

Core Course –VII

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MACBETH

Act I

The play opens amid thunder and lightning, and the Three Witches decide that their next meeting will be with Macbeth. In the following scene, a wounded sergeant reports to King Duncan of Scotland that his generals Macbeth, who is the Thane of Glamis, and Banquo have just defeated the allied forces of Norway and Ireland, who were led by the traitorous Macdonwald, and the Thane of Cawdor. Macbeth, the King's kinsman, is praised for his bravery and fighting prowess.

In the following scene, Macbeth and Banquo discuss the weather and their victory. As they wander onto a heath, the Three Witches enter and greet them with prophecies. Though Banquo challenges them first, they address Macbeth, hailing him as "Thane of Glamis," "Thane of Cawdor," and that he will "be King hereafter." Macbeth appears to be stunned to silence. When Banquo asks of his own fortunes, the witches respond paradoxically, saying that he will be less than Macbeth, yet happier, less successful, yet more. He will father a line of kings, though he himself will not be one. While the two men wonder at these pronouncements, the witches vanish, and another thane, Ross, arrives and informs Macbeth of his newly bestowed title: Thane of Cawdor. The first prophecy is thus fulfilled, and Macbeth, previously sceptical, immediately begins to harbour ambitions of becoming king.

King Duncan welcomes and praises Macbeth and Banquo, and declares that he will spend the night at Macbeth's castle at [Inverness](#); he also names his son Malcolm as his heir. Macbeth sends a message ahead to his wife, Lady Macbeth, telling her about the witches' prophecies. Lady Macbeth suffers none of her husband's uncertainty and wishes him to murder Duncan in order to obtain kingship. When Macbeth arrives at Inverness, she overrides all of her husband's objections by challenging his manhood and successfully persuades him to kill the king that very night. He and Lady Macbeth plan to get Duncan's two chamberlains drunk so that they will black out; the next morning they will blame the chamberlains for the murder. They will be defenceless as they will remember nothing.

Act II

While Duncan is asleep, Macbeth stabs him, despite his doubts and a number of supernatural portents, including a hallucination of a bloody dagger. He is so shaken that Lady Macbeth has to take charge. In accordance with her plan, she frames Duncan's sleeping servants for the murder by placing bloody daggers on them. Early the next morning, Lennox, a Scottish nobleman, and Macduff, the loyal Thane of Fife, arrive. A porter opens the gate and Macbeth leads them to the king's chamber, where Macduff discovers Duncan's body. Macbeth murders the guards to prevent them from professing their innocence, but claims he did so in a fit of anger over their misdeeds. Duncan's sons Malcolm and Donalbain flee to England and Ireland, respectively, fearing that whoever killed Duncan desires their demise as well. The rightful heirs' flight makes them suspects and Macbeth assumes the throne as the new King of Scotland as a kinsman of the dead king. Banquo reveals this to the audience, and while sceptical of the new King Macbeth, he remembers the witches' prophecy about how his own descendants would inherit the throne; this makes him suspicious of Macbeth.

Act III

Despite his success, Macbeth, also aware of this part of the prophecy, remains uneasy. Macbeth invites Banquo to a royal [banquet](#), where he discovers that Banquo and his young son, Fleance, will be riding out that night. Fearing Banquo's suspicions, Macbeth arranges to have him murdered, by hiring two men to kill them, later sending a [Third Murderer](#). The assassins succeed in killing Banquo, but Fleance escapes. Macbeth becomes furious: he fears that his power remains insecure as long as an heir of Banquo remains alive.

At a banquet, Macbeth invites his lords and Lady Macbeth to a night of drinking and merriment. Banquo's [ghost](#) enters and sits in Macbeth's place. Macbeth raves fearfully,

startling his guests, as the ghost is only visible to him. The others panic at the sight of Macbeth raging at an empty chair, until a desperate Lady Macbeth tells them that her husband is merely afflicted with a familiar and harmless malady. The ghost departs and returns once more, causing the same riotous anger and fear in Macbeth. This time, Lady Macbeth tells the lords to leave, and they do so.

Act IV

Macbeth, disturbed, visits the three witches once more and asks them to reveal the truth of their prophecies to him. To answer his questions, they summon horrible apparitions, each of which offers predictions and further prophecies to put Macbeth's fears at rest. First, they conjure an armoured head, which tells him to beware of Macduff (IV.i.72). Second, a bloody child tells him that no one born of a woman will be able to harm him. Thirdly, a crowned child holding a tree states that Macbeth will be safe until [Great Birnam Wood](#) comes to [Dunsinane Hill](#). Macbeth is relieved and feels secure because he knows that all men are born of women and forests cannot move. Macbeth also asks whether Banquo's sons will ever reign in Scotland: the witches conjure a procession of eight crowned kings, all similar in appearance to Banquo, and the last carrying a mirror that reflects even more kings. Macbeth realises that these are all Banquo's descendants having acquired kingship in numerous countries. After the witches perform a mad dance and leave, Lennox enters and tells Macbeth that Macduff has fled to England. Macbeth orders Macduff's castle be seized, and, most cruelly, sends murderers to slaughter Macduff, as well as Macduff's wife and children. Although Macduff is no longer in the castle, everyone in Macduff's castle is put to death, including [Lady Macduff](#) and [their young son](#).

Act V

Meanwhile, Lady Macbeth becomes racked with guilt from the crimes she and her husband have committed. At night, in the king's palace at Dunsinane, a doctor and a gentlewoman discuss Lady Macbeth's strange habit of sleepwalking. Suddenly, Lady Macbeth enters in a trance with a candle in her hand. Bemoaning the murders of Duncan, Lady Macduff, and Banquo, she tries to wash off imaginary bloodstains from her hands, all the while speaking of the terrible things she knows she pressed her husband to do. She leaves, and the doctor and gentlewoman marvel at her descent into madness. Her belief that nothing can wash away the blood on her hands is an ironic reversal of her earlier claim to Macbeth that "[a] little water clears us of this deed" (II.ii.66).

In England, Macduff is informed by Ross that his "castle is surprised; wife and babes / Savagely slaughter'd" (IV.iii.204–05). When this news of his family's execution reaches him, Macduff is stricken with grief and vows revenge. Prince Malcolm, Duncan's son, has succeeded in raising an army in England, and Macduff joins him as he rides to Scotland to challenge Macbeth's forces. The invasion has the support of the Scottish nobles, who are appalled and frightened by Macbeth's tyrannical and murderous behaviour. Malcolm leads an army, along with Macduff and Englishmen [Siward](#) (the Elder), the [Earl of Northumberland](#), against Dunsinane Castle. While encamped in Birnam Wood, the soldiers are ordered to cut down and carry tree limbs to camouflage their numbers.

Before Macbeth's opponents arrive, he receives news that Lady Macbeth has killed herself, causing him to sink into a deep and pessimistic despair and deliver his "[Tomorrow, and tomorrow, and tomorrow](#)" [soliloquy](#) (V.v.17–28). Though he reflects on the brevity and meaninglessness of life, he nevertheless awaits the English and fortifies Dunsinane. He is certain that the witches' prophecies guarantee his invincibility, but is struck with fear when he learns that the English army is advancing on Dunsinane shielded with boughs cut from Birnam Wood, in apparent fulfillment of one of the prophecies.

A battle culminates in Macduff's confrontation with Macbeth, who kills Young Siward in combat. The English forces overwhelm his army and castle. Macbeth boasts that he has no reason to fear Macduff, for he cannot be killed by any man born of woman. Macduff declares that he was "from his mother's womb / Untimely ripp'd" (V.8.15–16), (i.e., born by [Caesarean section](#)) and is not "of woman born" (an example of a [literary quibble](#)), fulfilling the second prophecy. Macbeth realises too late that he has misinterpreted the witches' words. Though he realises that he is doomed, he continues to fight. Macduff kills and beheads him, thus fulfilling the remaining prophecy.

Macduff carries Macbeth's head onstage and Malcolm discusses how order has been restored. His last reference to Lady Macbeth, however, reveals "'tis thought, by self and violent hands / Took off her life" (V.ix.71–72), but the method of her suicide is undisclosed. Malcolm, now the King of Scotland, declares his benevolent intentions for the country and invites all to see him crowned at [Scone](#).

Although Malcolm, and not Fleance, is placed on the throne, the witches' prophecy concerning Banquo ("Thou shalt get kings") was known to the audience of Shakespeare's time to be true: James VI of Scotland (later also [James I of England](#)) was supposedly a descendant of Banquo.^[4]

UNIT - 2

AS YOU LIKE IT

Act I

France, near the Forest of Arden, at the Garden of Oliver's House. Orlando, who is the youngest son of the deceased Sir Rowland de Boys, laments about his condition to the old family servant Adam. He is oppressed and mistreated by his eldest brother, Oliver, who educates his middle brother Jacques but denies even the most basic support to Orlando. Oliver arrives and Orlando puts his complaints to him. Oliver strikes him and Orlando says

he will no longer endure this treatment. Adam asks Oliver to be patient and Oliver casts the old man out. After they leave, Oliver meets with Charles, a wrestler. He is employed in the court of Duke Frederick, an evil man who has usurped the rule and lands of his now banished brother Duke Senior. Charles recounts past history, that several loyal lords have gone into exile with Duke Senior in the Forest of Arden, the band living like Robin Hood. Charles informs Oliver that he has learned that Orlando plans to challenge Charles at wrestling, wants to know if he should spare him. But Oliver asks that Charles try to break his neck and kill him, warning that Orlando will otherwise try to poison Charles. Oliver (to himself) wishes to be rid at last of his troublesome brother.

Duke Frederick's court. Rosalind, daughter of the banished Duke Senior, laments her father's fate--her best friend, Celia, daughter of Duke Frederick, cannot console her even with an offer to restore her lost inheritance when Celia's father dies. Touchstone, the court clown or jester (i.e., a motley fool), enters and wittily spars with the ladies, his wit "laid on with a trowel". Le Beau, one of Frederick's courtiers, comes to tell them of the upcoming wrestling match. Orlando enters with the Duke, Charles etc. Orlando is called over by the ladies, but cannot be persuaded to give up his dangerous challenge, saying he has little to lose in life. Rosalind wishes him well. They wrestle, Charles loses, and is carried out defeated. Duke Frederick, on learning of Orlando's identity, wishes he were not the son of Sir Rowland, whom he considers his enemy because of his deep friendship with Duke Senior. Rosalind gives Orlando a chain from her neck. Orlando is tongue-tied, unable to speak, though Rosalind hints she has been won by him. After they all leave, Orlando knows he has been overcome with love for Rosalind. Le Beau counsels him in private to leave the court, since the Duke is suspicious of his intentions and also has plans against his niece Rosalind.

Same. Celia and Rosalind discuss Orlando and the attitudes of the two Dukes toward Orlando's father. Duke Frederick arrives and tells Rosalind he is banishing her to at least 20 miles away on penalty of death, suspecting her unjustly of being a traitor or at least someone he no longer trusts to have around. She defends her father's name. Frederick is worried that the people pity Rosalind and that Celia compares poorly while she is around. After he leaves, the ladies resolve to flee together to the forest of Arden where Rosalind's father is known to be. They will go disguised, Rosalind in the guise of a young man named Ganymede [G., after G. son of Tros, carried off by Jove/Jupiter to be his cupbearer, a name signifying homosexual love in the Middle ages and the soul's ascent to the absolute in the Renaissance], and she as his sister Aliena. They will take Touchstone to comfort their travel.

Act II

The forest of Arden. Duke Senior reflects with his lords Amiens and others on the sweetness of their adversity (and the relief their banishment has given them from the decadence of the court). The First Lord tells about their fellow lord, the wise and satirical but melancholy Jacques [not the same as Jacques de Boys]: how he lamented the slaying of

a stag which before dying wrpt tears into a brook, and how he claimed the men have usurped the rightful places of the animals in the woods.

Duke Frederick's court. He cannot believe the ladies and the clown have fled unseen and threatens his lords to find them, suspecting a conspiracy and that Orlando is involved.

Before Oliver's House. Adam laments that Orlando's virtues serve as his enemies (by provoking Oliver's jealousy) and warns Orlando not to appear, since Oliver means to kill him tonight by burning down the lodging where he sleeps. Adam asks that Orlando flee and take Adam in as his servant, even offering to help him with expenses out of his hard-earned savings. He says "my age is as a lusty winter, / Frosty but kindly."

The Forest of Arden. Rosalind is dressed as Ganymede and Celia as Aliena. They are very weary. An old shepherd Corin and a young shepherd Silvius enter. Silvius laments his unrequited love for the shepherdess Phoebe. G. asks Corin for assistance for Aliena. Corin says his master is churlish but that he will do what he can to offer hospitality. Upon learning they are for sale, G. offers to buy the shepherd's cottage and flock and pasture from the unseen master. Corin agrees to arrange the sale and be Celia's servant.

Same. Lords Amiens and Jacques enter. Amiens sings and they converse wittily, Jacques playing the role of a malcontent satirist.

Same. Orlando and Adam are alone in the forest, the latter exhausted. Orlando goes to search for food.

Same. Duke Senior and his men have been looking for Jacques. Jacques appears and describes meeting a motley fool, Touchstone, who he notes has been a courtier. More witty conversation. Orlando arrives with sword drawn to steal some of their food, but he is surprised to learn they are not like savages and is welcomed into the company and treated hospitably. Senior recounts their past lives in the civilized world. Jacques sardonically reflects, in his often-quoted "Seven Ages of Man" speech that "All the world's a stage..." Orlando brings Adam in. After the Duke learns Orlando's parentage, he welcomes them both and wants to hear Orlando's story.

Act III

Duke Frederick's court. The Duke angrily tells Oliver to get Orlando brought back dead or alive, as he suspects Oliver has murdered him.

The forest. Orlando writes verses to Rosalind and hangs these about the woods (exits). Corin and Touchstone comically contrast the shepherd's life vs. court life. G. enters, reading the poem Orlando has written, which Touchstone mocks. Aliena/Celia reads another. G. critiques the quality of the poetry as lame. Celia observes that it is Orlando that

has written them and that she has seen him laying in the woods (they stand aside). Orlando and Jacques arrive, O. discussing his quest for Rosalind, which the disguised ladies overhear. They appear to him and G. wittily converses with him. Orlando notes that G. has an unexpectedly fine accent, to which G. attributes schooling by "his" uncle. G. asks him to stop carving "Rosalind" on the trees. G. teases and schools him in how to pursue his lover, though insisting that he lacks the usual stigmata of love-sickness [as in Petrarch]. G. offers to cure him of his love-sickness: he is to call G. "Rosalind" and come every day and woo "him".

The forest. Touchstone woos the ignorant country wench, Audrey. He refers to a "great reckoning in a little room" [?a tribute to Christopher Marlowe, also in 3.5]. He proposes to marry her, and has arranged for the vicar Sir Oliver Mar-text to perform the ceremony, who then arrives. The vicar is disturbed that no man is there to give away the woman. Jacques comes in and advises they do the wedding more properly in a church and not by a hedge-priest. Touchstone dislikes having such a formal marriage, as he wants one just of convenience that he can abandon later when he wishes.

The forest. G. weeps over Orlando's failure to show up on time. G. has met Duke Senior, and cleverly dodged his questions about "his" parentage. Corin enters and suggests they all watch the lovers Silvius and Phoebe (they stand aside). Silvius and Phoebe enter, she scorning his attentions. G. approaches and chastises Phoebe for her cruelty toward Silvius and he for his foolishness in pursuing her. Phoebe falls in love at first sight with G., and resolves to have Silvius deliver a love letter to "him", though disguising her intent to Silvius.

Act IV

The forest. Jacques wants to get to know G. and they discuss Jacques' melancholy. Orlando enters, and G. chastises him for his tardiness and unfaithfulness, though he is only an hour late. Orlando claims he will die if he does not win Rosalind, but G. lectures him pragmatically that in the real world men do not die for love. One can desire too much of a good thing, G. says. They go through a mock marriage. He leaves to go to the Duke and G. considers herself jilted. After he leaves, Rosalind proclaims her deep love for him to Celia.

The forest. Jacques comments on the deer that has been slain. A lord sings.

The forest. Silvius delivers Phoebe's letter to G. Contrary to how Phoebe represented the contents, it is a poetic love letter, which Rosalind reads aloud and playfully claims it to be otherwise. Rosalind insists to Silvius that Phoebe should love him. Oliver, Orlando's brother, enters with a bloody handkerchief. He says that as he slept in the woods, he was nobly saved from a snake and an attacking lioness by Orlando, who was wounded in the attack, and thus excuses his tardiness. G. faints, and Oliver notes "he" is not manly in "his" behavior. G. dismisses "his" momentary swoon.

Act V

Act V Scene 1 The forest. Touchstone tells Audrey there is a man who wants her, and William appears. Touchstone is witty with them, but tells William that he Touchstone will kill him if he does not abandon his pursuit.

The forest. Oliver tells Orlando that he has fallen in love with Aliena and that he is bestowing his father's estate and income on Orlando, and that he will remain there to live as a shepherd with Aliena. They will marry tomorrow. G. enters and tells of how Oliver and Aliena fell in love at first sight. G. tells Orlando that she is a magician and that Orlando will marry Rosalind the next day also. Silvius and Phoebe arrive and G. tells her that if G. shall ever marry a woman it will be her, also reassuring the others that they will be satisfied.

The forest. Touchstone still plans to marry Audrey. Two banished pages enter and sing songs ("It was a lover and his lass").

The forest. Duke Senior asks Orlando if O. believes Ganymede can do all he has promised. G. arrives and makes Phoebe promise that, if she refuses to marry G., she will marry Silvius instead, to which she consents. She extracts from the Duke his promise to give his daughter Rosalind to Orlando, and he consents. The Duke thinks he sees some resemblance to Rosalind in G., as does Orlando. Jacques arrives with Touchstone and Audrey, commenting wryly on the pairing up as with Noah's flood. Touchstone wittily converses, and the Duke comments he uses his folly like a stalking-horse. Hymen, Roman god of faithful marriage, enters with the now undisguised Rosalind and Aliena. Rosalind gives herself to Orlando, with her father's blessing, and Phoebe bids her love for Ganymede adieu. Hymen marries the four couples (Rosalind/Orlando, Celia/Oliver, Phoebe/Sylvius, Audrey/Touchstone) and sings a song. Duke Senior welcomes his niece Celia. The other brother of Orlando, Jacques de Boys, arrives and states that Duke Frederick has been converted "from his enterprise and from the world" by a religious man, and has lifted the banishment of Duke Senior and all the others. Duke Senior welcomes his returned fortune, which he will share with all of his comrades who have endured shrewd days. Lord Jacques wishes them all well and, despite the Duke's entreaty to stay, departs to hear and learn from the newly converted Duke Frederick.

UNIT - 3

Richard II Summary

King Richard II banishes Henry Bolingbroke, seizes noble land, and uses the money to fund wars. Henry returns to England to reclaim his land, gathers an army of those opposed to Richard, and deposes him. Now as Henry IV, Henry imprisons Richard, and Richard is murdered in prison.

Act I

The play opens in King Richard's court, as Henry Bolingbroke, son of Gaunt (the Duke of Lancaster), challenges Thomas Mowbray, Duke of Norfolk. Henry accuses Mowbray of being involved in the recent death of the King's uncle (who is also Henry's uncle; Henry and the King are cousins). Richard gives in to their demands to work out their differences in one-on-one combat at Coventry.

As the tournament begins, the uncertain and impulsive Richard stops the contest. Instead Richard chooses to exile both Henry and Mowbray. He banishes Mowbray for life. And responding to Henry's father Lancaster's pleas, he limits Henry's exile to six years.

Act II

In line with his customary behaviour, Richard is misled by his friends into poor government of the country. Henry's father, Gaunt, dies, finally broken by his son's banishment, and by the state of the kingdom under Richard's rule. Richard takes possession of Gaunt's land and money. It turns out that he has also been leasing out royal land. Both of these monetary acquisitions have helped him to fund wars with Ireland. His nobles are dismayed, not only because of the waste of the kingdom's money but also for fear over the security of their own estates.

To make matters worse, Richard leaves on an expedition to Ireland. When Henry hears that his father has died and that Richard took his inheritance, he returns from exile with an invading army. The commoners and nobles are already critical of Richard. They welcome Henry in the north, led by the powerful Earl of Northumberland, Henry Percy. Henry marches through England, gathering his willing forces.

This royal throne of kings, this sceptred isle... This blessed plot, this earth, this realm, this England.

Act III

Richard arrives back after the Irish war to find that his Welsh allies have dispersed. Furthermore, his cousin, Duke of York, unable to prevent Henry's triumphant return, has joined him instead. Some more of Richard's friends have also betrayed the King's cause. Others have been executed on Henry's orders. After taking refuge at Flint castle, Richard surrenders and agrees to go to London, where the lords will decide what should happen next.

Act IV-V

In view of the insurrections against him, King Richard is persuaded to step down in favour of Henry Bolingbroke, now King Henry IV. Richard hands over his crown in a ceremony. Henry subsequently imprisons him in Pontefract castle. Richard's queen is sent home to

France. Some lords join in a plot against Henry but York, the father of one of the nobles, relates their machinations to Henry. Henry spares the son of York, but he is now aware of his tenuous position as king.

Henry implies to Exton that he would like to be rid of his threats, and Exton then murders Richard. He brings the body to London. Henry claims innocence, blaming Exton for misunderstanding his intentions. The play ends as King Henry banishes Exton, orders a funeral for Richard, and swears to make reparation for his cousin's death by going on a pilgrimage to Jerusalem.

With mine own tears I wash away my balm, With mine own hands I give away my crown.

UNIT - 4

The Tempest Summary

Prospero uses magic to conjure a storm and torment the survivors of a shipwreck, including the King of Naples and Prospero's treacherous brother, Antonio. Prospero's slave, Caliban, plots to rid himself of his master, but is thwarted by Prospero's spirit-servant Ariel. The King's young son Ferdinand, thought to be dead, falls in love with Prospero's daughter Miranda. Their celebrations are cut short when Prospero confronts his brother and reveals his identity as the usurped Duke of Milan. The families are reunited and all conflict is resolved. Prospero grants Ariel his freedom and prepares to leave the island.

Act I

Close to a Mediterranean island, a storm overcomes a ship that carries King Alonso of Naples, his son Ferdinand, and his brother Sebastian. They were on their way home home from Tunis to Italy when the storm hit and demolished their ship. Shipwrecked with them are the courtier, Gonzalo, and the Duke of Milan, Antonio.

Greg Wyatt Sculpture of The Tempest in the gardens of Shakespeare's New Place

From the island, Prospero, the former Duke of Milan, and his fifteen year-old daughter, Miranda, watch the storm and shipwreck. Miranda fears for the ship's crew, but Prospero assures her that everything is fine. He decides to open up about his past, telling her how twelve years previously, his brother Antonio had deposed him in a coup. With the aid of Gonzalo, Prospero had escaped in a boat with the infant Miranda and his books of magic. They travelled to the island, made it their home, and enslaved the only native islander, Caliban. The only other inhabitants of the island are the spirits including Ariel, whom Prospero had rescued from imprisonment in a tree. Since Antonio was on the boat that is now shipwrecked, Prospero hopes finally to rectify his past. As Miranda sleeps, Prospero

discusses his role in the shipwreck with Ariel. They plot about what to do with the men now that they are on the shore.

The courtiers from the ship are cast ashore unharmed. But the King is near despair, believing that Ferdinand, his son, drowned. Ferdinand has actually arrived safely on a different part of the island where he meets Miranda and they instantly fall in love. Prospero, fearing for his daughter, captures Ferdinand and forces him to carry wood. In the meantime, Ariel seeks his freedom. Prospero promises that he will liberate Ariel from servitude following the completion of just a few more tasks (typical).

Act II

Ariel uses music to lead the courtiers astray, while Sebastian and Antonio plot to kill the King while he is asleep. Their attempt is foiled by Ariel. All the people from the ship become ever more confused as they wander around. In another part of the island, the timid court fool, Trinculo, has come ashore and discovered Caliban. Trinculo hides beside Caliban from an approaching storm, and the ship's butler, Stephano finds them.

Act III-IV

Stephano, Caliban, and Trinculo, at Caliban's suggestion, intend to kill Prospero and make Stephano lord of the island. They get very drunk before setting off to the cell to kill Prospero. Ariel, who saw the whole thing in his invisible state, reports this wicked plot to his master. Meanwhile, Prospero has relented and gives his blessing for Ferdinand and Miranda's marriage. Then he entertains them with a masque of goddesses and dancing reapers before he remembers Caliban's plots.

Prospero and Ariel then set a trap for the three plotters. Stephano and Trinculo fall for the plot and become distracted by gaudy clothes hung out for them. After they touch the clothing, they are chased away by spirits disguised as dogs.

Act V

Ariel brings all the courtiers to the cell where Prospero, renouncing his magic, reveals himself. Instead of enacting his revenge, he forgives them and accepts the return of his dukedom. Ferdinand and Miranda are betrothed. Sailors come to announce that the ship is safe. Prospero fulfils his promise and frees Ariel while Caliban and the drunken servants are rebuked. The play ends as all go to celebrate their reunions, and Prospero asks the audience to release him from the play.

GENERAL SHAKESPEARE

SHAKESPEAREAN THEATRE

When Shakespeare came to London in about 1585, the Elizabethan stage was in the state of final evolution. When Shakespeare reached London, there were three kinds of theatres, They were the public theatres, the private theatres, the halls of Royal palaces and the inns of court, The Curtain, The Theatre and the Newington Vutts were the three public theatres, Rose came two years leater, It was in 1599, the globe theatre in which shakespeare himself had a share was constructed.

The stage proper was called the 'apron stage'. It had an outstretched rectangular platform. The groundlings stood on the three sides of the stage. Above the stage were thatched roof and hangings but no side or front curtains in the floor was a hidden trap door, usually kept closed.

At the back of the stages on either side were two doors for the entry and exit of the characters, Between the doors was a small recess behind a thin curtain, forming the inner stage to present certain scenes behind over the recess was the upper stage or balcony.

II. SHAKESPEAREAN SOLILOQUIES

The Greek chorus acted as the connecting link between the character and audience. It communicated certain facts to the audience and related things that could not be represented on the stage. In modern plays the chorus is replaced by an actor who helps to communicate facts.

In his plays Shakespeare, through the soliloquies gives the audience a better understanding of the character through the character's self-analysis. The soliloquy also gives running commentary on the action of the play. It tells the audience certain facts without which the audience cannot understand the action on the stage. through the soliloquy the character reveals the motives and inner conflicts. Shakespeare has used soliloquies both in his comedies and tragedies.

Some of the well-known soliloquies of Shakespeare are found in 'Hamlet', 'Macbeth', 'Othello' and 'King Richard II, Through the soliloquies Hamlet reveals his inner thought and conflict. In motives of the characters. In 'Othello' the significant soliloquies are given to the villain Iago, the complex character, to reveal himself to the audience. Shakespeare's last play, the 'Tempest' has also some memorable soliloquies.

soliloquies are a part of Shakespeare's great writings. It is an integral part of the play.

III. SHAKESPEARE AS A SONNETEER AND A NARRATIVE POET

Shakespeare's sonnets are divided into five well marked phases. All these five phases belong to Southampton sequence and the Dark Lady sequence forms a separate division.

The sonnets addressed to the Dark Lady shows her to be dark haired, dark eyed and cruel. He was made her cruel and immoral. Shakespeare finds the Dark Lady to have seduced the fair youth. He appeals to her to include him also as her lover.

Shakespeare's sonnets shows his obsession with the themes of time and mutability. Many critics feel that the sonnet sequence is autobiographical involving three persons namely, the poet, his friend and a woman.

As the sonnets proceed, they become more introspective, In the sonnets, Shakespeare expresses the conflict between good and evil, love and hate, transience and eternity.