This character is Prospero. Controlling everything, Prospero was able to twist the plot however he wanted. He provides himself with as much power as possible on the island, and even picks the man who his daughter shall marry. Prospero is thought to have been designed after Shakespeare himself. Prospero is a magician, and he uses his magic to free Ariel and enslave Caliban. Prospero then punished Antonio, his brother, and King Alonso of Naples by destroying their ships in a magical storm when they tried to come to the island. This shows one of the ways that Prospero used his magic for cruelty. In the last scene, Prospero leaves the island under control of Caliban, turns away from his magical powers, and returns back to Milan.

The drama was written and performed around 1611 and same was the time period when Shakespeare announced his retirement from the stage. At that time, he was around 46 years old and incidentally the age of the protagonist in the drama, Prospero is also around 45 years. In Act IV Scene 1, Prospero addressed Ferdinand, his future Son-in-law as ".....for I have given you a third of mine own life, or that for which I live:....." (line 3-4) It has been stated in the drama that when Prospero and his daughter Miranda reached the island, she was hardly 3 years old and they have lived on this island for 12 long years making her to be a young beautiful girl of around 15 years. Makes sense to see the similarity. "Prospero had lived and perfected his art on the island for the last twelve years, but he had always yearned to go back to Milan because that is where he belongs"(3104) writes Suchi.

After that, Prospero narrates the story of his miseries. He tells his dear daughter how his brother, Antonio, usurped his throne. He tells his daughter that it was the story of twelve year ago when she was a little baby of only three years. At that time, Prospero was deeply interested in the study of magic. Then, he spent most of times in the activities of magical powers. He did not care of his kingdom, but his supernatural powers. His brother, Antonio was a very selfish and scheming person who schemed to achieve his throne. He decided to murder him. Later, Antonio left this thought as he could be harmful for him, if the public could know of this misdeed of murder. Antonio primarily aimed to achieve the throne. Antonio cleverly added some other persons in his misdeed to murder the king and prove it as a natural death.

Prospero writes, "Twelve year since, Miranda, twelve year since,

Thy father was the Duke of Milan, and  
A prince of power. ( 55 Act I )  
....My brother, and thy uncle, call'd Antonio,  
I pray thee, mark me,—that a brother should  
Be so perfidious!—he whom, next thyself,  
Of all the world I loved, and to him put  
70 The manage of my state; as, at that time (70 Act I).

But it was Gonzalo who came to know this conspiracy and helped the king. He failed the conspiracy of Antonio according to which some holes were made in the ship of Prospero and it was made run towards a deserted Island. Gonzalo provided all the necessities to survive on the island. But Prospero and his only, daughter Miranda were landed in the desert Island. Here the human values and kindness of the minister who helped them in the time of crisis. Prospero said to his daughter,

By Providence divine.  
Some food we had, and some fresh water, that  
A noble Neapolitan, Gonzalo,  
Out of his charity, who being then appointed  
Master of this design, did give us, with  
Rich garments, linens, stuffs and necessities,  
165 Which since have steaded much; so, of his gentleness,  
Knowing I loved my books, he furnish'd me  
From mine own library with volumes that  
I prize above my dukedom (160- 165 Act I)

. It was the reigned by a superhuman being Caliban son of Sycorax, the devil. They were exploiting the innocent spirits particularly, Ariel. Even the Caliban the real heir of the island longing and desire for the freedom and roam around freely in his island Caliban is also nostalgic about his childhood his rule over this island now it is occupied by the Prospero. Prospero is now the exploiter of the resources available in the island. Caliban looked back to those days when he was a free spirit. Cal ban also represents the colonist and colonizer concept. Imperialism in the text. He taught him and make him presentable with the outside world.

Prospero Being capable of all ill! I pitied thee,  
Took pains to make thee speak, taught thee each hour  
355  
One thing or other: when thou didst not, savage,  
Know thine own meaning, but wouldst gabble like  
A thing most brutish, I endow'd thy purposes  
With words that made them known (360).

"Freedom, hey - day! hey - day freedom! freedom, hey - day freedom" (..) Caliban longs for freedom. Prospero taught him the language to help him to understand his language. This reflects that Prospero knows how to make people work. He also tortured him for being his slave. Although Prospero was living on this island, he wanted to take back his own land . "Prospero is likewise constantly on the move, enroute in The Tempest, the sea being the perfect symbol of this constant change, like the flying Dutchman, the wanderer looking back with pain on the land he left behind, and is compelled to always take his actual state only as something temporary, like the island, and he also looks forward to returning to the original home where so many things went wrong, and where he was wronged so badly" writes Martha (44).

Ariel the serving spirit of the Prospero always asked for his liberty

I prithee,  
Remember I have done thee worthy service;  
Told thee no lies, made thee no mistakings, served  
Without or grudge or grumblings: thou didst promise  
To bate me a full year.  
165 Ariel the spirit served the Prospero and asked for liberty (165).

at the end of the play Prospero showed his love and kindness towards him and freed him from the magic and restored his freedom.

Kindred the human values by the father to her daughter. When Prospero came to know that Ferdinand and Miranda fell in love and committed to each other. At that moment, Prospero announces the wedding of Miranda and Ferdinand. Ariel calls three spirits Juno, Ceres and Iris for masque in wedding. Ariel goes to only the order of his master than Prospero advises Ferdinand to be faithful for her Miranda as he has promised to her. Then Miranda and Ferdinand get married. Ultimately, Antonio and Alonso take Prospero and Miranda with them for the reign of Milan. Prospero frees Ariel for forever. He also gives up his Books as well as Magic Powers behind him. All the people return happily to their kingdom and play takes an end. The human values became victorious. The Tempest has many layered to emphasized on the human emotion the present paper explored the theme of the nostalgia and human gratitude towards the homeland.

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17

## UNIVERSAL AND PSYCHOLOGICAL APPEAL IN SHAKESPEAREAN PLAYS

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As a literary artist Shakespeare carved his name with golden letters on the plate of history of English Literature. He is the strong pillar of English literature and the shining planet of the literary Universe as well as he contributed the invaluable literary treasure to the history of English Literature. As a dramatist he earned a remarkable place because all his plays have universal and psychological appeal. Shakespeare's freshness is perennial. In this concern Ben Jonson rightly comments that "he was not of an age but of all ages, not of one country but of all countries He is not a man of an age but of all time. Nature herself was proud of his design."

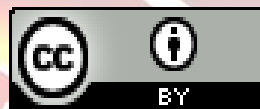
In Shakespeare's tragedies, all his powers- his dramatic power, his intellectual power, and power of expression-are at his best. His supreme artistic power supports him to peep into life of a character and observe him psychologically. This unique divine power provides him an opportunity to present his dramatic characters like social persons whether they belong to any class of the society. Shakespeare has endowed them with universal human traits by which they can appeal to the people of all lands and of all ages.

His man and woman are not merely superficial studies of contemporary society but they are true to the eternal facts of human nature. Shakespeare's study of human nature is so deep and true that his characters may be of higher class or of royal family but they are presented with the nature, feelings, ambitions, psychology of common man. His all plays, whether they are comedy, tragedy or historical plays, are still relevant for modern society, because Shakespeare is powerful enough to peep psychologically into the character of a person, into his feelings, his nature, his behavior along with the features of the society.

He wrote dramas for the contemporary society and audience but they are enjoyed even today with same enthusiasm. Shakespeare managed to depict many truths about the human race accurately. Many persons in modern society are fit in the profile of Macbeth, Hamlet, Othello etc because human nature hasn't changed a great deal since the Elizabethan era. Themes such as ambition, guilt, shame, anxiety, paranoia, trauma, mental illness, psychological vulnerability, envy, inferiority, manipulation, greed and murder are still relevant in the 21st century.

Shakespeare holds a mirror to human nature and to the society. So, Macbeth is not only a story of an ambitious man but it narrates the psychology of every person who wants to be powerful by any means. Even the modern man acts with the psychology of Macbeth and Lady Macbeth, and persons like Banquo are murdered today. The appetite of over ambition and power leads a man to the path of degeneration is purely applicable for present society. The mental agony of Hamlet “to be or not to be” is wisely presented through the psychoanalytic lens. This dilemma of human mind is still working today. His character is portrayed and depicted with psychological analysis and complexities. Similarly, in Othello the feeling of ambition, competition, jealousy, conspiracy, doubt and desire are painted with psychological and universal approach leaving the message that jealousy is a strong emotion that strikes humans with its lethal venom.

Now to sum up, whatever Shakespeare presented in his literary work is universal, moral, remarkable as well as applicable for all ages. He insists through ‘Macbeth’ that crime affects the individuals as well as the environment. Its evil operates on the level of man, family, state and the physical universe. But ultimately evil destroys itself to give place to good. Indian Mythology also conveys the same message. The greed, ambition, etc. all encourage the good to act against the evil and consequently, the evil is destroyed at the end. There are lots of morals to be learnt from his plays. For example in Macbeth we see the main moral of the play is not to be tempted to do bad things in order to gain power. In addition, another moral of the play would be that even if a person thinks that he goes deep in the immoral deeds there is always also a way to come out to rescue himself from the degradation. Such type of moral justice of Shakespeare crowned him as a supreme in the history of English Literature. This universal and psychological appeal of Shakespearean dramas has made all the Shakespearean dramas relevant for the modern society. Paying the tribute to William Shakespeare Carlyle said, "Shakespeare was the grandest thing we have yet done... Indian empire will go, at any rate someday, but this Shakespeare does not go, he lasts forever with us."



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18

## GENDER AND IDENTITY IN *THE MERCHANT OF VENICE*

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### Abstract:

Gender equality, also referred to as sexual equality, is a state where equal opportunities are available to everyone regardless of their gender. This concept is straightforward and easy to understand. In William Shakespeare's play, 'The Merchant of Venice', the protagonist is a character named Portia. She is the romantic heroine of the play who falls in love with a man named Bassanio. In order to live a happy life with Bassanio, she gives him a clue to choose the proper casket. Portia also helps to solve a problem faced by her friend Antonio and punishes the character Shylock for not adhering to the truth. Another female character in the play is Nerissa, who is a maid servant in Portia's household. However, she is more of a companion to Portia than just a maid, following her mistress in everything. Despite the common belief that women are their own worst enemies, Nerissa proves to be an exception to this idea. The third character, Jessica, is portrayed as a woman who is tired of her father, Shylock's, restrictions and chooses to elope with Lorenzo. The research paper aims to demonstrate the existence of women in a male-dominated society. It illustrates that women are capable of solving their problems in their own unique ways and achieving happiness in their lives.

**Keywords:** Gender Equality, Portia, Nerissa, Bassanio, Antonio, Shylock, etc.

### Introduction:

Gender refers to socially constructed norms that dictate appropriate roles, behaviors, actions, and attributes for men and women. These norms vary depending on cultural, social, and individual factors. Unfortunately, there is a widespread lack of gender equality, which is a significant issue that requires attention and analysis. The solution is to ensure equal treatment for everyone, without discrimination based on gender. For a long time, women have been treated as inferior to men. Men often view women as objects to fulfill their sexual desires and take care of household and childcare duties. It is crucial that women receive equal treatment in patriarchal societies. The goal of the Human Rights Office is to promote women's human rights and achieve gender equality. In this study, we will analyze the female characters in 'The Merchant of Venice', namely Portia, Nerissa, and Jessica.



## Objectives:

The primary objective of this research is to gain a deeper understanding of the challenges that women face in society and how they find solutions to these issues. Specifically, the study aims to achieve the following objectives:

- To explore the existence of women in society and the challenges they face due to societal norms and gender roles.
- To analyze the characters of Portia, Jessica, and Nerissa in detail, highlighting their struggles, achievements, and contributions to the play.
- To investigate the societal attitudes towards women in 'The Merchant of Venice' and how these attitudes impact the portrayal of female characters.
- To examine the potential for resistance and subversion in patriarchal societies and how this is reflected in the actions of female characters in the play.
- To encourage readers to reflect on contemporary societal expectations of gender and promote inclusivity, empathy, and authenticity in modern society.

Portia, the lead female character in 'The Merchant of Venice', is a striking and intelligent woman with a bold personality. She hails from a wealthy family in Belmont and belongs to the upper echelons of society.

Portia's father, concerned that potential suitors may only be interested in her fortune, devised a test in which they must choose from one of three caskets, each containing a portrait of Portia. Despite her father's passing, Portia remains committed to fulfilling his wishes.

Her heart, however, belongs to Bassanio, and she loves him deeply. She provides him with a clue to help him choose the correct casket by singing a song that reveals the correct choice. Portia's anxiety is palpable as Bassanio arrives at her mansion to choose from the caskets, and she communicates her feelings to him through her eyes.

Portia's intelligence, strength, and resourcefulness are displayed throughout the play. Despite societal expectations and limitations placed on women, Portia finds her own way to fulfill her father's wish and follow her heart.

Portia is deeply moved when Bassanio chooses the correct casket, which contains her picture. She expresses her overwhelming emotions and feelings towards Bassanio, saying that she would give everything she has for him. Portia says that she does not wish to be ambitious for herself, but she would be willing to improve herself for Bassanio. She wishes to be a thousand times richer, fairer, and better for him. She emphasizes that she is inexperienced and uneducated, but she is willing to learn and improve herself for him. Portia feels happy that she has a gentle spirit that can be directed by him, and she pledges herself to him as her lord, governor, and king. She converts everything that belongs to her into his, showing her devotion and commitment towards him.

She is overwhelmed when Bassanio chooses correct casket. She wishes to give everything whatever she has. She says:

You see me, Lord Bassanio, where I stand,  
Such as I am. Though for myself alone  
I would not be ambitious in my wish  
To wish myself much better, yet for you  
I would be trebled twenty times myself,  
A thousand times fairer, ten thousand times more rich  
That only to stand high in your account  
I might in virtues, beauties, livings, friends,  
Exceed account. But the full some of me  
Is some of something which, to term in gross,  
Is an unlessond girl, unschoold, unpractised;  
Happy in this, she is not yet so old  
But she may learn; happier than this,  
She is not bred so dull but she can learn;  
Happiest of all is that her gentle spirit  
Commits itself to yours to be directed,  
As from her lord, her governor, her king

Myself what is mine to you and yours  
Is now converted (III.ii.154-171).

Thus, Portia expresses her deep love, devotion, and commitment towards Bassanio. She is willing to improve herself and learn for him and pledges herself to him as his loyal subject. Her words highlight the strength of her character and her deep affection towards Bassanio.

Portia's love for Bassanio is so strong that she is willing to do anything to save the life of his dear friend, Antonio. Despite her own happiness being tied to Bassanio's success in choosing the right casket, Portia cannot ignore the perilous situation of Antonio. She admires Bassanio's noble and generous nature, saying that he has a "god-like amity". She takes it upon herself to find a solution to the problem and punishes Shylock, who had agreed to the deal that would cost Antonio his life. Portia knows the loophole in the bond and cleverly disguises herself as a lawyer to save Antonio. She orders Shylock to cut a pound of flesh from Antonio's body, but not to drop any blood, otherwise he will be punished. Shylock fails to carry out this impossible act, and Portia saves Antonio's life. Portia's intelligence and knowledge of the law make her a powerful and effective character in the play. She punishes Shylock and protects her subjects, land and Antonio. She also emphasizes the importance of mercy.

Nerissa, on the other hand, is not a maid but a loyal companion of Portia. She supports Portia in every aspect, including falling in love with Bassanio and helping to save Antonio's life. Nerissa is witty and intelligent, which wins her the hearts of both Gratiano and Portia. She even becomes Portia's clerk, Stephano, when Portia disguises herself as a lawyer. Nerissa's faithful and loyal nature makes her a valuable and important character in the play.

Jessica, the third female character in the play, is in love with Lorenzo and she elopes with him to escape from her father Shylock's trap. She disguises herself as a man to protect herself from the dangers of the society. However, she is deeply ashamed of her disguise and regrets that love has made her do this. She is aware that her actions go against the norms of society, but she believes that love is blind and lovers cannot see their own follies. She feels that her shame is too light in comparison to the discovery of love, which has made her transform into a boy. Her shame is a result of the patriarchal society that she lives in, which forces women to conform to certain gender roles and expectations. In contrast, Portia and Nerissa do not feel ashamed of their disguises, which show the difference in the level of societal pressures and expectations placed on women.

To conclude, all the female characters Portia, Nerissa and Jessica live in male dominated society. Portia is influenced by her father's influence of choosing her own husband by selecting the lead casket. But Portia is very brilliant. She doesn't want to break the shackle of society and wants to fulfil her own wish. Therefore, she gave the clue to Bassanio to choose a proper casket having her photograph. She also saves the life of Antonio and punishes Shylock very smartly. Thus, she fulfils the dream of Nerissa to marry Antonio. Nerissa is very sincere companion of Portia who is always with her. She disguised as a clerk for Portia and saves the life of Antonio. Nerissa also disguised herself and elopes with Lorenzo due to the torture of Shylock. Portia, Nerissa and Jessica all are tried to find their own identity in the patriarchal society and they become the winner. All the three characters find their own way to fulfil their own wish and become the successful.

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Mahavidyalaya, Kingaon, Dist. Latur, MS., India**

19

## THE EXPLORATION OF LOVE AND GENDER IN *THE MERCHANT OF VENICE*

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The Merchant of Venice, written by William Shakespeare, is a play that explores various themes such as money, justice, and prejudice. One of the significant themes in the play is gender and identity. This article focuses on the exploration of love and gender in The Merchant of Venice, highlighting the characters of Portia and Bassanio.

Understanding the dynamics of gender and identity in literature is essential, as it mirrors the realities of society. Gender and identity are crucial aspects of human life, and how they are portrayed in literature reflects the values and beliefs of society at a particular time. The study of these themes in literature enables readers to understand how societal norms, expectations, and stereotypes influence individuals' choices and behaviors.

In The Merchant of Venice, the exploration of love and gender is significant as it highlights the limitations, pressures, and expectations that individuals face in society. The play portrays a patriarchal society that restricts women's autonomy and men's expressions of emotions and vulnerability. However, the characters of Portia and Bassanio offer glimpses of resistance and subversion to these societal norms, showcasing the potential for change and progress.

Therefore, the exploration of love and gender in The Merchant of Venice provides an opportunity to delve into the complexities of societal expectations and their impact on individuals' lives. It encourages us to question our beliefs and biases and challenges us to promote gender equity and inclusivity in contemporary society.

### **Portia as a Strong Female Character:**

Portia is one of the central characters in The Merchant of Venice and is depicted as a strong, intelligent woman who defies societal expectations. Despite being wealthy, Portia is limited by the patriarchal society in which she lives. She is unable to inherit her father's fortune and is compelled to marry a man who can correctly choose the correct casket in a game of chance. This reflects the societal norms that restricted women's autonomy and relegated them to subordinate roles. Despite these limitations, Portia is a master of disguise, and she uses her intelligence and wit to manipulate situations to her advantage. In the play, she disguises herself as a man, a lawyer named Balthazar, in order to save Antonio's life in court. This act of subversion highlights the limitations placed on women in society and the power dynamics at play.

Portia is a character that challenges gender roles and stereotypes. She defies the expectation that women should be passive, obedient, and subservient. Instead, she embodies qualities such as intelligence, courage, and independence. She also demonstrates her intellectual superiority to men by solving the riddle of the caskets that stumped all the male suitors.

Furthermore, Portia is a character that demonstrates the potential for change and progress. Her actions inspire and empower other women to resist and subvert patriarchal expectations. Her use of disguise shows that women can use their intelligence and wit to navigate a society that limits their potential.

So, Portia is a strong female character that defies societal expectations and challenges gender roles and stereotypes. Her character highlights the limitations and pressures that women faced in patriarchal societies and her actions showcase the potential for resistance and subversion. She is a symbol of hope and progress, inspiring readers to question their beliefs and biases and promoting gender equity and inclusivity in contemporary society.

### **Patriarchal Society and Gender Dynamics:**

The Merchant of Venice is set in a patriarchal society where men hold power and women are relegated to subordinate roles. This societal structure is reflected in the play's portrayal of gender dynamics, highlighting the restrictions and pressures placed on women and men's expectations of masculinity.

Women in the play are depicted as being limited in their agency and autonomy. Portia, for instance, is unable to inherit her father's fortune and must marry a man who can choose the correct casket in a game of chance. She is a symbol of the societal restrictions that women faced in patriarchal societies.

The play also portrays men's expectations of masculinity, which were shaped by societal norms and values. Bassanio, for example, is obsessed with money and uses it to win over Portia, whom he sees as a symbol of wealth and status. This reflects the pressure men faced at the time to prove their worth through material possessions and social status.

The play also highlights the power dynamics at play in a patriarchal society. Women are often relegated to subordinate roles, and men hold the power and agency. However, the character of Portia challenges these dynamics through her use of disguise and intelligence. Her actions subvert the power dynamics at play and showcase the potential for resistance and progress.

Thus, The Merchant of Venice portrays a patriarchal society that limited women's autonomy and defined men's expectations of masculinity. It highlights the restrictions and pressures placed on individuals by society and showcases the potential for resistance and subversion. The play offers an opportunity to reflect on contemporary society and encourages us to challenge and question societal norms and values that limit individual potential.

### **Bassanio's Struggle with Identity:**

Bassanio, one of the central characters in The Merchant of Venice, struggles with his own identity as a man. He is torn between his desire for wealth and social status and his loyalty to his friend Antonio. His struggle reflects the societal expectations of masculinity and the pressures that men faced to prove their worth. Bassanio's obsession with money and social status is portrayed throughout the play. He sees Portia as a means to achieve wealth and social status and borrows money from Antonio to pursue her. This reflects the societal expectation that men should be financially successful and prove their worth through material possessions and social status.

However, Bassanio is also torn between his loyalty to his friend Antonio and his desire for Portia. He risks everything to save Antonio's life, even if it means losing the chance to marry Portia. This shows his humanity and capacity for love and friendship beyond societal expectations.

Bassanio's struggle with identity highlights the societal pressures placed on men to conform to traditional notions of masculinity. It reveals the limitations and restrictions that men faced in patriarchal societies, where their value was defined by their ability to provide for their families and prove their worth through material possessions and social status.

The play offers an opportunity to reflect on the contemporary societal expectations of masculinity and the pressures that men face to conform to these expectations. It encourages readers to question these expectations and the impact they have on individuals' lives, relationships, and well-being.



Therefore, Bassanio's struggle with identity reflects the societal expectations of masculinity and the pressures that men faced in patriarchal societies. His character highlights the limitations and restrictions placed on men and offers an opportunity to reflect on contemporary societal expectations. The play encourages readers to question these expectations and promote inclusivity, empathy, and authenticity in contemporary society.

### **The Potential for Resistance and Subversion:**

The Merchant of Venice offers glimpses of resistance and subversion, highlighting the potential for change and progress. The characters of Portia and Bassanio, in particular, showcase the power of subversion in challenging societal norms and expectations. Portia is a master of disguise and uses her intelligence and wit to subvert gender roles and power dynamics. She disguises herself as a man, a lawyer named Balthazar, in order to save Antonio's life in court. Her use of disguise showcases the potential for resistance and subversion, highlighting how individuals can use their intelligence and wit to navigate a society that limits their potential.

Bassanio, on the other hand, challenges societal expectations of masculinity through his loyalty to Antonio. He risks everything to save Antonio's life, showcasing the power of love and friendship beyond societal expectations. His actions highlight the potential for resistance and subversion, revealing how individuals can resist societal expectations and promote empathy and authenticity.

The play as a whole offers an opportunity to reflect on the potential for resistance and subversion in contemporary society. It encourages readers to question their beliefs and biases and challenge societal norms and expectations that limit individual potential.

So, The Merchant of Venice offers glimpses of resistance and subversion, showcasing the potential for change and progress. The characters of Portia and Bassanio highlight the power of subversion in challenging societal norms and expectations, encouraging readers to promote inclusivity, empathy, and authenticity in contemporary society.

To conclude, the exploration of love and gender in The Merchant of Venice provides a nuanced understanding of societal norms and expectations and their impact on individuals' lives. The characters of Portia and Bassanio offer glimpses of resistance and subversion, highlighting the potential for change and progress.

Portia's character subverts gender roles and expectations, showcasing the limitations and restrictions placed on women in patriarchal societies. Her use of disguise shows the potential for resistance and subversion, highlighting how individuals can use their intelligence and wit to navigate societal limitations.

Bassanio's struggle with identity reflects the societal expectations of masculinity and the pressures that men faced to conform to traditional notions of manhood. His loyalty to Antonio highlights the power of love and friendship beyond societal expectations, revealing the potential for resistance and subversion.

The play as a whole offers an opportunity to reflect on contemporary society and encourages readers to question their beliefs and biases. It showcases the potential for resistance and subversion, promoting inclusivity, empathy, and authenticity in contemporary society.

Thus, The Merchant of Venice is a powerful exploration of gender and identity that highlights the potential for change and progress. It encourages readers to challenge societal norms and expectations that limit individual potential and promotes gender equity and inclusivity in contemporary society.

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**20**

**INNER AND OUTER STRUGGLE OF HAMLET AND THE NUMBER OF THEMES IN THE  
PLAY BASED ON THE CHARACTER OF HAMLET**

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**Abstract:**

*William Shakespeare is one of the finest poets, playwrights and actors. His finest works include Hamlet, Othello, As you like it, Julius Caesar, The Tempest, and many more. Hamlet is one of the finest and most popular plays of the Elizabethan period. Hamlet is the protagonist of the play. The play revolves around Hamlet only, in this play inner and outer struggles of Hamlet is shown in different circumstance when he gets emotionally hurt by his mother's action. He is distressed because his mother married his late father's brother Claudius murdering Hamlet's father, sitting on the throne, and quenching the thirst for power. Hamlet is disappointed with his mother's remarriage and wants to avenge his father's death from his uncle Claudius. The play's major themes are revenge, madness, mortality, love, friendship, death, politeness, power, appearance, reality, etc. All the themes of the play and the inner and outer struggle of Hamlet are still relevant and applicable in today's world.*

**Keywords:** *Elizabethan, Hamlet, Themes, Power, Struggle, Shakespeare, Love, Died, etc.*

**Introduction:**

This paper is about the tragic play Hamlet written by William Shakespeare. Some of the critics also criticize the play Hamlet due to a lack of continuity in the event or situation. This paper is divided into two parts first it is about the inner and outer struggle of the character Hamlet and the inner and outer struggle that affect today's generation and what step they take at the end. Later, we discuss the themes in the play and how the themes play is still relevant and applicable in today's world with the help of some examples.

In the play Hamlet the character Hamlet possesses both inner and outer conflict. Inner conflict is a conflict within a person's mind over a situation, problem, or question like the character Hamlet's inner conflict going on in his mind. He suppressed his emotion and feeling within him. His struggle starts when his father's ghost/spirit appears and appeals to Hamlet to take revenge on his uncle, Claudius. After the spirit appears, Hamlet's inner struggle emerges, and many questions arise in Hamlet's mind. Besides Hamlet's inner conflict is whether he can believe his father's spirit or kill his uncle Claudius to avenge his father's death.

Now Outer or External conflict, outer conflict means when the person or individual struggles because of some outer force such as society, respective, nature, or rule and regulation. The outer conflict or struggle is between Hamlet and his mother (Gertrude) because his mother married his uncle Claudius after his father's death. This incident creates an external conflict between Hamlet and his mother (Gertrude).

If we talk about today's generation students and youth are also struggling with inner and outer conflict, if we talk about inner conflict, it means a conflict within a mind of a person over a situation, problems, or many more. For example, if there is a project or seminar in your college or your workplace and you get a chance to lead that project or seminar but because of your conflicts like self-doubting, lack of confidence, or fear of failure you deny leading that project, or seminar all these self-doubting, lack of confidence, fear of failure are the inner conflict or struggle of the individual, students, and youth. Now if we talk about outer struggle or conflict means when the person or individual struggles because of some outer force such as society, respective, nature, or rule and regulation. For example, in Individual vs Family/ Society, most of the family compare their child's marks or result with their siblings or classmate the comparison affects the individual even in the board exam the parents tell the students to score more than 90% and so on if the child does not score that many marks, he/she feels depressed and take wrong decision and committed suicide to end their life just like Hamlet done at the end of the play.

The second part of the paper is about the themes of the play Hamlet-like- Appearance vs Reality, Power, Friendship, Revenge, Justice, Action, Death, etc.

### **Appearance vs Reality:**

As Shakespeare said "All that glitters is not gold" same way all the characters like Polonius, Claudius, Rosencrantz, and Guildenstern that appear in the play are honest, trustworthy, and sincere but in reality, deceitful, fraud, dishonest, and untruthful. As in the play, all the characters had double faces. In today's scenario people are double face their appearance is like there are well-wishers in front of you but are slander behind your back. We are living in the modern age in which social media platforms impact a lot of our life we follow famous personalities blindly without knowing the real side of their life whatever the unreal side their show us we start following that blindly this is also an example of appearance vs reality.

### **Power:**

In the play Hamlet, "Power" play an important role or we can say that all because of this power Claudius kills his brother or Hamlet father's. In the thirst for power and throne, Claudius kills his brother and Hamlet father's and we can see in the real world also because of power-thirsty an individual kills another for power. All because of power an individual forgets humanity and becomes enormity.

### **Friendship:**

A quote by Walter Winchell "A real friend walks in when the rest of the world walks out" same to these lines the friendship between Hamlet and Horatio is the same. Horatio is the University of Wittenberg's friend of Hamlet; he is the only person who believes or trusts Hamlet and is always in the support of Hamlet. From the beginning to the end of the life of Hamlet is only with Hamlet in each step. He is the only character in the play who survives and tells Hamlet's story to Fortinbras in the last scene of the play. In the modernized world also, we can see that we are social beings from schooling to graduation we have lots of friend circles or best friends in our life.

### **Revenge:**

In the whole play, Hamlet wants to take revenge on his uncle Claudius because of his father's murder, because of revenge only hamlet is facing lots of inner and outer struggles this revenge all because of revenge his happiness is grabbed from his life, same in our life also if we waste our time in taking revenge from other the happiness is grabbed from our life. Revenge kills the happiness of life only and ruins mental peace.



### Justice:

A quote by Pope Paul VI “If you want peace, work for justice. In the play, Hamlet both Hamlet and Laertes seek justice for their fathers. Justice is important in every sphere of life; justice provides neutralism and impartiality in many aspects of society. It provides equal educational and workplace opportunities. It’s also provided safety and security to individuals and communities.

### Death:

At the last of the play Hamlet’s last words to his friend Horatio “The rest is silence”. In the play, all the characters Gertrude, Laertes, Rosencrantz, Guildenstern, Ophelia, and Claudius have all died and at last Hamlet also died. Death is the truth of life. A quote by Neale Donald Walsch “Death is never an end, but always a beginning. Death is a door opening, not a door closing.

### Criticism:

Hamlet and His Problem is a critical reading by T.S Eliot in 1919. In this essay, Eliot considers the play Hamlet as an “artistic failure.” T.S Eliot’s objective correlative theory means that some information is given to the reader in form of plot, setting, and emotion in other words there must be a chain and connectivity between the event and situation.

To conclude, the above discussion is about the play Hamlet written by Shakespeare. This paper tells the struggle of Hamlet and the struggle that the youth face nowadays. All the themes of Appearance vs Reality, Power, Friendship, Revenge, Justice, Action, Death, etc. are still relevant and applicable in real life. Shakespeare is the finest writer of the Elizabethan period. This play is full of revenge, complexity, and full of sorrow. From here we can understand that in return hate not to repay hate to him, in return revenge does not repay revenge to him. All the character dies in end because of their action.

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21

## A STUDY OF INDIAN CINEMATIC ADAPTATION OF SHAKESPEAREAN PLAYS

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### Abstract:

Filmmakers all over the world have been influenced from great literature of various types like short plays, drama, novels and transcribed them into movies. Indian film directors have also been inspired as well as attracted towards literary texts and adapted these texts into films since the beginning of film era in India. The impact of literature on our films is almost as old as filmmaking itself. Indian cinema has been inspired from many literary works from Shakespeare to Ruskin Bond. William Shakespeare is one of the favorite among directors. From the earliest days of moving pictures, directors have been obsessed with bringing Shakespeare on the silver screen. Film directors experimented on the various themes of tragedies and comedies. Indian cultural and literary life finds two facets of Shakespeare: the Elizabethan Shakespeare and the Indian Shakespeare. The curriculum of the educational system has the Elizabethan Shakespeare, whereas the Indian Shakespeare exists in the form of appropriations of various kinds through adaptations, translations and performances. The present paper intends to study the Indian cinematic adaptation of Shakespearean Plays that are without the 'Shakespearean Language' to suit the interest of local Indian people with the dialects and settings in the regions of contemporary India.

**Keywords:** Adaptation, Drama, Elizabethan Play, Indian Cinema, Shakespeare, etc.

### Introduction

Filmmakers all over the world have been influenced from great literature of various types like short plays, drama, novels and transcribed them into movies. The concept of adaptation of literary texts into films is "nothing new for the Indian film industry too" (Kapoor). These literary texts have attracted as well as inspired Indian film directors since the beginning of film era in India. As Sheetal Kapoor in her blogspot writes "The impact of literature on our films is almost as old as filmmaking itself". Indian cinema has been inspired from many literary works from Shakespeare to Ruskin Bond. William Shakespeare is one of the favorite among directors. From the earliest days of moving pictures, directors have been obsessed with bringing Shakespeare on the silver screen. Film directors experimented on the various themes of tragedies and comedies.

Indian cultural and literary life finds two facets of Shakespeare: the Elizabethan Shakespeare and the Indian Shakespeare. The curriculum of the educational system has the Elizabethan Shakespeare, whereas the Indian Shakespeare exists in the form of appropriations of various kinds through adaptations, translations and performances.

The indigenized version of Shakespeare's drama in the form of movie adaptations requires aesthetic sensibility and thoughtful visualizations because little deviation can result in a huge theatrical blunder. Indians like romance and thriller movie, hence Indian filmmakers garnish European drama with Indian aesthetic nuances so that they can make it palatable for the Indian audience. The adaptation process "is repetition, but repetition without replication" (Hutcheon). This is true for the cinematic versions of Shakespearean plays transposed to the Indian context, the story line remains the same but the plot is altered.

The history of Hindi film screen reflecting Shakespeare goes back to 'Savkari Pash' (1925) directed by Baburao Painter based on The Merchant of Venice, flashing forward to 'Angoor' directed by Gulzaar (1982) adapted from A Comedy of Errors. The love for Shakespeare continues till today with movies like Sanjay Leela Bhansali's 'Ramleela' (2013) based on Romeo and Juliet and 'Haider' (2014) adapted from Hamlet directed by Vishal Bhardwaj.

**Table 1 Hindi Movies based on Shakespearean Drama**

Name of the movie	Based on which Shakespearean Play	Release Year	Director/ Production House
Savkari Pash	The Merchant of Venice	1925	Baburao Painter
Khoon-e-Nahak	Hamlet	1928	Krishna Athawale
Khoon Ka Khoon	Hamlet	1935	Shohrab Modi
Do Dooni Chaar	The Comedy of Errors	1968	Debu Sen
Angoor	The Comedy of Errors	1982	Gulzaar/ A R Movies
Qayamat Se Qayamat Tak	Romeo and Juliet	1989	Mansoor Khan
Maqbool	Macbeth	2003	Vishal Bhardwaj
Omkara	Othello	2006	Vishal Bhardwaj
10 ml Love	Midsummer Night's Dream	2010	Sarat Katariya
Ishaqzaade	Romeo and Juliet	2012	Habib Faisal/ Yash Raj Films
Ramleela	Romeo and Juliet	2013	Sanjay Leela Bhansali
Haider	Hamlet	2014	Vishal Bhardwaj

### **Vishal Bhardwaj's *Maqbool*, *Omkara* and *Haider*:**

Vishal Bhardwaj is a well-known music composer, writer and film director in the Indian film industry, who holds a credit of adapting Shakespeare's great tragedies (Macbeth, Othello and Hamlet) to contemporary Indian situation. He was born on 4 August 1965 in a village named Chandpur near Bijnor, Uttar Pradesh. His father was a respected poet and lyricist who inculcated the interest of music in him. From fondness for music and playing harmonium for friends to an acclaimed film director of bollywood, Bhardwaj has explored different horizons in arts. His career started off as a musician and composer, he later became especially interested in writing, directing and producing movies. Because of his substantial efforts, he has won several national awards for Best Direction, Best Musical Composition and other well-acclaimed awards. He has achieved remarkable popularity and critical success worldwide with his trilogy of Shakespearean tragedy. The first in the list is *Maqbool* (2003) which is an adaptation of the play *Macbeth*, the second one *Omkara* (2006) is based on *Othello*, and the third one *Haider* (2014) is based on *Hamlet*.

### ***Maqbool*:**

Vishal Bhardwaj's first instalment of the trilogy was *Maqbool* (2003), which seems to have adapted Shakespeare's play *Macbeth* with slight variation. The film ventured into the dark side of human nature with just the right balance to appeal to the Indian audience. The film was premiered in North American at the Toronto International Film Festival (2003). Although the film could not gain success at the box office, but director Vishal Bhardwaj was acclaimed internationally.



Though the film could not attract large number of an Indian audience, critics appreciate the movie and Pankaj Kapur won a National Film Award for Best Supporting Actor and Filmfare Award for Best Actor (Critics). Both *Maqbool* and *Macbeth* are morality play at the backdrop of battle for throne. Both are grim study of lust for power, danger of ambitions, betrayal of friends, and guilt of crime. The gloomy and dark atmosphere (of *Macbeth*) is very well contrasted with the backdrop of Mumbai underworld (of *Maqbool*) which is also considered to be dark, dubious and skeptical. King Duncan is dreaded kingpin of underworld Abbaji, *Macbeth* is *Maqbool*, and Lady *Macbeth* is Abbaji's mistress Nimmi who tempts *Maqbool* to turn against his Godfather to usurp his throne. The conniving witches of Shakespeare are fortune telling policemen Pandit and Purohit for whom the future is as tangible as the present. For Pandit, the world is a planetary chart meant to be animated by kababs, rainwater, sand or dry fruits. And the crafty Purohit can smooth-talk anyone into doom. Ocean plays the role of Great Birnam woods.

### ***Omkaara:***

Vishal Bhardwaj's second instalment of the trilogy was *Omkaara*, a 2006 Indian crime drama film adapted from Shakespeare's *Othello: The Moor of Venice*.

Rajeev Masand in his review of the movie praises Bhardwaj's effortless manner of placing Shakespeare's tale of friendship, jealousy and betrayal in rural setting of India. While another critic Ron Ahluwalia comments: "Where the Bard used race to initiate the romantic conflict between *Othello* and *Desdemona*, while Bhardwaj employed caste between *Omkaara* and *Dolly*".

Turning *Othello*, *Desdemona*, *Iago*, *Cassio*, *Emilia* and *Bianca* into *Omi*, *Dolly*, *Ishwar Tyagi*, *Kesu*, *Indu* and *Billo Chamanbhar*; Vishal Bhardwaj stayed faithful to the Bard's basic premise and the main characters are interpreted accordingly. The film, as it is based on rural setting of Uttar Pradesh, demands the dialogue in local dialect, here also Bhardwaj's artistic genius is at its peak. His translations of Shakespeare's lines are not only accurate; they also instill similar emotions in the viewers.

### ***Haider:***

*Haider* (2014) is the third instalment of Vishal Bhardwaj's Shakespearean trilogy co-written by Basharat Peer and Bhardwaj. *Haider* is a brilliant adaptation of Shakespeare's *Hamlet* where a new character- Kashmir joins the drama of Kings and Queens. The movie has successfully adapted the play's well-known twists and turns in the backdrop of the armed insurgency in the Kashmir of the 1990s. *Haider* a poet who returns to Kashmir at the height of the insurgency to find that his father has disappeared and his mother is in a new relationship with his uncle. The film revolves around *Shahid's* character who embarks on a dangerous journey to find his father and ends up getting dragged into the politics of the state. Critics say Bhardwaj has succeeded in bringing out the raw emotions of *Hamlet* in the film, while keeping his focus firmly on Kashmir. While writing the review of the movie for *Times of India*, Srijana Mitra Das compares the grey Kashmir of movie *Haider* to that green and beautiful hills and dales shown in the movie of *Shammi Kapoor*. She writes "Vishal Bhardwaj's Kashmir isn't *shikaras* and *Shammi Kapoor* though". This Kashmir is "gray smoke and brown trees, frozen waters and fires glowing angrily on a lake" (Das). Vishal Bhardwaj in an interview has said- "Kashmir is the *Hamlet* of my film"

### **Common strains between the three Movies:**

*Maqbool*, *Omkaara*, and *Haider* which is directed by one director, it is very easy to notice a similarity in the screen-writing pattern in all the three movies. As we see the movies together, we can discern common characteristics that can be traced through all of these three movies.

- **Names of the characters in the movies:** The names of the characters are Indian. They all are named with initial letters matching the Shakespearean originals. (*Macbeth* becomes *Maqbool*, *Gertrude* is named *Ghazala*, *Iago* becomes *Ishwar 'Langda' Tyagi* and so on). Irony lies in naming Shakespeare's greatest villain *Iago* as '*Ishwar*'.
- The supernatural elements are very skillfully replaced with their contemporary indigenous avatars. *King Hamlet's* "ghost" becomes a man carrying Ghost IDs – aptly named *Roohdaar*, Shakespeare's conniving witches are corrupt cops of Mumbai, and *Desdemona's handkerchief* makes way for *Dolly Mishra's Kamarbandh*.

- There are similarities in minor character peculiarities too like haircut. Similar cropped haircut of the central characters in the movie like Irfan (Maqbool) and Saif (from Omkara) who got a Caesar cut, while we saw Shahid's (Haider) head getting a complete shave-off.
- In these three movies the romantic song between the lead pair, paved the series of events that finally culminated into a tragic climax. Nimmi laid the germ of killing Abbaji in the mind of Maqbool after the song 'Rone Do'. In movie Omkara, towards the end of song 'O Saathi re' Indu steals the 'Kamarbandh'. While Arshia comes to know of Haider's plan to avenge his father's death after 'Khul Kabhi To'.
- **Two faced Shakespearean lady:** While looking at his mother's reflection on a broken mirror, split into two, Haider points out her two-faced nature. She appears to be the classic Shakespearean lady, whose ambitions and desires always culminate into the crime. And it is her guilt of the same that consumes everyone at the end.
- Nimmi's love for her husband's godson is real or is she simply looking for a means of escape from her sexless and hapless life? Why does Indu steal the 'Kamarbandh' from such a dear friend of hers, at the slightest prodding of her husband, without raising a single question? And how can Gazala, still a half-widow, sit and smile beside her new lover, basking in the glory of his electoral win?
- On one hand she might appear strong fighting to protect herself on the other hand she surrenders before her loved one. She is also the innocent victim, torn between her loved ones. She (Sameera) screams out to push away her enemy (Maqbool). While the other one (Dolly) weeps and surrenders letting her loved one take away her life.
- Movies are also about existential crisis. Most of the characters in the movies are struggling to find if life has any purpose or value or meaning. Omkara's brahmin father sired him on a lower caste woman- a blemish on the son's character that his enemies often invoke calling him 'adha-baaman' (half-Brahmin). This half-brahmin continuously jostles with those who have been ridiculing his caste to gain power over them. His second-in-command (Langda Tyagi) forgets years of friendship when what rightfully belongs to him is usurped away by a greenhorn (Kesu) only because of differences in their social standing. His insecurities are not very different from a Mumbai gangster (Maqbool) who continuously feels threatened by a lad (Guddu) much younger to him simply because he is soon going to qualify as his Godfather's son-in-law. But the world of Kashmiris are much more complex than theirs, millions of them take sides in a war for reasons that are anything but ideological. Some are struggling to avenge the death of their closed ones. While others are trying to follow their lines of duty. But most of them are confused and are ready to sideline with anyone who can promise them purpose in lives as well as safety for them and their children.
- "Nothing emboldens sin so much as mercy." (Shakespeare "Timon of Athens")
- While Shakespeare believed in punishing the criminal, Vishal Bhardwaj in his movies ponders on the concept of forgiveness. Macbeth, Iago and Claudius were murdered as a punishment for their heinous crimes. Macbeth was beheaded by Macduff and Claudius was stabbed by Hamlet with the same sword that was planted for Hamlet's murder. But Maqbool gives up arms at the sight of his son being adopted by his enemy. And Haider forgives his uncle to honor his mother's last wishes. The truth- that has been articulated with great simplicity in *Haider* – "Jab tak hum Inteqam se azaad nahi ho jaate... koi Azaadi humein azaad nahi kar sakti" (Until we free ourselves from the idea of revenge, till then no freedom can make us free).
- The movies adapted from Shakespearean plays had a bit altered ending as the setting is not in Elizabethan era rather in contemporary period and this was done to appeal the audience. As Linda Serger notes that in "making the transition to film, many books or plays that are downers have had the endings changed in order to appeal to the wider demographics of film and television" (pg 6). The reinterpretation and recreation of the adapted text can be called as "appropriation and salvage" (Hutcheon, pg 7) depending on the perspective of the readers/viewers. Hutcheon further observes that reinterpretation requires an act of dissembling a story in order to get rid of all unnecessary details that seem to be no longer appealing to the audience. Vishal Bhardwaj in order to make his movies appealing and to suit the contemporary Indian Context brought some necessary changes.



- Renuka Vishwanathan in her review of the movies entitled “Shakespeare or just Vishal Bhardwaj?” points that Vishal Bhardwaj seemed predominantly concerned for “the theme of female sexuality”, which, was surprisingly, is not the most significant Shakespearean idea in those three tragedies. Hutcheon remarks that “transcultural adaptations often mean changes in race, gender and politics” (p.147). This is what is absolutely felicitous of Bhardwaj’s adaptation of “Shakespearean Tragedies”
- Hamlet’s ambivalent attitude towards Gertrude turns him against Ophelia, who is as trusting and innocent a creature as Desdemona despite the lurid imaginings of Othello under the sway of Iago. But there is no such theme anywhere in the play Macbeth. But Bhardwaj has imported it into the heart of Maqbool and exploited this theme to the fullest in both Omkara and Haider. Maqbool suspected the paternity of the child of Nimmi while there was no such suspicion in the heart of Macbeth.
- The setting of the plot in these movies is in unlawful areas showing rustic and pathetic lives of those who encounter the chaos and disorder of these worlds. While Maqbool is set up in grim dark world of Mumbai underworld, it is “not an underworld story” says Vishal Bhardwaj in an interview with rediff movies. It is a story planted in the world of underworld which shows the relationships between human beings. Omkara is delved deep into the bowels of North-Indian politics, showing on one hand the scenes of gang-war break outs on the other hand tender love between the “carnal creatures of night who love and hate in equal measures”(Jha). Set in the insurgency hit Kashmir of 1995, the movie ‘Haider’ observes the human tragedy that a regular middle-class family went through in the valley. To conclude, *Maqbool*, *Omkara* and *Haider*- transposed the bard’s classics to regional India with Bollywood’s tradition of music and melodrama. Bhardwaj stayed true to the iconic work of the bard yet managed to add Indian flavor and fervor to his movies. Bollywood and Shakespeare coalesce marvelously in these movies. Portraying some of the immortal characters of the Elizabethan play and let them live in Mumbai, Uttar Pradesh and Kashmir, Bhardwaj showed the magic of his artistic genius and imagination. By transposing Elizabethan play in contemporary Indian scene and justifying this transportation with local dialects and local tensions, these movies gave a new look to classic Tragedy of Shakespeare making it suitable for Indian platter

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22

**UNDERSTANDING SHAKESPEARE GRAPHICALLY: USING GRAPHIC ADAPTATIONS  
TO UNDERSTAND SHAKESPEARE'S WORKS**

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**Abstract:**

*Shakespeare is usually regarded synonymous with English literature. Therefore, teaching and learning English literature is often considered to be incomplete without teaching and learning Shakespeare's works. However, learners time and time again encounter several problems while understanding his works, like understanding the language he uses, especially his plays. This can result in mental blocks or barriers like fear, anxiety, dread, and boredom. Therefore, it is important to seek methods to remove or reduce these blocks in order to prepare the learner to be receptive to Shakespeare's work. This paper seeks to explore the effectiveness of graphic adaptations of Shakespeare's works to help the learners familiarise themselves with Shakespeare's work in a simpler and more enjoyable way. For this purpose, it studies the responses of learners aged 17-19 years on Shakespeare's original work before and after reading the graphic adaptation of the same. It tests their understanding of the work using a questionnaire which includes objective as well as subjective questions. This paper hypothesises that graphic adaptations of Shakespearean works can help learners overcome their learning difficulties and barriers and understand Shakespeare's works more easily and effectively.*

**Keywords:** Shakespeare, Graphic Adaptation, Teaching, Learning, English literature, etc.

Born in 1564, The Bard of Avon, William Shakespeare is considered as one of the greatest literary writers of all times. His works have been defined as classics and have defined the English canon. Shakespeare's works are one of the oft-read and oft-studied works of English literature. It is no surprise, therefore, that the teaching of English literature is incomplete without teaching Shakespeare's works. Learners as well as educators, however, have frequently come across certain issues when it comes to understanding and teaching Shakespeare's works in the classroom. In Murphy, Culpeper, Gillings, and Pace-Sigge's article, "What do students find difficult when they read Shakespeare? Problems and Solutions", the researchers found negative comments by the students when it comes to Shakespeare's use of language among the students who were native as well as non-native English speakers.

They found that “Common areas of difficulty included archaic words, borrowings from other languages, coinages and false friends [words or expressions that share similar forms but have different meanings in different languages].” (Murphy et al. 1) Learners and educators who are non-native speakers of English sometimes find it more difficult to understand Shakespearean English. Anna Wing-boTso, in a research conducted on young learners in Hong Kong notes: “Teaching Shakespeare to young ESL learners can be one of the most challenging tasks for English teachers and parents. Because of the difficult vocabulary and unusual language, Shakespeare is often left unread and unexplored both in school and at home.” (18)

This difficulty in comprehension might also create a sense of fear and dread among the students when it comes to reading Shakespeare and demotivate them. Carly Joy Vail Lewellenin notes: “Students tend to believe that when they try to read Shakespeare, they will not understand anything. To many of them, the frequent use of words such as “thou,” “dost,” or “ere” seems daunting. They begin to fret. They fear Shakespeare’s work. They are afraid of failing in front of their peers when they attempt to understand the play, yet cannot....” (1).

Lewellen continues:

Many times, students will actively work against trying to enjoy his work because it is easier to sit back and allow me as their teacher to do the work and “translate” for them. They want the text to be modernized for them. This means that [the teacher] end[s] up doing all of the difficult work of sifting through passages that they deem too challenging to understand, despite the fact that they have (or supposedly have) engaged with Shakespeare’s plays already. I realized underneath this idea of modernization, there was a fear of difficulty (2).

The above comments highlight not only the underlying sense of fear that the students may have but also throws light on the students’ tendency to become passive learners instead of active participants in the learning process. This passivisation can be a result of the mental block that the fear, anxiety, and dread that students may have against Shakespearean language and works. This mental block can become a hindrance in the active participation of the learners in the learning process. The lack of immediate comprehension of Shakespearean language may make the work seem boring and uninteresting. This may also lead to yet another mental block of perceiving Shakespeare’s work as boring and uninteresting without even giving them a try.

Several teaching techniques and strategies have been suggested over the years to teach Shakespeare’s works in a way that doesn’t bore the students by making the work more interesting. “To help the class over the difficult language of Shakespeare, teachers can start by introducing nontraditional texts such as cartoons, comics, movies, animations, abridged versions, and even digital games to motivate young learners” (Tso 18) Tso argues:

The multimedia pedagogy can provide ‘a complex multi-sensory experience in exploring our world through the presentation of information through text, graphics, images, audio and video’. Compared to using only one single medium, the multimedia pedagogical design presents ‘more information at once’, encourage[s] ‘active processing’, and allows learners to use ‘more than one representation to improve memory’ (23).

This paper explores this multimedia pedagogical design and seeks to find the effectiveness of graphic adaptations of Shakespeare’s works to help the learners familiarise themselves with Shakespeare’s work in a simpler and more enjoyable way. For this purpose, it makes use of the original unabridged version of *Hamlet* and a graphic adaptation of Shakespeare’s *Hamlet* by Sparknotes Editors. Graphic adaptations, according to Linda Hutcheon, is the “‘extended, deliberate, announced revisitation’ of a literary text into the comics medium” (Blank 74) Some researchers scorn the existence of adaptations but this paper agrees with Tabachnick and Saltzman’s stance on adaptations when they comment:

Adaptations are not parasites on their adapted texts, but that they are in a symbiotic relationship with them. The adapted text and its adaptation(s) are at once intimately related and separate and unique entities. Not only can scholars



and students benefit from the comparison of these adaptations with the original texts, but the adapted texts can contribute to an expansion of the already-existing interest in these texts (3).

For this purpose, a group of 20 participants aged 17-19 years, who learnt English as a second language and had an intermediate level knowledge of English were studied. Due to the constraints of time, they were given only Act I Scene I of *Hamlet* to read. First, they were given the Act I Scene I of the original unabridged version of *Hamlet* and were asked to note their level of difficulty they faced in comprehension, and the difficulties they faced, if any. This level was measured on the scale of 1 to 10, 1 being 'Very Easy', 5 being 'Neutral', and 10 being 'Very Difficult'. Then, they were given the Act I Scene I of a graphic adaptation of Shakespeare's *Hamlet*. They were once again asked to note their level of difficulty they faced in comprehension on the same scale, and the difficulties they faced, if any. Lastly, they were given the Act I Scene I of the original unabridged version of *Hamlet* once again and were asked if there were any changes in their level of difficulty they faced in comprehension. In the end, they were given an opportunity to comment on the overall experience if they wished to.

In the first stage, among the group of 20 participants, 17 participants rated the original unabridged version of *Hamlet* between 8-10, indicating that they found the version 'Difficult' to 'Very Difficult'. All of the participants reported that they experienced problems in understanding the language used in *Hamlet*. Some highlighted that they were unfamiliar with the "archaic" language used in the original version of *Hamlet* which led to the meaning being lost to them.

In the second stage, all the participants rated the level of difficulty they faced in comprehension of the graphic adaptation of *Hamlet* between 1-3, indicating that they found the graphic adaptation 'Very Easy' to comprehend. No one reported any difficulties during comprehension.

In the third stage in which all the participants were once again asked to read the original unabridged version of *Hamlet*, all the participants reported changes in their level of difficulty they faced in comprehension. While 15 participants rated the difficulty level to be 4-6, 5 participants rated the difficulty level to be 2-4.

3 participants chose to comment on the overall experience. One participant commented, "The comic made understanding the original easier." Another participant opined, "The comic made the play less boring because of the pictures." The third participant said, "All books should have pictures like this so that they are less scary." An illustration of the graphic adaptation of *Hamlet* is given below:



(SparksNotes Editors, p. 2)

This decrease on the scale measuring the difficulty level of comprehension can be seen as an indicator highlighting the use of graphic adaptation of *Hamlet* as effective in helping the participants understand the original version better. While the graphic adaptation did not literally translate each and every dialogue in the play from 'archaic' English to 'modern' English, it seems to have proven beneficial in guessing the meanings behind the original text better. Based on the personal comments by the participants, it can be said that the verbal-visual language of the graphic medium makes the play seem more interesting. By lessening the use of 'archaic' English, it also seems to make the play seem less scary, resulting in reducing the mental block of the participants, making them more receptive towards understanding *Hamlet*.

Therefore, it can be said that graphic adaptations of Shakespeare's works can help learners understand the original work better since it helps the learners derive a link between the 'archaic' English to 'modern' English, and help the learners guess the actions and dialogues in the play. The use of graphic adaptation also seems to reduce the mental blocks that learners have when it comes to understanding Shakespeare, making his work seem less 'scary' and more interesting, thereby motivating the learners to engage with Shakespeare's works more actively.

While graphic adaptations of literary works may not help in understanding the original work and its essence in entirety, it can certainly act as a supplementary reader which can aid in comprehending the basic meaning of 'difficult' works like Shakespeare's. By making such works 'easier' to understand, graphic adaptations seem to reduce the mental blocks that learners may have, making them more receptive and active in reading and comprehending Shakespeare.

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23

## SHAKESPEARE'S USE OF COMEDY IN *KING LEAR*: SOME INTERPRETATIONS

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### **Abstract:**

*William Shakespeare's play King Lear is widely regarded as a tragedy, as it tells the story of a king who loses everything, including his sanity, as a result of his lack of judgment and the treachery of those around him. However, the play also contains elements of comedy, particularly in the character of the fool, who provides a counterpoint to the more tragic moments of the play. The paper explores Shakespeare's use of comedy in King Lear and its significance to the overall themes and message of the play.*

**Keywords:** *Shakespeare, Comedy, King Lear, Plays, Playwright, Elizabethan Age, etc.*

### **Introduction:**

King Lear is a tragedy by William Shakespeare that tells the story of a king who divides his kingdom among his three daughters, only to lose everything and descend into madness as a result of his own pride and the scheming of those around him. The play is widely regarded as one of Shakespeare's greatest works, and is known for its complex characters, themes of power, justice, and filial duty, and its exploration of the nature of humanity.

While King Lear is primarily considered a tragedy, it also contains elements of comedy, particularly in the character of the fool. The use of comedy in a tragedy serves to provide a counterpoint to the more tragic elements of the play, and to create a sense of balance and contrast. This can help to highlight the complexity of the characters and the issues explored in the play, and can provide the audience with moments of levity and relief amidst the emotional intensity of the story.

Shakespeare's use of comedy in King Lear provides a counterpoint to the play's tragic elements, and serves to highlight the complexity of the characters and the issues explored in the play. The present paper will explore Shakespeare's use of comedy in King Lear and its significance to overall themes and message of the play. Specifically, the role of the fool will in the play will be examined, the use of language and wordplay, the use of situational comedy, and the relationship between comedy and tragedy. Through this analysis, we will demonstrate how Shakespeare's use of comedy adds depth and complexity to the play, and how it helps to highlight the themes and issues explored in the story.



## **The Role of the Fool in King Lear:**

### **Description of the Character of the Fool:**

In King Lear, the fool is a character who serves as a jester and a companion to King Lear. He is a witty and insightful character who uses humour to comment on the events of the play and to challenge the other characters' perceptions of reality. The fool is the only character who is able to speak truthfully to King Lear, and he often uses humor to do so. For example, in Act I, Scene 4, the fool tells King Lear, "Thou shouldst not have been old till thou hadst been wise," a statement that highlights Lear's foolishness and lack of judgment.

### **Analysis Comedic Moments of the Fool:**

The fool's comedic moments in King Lear serve to provide a counterpoint to the play's more tragic elements. His witty banter and humorous observations create a sense of levity in the play, providing a respite from the intense emotional turmoil of the story. For example, in Act II, Scene 4, the fool engages in a playful exchange with Edgar, using wordplay and humour to express his thoughts on the nature of madness. The fool's humour provides a sense of relief for the audience, allowing them to engage with the play's themes without becoming overwhelmed by the tragedy of the story.

### **Examination of the Fool's Relationship with King Lear:**

The fool's relationship with King Lear is complex and multifaceted. While the fool is a loyal servant to King Lear, he is also critical of the king's actions and decisions. His humor serves to highlight Lear's flaws and to challenge his perceptions of the world. At the same time, the fool also serves as a source of comfort and companionship to Lear, providing moments of levity amidst the intense emotional turmoil of the story.

The fool's relationship with Lear can also be seen as a commentary on the nature of power and authority. As a lowly court jester, the fool is able to speak truth to power in a way that others are not. Through his use of humor and wit, the fool is able to challenge Lear's authority and expose the flaws in his thinking, highlighting the dangers of unchecked ambition and the importance of humility and self-awareness.

Thus, the fool's relationship with King Lear adds depth and complexity to both characters, and serves to reinforce the play's themes and message. The fool's ability to provide both humour and insight serves as a reminder of the importance of maintaining a sense of balance and perspective in the face of adversity, and highlights the complexities of the human experience.

## **The Use of Language and Wordplay in King Lear:**

### **Discussion of Puns and Wordplay in the Play:**

Shakespeare's use of language and wordplay in King Lear is a significant aspect of the play's comedic and tragic elements. Throughout the play, Shakespeare employs a range of puns and wordplay to convey both humor and tragedy. For example, in Act I, Scene 1, Lear asks his daughters to express their love for him in words, with Goneril and Regan offering grandiose expressions of devotion, while Cordelia offers a simple "Nothing." This pun on the word "nothing" serves to highlight the conflict between appearance and reality, and sets the stage for the tragic events that follow.

### **Analysis of the Use of Language to Convey Both Comedy and Tragedy:**

Shakespeare's use of language in King Lear is particularly effective in conveying both comedy and tragedy. The use of puns and wordplay allows for moments of humor amidst the intense emotional turmoil of the story. At the same time, the language is also used to convey the play's more serious themes, such as the nature of power, the corrupting influence of ambition, and the importance of familial duty. For example, in Act IV, Scene 6, Lear reflects on the nature of human suffering, using poetic language to convey the depth of his despair.

### **Examination of the Role of Language in the Play's overall Themes and Message:**

The use of language in *King Lear* is integral to the play's overall themes and message. Through his use of language, Shakespeare explores the complex nature of human relationships, the dangers of unchecked ambition, and the importance of family and duty. The language is also used to highlight the play's exploration of the nature of power and the consequences of its misuse. Overall, the use of language in *King Lear* serves to convey the play's themes and message in a powerful and effective way, adding depth and complexity to the characters and the issues explored in the story.

### **The Use of Situational Comedy in *King Lear*:**

In addition to language and wordplay, Shakespeare also employs situational comedy in *King Lear*. Throughout the play, there are a number of comedic moments, including mistaken identities and misunderstandings. For example, in Act III, Scene 4, the disguised Edgar convinces his father, Gloucester, that he has survived a fall from a cliff by claiming to be a spirit. This moment is both humorous and poignant, highlighting the relationship between father and son, and underscoring the themes of deception and appearance versus reality that run throughout the play.

### **Analysis of the Comedic Moments as a Commentary on the Play's Tragic Elements:**

Shakespeare's use of situational comedy in *King Lear* serves as a commentary on the play's tragic elements. The comedic moments provide a counterpoint to the more serious and tragic events of the story, highlighting the absurdity and folly of the characters' actions. At the same time, the humor also serves to underscore the emotional intensity of the play, and to create a sense of balance and contrast. The comedic moments can also serve to emphasize the tragic consequences of the characters' actions, such as Lear's descent into madness and Gloucester's blinding.

### **Examination of the Role of Situational Comedy in the Play's overall Themes and Message:**

The use of situational comedy in *King Lear* is significant to the play's overall themes and message. By employing humour alongside tragedy, Shakespeare creates a complex and nuanced portrayal of human nature and the human condition. The comedic moments serve to highlight the tragic consequences of the characters' actions, and to underscore the importance of familial duty and the consequences of failing to fulfill that duty. Overall, the use of situational comedy in *King Lear* adds depth and complexity to the play, and serves to reinforce its overall themes and message.

### **The Relationship Between Comedy and Tragedy in *King Lear*:**

#### **Discussion of the Play's Balance of Comedic and Tragic Elements:**

*King Lear* is known for its balance of comedic and tragic elements, with the play containing both moments of humor and intense emotional turmoil. Shakespeare uses this balance to create a nuanced and complex portrayal of human nature and the human experience. The play's comedic moments provide a counterpoint to its tragic elements, creating a sense of contrast and balance that serves to highlight the depth and complexity of the characters and the themes explored in the story.

#### **Analysis of How the Play's Comedic Moments Highlight the Tragedy of the Story:**

The comedic moments in *King Lear* serve to highlight the tragedy of the story, by providing a contrast to the intense emotional turmoil of the play. The humor serves to emphasize the gravity of the characters' actions, and to underscore the consequences of their decisions. For example, the fool's jokes and puns often serve as a commentary on the actions of the characters, highlighting the absurdity and folly of their decisions. The humor also serves to create moments of levity and relief amidst the emotional intensity of the story, allowing the audience to better engage with the play's themes and message.

#### **Examination of the Role of the Play's Balance of Comedy and Tragedy in its Overall Themes and Message:**

The balance of comedy and tragedy in *King Lear* is integral to the play's overall themes and message. Through the use of humor, Shakespeare is able to explore complex themes such as the nature of power, the importance of familial duty, and the consequences of unchecked ambition. The comedic moments also serve to create a sense of balance and contrast, highlighting the complexity and depth of the characters and the issues explored in the story. Overall, the balance of comedy and tragedy in *King*

Lear serves to reinforce the play's message about the importance of familial duty, the dangers of unchecked ambition, and the consequences of one's actions.

To conclude, in this paper, we have explored Shakespeare's use of comedy in *King Lear*, and its significance. We have discussed Shakespeare's use of language and wordplay, situational comedy, and the balance of comedy and tragedy in the play. Through our analysis, we have demonstrated how Shakespeare's use of comedy adds depth and complexity to the play, highlighting the themes and issues explored in the story. Shakespeare's use of comedy in *King Lear* provides a counterpoint to the play's tragic elements, and serves to highlight the complexity of the characters and the issues explored in the play. By exploring the use of comedy in the play, we gain a deeper understanding of the themes and messages that Shakespeare sought to convey. The study of Shakespeare's use of comedy in *King Lear* has broader implications for the study of his works in general. By examining the ways in which Shakespeare employs comedy alongside tragedy, we gain a greater understanding of his approach to storytelling, and his ability to create nuanced and complex portrayals of the human experience. Through this analysis, we can also gain insights into the themes and messages that Shakespeare sought to convey in his works, and how he used different literary techniques to achieve his artistic vision. Overall, the study of Shakespeare's use of comedy in *King Lear* is valuable not only for our understanding of this specific play, but for our understanding of Shakespeare's works more broadly.



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**SHAKESPEARE'S *THE MERCHANT OF VENICE*: TREASURED ILLUSTRATION OF  
TRAGICOMEDY**

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**Abstract:**

*William John Shakespeare's undisputable place in the literary world and his enormous contribution towards the literary sphere are imperative and eternal. Undoubtedly, his prodigious input in English drama and poetry, specifically in sonnets is not only rock-solid but also has inspired all streams of literature across the world. The variety of tragicomedy can be seen in his various writing, however, The Merchant of Venice, is an outstanding illustration of tragicomedy. The esteemed dramatist has been successful to make readers and audiences digest the fine fusion of comedy and tragedy in a one-fell swoop smoothly in the present piece of art. The binary opposition of characters, settings, ambience, theme etc. all contribute towards the great masterpiece.*

**Keywords:** Tragicomedy, Twofold Characters, Analogy, Antagonism, Deus ex machine, etc.

To authorize any piece of literature, especially in the present scenario, a drama as a tragicomedy, comedy, or tragedy, one needs to take into consideration of the typical elements of drama to judge and finalize it. The gradual consideration will make the air clear. In pure comedies, love, laughter, and entertaining elements are the dominant traits. Herein, various suitable couples are created deliberately and through their romantic courtship and amusing conversation the story takes turns and twists to amuse audiences. The creation of foolish characters, the inclusion of a clown like cast and humorous dialogues were fixed attributes of comedies. A conventional comedy always ends with the union of lovers and their nuptial ceremonies. On the contrary, a pure tragedy is marked by a protagonist who is embedded with a tragic flaw which is Hamartia. The tragic hero of the play can be seen always busy battling with good and evil in his mind and brain. Ultimately, his tragic flaw leads him towards the downfall of his glorious career and life. Eventually, he surrenders to the tragic fate or destroys himself along with others. The protagonist can be termed as tragic waste, at the end of the drama, as despite his enormous, health, wealth, wit, love and power, he fails to compete with one tragic flaw inside him and make his life, his existence waste.

In the regard of tragicomedy genre of the drama, things are moderately poles apart. Fundamentally, it is an ancient literary mechanism widely utilized by writers in their respective fictional works. These pieces of literature are quite unique to encompass elements of tragedy along with the elements of comedy playwriting. Many times the writer, who is implementing the tragicomedy device mainly, intends to depict the twofold nature of reality, wherein dark shades of human nature along with grim realities of lives are presented to illustrate their co-existence in the world and in the nature of human persona. Consequently, the intertwining of tragic and comic components of life can be explicitly seen in the play. It is the general observation that tragicomedy is predominantly used in dramas and theatre. As per the history of English literature, the term is coined by the esteemed Roman dramatist Plautus in the 2nd century B.C. In a general way, the writer intends to make god and men his characters in the play. On the contrary, in tragicomedies, the characters play reverse roles. Beyond conventionally assigned roles and dialogues they appear in drama to create fun, burlesque and pun. Mostly, the characters in tragicomedy are exaggerated, and sometimes there might be a happy ending after a series of unfortunate events in a row. It is incorporated with facetious tales throughout the story, just to lighten the tone.

In the play, *The Merchant of Venice*, Shakespeare has created a constellation of characters to express various traits of life. To describe the bond of faith, compassion, and brotherhood he has created a friendship between Antonio and Bassanio. Both are good friends though both have contrary temperaments. Antonio is well-known for his true nature, wealthy background, and as a word of man. On the other hand, Bassanio is busy in merry making, courtships and touring. But out of true friendship and brotherhood, Antonio is ready to compromise his honour in front of Shylock, a Jewish money-lender. At the end of the drama, Antonio is prepared to sacrifice his life in the courtroom scene; this is a proof of their true friendship. Along with these male friendship duos, Shakespeare has depicted the friendship between Portia and Nerissa. Though Nerissa is acting foil for her lady Portia, their friendship and understanding are remarkable.

In analogous with comedy plays, in the present drama, Shakespeare has created various devotees of love. Bassanio is in love with Portia. Initially, Portia is indifferent towards Bassanio, but gradually Bassanio made her love him back. Secondly, Portia's maid cum friend Nerissa becomes the ladylove of Bassanio's faithful servant Gratiano. In the same line of love, Shakespeare has assigned one more pair who are in love with each other deeply, that is, Jessica, Shylock's only daughter with Lorenzo.

In the company of the insertion of pair of lovers, Shakespeare has conventionally created the character of Launcelot, in the present play. This character is described as a servant to Shylock. Through, the character of Launcelot and his father Gobbo, the audience can enjoy the spur of laughter in the play.

The casket episode of Act 3 Scene 2, is contributing to enriching romantic elements of the drama. Portia's deceased father created the Casket mystery to find a suitable boy for his only daughter Portia, who is utterly judicious and stunning along with mounds of wealth. Herein, the men who are interested and intended to marry Portia, are instructed to read and choose a casket out of three different caskets which hide permission to marry Portia. Bassanio chooses the right casket and affirms the love lock between them.

The ring episode adds more amusement to the storyline of the drama. During the trial scene, Portia in the disguise of the lawyer, demands the very ring given by her to him as a token of love during their wedlock ceremony, in return for remuneration to save Antonio from Shylock's terminal bond. The gizmo of mistaken identity, the stratagem of a lady in the disguise of a man is surely the trait of the Shakespearean comedy drama. In spite of the firm love between Portia and Bassanio, he fails to notice his wife in the guise of a lawyer present in the courtroom scene, which is an example of willing suspension of disbelief.

The conservative resilient traits of comedies like the signature tune of love, the theme tune of friendship, the note of happiness, hilarious dialogues, and joyous actions by varied characters, above and beyond the element of disguise and mistaken identities can be perceived evidently in the present drama. From primary conception, the present drama is a comedy. However, various other things offered by dramatists in the drama point out tragic tension too.



Throughout, the history of English literature, and specifically, in the realm of English drama, the character of Shylock has been considered a tragic hero alias anti-hero of the play. For any mediocre reader, his character appears as a villain. There are explicit reasons behind it. The very first thing is the bond story. In this subplot, Shylock offers help in the form of money to Antonio, as Antonio wants to give money to help his friend Bassanio, who is in need of money to go to Belmont, to court and marry his ladylove Portia. As Bassanio fails to build his credibility in the market of the Venice, to raise money for travel, he surrenders in front of Shylock. But already aware of Bassanio's reliability, in Act 1 Scene 3, Shylock prefers Antonio to be the guarantor for lending money to Bassanio. To legalize the deal and make it real, Shylock demands Antonio sign the fatal bond. According to the bond signed by Shylock and Antonio, in case of failure, Antonio is liable to give a pound of flesh of his body to Shylock. As a true friend, Bassanio disapproves the bond but Antonio is much more confident about his naval trade and his potential, and approves the idea of the bond. This fatal bond is the real trick of the drama. Upon which the other half of the drama is set and further actions take place progressing to the end of the drama. In the outer set, Shylock appears as a villain to the readers who demands flesh in return for money.

During the courtroom scene that is Act IV, scene 1, Shylock demands, a pound of flesh from Antonio's body as Antonio fails to return three thousand ducats in the given three months' timeframe to Shylock. This trial scene is epic in the present drama and the history of English drama as well. At first, as per laws of the Venice, the setting of the play is Venice city of Italy, and signed bond, Shylock's side is much more solid. Bassanio appears in the court to lend his friend's help and money to Shylock. But Shylock villainously refuses to take money from Bassanio. As per the sealed bond Shylock demands the flesh in the courtroom from Antonio's body, which makes all the other characters along with readers of the play think Shylock as an inhuman, cruel villain.

Additionally, Shylock is described as a penny pincher by the dramatist. His servant Launcelot is not happy with his miser master, who is making him slog a lot without worthy payments in return. So in Act 2 Scene 2, he decides to leave Shylock, and accepts Bassanio as his master.

Another tragic chapter is added to the story of Shylock, in the form of his offspring. His only daughter Jessica is also against him. She is an educated and commendable lady who is in love with amateur Lorenzo. Being a father Shylock is not happy with his daughter's choice as Lorenzo is a Christian lad. He strongly opposes his daughter's love relationship with the other boy. Without her father's appropriate consent, she elopes with Lorenzo in Act 2 Scene 6, besides snatching away her father's money and jewels from home. Other neighbourhood individuals deliberately inform him that his daughter has eloped with a Christian lover and she is spending his money haphazardly. This love relationship and elopement episode bring severe humiliation to the father and the whole family alongside the tragic taste in the play.

Religion is the major source of conflict in the drama. Shylock is a Jew while Antonio is a Christian. During the contemporary era, this conflict was high and made the lives of Jew people hell. Religion is the main reason for Shylock's disapproval of Lorenzo. Besides, Shylock's money lending policy of charging heavy interest on the loan is against the laws of Antonio's Christianity. Despite of love theme, the addition of this conflict theme between religions indicates a tragic note in the play.

Above mentioned incidents, things, and characters can easily make readers think and confirm Shylock as a true villain of the story. However, the dramatist has mixed and different opinions about him. The very proof is present in the courtroom dialogue of Shylock. Shylock is a tragic character; imprisoned by prejudgment and determined for retribution by the treatment he obtains from others. By nature, he is not cruel and unpleasing. On the other hand, is as normal as any other man of his era, other Christian of his time. It is destiny and contemporary social evils that made this man a wicked fella of the play.

Shylock is the artifact of the extended unscrupulous battle between Christianity and Jewish culture. His inner feelings, strongly expressed in the trial scene finally make readers think about him differently. It is not in anyone's hands to take birth in a specific caste, category or religion. Above and beyond, all human beings have some or the other physical and mental agonies. By casting Shylock as Jew, the dramatist is expressing his views against the discrepancy present in contemporary society. The social clash between Christians and Jews is depicted in the drama through the bond story and courtroom mystery, eventually; it highlights tragic component in the drama.



Shylock is defeated by ingenious Portia, disguised as a lawyer Balthasar, in the court scene. When Shylock prepares to leave the courtroom, he gets a call back from the Duke. Eventually, he has sentenced to a penalty for threatening the life of a Venetian Christian citizen, Antonio. As per the verdict, he will be executed and all his goods and chattels will be distributed between Antonio and the state unless he requests the Duke for forgiveness. The Duke display clemency to Shylock and spares his life and reduces the forfeit too. However, Antonio returns his share of Shylock's properties on the condition that he transforms into Christianity and bestows his wealth on Jessica and her new husband, Lorenzo. As a tragic figure of the whole drama and left with no other option, Shylock reluctantly settles for the execution of his legacy and conversion of the religion and finally leaves the courtroom in grief. The sudden downfall makes Shylock the tragic hero of the play.

The outcome of the court scene is Antonio is protected, Bassanio is also safe but Shylock is seen as a solitary individual and underprivileged too. He is imposed to abandon his religion and dispense his property too. He was enforced to plea mercy.

At the end of the story, Act 5 Scene 2, the happy marriage of all the characters along with their respective return of treasures and profits indicates drama belongs to the romantic comic drama of Shakespearean canon. However, the character of Shylock and his mentioned and expressed predicament highlights the tragic elements present in the story. The social issue of Christians versus Jews furthermore complements the chapter on tragic tautness. The second reading of the drama, or a thoroughgoing reading and comprehension of all the elements of the drama, indicates that drama is also embedded with tragic components.

To sum up, a fine combination of tragic and comic elements in the guise of theme and characters make the drama a treasured illustration of the tragicomedy genre of the literary canon of Shakespeare. The dramatist has utilized various gizmos to achieve the fine effect to make the drama a fine piece of tragicomedy. The drama ends in the convention of comedy like a nuptial gala, but leaving behind the bitter taste of tragedies like the clash of religions with the downfall of the anti-hero.

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## **SHAKESPEARE'S WORK AND ITS IMPACT ON NEW PERSPECTIVES OF PSYCHOLOGY IN THE PRESENT ERA**

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### **Abstract:**

*A major source of Shakespeare's universal appeal is his genius in the portrayal of characters and relationships. This aspect of Shakespeare was much appreciated in the late eighteenth, nineteenth and early twentieth century's. It's the unparalleled subtlety and precision with which he has depicted human conflict with themselves and each other. The characters are conditioned by their cultures. The common human value has been recognized by the audience, the portrayal of feelings, behavior and interaction. IT cannot be contained by any interactive framework. His insight was more intuitive than conceptual. His culturally conditioned ideas about human psychology and concrete portrayal of thoughts, feelings and action have major impact on future human race and their behavior. It has critical portrayal of mimetic characters. The relevance philosophy of characters in Shakespeare's work has explicit depiction of human behavior through indoctrinate theory and case reflection of psychology and its traits which is the reflection of understanding behavior pattern in human. The importance of psychological treatment of characters and the conflicting nature has an exclusive reference to comprehending various traits of human existence.*

### **Introduction:**

The work of Shakespeare has a unique approach towards exploration of inner consciousness and give the reader deeper insight into its meaning. He has a definite attitude and idea about life's innermost secrets and as a dramatist has a definite approach in reflection of such issues in the portrayal of certain characters which explores the intricacies of human psychology. We often need to be reminded about a writer who deals expressly with life the possession of the philosophy of life. In reflecting upon the constitution of our mind we must be careful not to objectify mental states and analyze ethical problems and behavior in the various characterizations in the plays of Shakespeare. The moral and social requirement of a balance in behavioral pattern sets a balance between the real and the illusionary. Hamlet behavior equilibrium is disturbed and is having a divergent and vivid perception than his actual perceptive outlook to resolve the conflict within. The characterization has a form and a color of its own, thereby reflecting the psychology of human behavior in the contemporary world and times to come.



The intimate knowledge of the normal state of the mental function in every variety of character which he would compare and estimate every direction and degree of aberration. His character blatantly portrayed the intricacies of psychology and all the phrases of mind with little aid of medical rational. The abnormal state of mind was a formal study of Shakespeare in the mere number of characters to which he has attributed them. No one has explored much on the other subject, except love and ambition, treachery, deceit, deception, mind game and complexities as much as been reflected in Shakespeare's articulation of characters. With our general understanding of artistic creativity and Shakespeare's potential exploration of intrinsically psycho biographical problem is examined and many aspect of human traits and behavioral can be comprehensible.

### Discussion:

Macbeth is the most awful creation of the poetic mind its worth study of those to whom the storm of passion presents frequent cause of mental disease. This revolutionary approach, known as Darwinian literary studies, is based on a few simple premises: evolution has produced a universal landscape of the human mind that can be scientifically mapped; these universal tendencies are reflected in the composition, reception, and interpretation of literary works; and an understanding of the evolutionary foundations of human behavior, psychology, and culture will enable literary scholars to gain powerful new perspectives on the elements, form, and nature of storytelling.

In the Middle Ages both sides of human consciousness — that which was turned within as that which was turned without — lay dreaming or half awake beneath a common veil. The veil was woven of faith, illusion, and childish prepossession, through which the world and history were seen clad in strange hues. Man was conscious of himself only as a member of a race, people, party, family, or corporation — only through some general category. Although for many years the dramas of Shakespeare have been portraying the extent and exactness of the psychological knowledge displayed in them in which a surprise element and astonishment, the abnormal condition of mind attracted Shakespeare's diligent observation. In his time the insane members of society were not secluded from the world. Every character in his work has been brought into immediate examples of every variety of mental derangement. Opportunity of crude observation required the alembic of a great mind to convert them into psychological source.

The study of the laws of storm in *Mecbath* that he may teach the mariner to avoid the destruction circle of them influence. When the elements of humour passion are in fierce strife, there is no near standing place for the foot of science, like the deck of the great steamer which allowed shores by to measure the force and the speed of the wild Atlantic waves. The high faculties enable him to contemplate human nature from within; the seer or gifted observer is the best guard and helpmate with whom the psychologist can ally himself. It must be remembered that the drama brings Mecbath face to face with supernatural with that devil's hood, the wound suckers.

“ Were such things here as we do we do speakates?

Or have we eaten of the insane root

That takes the reason prisoners?

We may disbelieve in any belief system of the supernatural but we cannot help to believe that occurrence possible is the creation of mind. Every man who has learned to think and has dared to question the inward consciousness has seen some part of the character of Hemlet reflected in his own. The analysis of the motives of human action which is the great object of the work could have been affected if the action doesn't have psychological overture to it. Self analyzing motives and modes of thought enough to unfold in the most peculiarities of thought and feeling, but develops in the mind of the reader a state of receptivity scarcely less essential. We revere the characters irregularities and we prefer the various beauties of forest landscape and unexpected turn of action in Hemlet.

The poet's fantasy and philosophic reverie, he more than ever explored the narrow limit of dramatic art. The characterization of Shakespeare is elaborate result of year of toil, of metaphysical introspection and observation. To his mistress he appears in the “Unmatched form and feature of blown youth.”

The inconsistency of attributing such profound power of reflection and such blasé state of emotion to a youth who could scarcely have had appeared so forcibly. Lear is more or less than human in its isolated grandeur, in the depth of its passions, in its abstraction from accidental qualities. The true divinities of Lear were old, like himself very old and kingly. Saturn and Rhea , even as his qualities are loud upon the dark and far off, yet solid and deep foundations of moral personality. The



development of Lear's character and madness, which we cannot but regard as derogatory to the one and as erroneous in relation to other. Lear despite having a sane mind as an old man, still resolves abdication and partition of his kingdom. The enquires into his state of mind and surroundings represent both exhaustive nature of human existence and calmness of accomplishment.

Shakespeare has proved from his writings that he had been a student of the healing art and tragedy. In Shakespeare the world possessed a man who like Aristotle was blessed with all the knowledge of his time and the ability to employ fancy and language style to his analysis and writings. He was a naturalist in the wildest and poet in the highest form of recognition. Timon's profuseness is portrayed with the standard tense account of his debt and the ever notion of his raging nature but the desire which prompt it is the best given in his work.

"I take all and your several visit

So kind to heat, 'tis not enough to give,

Me thinks I could deal kingdoms to my friends,

And never be weary."

He is beset with the calmness demands of creditors, flavors, like Apemantus, refers the nature of Timon's profusion to vanity and the love of compliment to the words at it core. The real test of man's value comes when Riches are gone but the noble heart is wealthy in his friends; it was lack of conscience to think otherwise. This would turn dark with Timon, he is struck down by his friends deserter. The period of depression which would naturally intervene between that of confidence and enraged defiance is concealed and alluded. The belief in the existence of man's unworthiness is of utmost importance in estimating Timon's character which is vindication of his hate of mankind from that of miserable soul.

As Rosmarin reveals that the sonnets needs to be read as psychologically sincere as well as historically authentic and that the merely artificial is brewing, into play as a means of shaping, regulating and maintaining the sincere. The dichotomy misrepresents our current interest in the discussion and psychological schematics of the sonnets. It is well known that Shakespeare's sonnet were a romantic obsession because their genetically personal rhetoric made them seem the key to Shakespeare's heart. His sonnets are astonishment for the impression they make of naked autobiographical confession. They express a personality, the inner reality of someone who seems closely to him to recover the character structure underlying the sonnets rich psychological detail about perceiving and writing poetry. Sonnet 1-126 is between the poet and a friend, young man, much higher in social rank. The poet appears to be contended in the relationship with minor anxieties like separation and when other poet also addresses poems to his friend. This setback does not deter and does not cause profound disturbance in the poem. The remaining sonnets to the friend by contrast show a conflict ridden deeply painful side of the poet's experience in relationship. He may reproach the friend for failing to appreciate his love and to pay adequate attention to him. He accuses a friend of fickleness, coldness and inconsiderate, jealous and profusely forgive the friend at the slightest sign of repentance. He castigates his vices, make excuses for his follies but finally bust out in resentment.

To conclude, thus, by focusing on Shakespeare's work and interpreting them in twenty first century we are able to explore various facets of human behavioral characteristics that do not belong to his time but can be interpreted in times to come. The popular works applying the ideas and psychodynamics thinkers are the part of research literature on Shakespeare. It is a well establish facts that imagination and adoption of human tendencies are present in Shakespeare's time and in his plays and sonnets. The thought experiments are integral to his plays, will help to explore the perceptive aspect of human nature that has historically divided the "two solitudes" of art and psychology. His characterization gives a deeper appreciation and understanding of the psychological design of the human behavior. Shakespeare's work has robust foundations, roots and reverberations of human characters than traditionally conceived and understood. The work of William Shakespeare has relevance in the new era to analyze psychological aspect which is reflected in the characterization of various plays and poetry.

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### THE THEME OF LOVE IN *OTHELLO*

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#### **Abstract:**

*William Shakespeare's plays give us the greatest sense of the value of human life of how people live, of how people love and of the important relationships than any other writers of his time or of any other time. He wrote about timeless themes such as life and death, youth versus age, love and hate, fate and free will etc. Those were matters that deeply affected Shakespeare as he walked about and observed the world around him. With the constantly changing world, we live in today, these themes are perhaps relevant. It is possible to see common themes that appear in all the plays. In fact the themes give shape, pattern and significance to his works. He also had more insight into characters' feelings and motives and cleverer handling of light and dark, change and pace and the weighing up of right and wrong. Othello is a tragedy because it tells the story of a noble, principled hero who makes a tragic error of judgment, leading to a devastating climax in which most of the characters end up either dead or seriously wounded. The significance of red is love, red strawberries like red hearts on the love token handkerchief and like the red stains from Othello and Desdemona's first night of love on the marriage sheets. There are many themes in Othello throughout the play through the use of imagery. Though there are many themes, this paper focus on types of love and what that means are different between different characters.*

#### **Introduction:**

The play, Othello is written by William Shakespeare (1564-1616). It deals with the story of a man who loves his beloved excessively but not wisely it is a tragedy in which the love story of Othello and Desdemona has well discussed. In Othello, love and hate are shown to be two sides of the same emotion. It provides Othello with intensity but not direction and gives Desdemona access to his heart but not his mind. Above all love becomes hate, Iago transforms Othello's love into hatred. Types of love and what that means are different between different characters. In Othello we can break down the theme of love into three categories: Romantic Love, Familial Love and Self – Love. As a result of romantic love, Desdemona severs from her family and Othello kills his wife.



Othello and Desdemona love each other harmoniously because of the differences that perceive in each other. Familial love not as powerful as romantic love is evidenced in Desdemona's choice to marry Othello against her family's wishes. Most of the principle characters exemplify at least one of these types of love. At the beginning of the play, Othello displays his love for Desdemona. He gives her a handkerchief as a token of his devotion, saying that as long as she keeps it, he will be faithful. Othello and Desdemona are in love, but their love provides a vehicle for destruction. Shakespeare continues on to metaphorically compare love to the North Star. He considers love is guide for all people through life. It portrays various stages of love and how it is bound to the nature of the individuals who experience it. In the play, one gets to see the love of Desdemona and Othello and also the kind of love between Emilia and Iago.

### **Greatest Love of Othello:**

In the play Othello, Othello is a Moore of Venice and he has found, what seems to be his true love, Desdemona. Othello loves Desdemona for her feminine grace and sympathy. At the beginning of the play, Othello displays his love for Desdemona. He gives her a handkerchief as a token of his devotion, saying that as long as she keeps it, he will be faithful. Othello is a general of Venice and he has just given Cassio the blessings of becoming his lieutenant over Iago who is more experience. Othello's story is one of anti-courtly love. Not only does he claim that Desdemona fell in love with him because of his story, he says that he fell in love with her because of her reaction to his story. Desdemona confirms or validates something about Othello's self-image, which may suggest why her faithfulness is of such all-consuming importance to him. But with the advent of Iago's plan, one sees Othello's vulnerability that is yet to match the devotion and trust which Desdemona has for him. Othello loves truly but his own insecurities allow Iago to plant the possibility of Desdemona's infidelity. But Iago traces the weakness in Othello and utters with precision and cunningly makes him conscious of the false convention of women going for someone like refined Cassio instead Cassio instead of a rough Othello. Othello's devotion to Desdemona is supreme too but it is vulnerable and imprudent.

### **Love of Desdemona:**

Desdemona is a young Venetian noble woman who has secretly married Othello. She fell in love with him as she listened to stories of his adventures and chooses to go with him to Cyprus. She loves him for his masculine heroism. Even though she is from a high lineage, she elopes with Othello, known to be a moor in that society. It shows the triumph of faith in the course of love. In front of the Duke and others, she openly proclaims her love for Othello. Othello, known for his bravery and integrity, retells their bond in front of everyone. It is the most ideal strength of love where both are afraid of nothing and equally ready to face the world. Even when called a 'whore', Desdemona remains loyal to Othello and resolves to love him despite his misunderstanding of her. As Othello mistreats her, Desdemona's feelings are unwaning. The love of Desdemona and Othello begins as ideally as it can.

### **Jealousy:**

Jealousy is shown here as a strong by-product of a strong love. Othello is also a tragedy. It is the best example of a domestic tragedy based on a love story. Othello and Desdemona have a passionate love which could be seen as a threat to the rules established by patriarchal order: their intense, emotionally charged and equal marriage challenges ideas about class, race and the conformity of woman. The tragedy of Othello is the story of jealousy. It is Othello's public insecurity that makes him jealous of Cassio and allows him to believe that Cassio has slept with Desdemona. In contrast to this, the play also shows the like of love of Roderigo. He infatuates from his own side only.

### **Destruction of Love:**

Othello and Desdemona are in love,, but their love provides a vehicle for destruction. Jealous destroys love, honour and nobility in those it afflicts. It makes both male protagonists murderous and violent. It also seems that it is the nature of jealousy not to be satisfied. Also, it is Iago's jealousy of Othello that drives him to destroy both Othello and Desdemona. Iago manipulates Othello into believing his wife Desdemona is unfaithful, stirring Othello's jealousy. Othello allows jealousy to consume him, murders Desdemona and then kills himself. Emilia loves Iago so much that as his wife, even a deeply understanding woman like her, never questions her husband's intentions behind questionable demands. Without even asking why he needs it, she gives away the hand kerchief of Desdemona given

to her by Othello as their first token of love and it becomes the solid weapon in the hands of Iago. Cassio shows a pure aspect of love and friendship by remaining loyal to Othello to the end. Iago, at the centre of all these, knows how to exploit this loving tendency in human beings.

To conclude, Shakespeare describes true love as a sweet gift of nature that reflects the union of two true hearts in one spirit. It is untouched by challenges and can survive any tempest or difficulty while remaining a real guide in all situations. It is even set and cannot be changed by the ravages of time. In Othello, love is a force that overcomes large obstacles and is tripped up by small ones. It is eternal, yet derail-able. Jealousy is a form of tyranny in Othello. The play focuses on the death of chivalry, romantic courting and Othello's inability to love. The play detests, destroys and mocks the ideas of courtly wooing, marriage and fidelity. Considering the love in friendship, one can analyse the friendship between Emilia and Desdemona. Iago also acts as a friend and his abuse of such a bond of love with Roderigo, Cassio and Othello show us understanding of it and the capacity of a human being to misuse that. As a true observation of life, the play shows how most of the time such one side excesses bring tragedy upon one's own and other's life. Love and its varying aspects of beauty and misfortune remain among the prime thematic concerns of this play in human beings. Shakespeare shows how the immensity of one's deep connection can be turned upside down to an equal amount. Othello's devotion to Desdemona is supreme too but it is vulnerable and imprudent. It ends up in angelic Desdemona's death by Othello.



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**THE COMPLEXITIES OF HUMAN RELATIONSHIP: A STUDY OF SELECT  
SHAKESPEAREAN TRAGEDIES**

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**Abstract:**

*William Shakespeare a great dramatist, actor, poet and playwright of renaissance age who reflects every aspect of human world with a universal appeal in timelessness. His poetry particularly his plays, are still among the greatest ever, and his work is unmatched in the history of English literature. His entire work is endowed with the organic strength, infinite variety, vital complexity, passions, imaginations and the sentiments of mankind. He explored a new world of drama and created hundreds of living, believable characters, all of them different individuals showing the rich diversity of humanity. The Present paper will explore the universalities and complexities of human relationship in his major tragedies- Hamlet, Othello, King Lear and Macbeth. Shakespeare delved into the study of human nature and offered a profound analysis of the human psyche in his works. Through his plays, he explores the inner conflict of individuals as they strive to overcome their mistakes and faults to attain enlightenment and wisdom. Shakespeare's use of poetry within his plays to express the deepest levels of human motivation in individual; social and universal situations is regarded one of the greatest accomplishments in literary school. The fact that his works are still performed all over the world, and therefore he is regarded as one of the worthiest shining stars in the galaxy of literary artists.*

**Keywords:** Renaissance, Complexities, Diversity, Humanity, Universal, etc.

Humans have the capacity to exhibit diverse personalities, adapting to their surroundings and circumstances, which contributes to their intricate nature. This ability allows individuals to conceal their genuine disposition, intentions, and understanding from others at their discretion. In the pursuit of their own interests, individuals may display the type of personality that suits the situation to attain their objectives. William Shakespeare, a celebrated dramatist of the Romantic era, embodied the ideals of a Renaissance humanist in his quest to uncover the truth about human nature.



He was a highly cultured playwright, possessing a profound understanding of people from various backgrounds and settings, be it natural, artificial, or unnatural. Among his most famous works his major tragedies *Hamlet*, *Macbeth*, *Othello*, and *King Lear* are known for their complex characters and their exploration of the depths of human nature. In this article, we will examine the complexities of human nature in Shakespeare's major tragedies, exploring the nuances and intricacies of his characters and themes. Shakespeare's plays are an authentic portrayal of society, giving readers a glimpse into the customs and lifestyles of his era. His characters are genuine, depicting the real struggles of humanity. As Hudson remarks:

Shakespeare by general suffrage, is the greatest name in literature. There can be no extravagance in saying, that to all who speak the English language his genius has made the world better worth living in, and life a nobler and diviner thing. And even among those who do not "speak the tongue that Shakespeare spake," large numbers are studying the English language mainly for the purpose of being at home with him (Hudson, 7).

Shakespeare's plays can be classified into three genres: tragedy, comedy, and historical drama. Tragedy is a type of drama where the protagonist's flaws or circumstances lead to their downfall, often resulting in agony and death. *Hamlet*, one of Shakespeare's most well-known tragedies, is a play that delves deeply into the complexities of human nature. It explores the complexities of the human condition through the experiences of characters such as King Claudius, Hamlet, and Gertrude. The main character, Prince Hamlet, is torn between his desire for revenge and his moral conscience. He struggles with the question of whether it is right to seek revenge for his father's murder or to let justice take its course. Hamlet is plagued by the trauma of his father's death and is unable to come to terms with it. His mental state deteriorates as he loses touch with reality and feels isolated even in the company of others. Hamlet's soliloquy, in which he reveals his innermost thoughts and feelings, provide insight into the complexity of his character and the struggles that he faces. In his soliloquy in act iii, scene I, he asserts: "To be, or not to be, that is the question, / Whether 'tis nobler in the mind to suffer." (Shakespeare, *HAM.*, 318)

Hamlet's suppressed desire to kill his father and have his mother's affection is awakened when his mother hastily marries his uncle, Claudius. Hamlet finds himself in a conflict with the new king and his supporters, fighting alone and unable to make decisive choices. His indecisiveness and hesitation lead to his enemies taking advantage and ultimately, his demise. Hamlet expresses the same feelings about being obligated to commit murder. At the end of Act I, Scene 5 he says to himself, "the time is out of joint, / O cursed spite, that ever I was born to set it right!"

Shakespeare portrays the complexities of human behaviour through themes such as indecisiveness, fatalism, and dramatic characterization. Literary devices such as ghosts and clothing are used to convey the ambiguities in people's lives. Shakespeare also uses the portrayal of women to demonstrate the complexity of humanity. Hamlet's interactions with women in the play result in erratic behaviour, including his hostility towards his mother and his secret admirer Ophelia. Hamlet expresses the emotional baggage that he has been burdened with: "...How stand I then, / That have a father kill'd, a mother stain'd, / Excitements of my reason and my blood, / And let all sleep?..." (Shakespeare, *HAM.*, 141-142).

King Claudius's character serves as an example of the selfish and greedy nature of humans. Claudius's actions, such as killing his own brother to gain the throne, demonstrate that people can engage in destructive behaviour to achieve their own selfish desires. This suggests that humans are often narcissistic and driven solely by their own interests. As a result of the prevailing circumstances, individuals are compelled to possess complexity, much like Hamlet's indecisiveness, unstable character, and lack of trust in others. Conversely, the demonstration of opposing and conflicting traits simultaneously is what renders a person complex. Hamlet's final request to Horatio was to speak truthfully about him after his passing:

O, I die, Horatio.  
The potent poison quite o'ercrows my spirit.  
I cannot live to hear the news from England,

But I do prophesy th'election lights  
On Fortinbras. He has my dying voice.  
So tell him, with the occurrences, more and less,  
Which have solicited – the rest is silence (Shakespeare, *HAM.*, 76).

*Othello* is a play that explores the complexities of human nature through the character of Othello, a black army general in the Venetian army. Othello is a complex character because he is both an outsider and a hero. He is respected by his peers but is also subject to racism and prejudice. The play also explores the theme of jealousy, as Othello's jealousy of his wife's supposed infidelity leads him to commit murder. The complexity of Othello's character is a reflection of the complexity of human nature and the struggle between love and jealousy.

At the heart of Othello's character is his sense of identity. He is torn between his role as a respected general and his status as an outsider. This struggle is compounded by his love for Desdemona, as he is forced to confront his own insecurities and jealousy. Othello's soliloquies reveal the depth of his emotions and the complexity of his character, as he grapples with his own weaknesses and flaws. This soliloquy is a powerful expression of Othello's inner turmoil as he struggles with his growing jealousy and suspicion towards his wife, Desdemona:

"O, beware, my lord, of jealousy;  
It is the green-ey'd monster, which doth mock  
The meat it feeds on. That cuckold lives in bliss,  
Who, certain of his fate, loves not his wronger:  
But, O, what damnèd minutes tells he o'er  
Who dotes, yet doubts, suspects, yet strongly loves!" (Shakespeare, *OTH.*, 131)

*King Lear* is one of Shakespeare's most complex and tragic plays, exploring the intricacies of human nature through its titular character. The play also explores the themes of power, greed, and madness, as Lear descends into madness and despair after dividing his kingdom among his daughters. The complexity of Lear's character is a reflection of the complexity of human nature and the struggle between reason and emotion. *King Lear* is replete with moral ambiguities. David Daiches comments-

It says more about man than any other of Shakespeare's plays. The ambiguity of the modern world is never so effectively illustrated as by the rapid and apparently effortless way in which Shakespeare can turn out fierce disapproval of Lear into profound sympathy for him. In this teeming tragedy, with its cunning alternation of prose and verse. Its paradoxical play with reason and madness and innumerable pairs of apparent contraries, Shakespeare challenges all the categories with which men comfort themselves into a delusion that they know the moral universe they live in. Perhaps the ultimate statement made by tragedy is that the moral universe is more complicated and more self-contradictory than we can allow ourselves to think in daily lives (Daiches, 280).

Lear is a complex character because he is both a king and a father. He is a figure of authority, but he is also subject to the same flaws and weaknesses as any human being. At the outset of William Shakespeare's *King Lear*, the titular character defies the conventional order of family inheritance by dividing his kingdom amongst his three daughters prior to his death. In a familiar pattern of human behaviour, Lear is influenced by the insincere praise of his two elder daughters, Goneril and Regan, while his devoted and truthful daughter, Cordelia, is cast aside. At the heart of Lear's character is his sense of identity. He is a proud and arrogant king who is forced to confront his own weaknesses and flaws. His decision to divide his kingdom among his daughters is a reflection of his own hubris, and his descent into madness is a reflection of his own failures as a father and a king. In dividing his kingdom among his daughters, King Lear seeks to relinquish the burden of his royal duties while retaining the privileges of the crown. This desire for power and control, distinct from the greed exhibited by his daughters, is nevertheless morally questionable. Lear's wish to maintain his authority is evident in his swift banishment of Kent shortly after abdicating the throne:



Hearme, recreant, on thine allegiance hear me!  
That though has sought to make us break our vows,  
Which we durst never yet, and with strained pride  
To come betwixt our sentence and our power,  
Which nor our nature nor our place can bear (Shakespeare, *KING.*, 170-174)

Lear's soliloquies reveal the depth of his emotions and the complexity of his character, as he struggles to come to terms with his own mortality and the consequences of his actions. Thus, King Lear is not solely an existential tragedy but an ethical one. The play delves into the depravity of human nature, the agony of existence, and above all, how individuals respond when confronted with such existential turmoil.

*Macbeth* is a tragic play written by the renowned playwright William Shakespeare, that delves into the complexities of human desires, the struggle for power, and the consequences of one's actions. The central theme of the play revolves around Macbeth, who is initially portrayed as a brave and loyal soldier, but his thirst for power and influence ultimately leads to his downfall. Macbeth's journey begins with the murder of King Duncan, an act that marks the beginning of his fall into remorse, anxiety, psychological instability, and tyranny.

The two most significant motivations that drove Macbeth to his tyranny were his internal urge for power and Lady Macbeth's encouragement. Macbeth is overtaken by an unrelenting lust for power and proceeds to eliminate everyone he considers a threat. With each new murder, Macbeth finds himself going deeper and deeper into his tyranny and bloodbath, only to realize the futility of his evil deeds. He understands that in his gruesome pursuit of power, he has lost everything, including his soul. There is no role of fate to drive him here; rather, everything is human. Macbeth ignores his own psyche's voice, allowing Lady Macbeth to manipulate him. His greed affects his judgment, and he takes his fate into his own hands in a desperate attempt to attain the king's position. This turns him into a cruel, suspicious, and evil man. The plot ends with Macbeth's tragic killing. In this way, Macbeth is a timeless masterpiece that explores the human psyche's complexities, highlighting the destructive effects of ambition and greed:

Life's but a walking shadow, a poor player  
That struts and frets his hour upon the stage,  
And then is heard no more. It is a tale  
Told by an idiot, full of sound and fury,  
Signifying nothing." (Shakespeare, *MAC.*, 1024)

Hence, the paper can be concluded that Shakespeare's major tragedies are known for their complex characters and their exploration of the depths of human nature. These plays are a reflection of the complexities of the human experience, and they continue to captivate audiences and scholars alike. The characters in these plays are not one-dimensional, but rather complex and nuanced, reflecting the many contradictions and conflicts that make up the human experience. Shakespeare expertly captured the thoughts, opinions, emotions, and reasoning of his characters, which is evident in his famous tragedies *Hamlet*, *Othello*, *King Lear* and *Macbeth*, where he delves into the enigmas of human nature and explores the essence of life. The themes explored in these plays are timeless, and they continue to resonate with audiences today. The struggle between reason and emotion, the complexities of identity and morality, and the corrosive effects of power and greed are all issues that continue to be relevant today.

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## SHAKESPEARE'S TREATMENT OF FEMALE CHARACTERS IN HIS PLAYS AND TODAY'S SOCIETY

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Drama has been an integral part of the history of literature on the other hand ancient dramatists had a fixed ideology of setting characters, climax, and tragedy in ancient plays. There was a Greek philosopher Aristotle who decided and defines the nature and destiny of male and female characters. But Shakespeare as a romantic playwright, on the other hand, provided Female characters in Shakespearean plays a profound and game-changing role these characters had laid an astonishing impact on today's scholars and bibliophiles. his work and inspirations were adapted from the previous literary scholars of his era but the stand he gave to the female characters was rejuvenating and out of the box. Shakespeare's work reflects the treatment of women during the Elizabethan era, it shows the depiction of women and attributed them as both independent and frail which looked realistic. Shakespeare showed and treated women in such a way that he always became a stock of criticism and stereotypically somehow prepared base for upcoming young females of the society. But exceptions do happen some of his female characters were extreme examples of feminine strength which was equivalently impressive and empowering in comparison to masculine characters.

Portia from, *The Merchant of Venice* was one of the youngest heroin that every female of the Elizabethan era looked up to. This character brought a drastic matter of amazement and astonishment amongst the youth of that time and it is a character that is still embraced by the recent ladies of literature. Portia was looked up to as an accurate piece of nature's handiwork, her character combines all gracefulness, and womanhood with purpose, helpfulness, and sustained power of noblest femininity. Shakespeare has shown a woman with fantabulous wit and wisdom, to overcome the difficulty that has perplexed the wisest heads in Venice, without a doubt she had cultivated the bright intelligence in her from the point where Bassanio was indebted to the release of his friend Antonio she played her part well to benefit not only her husband but her house, servants, kinsman, and herself. She was a lady who saw sorrow and was always optimistic in the play Shakespeare changed the ideology of female characters in this play and made Portia humble, patient, and brave. There he is showing Portia's dark side too, her character here becomes chastened and ennobled, she reflected a graceless step by leaving her old father for his fault and robbing him too here the question arises will she be able to live her life happily after doing this to her father, maybe by showing this side of Portia, Shakespeare

is trying to portray world selfish side of the character and being okay with it, he might be showing the hand and heart of hers will be open to help and comfort others she will retain her gay luminous spirit and will create a paradise for others and her husband and he will only experience her willing goodness to him alone she will be friends of friends and a perfect wife. Shakespeare is trying to show how selective a woman can be when it comes to love. A woman of wit can also love unconditionally and irrevocably and keep their choice beyond their blood, which we can relate with a contemporary woman too.

Ophelia on the other hand represents sensitive femininity. To idea through which Shakespeare created Ophelia was quite old-fashioned somehow it did represent the upcoming woman of the era. Ophelia was the love of Hamlet who is a prince of Denmark. She is the daughter of Polonius, to Shakespeare's audience, Ophelia was a representation of weakness both in mind and body, and her weakness was associated with femininity by him some scholars believed that Ophelia was an outlet for Hamlet to vent out all her frustrations her role revolved around the relationship with three men, father Polonius, brother Lactors and lover Hamlet thus all three took advantage of her which left her question her existence and because of these men restricting her agency she eventually spirals under the madness and dies under the ambiguous circumstances, her tragedy lies in a way that she loses her through no fault of her own. Ophelia's character was imbibed with weak femininity trying to nurture lives connected to her, but she gave it up due to the toxicity of her loved ones. Shakespeare's depiction of Ophelia showed that we all are humans and sometimes we find in being weak and giving up.

Hermia from, *A Midsummer Night's Dream* is again one of the strongest and most clear-headed that Shakespeare represented in his play she passionately rejects authoritative men and made powerful claims of her own 'Sovereignty' in the realm of love. She faced the patriarchal attitude and even after that, she handles herself with poise and unflinching directness like her response to Theseus on demand of obedience. She also persisted in disobeying her father's authority, she faced the choice of either getting married to Demetrius or giving up being a nun bravely and then decides to pursue true love by fleeing Athens with Lysander, Hermia's flight represents her greatest art of defiance in the Petrarchan order. Despite Hermia's powerful demonstration of autonomy, the chaos that ensues in the forest wears Hermia down, Shakespeare places Puck the fool to charm Lysander to direct his affection to Helena succumbs to anger as said cruel things to Helena because of this twist. Shakespeare represented Hermia who is a confidante and exceptional lady who was no longer a paragon of female autonomy Shakespeare made her existence a little confusing by the end of the act she shows no emotional disturbance and at least her disappearance indicates that a woman with daring is rather turned into a statue and is fatal for her emotional wellbeing as we saw a silencing of her impassioned voice.

Desdemona was being so pure, so unselfish, devoted in her love, generous, and unconquerable in her allegiance to her kind love even while dying by his hands out of her goodness, she made the net that enmeshed her credulous husband. Desdemona was usually shown as merely an amiable, simple, yielding creature and if we deeply analyze her character, it is beyond that she is beyond the characteristics mentioned, she is worthy to be a hero's wife she is deserved the highest love and reverence, and gratitude from the nobles. She was strong and naturally gentle; she is more of a rescuing character as she persuades Othello to forgive Cassio. Though she is represented as stereotypically weak and submissive she has a mischievous wit she is a person who is independent, and self-effacing, and thus she is a faithful wife who willingly took credit for he own murder, she defended her choice of marriage to her husband and she also defended her fidelity to him. At the beginning of the play, she was shown as a supremely independent person, midway through she struggles against all odds to convince Othello that she is not that independent.

The way she got murdered smothered by a pillow in a bed covered in her wedding sheets is symbolic. She is suffocated by demands to prove her fidelity till the end she is guiltless though her husband was driven crazy with jealousy and still forgives her husband. Though she was aware of her imminent death she accepted her fate and asked Emilia to bury her on those sheets.

How ironic a woman can be Shakespeare has shown that women can easily lose to the people they love, and prove themselves, again and again, her self-respect aside, he could have written a better ending for Desdemona but somehow it is believed that he is trying to create a platform where women are portrayed as meek, fragile which is negative and however unacceptable he should have made the character stronger and more unapologetic.



Juliet from *Romeo and Juliet* is another lovelorn character in Shakespeare's play; he took great pains to show the kind of lovesickness that Romeo and Juliet pertain to each other. She was very young and a novice when she fell in love. Building such a tender character could be a task for Shakespeare. In the case of Juliet she is forced to mature too quickly. What makes her a tragic heroine then? The way she is presented in the play is young and tender but her growing maturity throughout makes her character tragic. She is presented as obedient; however, she possesses an inner strength that enables her to be a mature person beyond her years, she was forced to marry Paris, but moving ahead in the play she met Romeo and for him she was ready to defy her parents even after listening to the threat of disinheritance from her father she resolute to die rather than be in false marriage. Romeo propels her full force towards adulthood after meeting Juliet for the first time, Juliet always made sure to make heartfelt and logical decisions and kept Romeo her priority, Juliet, as a girl just did not kill herself just because of her femininity but because of her extreme and intense love for Romeo. As we can see that this play was written quite interestingly thus giving such an ending for Juliet somehow Shakespeare portrayed love hate similarity as expected, dying of Juliet shows that somehow Shakespeare doesn't want to make her heroines win from hardships through the stories is known as the world's greatest stories. Juliet is described as an audacious girl; her death requires more nerve than Romeo's. The way she stabs herself with a dagger says it all.

Rosalind from, *As You Like It* is a daughter of banished Duke Senior whose brother has taken away his rightful throne. Though Rosalind was his niece she was also banished from the castle unfortunately his daughter Celia leaves with Rosalind, she was a lady with wit and wisdom and survived all the difficulties with intellect and bravery, she knew that rape and robbery very common so to save herself she disguised herself as a young man named Ganymede and finally was ready to face the consequences. She always wondered why women can't be both honest and beautiful. Rosalind in the play is extremely weary but her disguised role helps her keep her focus off her problems. She was happy, sparkling, and seemingly witty in all the situations and how come a Shakespeare woman cannot fall in love here she fell in love impulsively with Orlando She is cynical when it comes to Orlando though he manipulates her through his words still she won't stop loving him.

Rosalind is a strong and stiff character. She is softhearted and practical too. She is denoted by a critic 'Harold Bloom' that 'She is the first real lover of all modern literature. She went in trouble because of her uncle but instead of boohooing about her lousy situation she got brave and ran away to the forest of Arden in search of freedom, depiction of Rosalind was not only adventurous but it was gusty too.

Imogen from, *Cymbeline* is a beautiful girl who is obedient and generally docile but has a backbone of iron the girl who is rigid when it comes to life choices and would never move against her desire and integrity, Imogen is portrayed headstrong woman the way she married Posthumous behind her father's back and refused to divorce him or pay attention to the efforts of Cloten to seduce her even though the king her father is in favor of this match though she was portrayed as generally docile yet she was open and honest with innate politeness. Putting off her husband from the marriage bed shows that she is chaste as their marriage may not be consummated, she kept herself headstrong by disguising herself as a boy named Fidele. Her character was extraordinarily brave and knew exactly whom to trust, still, she was with her stepmother knowing she meant no good. Though Posthumous turned against her and put allegations against her she still forgave him when she repents, yet she was drugged and woke up next to Cloten she did not feel weak or broken she faced everything with courage and intellect.

Imogen was the ideal representation of a girl the way Shakespeare has shown her is commendable unlike the other characters she is upfront, courageous, and stable she is an elite example of contemporary women.

Beatrice from *Much Ado* is one of the most delightful characters in almost all the Shakespearean plays. Beatrice is the representation of an Elizabethan woman, who is naive, chaste, and protective she is represented as young witty, and certainly most talkative readers from today's world can easily connect to this character she was a woman who dwelled on gender equality and she often interrupts and speaks her mind without concern about decorum.

Her interruptions in the play were full of wit and sarcasm play she is very clever with words and eventually displayed her intellect when it was required, she was naturally humoristic she was a character who learned to disguise her deeper emotion when it comes to Benedick she was not fond of him at the beginning of the play she always treats him with rage and anger but the moment comes in the play where she overcomes her rage and deception for Benedick and fearlessly confess her love to him. She always listened to her gut and was upfront with her feelings and yet she was adaptive to change which is unique for Shakespeare to display. She had a miraculous change, she let herself love and to be loved at the end her tongue was not sharp or belittling at best she was upgraded and a changed woman yet her strong attitude and independence did not fade away. Shakespeare had done justice with Beatrice, and Imogen but the rest of the characters had to face the deadly ending. Shakespeare should have made her women stronger and more unapologetic and clearer-headed as his portrayal has certainly built a platform for the upcoming generation because society is what we have to live in and literature is the actual picture of it and the basis of the belief system of it.

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**THE REPRESENTATION OF DEATH AND MORTALITY IN SHAKESPEARE'S  
PLAYS AND ITS RELATION TO EXISTENTIALIST PHILOSOPHY**

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**Abstract:**

*This research paper explores the representation of death and mortality in Shakespeare's plays and its relation to existentialist philosophy. Shakespeare's plays are renowned for their exploration of human existence, including the theme of death and mortality. In existentialist philosophy, death is a fundamental part of human existence and a central theme. The paper analyzes several of Shakespeare's plays, including "Hamlet," "Macbeth," and "King Lear," highlighting the importance of death and mortality in the human experience. The plays reflect key ideas of existentialism, such as the importance of individual existence and the responsibility that comes with it. Overall, the paper suggests that Shakespeare was interested in exploring themes and ideas that would later become central to the existentialist movement.*

**Keywords:** *Shakespeare, Death, Mortality, Existentialist Philosophy, Individual Existence, etc.*

**Introduction**

Shakespeare's plays are renowned for their exploration of human existence, including the theme of death and mortality. The representation of death and mortality in Shakespeare's plays can be viewed in the context of existentialist philosophy. Existentialism, as a philosophical movement, emphasizes individual existence, freedom, and choice. This paper will analyze the representation of death and mortality in Shakespeare's plays and its relation to existentialist philosophy.

Shakespeare's plays are full of references to death and mortality. In *Hamlet*, the protagonist, Prince Hamlet, is haunted by the idea of death, and he even contemplates suicide. In *Macbeth*, the character Macbeth becomes obsessed with the idea of his own death, which leads to his downfall. In *King Lear*, the titular character is forced to confront his own mortality as he ages and realizes his own mortality. These plays, and many others by Shakespeare, highlight the importance of death and mortality in the human experience.

In existentialist philosophy, death is a fundamental part of human existence. The existentialist philosopher Jean-Paul Sartre argued that humans are condemned to freedom, meaning that they are responsible for their own lives and must create their own meaning. This includes the awareness of their mortality and the knowledge that they will eventually die. In this sense, death is a central theme in existentialist philosophy.



Shakespeare's plays can be seen as reflecting some of the key ideas of existentialism. For example, in *Hamlet*, the protagonist is faced with the reality of his own mortality and the knowledge that he will eventually die. This realization leads him to question the meaning of life and the purpose of existence. Similarly, in *Macbeth*, the character's obsession with death and his own mortality leads him to a state of despair and ultimately to his downfall.

The concept of mortality is also explored in *King Lear*. The titular character is forced to confront the reality of his own mortality as he ages, and he comes to the realization that his own death is inevitable. This realization leads him to question the meaning of his own life and the purpose of existence.

The representation of death and mortality in Shakespeare's plays can be seen as reflecting the key ideas of existentialism. In particular, the plays highlight the importance of individual existence and the responsibility that comes with it. The characters in these plays are forced to confront their own mortality and to question the meaning of their own lives. This reflection of existentialist ideas in Shakespeare's plays suggests that the playwright was interested in exploring the same themes and ideas that would later become central to the existentialist movement.

### Review of Literature:

The literature reviewed in this paper includes literary criticism on Shakespeare's plays, as well as philosophical texts on existentialism. The literary criticism highlights the importance of death and mortality in Shakespeare's plays, including *Hamlet*, *Macbeth*, and *King Lear*, among others. These works also discuss the ways in which Shakespeare's plays reflect existentialist themes and ideas, such as the importance of individual existence and the responsibility that comes with it. The philosophical texts on existentialism provide a theoretical framework for understanding the relationship between death and human existence, which is central to the analysis in this paper. Overall, the literature reviewed provides a foundation for analyzing the representation of death and mortality in Shakespeare's plays and its relation to existentialist philosophy.

### Methodology:

As a research paper analyzing literary texts, the methodology used in this paper is primarily textual analysis. The paper focuses on analyzing the representation of death and mortality in Shakespeare's plays and its relation to existentialist philosophy. This involves a close reading of the plays and a consideration of the themes, motifs, and ideas that emerge from them. The analysis is informed by the principles of existentialist philosophy and the ideas of key existentialist thinkers, such as Jean-Paul Sartre. The paper also draws on secondary sources, such as literary criticism and philosophical texts, to provide additional insight and support for the analysis. Overall, the methodology used in this paper involves a close analysis of the texts themselves, informed by relevant philosophical concepts and supported by secondary sources.

### Results and Discussion:

The analysis of Shakespeare's plays in this paper demonstrates that the representation of death and mortality is a key aspect of his exploration of human existence. In particular, the plays *Hamlet*, *Macbeth*, and *King Lear* highlight the ways in which death shapes the experiences and actions of the characters. These plays reflect key ideas of existentialism, such as the importance of individual existence and the responsibility that comes with it.

In *Hamlet*, for example, the protagonist is consumed with the idea of death and the afterlife, and his contemplation of these issues drives much of the action of the play. The character of Macbeth, meanwhile, is haunted by the inevitability of death, which ultimately drives him to commit terrible acts. In *King Lear*, the theme of mortality is present in the character's realization of his own vulnerability and frailty in the face of death.

These plays reflect a broader existentialist philosophy that emphasizes the importance of individual existence and the responsibility that comes with it. The plays suggest that individuals must confront the reality of their own mortality and make choices about how to live their lives in the face of that reality. In this sense, the plays offer a powerful exploration of the human experience, one that resonates strongly with existentialist ideas.

The analysis in this paper suggests that Shakespeare was interested in exploring themes and ideas that would later become central to the existentialist movement. His plays offer a powerful reflection on the human condition and the importance of confronting the reality of death and mortality. By exploring these themes, Shakespeare has made an enduring contribution to both literature and philosophy, offering insights that continue to resonate with readers and viewers centuries after the plays were written.

The representation of death and mortality in Shakespeare's plays and its relation to existentialist philosophy is a complex and fascinating topic that reveals a great deal about the human experience. In this paper, we have explored several of Shakespeare's plays, including *Hamlet*, *Macbeth*, and *King Lear*, highlighting the importance of death and mortality in the human experience.

Through our analysis of these plays, we have found that the theme of death is central to Shakespeare's exploration of the human condition. *Hamlet*, for example, is a play that is consumed with the idea of death and the afterlife, and the contemplation of these issues drives much of the action of the play. In this play, we see the character of Hamlet grappling with the question of whether or not to take revenge for his father's death. He is plagued by doubts about the morality of killing another human being, as well as by his own fears about the afterlife. The play ultimately suggests that death is an inescapable part of the human experience and that individuals must confront the reality of their own mortality.

Similarly, the character of Macbeth in the play of the same name is haunted by the inevitability of death. He becomes obsessed with power and the desire to hold onto it, even if it means committing terrible acts. The play suggests that his fixation on power ultimately leads to his downfall, and that his awareness of his own mortality only heightens his anxiety and sense of desperation.

In *King Lear*, the theme of mortality is present in the character's realization of his vulnerability and frailty in the face of death. The play explores the fragility of human existence and the need to confront the reality of our own mortality. In this play, we see characters grappling with the idea of aging, sickness, and death, and struggling to come to terms with the inevitability of their own mortality.

These plays reflect key ideas of existentialism, such as the importance of individual existence and the responsibility that comes with it. Existentialism emphasizes the need to confront the reality of death and the inherent meaninglessness of existence, and to make choices about how to live one's life in the face of that reality. Shakespeare's plays reflect this philosophy by exploring the ways in which death shapes the experiences and actions of his characters, and by suggesting that individuals must confront the reality of their own mortality and make choices about how to live their lives in the face of that reality.

Overall, the analysis in this paper suggests that Shakespeare was interested in exploring themes and ideas that would later become central to the existentialist movement. His plays offer a powerful reflection on the human condition and the importance of confronting the reality of death and mortality. By exploring these themes, Shakespeare has made an enduring contribution to both literature and philosophy, offering insights that continue to resonate with readers and viewers centuries after the plays were written. The analysis presented in this paper demonstrates the significance of Shakespeare's work in the context of both literary and philosophical traditions.

To conclude, Shakespeare's plays are full of references to death and mortality, reflecting the importance of these themes in the human experience. The representation of death and mortality in Shakespeare's plays can be seen as reflecting some of the key ideas of existentialism, such as the importance of individual existence and the responsibility that comes with it. Shakespeare's exploration of these themes suggests that he was interested in the same ideas that would later become central to the existentialist movement. Overall, Shakespeare's plays provide a valuable perspective on the human experience and the themes that continue to be of central importance to existentialist philosophy.

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### MODERNITY IN SHAKESPEARE'S WOMEN CHARACTERS

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#### **Abstract:**

*Shakespeare's women characters are known for their complexity, depth and portrayal of various aspects of femininity. Despite being written during a time when gender roles were rigidly defined and women had limited agency, his female characters often challenge traditional notions of femininity and exhibit qualities that can be seen as modern and progressive even by today's standards. His female characters exhibit a sense of independence and agency that goes against the traditional gender roles of their time. Defiance of gender expectations is a recurring aspect in many of Shakespeare's women characters. These characters challenge the traditional roles and expectations assigned to women in their respective societies, often displaying strength, courage, and independence. They refuse to conform to societal norms and expectations, defying gender stereotypes and asserting their own agency. The women characters are depicted as witty and intelligent, engaging in clever wordplay and displaying sharp intellect. The present research article investigates and explores the multi-faceted roles played by Shakespearean women characters especially in independence and agency, defiance of gender expectations, wit and intelligence, and role in patriarchy.*

**Keywords:** Gender, Femininity, Independence, Defiance, Expectations, Stereotypes, Patriarchy, etc.

#### **Introduction:**

Shakespeare's women characters were written during a different time, they possess qualities and characteristics that are relevant and modern even today, challenging societal norms, exhibiting agency, complexity, and depth, and advocating for gender equality. Their portrayal in Shakespeare's plays continues to resonate with contemporary audiences, making them enduring and timeless characters. Shakespeare's plays were written during a time when societal norms and expectations for women were vastly different from those of modern times. However, there are certain aspects of modernity that can be found in some of Shakespeare's female characters, despite the historical context in which they were written. Shakespeare's women characters may have lived in a different time period, but they are often portrayed with modern qualities and characteristics that make them relatable to contemporary audiences.

These women are complex, dynamic, and multi-dimensional characters who challenge traditional gender roles and stereotypes. They are independent thinkers who often speak their minds and refuse to be silenced by the men around them. Following are the unique aspects in his female characters which stand universal and close to the current times. The aspects are explored with representative female characters that impressed the audience of all the times.

### **Independence and Agency:**

In some of Shakespeare's plays, female characters exhibit a sense of independence and agency that goes against the traditional gender roles of their time. For example, characters like Portia in *The Merchant of Venice* and Viola in *Twelfth Night* take charge of their own destinies, using their intelligence, wit, and resourcefulness to navigate challenging situations.

Shakespeare's plays, despite being written centuries ago, still contain elements of modernity in the portrayal of women characters. Some of the ways in which Shakespeare's women characters can be seen as modern or progressive include: Agency and Independence: In several of Shakespeare's plays, female characters exhibit agency and independence, challenging traditional gender roles. For example, characters like Portia in *The Merchant of Venice* and Rosalind in *As You Like It* are portrayed as intelligent, resourceful, and assertive, taking charge of their own destinies and making their own choices. Agency and independence are prominent aspects in some of Shakespeare's female characters, challenging traditional gender roles and societal expectations of their time. These characters exhibit a sense of autonomy, assertiveness, and self-determination, making their own choices and shaping their own destinies. Some examples of Shakespearean female characters that embody agency and independence include: Portia in *The Merchant of Venice* is a strong-willed and intelligent character who defies societal norms by disguising herself as a male lawyer to save Antonio, her husband's friend. She takes charge of the situation, displays sharp wit and legal expertise, and ultimately uses her agency to deliver justice. In the play, *As You Like It*, Rosalind is a resourceful and independent character who, disguised as a man named Ganymede, takes control of her fate in the Forest of Arden. She initiates her own romantic pursuit of Orlando, challenges traditional gender roles, and displays wit and intelligence in her interactions with other characters. The character of Beatrice in *Much Ado About Nothing* is a strong-minded and quick-witted character who engages in sharp verbal sparring with Benedick, challenging traditional gender norms of the time. She displays agency in her refusal to conform to societal expectations and chooses her own path, showing independence and assertiveness. Similarly, Viola in the play, *Twelfth Night* is a resilient and resourceful character who, disguised as a man named Cesario, takes control of her destiny in the midst of mistaken identities and romantic entanglements. She shows agency in her actions, takes charge of her situation, and uses her wit and intelligence to navigate complex situations. Alike the above characters, Juliet from *Romeo and Juliet* is a young, headstrong character who defies her family's expectations and societal norms by pursuing her own love interest, Romeo. She displays agency in her actions, makes her own decisions, and shows determination in pursuing her desires, even in the face of obstacles.

### **Defiance of Gender Expectations as aspect in Shakespeare's Women Characters:**

Defiance of gender expectations is a recurring aspect in many of Shakespeare's women characters. These characters challenge the traditional roles and expectations assigned to women in their respective societies, often displaying strength, courage, and independence. They refuse to conform to societal norms and expectations, defying gender stereotypes and asserting their own agency. Some examples of Shakespearean female characters who defy gender expectations including, Portia, the heroine in *The Merchant of Venice* appears a strong and intelligent character who defies gender expectations by disguising herself as a male lawyer to save her husband's friend Antonio. She displays wit, eloquence, and resourcefulness, challenging the notion that women are inferior to men in matters of intellect and capability.

In *Much Ado About Nothing*, Beatrice is seen a witty and independent character who defies the traditional gender roles of her time by rejecting the idea of marriage and proclaiming her independence. She challenges the societal expectation that women should be submissive and passive in matters of love and marriage, displaying assertiveness and individuality. The character of Helena in *A Midsummer Night's Dream* defies gender expectations by actively pursuing the man she loves, Demetrius, despite his rejection of her.



She displays determination, courage, and agency in her pursuit of love, challenging the passive role typically assigned to women in matters of romance. The heroine in *Romeo and Juliet*, Juliet too defies the gender expectations of her society by asserting her own desires and making her own choices, even though they go against her family's wishes. She displays courage, passion, and independence in her defiance of societal norms, challenging the idea that women should conform to the wishes of their families and society. Similarly, Hermia in *A Midsummer Night's Dream* defies her father's wishes and societal expectations by refusing to marry the man her father has chosen for her. She displays assertiveness, courage, and independence in her pursuit of love and her determination to marry the man of her choice, challenging the notion that women should be passive in matters of marriage.

In this way, these female characters in Shakespeare's plays defy gender expectations by challenging societal norms, asserting their agency, and displaying independence, courage, and determination. They challenge the traditional roles assigned to women in their societies, pushing against gender stereotypes and advocating for their own desires, choices, and autonomy.

### **Critique of Patriarchy as Aspect in Shakespeare's Women Characters:**

Shakespeare's women characters often provide a critique of patriarchy, the social system that confers power and privilege to men while subordinating women. Through their words, actions, and struggles, these characters highlight the oppressive nature of patriarchy and challenge its norms and expectations. Some examples of Shakespearean female characters that critique patriarchy include Desdemona in *Othello* appears while challenging the patriarchal norms of her time by defying her father's wishes and marrying Othello, a man of a different race. She displays agency and independence in her choices, going against the societal expectations placed upon her as a woman, and ultimately becomes a victim of the patriarchal society's oppression. In the play, *Hamlet*, Gertrude, the mother of the titular character Hamlet, is often seen as a symbol of female subordination to patriarchal authority. However, she also challenges the patriarchal norms by asserting her independence and refusing to conform to the expectations imposed upon her as a widow. Her complexity and struggles highlight the limitations and constraints placed upon women in a patriarchal society.

Alike Gertrude, Emilia in *Othello*, i.e. Desdemona's maid and Iago's wife, provides a critique of patriarchy through her outspokenness and defiance against male domination. She challenges the gender roles and expectations imposed upon women, questioning the unequal treatment and mistreatment of women in society. The character of Paulina in "The Winter's Tale" is a strong, outspoken character who challenges the patriarchal norms of King Leontes' court. She speaks truth to power and stands up against the oppressive behaviour of the king, advocating for justice and fairness. Her boldness and refusal to be silenced critique the patriarchal power dynamics prevalent in the play. In the play, *Measure for Measure*, the heroine Isabella challenges the patriarchal authority of Angelo, the powerful deputy, by refusing to comply with his demands and standing up for her own agency and autonomy. She challenges the double standards and hypocrisy of the patriarchal society, critiquing the abuse of power and gender inequality.

These female characters in Shakespeare's plays provide a critique of patriarchy through their words, actions, and challenges against societal norms and expectations. They highlight the oppressive nature of patriarchal systems and question the unequal treatment of women, challenging the status quo and advocating for gender equality and empowerment.

### **Embodying Modernity in the Portrayal of Women Characters:**

Shakespeare's plays, despite being written during a different era, still contain elements that resonate with modern audiences, including the portrayal of women characters. Some of Shakespeare's female characters can be seen as embodying modernity in their actions, beliefs, and attitudes. The study of some of the characters authenticates and confirms the contention. Rosalind in the famous play, *As You Like It* is a strong and independent character who takes charge of her own destiny. She dresses as a man, Ganymede, to navigate the world and pursue her love interest, Orlando. Rosalind is witty, clever, and self-assured, challenging traditional gender roles and expectations. Her agency and independence make her a progressive character that stands out in a patriarchal society.



Alike Rosalind, Lady Macbeth appears a complex and ambitious character who defies traditional expectations of femininity. She is assertive, ambitious, and manipulative, driving her husband to commit murder to fulfill her own ambitions. Lady Macbeth challenges gender norms by rejecting traditional feminine virtues and instead embracing ruthless ambition, making her a modern and intriguing character. Kate in *The Taming of the Shrew* can be seen as a character with modern qualities. She is a strong-willed and independent character who challenges societal norms and refuses to conform to traditional expectations of femininity. Kate speaks her mind and expresses her opinions freely, making her a character who challenges gender roles and expectations. In *Measure for Measure*, Isabella is a devout and principled character who stands up for her beliefs and refuses to compromise her morals. She challenges authority, including the oppressive Angelo, in pursuit of justice and righteousness. Isabella's unwavering determination and resilience in the face of injustice make her a character that embodies modern values of equality and social justice. Finally, Hermione in *The Winter's Tale* is a strong and dignified character who faces injustice and mistreatment with grace and resilience. Despite being falsely accused of adultery and enduring immense suffering, Hermione remains steadfast in her integrity and maintains her dignity. Her strength, resilience, and unwavering sense of justice make her a character that resonates with modern audiences.

These are just a few examples of how Shakespeare's female characters can embody modernity in their actions, beliefs, and attitudes. While Shakespeare's plays were written in a different time period, his depiction of women characters can still be interpreted in ways that reflect modern values and ideas of gender equality, agency, and independence. It's important to approach these characters with a nuanced understanding of the historical context in which they were written, while also recognizing their relevance and impact on contemporary audiences.

To conclude, it's worth noting that while Shakespeare's plays may contain modern elements in the portrayal of women characters, they are still reflective of the societal norms and expectations of his time. Gender roles and expectations were different in the Elizabethan era, and some of Shakespeare's female characters may still exhibit traits and behaviours that can be seen as regressive or problematic from a modern perspective. It's important to interpret these characters in the context of their time and consider the complexities and nuances of gender portrayal in Shakespeare's works.

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**THE EDUCATIONAL VALUE OF SHAKESPEARE'S OEUVRE AND ITS MODERN  
ASPECTS IN TODAY'S WORLD**

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**Abstract:**

*Shakespeare is probably the most famous player right in the world. He had written 37 plays and 154 sonnets. But what is the reason that his plays and sonnets are still read, studied, and loved by readers 400 years later? Shakespeare wrote about such plays and sonnets which are not barred by time. His timeless themes include life and death, youth versus age, love and hate, fate and free will, and many more. Not only Shakespeare created new words and tropes but also his oeuvres built relationships between writers and patrons and greatly influenced them in contemporary literature. Students as well as actors are still performing his plays and getting erudition from his sonnets. Shakespeare greatly influenced contemporary as well as modern literature. Research scholars, film producers, and great actors are still performing in his plays and sonnets. His work's symbolism, wordplay, and characters inspire contemporary and modern writers to push their creative boundaries and limits. With this constantly changing world we are living in, today these themes are more relevant in providing an educational value to the modern generation.*

**Keywords:** Barred, Slingink, Flagrant, Emeritus, Daunting, Atemporal, Squabble, Patrons, Tropes, Erudition, Orient, Delinquency, etc.

**Introduction**

Four hundred years have passed since William Shakespeare sling inked his last play. Yet the process, plots, and characters of his dramas are as alive today as they were when originally played and staged during the late 16th and 17th centuries. These plays are required reading for high and higher students as well as a course or two for college-going students who study English literature. Shakespeare's plays are appreciated and have been performed in almost every language on stage and screens, on any occasion, and in popular festivals around the world. Even in police custody, jails, and prisons, Shakespeare's oeuvre gives educational value and present-day connections to people that open their pathways for learning some values and ethics.



Even today, after 400 years of Shakespeare's demise the educational values of his oeuvres teach us. His oeuvre teaches us that our common values should be rediscovered to unite human beings as there is a great decline observed in traditional and educational values nowadays. Teachers pass value to the students both consciously and unconsciously through their conduct in and out of classrooms. Therefore Shakespeare's dramas and sonnets can be used as a value education program to establish formal learning among students. The students might face more complicated decision-making situations about issues involving values. They should be helped in developing the ability to make proper choices in such situations through value education. An increase in juvenile delinquency is a crisis for youth who undergo the process of personal growth in lockups and custody. Even in such situations, it is observed that Shakespeare's oeuvres provide a path and special significance to juveniles in prisons. Shakespeare's work awakens curiosity, development of proper interest, attitudes, values, and the capacity to think and judge oneself. His oeuvres provide value education which helps in promoting social and national integration in today's generation. This helps in developing a scientific temper of mind, large-heartedness, cooperation, tolerance, and respect for the culture of other groups in school and college-going youths and kids.

### Discussion:

Two of the flagrant and well-known literary scholars of UTSA (the University of Texas and San Antonio) Alan Craven and Mark Bayer were frequently asked to explain Shakespeare's never-ending staying power and educational value in literature of today's world. What is it about that a long-dead poet and playwright is such an important element of present-day culture? Mr. Craven who is an emeritus Professor at UTSA, and taught his first Shakespeare course back in 1965 explained it in a very simple manner "Not only did Shakespeare teach us about ourselves and humanity but he also invented around 1700 words which we still use in everyday English today. He often changed nouns into verbs, and verbs into adjectives, connecting words and coming up with wholly original ones too.

According to Mark Bayer, it is truly amazing that one person could have such an influence on a language that is still a motivation for today's world. Shakespeare has taught us that success comes through being creative, being positive, playing with language, and finding new ways to communicate.

This is the reason that even after 400 years Shakespeare's plays are studied in schools across the world. These plays include *Romeo and Juliet*, *Hamlet*, *A Midsummer night's Dream*, *Julius Ceaser*, and *Macbeth*. Aside from having a rich language, these plays contain hundreds of pearls of wisdom, which are important and helpful for today's generation.

"Love all, trust a few, and do wrong to none."

"Given every man thy ear, but few thy voice...".

"There is nothing either good or bad, but thinking makes it so....".

"A friend knows you as you are, understands where you have been, accepts what you have become, and still, gently allows you to grow."

"The meaning of life is to find you your gift and the purpose of life is to give it away".

These influencing but daunting lines are still studied by the students of schools and colleges. It is difficult to understand unfamiliar words. Yet with a little patience and hard work, children love his stories and his imaginative language. His words make children stay positive and push themselves to do their best. It also influences children to master any new language. Kyle Pelletier an English scholar from Shakespeare and Race says, "One of the most beautiful things about Shakespeare's oeuvre is how temporal they are. *Romeo and Juliet* don't have to be white Italian. *Hamlet* doesn't have to be Danish. The themes and motifs of Shakespeare's plays aren't contingent upon the time or place at all. They are living, breathing documents that speak to the shared humanity of our entire species. All you need to do is change some words around and it becomes easily acceptable for today's generation. He further adds that "have some feet in today's generation. Yes Shakespeare is difficult but you are allowed to make students do difficult things".

Not only are students reading and studying Shakespeare's work today but stage productions and film adaptations of his plays continue to bring new life to the poets and playwrights. Many of Shakespeare's plays have served as the inspiration for movies, some of which kept the original structure while others took liberties with the traditional storylines.



Shakespeare's movies are so numerous they form their sub-genre. With over 250 Shakespeare movies produced, Shakespeare film adaptations such as Baz Luhrman's *Romeo and Juliet*, the Shakespeare-inspired *Shakespeare in Love* and the more recent *Hamlet 2000*, prove that Shakespeare films adaptations and movies retain their enduring appeal. William Shakespeare's *Hamlet* has remained one of the most imitated and relevant plays in contemporary society. Interpretations of Shakespeare's classic tale of revenge have popped up in some surprising places: children's television programs and films, a beloved Sunday comic strip, a popular television series about a corrupt motorcycle gang, and other well-known shows, motion pictures, and best-selling contemporary novels. William Shakespeare wrote *Hamlet* around the year 1600, telling the story of a prince grieving the death of his father and the all-too-quick remarriage of his mother to his uncle. The play utilizes mental health issues, both real and fake, as a means to illustrate the nuances of human behavior. Commonly studied in high schools all over America, although written as a play for entertainment value, *Hamlet* has had a perhaps unintended but profound effect on the way mental health is viewed. The complicated story and its plot twists and turns have captivated many readers and have shaped views for centuries with no sign of it losing their relevance. The novelty of Shakespeare's work lies within the complexity of the character Hamlet. His struggles, although certainly different from this era, have resonated and continue to reach audiences even today.

One aspect of *Hamlet's* appeal over the ages lies in his being trapped in an impossible situation and how he works to resolve that predicament in his way. In this way, the play is legitimately seen as one of the most humanistic stories ever written. All of its characters are relatable people, even after 400 years, with motivations one can understand and appreciate, and with reactions that make sense, then and now. As an example, Ophelia's illness is very real and dealt with sympathetically, culminating in her death being treated with the utmost respect. Shakespeare's treatment of her mental health condition is truly powerful, particularly considering that it was written at a time when people with mental health conditions were anything but respected, and instead often abused or neglected. The grief demonstrated after her death is another instance of Shakespeare understands the human condition and how people behave. Hamlet's angst at her passing is a feeling that all those who have lost someone dear have shared, and thereby provides a connection to readers who may have experienced similar loss by letting them know that he or she is not alone in having disturbing feelings when confronted with a terrible loss. Hamlet's solution isn't perfect, but it forces the reader to confront their situation: how would we do any better?

With the incorporation of *Hamlet's* plot into movies, television shows, and modern music, it is abundantly apparent that *Hamlet* has become deeply and permanently entrenched in today's modern culture. Movies such as *The Lion King* and *The Godfather* closely resemble the plot of *Hamlet*. Released theatrically in 1994 (and thereafter theatrically as a musical in 1997), *The Lion King* closely parallels some of the key plot points of *Hamlet*, including the death of King Mufasa at the hands of his scheming brother, Scar. In *The Lion King*, the protagonist, the young lion cub Simba, has an evil uncle named Scar. The scar is jealous of his brother, Mufasa, who is King of the Pride Lands and aspires to be king in his stead, ultimately killing his brother to get what he wants. Like Simba, Hamlet also has an uncle, Claudius. At the beginning of the play, Claudius already has become king—possibly by killing his brother, who was previously the king. In *The Lion King*, Mufasa's young son, Simba, is visited by his dead father's ghost, and there is even comic relief provided by two supplemental characters – Timon and Pumba (*The Lion King*). Many debates if the references to *Hamlet* were intentional or not, but either way the story resembles that of the elusive Shakespearean play.

Perhaps one of the most similar modern pieces of work to *Hamlet* is *The Godfather*, the 1972 classic movie directed by Francis Ford Coppola. *The Godfather* is the category-defining mafia crime film about Michael Corleone, a war hero of World War II, who openly volunteered to take control of his father's (Vito Corleone) mafia business, after the death of his father and his older brother. In the film, the protagonist, Michael Corleone, is not typically looked at as a tragic hero. Although he does not have an obvious definitive "fatal flaw," many similarities can be drawn between him and Hamlet, one of the most Shakespeare's most famous tragic heroes. Their roles as troubled heirs to power, the theme of revenge, and the concept of a fall from "grace" are but a few examples of how these two figures – Hamlet and Michael Corleone – share the same story.

The most high-profile television series paralleling Hamlet is FX Network's Sons of Anarchy, which aired between 2008 and 2014. Its creator, Kurt Sutter, was quoted on numerous occasions stating that Sons of Anarchy is loosely based on the story in Shakespeare's Hamlet. In the play, Claudius becomes both the king of Denmark and the husband of Queen Gertrude after his brother, Hamlet the Elder, dies under questionable circumstances. Prince Hamlet is conflicted in his relationship with his uncle/stepfather, as well as by his mother's seeming complacency about all of this. Prince Hamlet is visited by the ghost of his father who informs him that Claudius was responsible for his death and that he needs the prince to avenge this death to escape from purgatory. In the Sons of Anarchy series, Clay Morrow becomes the president of Sons of Anarchy, an outlaw motorcycle club, following the death of the club's founder and president John Teller in a motorcycle accident. Like Claudius and Hamlet the Elder, Morrow, and Teller were 'brothers' to one another via their mutual association with the club. Like Claudius, Clay marries Teller's widow, Gemma, and becomes stepfather to her son, Jax, who, like Hamlet to the throne, is the vice-president of the club and thus second in the line of succession. Through the discovery of a long-lost manuscript written by John Teller as well as a series of old letters, Jax begins communing, in a sense, with the 'ghost' of his long-dead father and discovers that Clay was responsible for John's death by sabotaging his motorcycle. Jax then begins setting very complicated plots in motion to both oust Clay from the leadership of the club and potentially kill him as well. It also becomes apparent as the show develops that Gemma herself also had some complicity in John's death.

One of the most popular and longest-running television shows, the animated comedy The Simpsons, has an episode entirely dedicated to Hamlet. In that episode, the characters reenact the play with substantial liberties, making for great comedy. Bart Simpson portrays Prince Hamlet in The Simpsons version of William Shakespeare's classic. His uncle Claudius (bartender Moe Szyslak) marries Gertrude (Marge Simpson) after killing King Hamlet (Homer Simpson) by way of poison. The King returns to his son as a ghost, telling him of the betrayal and asking that his death be avenged. Prince Hamlet (Bart Simpson), with the help of a professional actor (Krusty the Clown), puts on a play to make Claudius (Moe) reveal himself to be guilty; however, Hamlet's (Homer's) reaction leads everyone to believe that he is crazy, so Ophelia (Lisa Simpson) decides to 'out-crazy him by prancing around and singing a stupid song, eventually jumping out the window and into the moat where she drowns. Because Hamlet knows what he did, Claudius attempts to kill him. Hamlet, aiming to kill Claudius, accidentally kills Polonius (Chief Wiggum). Polonius implores his son, Laertes (Ralph Wiggum), to avenge his death, who, in Ralph Wiggum's classic simpleton fashion exclaims, "I like revenging!." Set to duel Hamlet, Laertes accidentally kills himself taking his 'practice stab,' and Hamlet proceeds to murder Claudius. Rosencrantz and Guildenstern (Carl and Lenny) meanwhile have been covered in poison and kill each other with a high five. Hamlet walks away to celebrate, but he slips on some blood and dies. Seeing a big mess she does not want to clean up, Gertrude commits suicide by hitting herself in the head with a mace ("The Simpsons Does Hamlet"). After this absurd episode, Bart expresses that he thinks Hamlet was boring, despite every character being murdered, but Homer tells him that the story became a great film called Ghostbusters, and all the Simpsons dance to its Ray Parker Jr. theme song.

Shakespeare's classic tale can even be seen reflected in current music. "Ophelia," the first single released from The Lumineers' album, Cleopatra, is a hauntingly beautiful song with lyrics that tell the story of Hamlet. The song originally started as a slower instrumental demo that Jeremiah Fraites (one-third of The Lumineers), sent to Wesley Schultz (lead vocalist of The Lumineers), in 2011. According to Schultz, the demo generated enough excitement to work on the project. While playing at a local bar in Los Angeles alongside The Lumineers, Schultz wrote the song's hook, "O-o-Ophelia, you've been on my mind girl, like a drug. O-o-Ophelia, heaven help a fool who falls in love." The song is named after the ingenue of Shakespeare's Hamlet. The lyrics state, "And I don't feel no remorse/And you can't see past my blindness," which parallels the undying love Ophelia had for Hamlet, who did not regret ending their affair prematurely. The emotional distance between these two characters from the tragedy is evident in the song. Whether a Shakespeare scholar or not, any listener to this interpretation of the Hamlet story comes to realize the message – that love's pain is universal. Although Hamlet is centuries old, it has had a long-lasting and continuing impact on today's culture.



After all of these years, artists continue to appreciate the well-crafted plotline, which many movies, television shows, and songs use to reach their audience. Hamlet is relevant today for many reasons. One of the most important is that we still feel inspired to ponder the purpose of life and to wonder what we would do in horrendous circumstances. The tragedy of Prince Hamlet is timeless in that respect. Shakespeare's Hamlet also provides modern readers with an opportunity to connect history to the present. The relatability of Hamlet's struggles within the play makes it the perfect example for current and future stories. Society can connect to his character and understand the complexity of his nature and situation. This same characterization and plot can be seen in classics such as The Lion King and revered television shows like The Simpsons. Surely without intention but Shakespeare created a play that has impacted society for generations.

Hamlet, (1948) Directed by Lawrence Olivier.

Othello, (1952) Directed by Orson Welles.

Julius Caesar, (1953) Directed by Joseph L. Mankiewicz.

Romeo and Juliet, (1954) Directed by Renato Castellani.

Richard III, (1955) Directed by Lawrence Olivier.

Othello, (1956) Directed by Sergei Jutkevitch.

Forbidden Planet (based on The Tempest), (1956) Directed by Fred M. Wilcox.

Throne of Blood / The Castle of the Spider's Web / Cobweb Castle

(1957), (derived from Macbeth) Directed by Akira Kurosawa.

The Tempest(1960), (TV) starring Richard Burton. Directed by George Schaefer.

Hamlet(1964), starring Richard Burton. Directed by Bill Colleran and John Gielgud.

Hamlet, (1964), directed by Grigori Kozintsev.

The Taming of the Shrew, (1967), starring Elizabeth Taylor and Richard Burton. Directed by Franco Zeffirelli

Romeo and Juliet, (1968), directed by Franco Zeffirelli.

King Lear, (1970), directed by Peter Brook.

Macbeth, (1972), directed by Roman Polanski (Bitter Moon).

Antony and Cleopatra,(1974), starring Patrick Stewart and Ben Kingsley. Directed by Trevor Nunn and John Schofield.

Comedy of Errors(1978), starring Judi Dench and Francesca Annis and directed by Philip Casson and Trevor Nunn.

Hamlet, Prince of Denmark,(1980), (BBC-TV) starring Patrick Stewart and directed by Rodney Bennett.

The Tempest, (1982), directed by Paul Mazursky.

Ran(1985), (based on King Lear), directed by Akira Kurosawa.

King Lear, (1987), directed by Jean-Luc Godard.

Henry V, (1989), directed by Kenneth Branagh.

Romeo and Juliet,(1990), starring Francesca Annis, Vanessa Redgrave, and Ben Kingsley. Directed by Armando Acosta II.



Hamlet, (1991), directed by Franco Zeffirelli.

Prospero's Books, (1991), (based on The Tempest), directed by Peter Greenaway.

As You Like It, (1992), directed by Christine Edzard.

Much Ado About Nothing, (1993), directed by Kenneth Branagh.

Othello, (1995), directed by Oliver Parker.

William Shakespeare's Romeo and Juliet, (1996), starring Leonardo Di Caprio and Claire Danes. Directed by Baz Luhrman.

Hamlet, (1996), starring Kenneth Branagh, Richard Attenborough, Judi Dench, Billy Crystal, and Kate Winslet. Directed by Kenneth Branagh.

Twelfth Night, (1996), starring Helena Bonham Carter, Nigel Hawthorne, Ben Kingsley, Imogen Stubbs, and Mel Smith. Directed by Trevor Nunn.

Looking for Richard, (1996), directed by Al Pacino.

Shakespeare in Love, (1998), starring Gwyneth Paltrow, Geoffrey Rush, and Judi Dench. Directed by John Madden, written by Marc Norman and Tom

Stoppard. Loosely inspired by Cesario / Viola of Twelfth Night Or What You Will and Romeo and Juliet.

10 Things I Hate About You, (1999), (based on The Taming of the Shrew), starring Julia Stiles and Heather Ledge. Directed by Gil Junger.

A Midsummer Night's Dream, (1999), starring Calista Flockhart, and Michelle Pfeiffer. Directed by Michael Hoffman.

Love's Labour's Lost, (2000), directed by Kenneth Branagh.

Hamlet 2000, starring Ethan Hawke, Julia Stiles, and Kyle MacLachlan. Directed by Michael Almereyda

O, (2001), starring Mekhi Phifer, Julia Stiles, and Josh Hartnett. Directed by Tim Blake Nelson

Get Over It, (2001), starring Kirsten Dunst. Directed by Tommy O'Haver

She's the Man, (2006), starring Amanda Bynes. Directed by Andy Fickman

To conclude, William Shakespeare was a truly outstanding author even after 400 years. There are hundreds of thousands of studies and analyses which are devoted to his works and many more will be conducted in the future also. While going through his oeuvre, I believe that his work gives insight into the past culture and today's society. It also serves as a bridge between our modern time and times far past. His works are still relevant today, addressing themes like love, social expectation, corruption, transformation, etc. He remains vital even today because these plays present people and situations that we recognize in today's generation. His characters have an emotional reality that transcends time, and his plays depict familiar experiences, ranging from family squabbles to falling in love and affection. Shakespeare's work will continue to bring educational values around the world and writers of the future generation will continue to find new ways to tell his story for decades to come.

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