**PG ENGLISH STUDY MATERIAL**

**MA I YEAR**

**MODERN LITERATURE –III**

**SUMMARY OF JANE AUSTEN’S EMMA**

**S**Although convinced that she herself will never marry, Emma Woodhouse, a precocious twenty-year-old resident of the village of Highbury, imagines herself to be naturally gifted in conjuring love matches. After self-declared success at matchmaking between her governess and Mr. Weston, a village widower, Emma takes it upon herself to find an eligible match for her new friend, Harriet Smith. Though Harriet’s parentage is unknown, Emma is convinced that Harriet deserves to be a gentleman’s wife and sets her friend’s sights on Mr. Elton, the village vicar. Meanwhile, Emma persuades Harriet to reject the proposal of Robert Martin, a well-to-do farmer for whom Harriet clearly has feelings.

Harriet becomes infatuated with Mr. Elton under Emma’s encouragement, but Emma’s plans go awry when Elton makes it clear that his affection is for Emma, not Harriet. Emma realizes that her obsession with making a match for Harriet has blinded her to the true nature of the situation. Mr. Knightley, Emma’s brother-in-law and treasured friend, watches Emma’s matchmaking efforts with a critical eye. He believes that Mr. Martin is a worthy young man whom Harriet would be lucky to marry. He and Emma quarrel over Emma’s meddling, and, as usual, Mr. Knightley proves to be the wiser of the pair. Elton, spurned by Emma and offended by her insinuation that Harriet is his equal, leaves for the town of Bath and marries a girl there almost immediately.

Emma is left to comfort Harriet and to wonder about the character of a new visitor expected in Highbury—Mr. Weston’s son, Frank Churchill. Frank is set to visit his father in Highbury after having been raised by his aunt and uncle in London, who have taken him as their heir. Emma knows nothing about Frank, who has long been deterred from visiting his father by his aunt’s illnesses and complaints. Mr. Knightley is immediately suspicious of the young man, especially after Frank rushes back to London merely to have his hair cut. Emma, however, finds Frank delightful and notices that his charms are directed mainly toward her. Though she plans to discourage these charms, she finds herself flattered and engaged in a flirtation with the young man. Emma greets Jane Fairfax, another addition to the Highbury set, with less enthusiasm. Jane is beautiful and accomplished, but Emma dislikes her because of her reserve and, the narrator insinuates, because she is jealous of Jane.

Suspicion, intrigue, and misunderstandings ensue. Mr. Knightley defends Jane, saying that she deserves compassion because, unlike Emma, she has no independent fortune and must soon leave home to work as a governess. Mrs. Weston suspects that the warmth of Mr. Knightley’s defense comes from romantic feelings, an implication Emma resists. Everyone assumes that Frank and Emma are forming an attachment, though Emma soon dismisses Frank as a potential suitor and imagines him as a match for Harriet. At a village ball, Knightley earns Emma’s approval by offering to dance with Harriet, who has just been humiliated by Mr. Elton and his new wife. The next day, Frank saves Harriet from Gypsy beggars. When Harriet tells Emma that she has fallen in love with a man above her social station, Emma believes that she means Frank. Knightley begins to suspect that Frank and Jane have a secret understanding, and he attempts to warn Emma. Emma laughs at Knightley’s suggestion and loses Knightley’s approval when she flirts with Frank and insults Miss Bates, a kindhearted spinster and Jane’s aunt, at a picnic. When Knightley reprimands Emma, she weeps.

News comes that Frank’s aunt has died, and this event paves the way for an unexpected revelation that slowly solves the mysteries. Frank and Jane have been secretly engaged; his attentions to Emma have been a screen to hide his true preference. With his aunt’s death and his uncle’s approval, Frank can now marry Jane, the woman he loves. Emma worries that Harriet will be crushed, but she soon discovers that it is Knightley, not Frank, who is the object of Harriet’s affection. Harriet believes that Knightley shares her feelings. Emma finds herself upset by Harriet’s revelation, and her distress forces her to realize that she is in love with Knightley. Emma expects Knightley to tell her he loves Harriet, but, to her delight, Knightley declares his love for Emma. Harriet is soon comforted by a second proposal from Robert Martin, which she accepts. The novel ends with the marriage of Harriet and Mr. Martin and that of Emma and Mr. Knightley, resolving the question of who loves whom after all.

**WALTER SCOTT’S IVANHOE SUMMARY**

It is a dark time for England. Four generations after the Norman conquest of the island, the tensions between Saxons and Normans are at a peak; the two peoples even refuse to speak one another's languages. King Richard is in an Austrian prison after having been captured on his way home from the Crusades; his avaricious brother, Prince John, sits on the throne, and under his reign the Norman nobles have begun routinely abusing their power. Saxon lands are capriciously repossessed, and many Saxon landowners are made into serfs. These practices have enraged the Saxon nobility, particularly the fiery Cedric of Rotherwood. Cedric is so loyal to the Saxon cause that he has disinherited his son Ivanhoe for following King Richard to war. Additionally, Ivanhoe fell in love with Cedric's high-born ward Rowena, whom Cedric intends to marry to Athelstane, a descendent of a long-dead Saxon king. Cedric hopes that the union will reawaken the Saxon royal line.

Unbeknownst to his father, Ivanhoe has recently returned to England disguised as a religious pilgrim. Assuming a new disguise as the Disinherited Knight, he fights in the great tournament at Ashby-de-la-Zouche. Here, with the help of a mysterious Black Knight, he vanquishes his great enemy, the Templar Brian de Bois-Guilbert, and wins the tournament. He names Rowena the Queen of Love and Beauty, and reveals his identity to the crowd. But he is badly wounded and collapses on the field. In the meantime, the wicked Prince John has heard a rumor that Richard is free from his Austrian prison. He and his advisors, Waldemar Fitzurse, Maurice de Bracy, and Reginald Front-de-Boeuf, begin plotting how to stop Richard from returning to power in England.

John has a scheme to marry Rowena to de Bracy; unable to wait, de Bracy kidnaps Cedric's party on its way home from the tournament, imprisoning the Saxons in Front-de-Boeuf's castle of Torquilstone. With the party are Cedric, Rowena, and Athelstane, as well as Isaac and Rebecca, a Jewish father and daughter who have been tending to Ivanhoe after his injury, and Ivanhoe himself. De Bracy attempts to convince Rowena to marry him, while de Bois-Guilbert attempts to seduce Rebecca, who has fallen in love with Ivanhoe. Both men fail, and the castle is attacked by a force led by the Black Knight who helped Ivanhoe at the tournament. Fighting with the Black Knight are the legendary outlaws of the forest, Robin Hood and his merry men. The villains are defeated and the prisoners are freed, but de Bois-Guilbert succeeds in kidnapping Rebecca. As the battle winds down, Ulrica, a Saxon crone, lights the castle on fire, and it burns to the ground, engulfing both Ulrica and Front-de-Boeuf.

At Templestowe, the stronghold of the Knights-Templars, de Bois-Guilbert comes under fire from his commanders for bringing a Jew into their sacred fortress. It is speculated among the Templars that perhaps Rebecca is a sorceress who has enchanted de Bois-Guilbert against his will; the Grand Master of the Templars concurs and orders a trial for Rebecca. On the advice of de Bois-Guilbert, who has fallen in love with her, Rebecca demands a trial-by-combat, and can do nothing but await a hero to defend her. To his dismay, de Bois-Guilbert is appointed to fight for the Templars: if he wins, Rebecca will be killed, and if he loses, he himself will die. At the last moment, Ivanhoe appears to defend Rebecca, but he is so exhausted from the journey that de Bois-Guilbert unseats him in the first pass. But Ivanhoe wins a strange victory when de Bois-Guilbert falls dead from his horse, killed by his own conflicting passions.

In the meantime, the Black Knight has defeated an ambush carried out by Waldemar Fitzurse and announced himself as King Richard, returned to England at last. When Athelstane steps out of the way, Ivanhoe and Rowena are married; Rebecca visits Rowena one last time to thank her for Ivanhoe's role in saving her life. Rebecca and Isaac are sailing for their new home in Granada; Ivanhoe goes on to have a heroic career under King Richard, until the king's untimely death puts an end to all his worldly projects.

**MODERN LITERATURE –IV**

**SUMMARY OF DICKEN’S GREAT EXPECTATIONS**

Pip, a young orphan living with his sister and her husband in the marshes of Kent, sits in a cemetery one evening looking at his parents’ tombstones. Suddenly, an escaped convict springs up from behind a tombstone, grabs Pip, and orders him to bring him food and a file for his leg irons. Pip obeys, but the fearsome convict is soon captured anyway. The convict protects Pip by claiming to have stolen the items himself.

One day Pip is taken by his Uncle Pumblechook to play at Satis House, the home of the wealthy dowager Miss Havisham, who is extremely eccentric: she wears an old wedding dress everywhere she goes and keeps all the clocks in her house stopped at the same time. During his visit, he meets a beautiful young girl named Estella, who treats him coldly and contemptuously. Nevertheless, he falls in love with her and dreams of becoming a wealthy gentleman so that he might be worthy of her. He even hopes that Miss Havisham intends to make him a gentleman and marry him to Estella, but his hopes are dashed when, after months of regular visits to Satis House, Miss Havisham decides to help him become a common laborer in his family’s business.

With Miss Havisham’s guidance, Pip is apprenticed to his brother-in-law, Joe, who is the village blacksmith. Pip works in the forge unhappily, struggling to better his education with the help of the plain, kind Biddy and encountering Joe’s malicious day laborer, Orlick. One night, after an altercation with Orlick, Pip’s sister, known as Mrs. Joe, is viciously attacked and becomes a mute invalid. From her signals, Pip suspects that Orlick was responsible for the attack.

One day a lawyer named Jaggers appears with strange news: a secret benefactor has given Pip a large fortune, and Pip must come to London immediately to begin his education as a gentleman. Pip happily assumes that his previous hopes have come true—that Miss Havisham is his secret benefactor and that the old woman intends for him to marry Estella.

In London, Pip befriends a young gentleman named Herbert Pocket and Jaggers’s law clerk, Wemmick. He expresses disdain for his former friends and loved ones, especially Joe, but he continues to pine after Estella. He furthers his education by studying with the tutor Matthew Pocket, Herbert’s father. Herbert himself helps Pip learn how to act like a gentleman. When Pip turns twenty-one and begins to receive an income from his fortune, he will secretly help Herbert buy his way into the business he has chosen for himself. But for now, Herbert and Pip lead a fairly undisciplined life in London, enjoying themselves and running up debts. Orlick reappears in Pip’s life, employed as Miss Havisham’s porter, but is promptly fired by Jaggers after Pip reveals Orlick’s unsavory past. Mrs. Joe dies, and Pip goes home for the funeral, feeling tremendous grief and remorse. Several years go by, until one night a familiar figure barges into Pip’s room—the convict, Magwitch, who stuns Pip by announcing that he, not Miss Havisham, is the source of Pip’s fortune. He tells Pip that he was so moved by Pip’s boyhood kindness that he dedicated his life to making Pip a gentleman, and he made a fortune in Australia for that very purpose.

Pip is appalled, but he feels morally bound to help Magwitch escape London, as the convict is pursued both by the police and by Compeyson, his former partner in crime. A complicated mystery begins to fall into place when Pip discovers that Compeyson was the man who abandoned Miss Havisham at the altar and that Estella is Magwitch’s daughter. Miss Havisham has raised her to break men’s hearts, as revenge for the pain her own broken heart caused her. Pip was merely a boy for the young Estella to practice on; Miss Havisham delighted in Estella’s ability to toy with his affections.

As the weeks pass, Pip sees the good in Magwitch and begins to care for him deeply. Before Magwitch’s escape attempt, Estella marries an upper-class lout named Bentley Drummle. Pip makes a visit to Satis House, where Miss Havisham begs his forgiveness for the way she has treated him in the past, and he forgives her. Later that day, when she bends over the fireplace, her clothing catches fire and she goes up in flames. She survives but becomes an invalid. In her final days, she will continue to repent for her misdeeds and to plead for Pip’s forgiveness.

The time comes for Pip and his friends to spirit Magwitch away from London. Just before the escape attempt, Pip is called to a shadowy meeting in the marshes, where he encounters the vengeful, evil Orlick. Orlick is on the verge of killing Pip when Herbert arrives with a group of friends and saves Pip’s life. Pip and Herbert hurry back to effect Magwitch’s escape. They try to sneak Magwitch down the river on a rowboat, but they are discovered by the police, who Compeyson tipped off. Magwitch and Compeyson fight in the river, and Compeyson is drowned. Magwitch is sentenced to death, and Pip loses his fortune. Magwitch feels that his sentence is God’s forgiveness and dies at peace. Pip falls ill; Joe comes to London to care for him, and they are reconciled. Joe gives him the news from home: Orlick, after robbing Pumblechook, is now in jail; Miss Havisham has died and left most of her fortune to the Pockets; Biddy has taught Joe how to read and write. After Joe leaves, Pip decides to rush home after him and marry Biddy, but when he arrives there he discovers that she and Joe have already married.

Pip decides to go abroad with Herbert to work in the mercantile trade. Returning many years later, he encounters Estella in the ruined garden at Satis House. Drummle, her husband, treated her badly, but he is now dead. Pip finds that Estella’s coldness and cruelty have been replaced by a sad kindness, and the two leave the garden hand in hand, Pip believing that they will never part again.

**SUMMARY OF HARDY’S FAR FROM THE MADDING CROWD**

At the beginning of the novel, Bathsheba Everdene is a beautiful young woman without a fortune. She meets Gabriel Oak, a young farmer, and saves his life one evening. He asks her to marry him, but she refuses because she does not love him. Upon inheriting her uncle's prosperous farm she moves away to the town of Weatherbury.

A disaster befalls Gabriel's farm and he loses his sheep; he is forced to give up farming. He goes looking for work, and in his travels finds himself in Weatherbury. After rescuing a local farm from fire he asks the mistress if she needs a shepherd. It is Bathsheba, and she hires him. As Bathsheba learns to manage her farm she becomes acquainted with her neighbor, Mr. Boldwood, and on a whim sends him a valentine with the words "Marry me." Boldwood becomes obsessed with her and becomes her second suitor. Rich and handsome, he has been sought after by many women. Bathsheba refuses him because she does not love him, but she then agrees to reconsider her decision.

That very night, Bathsheba meets a handsome soldier, Sergeant Troy. Unbeknownst to Bathsheba, he has recently impregnated a local girl, Fanny Robin, and almost married her. Troy falls in love with Bathsheba, enraging Boldwood. Bathsheba travels to Bath to warn Troy of Boldwood's anger, and while she is there, Troy convinces her to marry him. Gabriel has remained her friend throughout and does not approve of the marriage. A few weeks after his marriage to Bathsheba, Troy sees Fanny, poor and sick; she later dies giving birth to her child. Bathsheba discovers that Troy is the father. Grief-stricken at Fanny's death and riddled with shame, Troy runs away and is thought to have drowned.

With Troy supposedly dead, Boldwood becomes more and more emphatic about Bathsheba marrying him. Troy sees Bathsheba at a fair and decides to return to her. Boldwood holds a Christmas, to which he invites Bathsheba and again proposes marriage; just after she has agreed, Troy arrives to claim her. Bathsheba screams, and Boldwood shoots Troy dead. He is sentenced to life in prison. A few months later, Bathsheba marries Gabriel, now a prosperous bailiff.

**SUMMARY OF D.H.LAWRENCE’S THE RAINBOW**

[*The Rainbow*](https://www.gradesaver.com/the-rainbow) tells the story of three generations of the Brangwen family, a dynasty of farmers and craftsmen who live in the east Midlands of England, on the borders of Nottinghamshire and Derbyshire. The book spans a period of roughly 65 years from the 1840s to 1905, and shows how the love relationships of the Brangwens change against the backdrop of the increasing industrialisation of Britain. The first central character, Tom Brangwen, is a farmer whose experience of the world does not stretch beyond these two counties; while the last, Ursula, his granddaughter, studies at university and becomes a teacher in the progressively urbanised, capitalist and industrial world.

The book starts with a description of the Brangwen dynasty, then deals with how Tom Brangwen, one of several brothers, fell in love with a Polish refugee and widow, Lydia. The next part of the book deals with Lydia's daughter by her first husband, Anna, and her destructive, battle-riven relationship with her husband, Will, the son of one of Tom's brothers. The last and most extended part of the book, and also probably the most famous, then deals with Will and Anna's daughter, Ursula, and her struggle to find fulfilment for her passionate, spiritual and sensual nature against the confines of the increasingly materialist and conformist society around her. She experiences a same-sex relationship with a teacher, and a passionate but ultimately doomed love affair with Anton Skrebensky, a British soldier of Polish ancestry. At the end of the book, having failed to find her fulfilment in Skrebensky, she has a vision of a rainbow towering over the Earth, promising a new dawn for humanity:

"She saw in the rainbow the earth's new architecture, the old, brittle corruption of houses and factories swept away, the world built up in a living fabric of Truth, fitting to the over-arching heaven."

**SHAKESPEARE**

**THEATRE AND AUDIENCE**

In Shakespeare's time, a stage wasn't just one type of space; plays had to be versatile. The same play might be produced in an outdoor playhouse, an indoor theater, a royal palace—or, for a company on tour, the courtyard of an inn.

In any of these settings, men and boys played all the characters, male and female; acting in Renaissance England was an exclusively male profession. Audiences had their favorite performers, looked forward to hearing music with the productions, and relished the luxurious costumes of the leading characters. The stage itself was relatively bare. For the most part, playwrights used vivid words instead of scenery to picture the scene onstage.

## Playhouses and the Globe

In 1576, when Shakespeare was still a 12-year-old in Stratford-upon-Avon, James Burbage built the Theatre just outside London. The Theatre was among the first playhouses in England since Roman times. Like the many other playhouses that followed, it was a multi-sided structure with a central, uncovered "yard" surrounded by three tiers of covered seating and a bare, raised stage at one end of the yard. Spectators could pay for seating at multiple price levels; those with the cheapest tickets simply stood for the length of the plays.

Shakespeare's company, [the Lord Chamberlain's Men](https://shakespearedocumented.folger.edu/exhibition/playwright-actor-shareholder/shakespeares-company), was one of several to perform at the Theatre, appearing there by about 1594. A few years later, the Burbages lost their lease on the Theatre site and began construction of a new, larger playhouse, the Globe, just south of the Thames. To pay for it, they shared the lease with the five partners (called actor-sharers) in the Lord Chamberlain's company, including Shakespeare.

The Globe, which opened in 1599, became the playhouse where audiences first saw some of Shakespeare's best-known plays. In 1613, it burned to the ground when the roof caught fire during a performance of Shakespeare's [Henry VIII](https://www.folger.edu/henry-viii). A new, second Globe was quickly built on the same site, opening in 1614.

## Theaters and palaces

Large open playhouses like the Globe are marvelous in the right weather, but indoor theaters can operate year-round, out of the sun, wind, and rain. They also offer a more intimate setting with the use of artificial light. Shakespeare's company planned for years to operate its own indoor theater, a goal that was finally achieved in 1609 when the Burbages took over London's Blackfriars theater.

Still more indoor productions often came during the period between Christmas and New Year, and at Shrovetide (the period before Lent) at one of the royal palaces, where Shakespeare's company and other leading companies gave command performances—a high honor that was also well-paid.

## Audience experiences

Playgoers in Shakespeare's day paid a penny to stand in the uncovered yard of a playhouse, or two pennies for a balcony seat. (It’s hard to find exact comparisons to what a penny then is worth now, but a day’s worth of food and drink for a grown man would have cost about fourpence.) Indoor theaters like the Blackfriars accommodated fewer people and cost more, with basic tickets starting at sixpence. Fashionable men about town could get a seat on the side of the stage for two shillings (24 pence).

Spectators liked to drink wine or ale and snack on a variety of foods as they watched the plays—modern-day excavations at the playhouses have turned up bottles, spoons, oyster shells, and the remnants of many fruits and nuts.

## Actors, costumes, and staging

While most women's roles were played by boys or young men in the all-male casts, comic female parts such as Juliet's Nurse might be reserved for a popular adult comic actor, or clown. In addition to their dramatic talents, actors in Shakespeare's time had to fence onstage with great skill, sing songs or play instruments included in the plays, and perform the vigorously athletic dances of their day.

Actors usually did not aim for historically accurate costumes, although an occasional toga may have appeared for a Roman play. Instead, they typically wore gorgeous modern dress, especially for the leading parts. Costumes, a major investment for an acting company, provided the essential "spectacle" of the plays and were often second-hand clothes once owned and worn by real-life nobles.

The bare stages of Shakespeare's day had little or no scenery except for objects required by the plot, like a throne, a grave, or a bed. Exits and entrances were in plain view of the audience, but they included some vertical options: actors could descend from the "heavens" above the stage or enter and exit from the "hell" below through a trapdoor. Characters described as talking from "above" might appear in galleries midway between the stage and the heavens.

## Stage and screen after Shakespeare

In 1642, the English playhouses and theaters were closed down (and often dismantled for building materials) as the English Civil War began. With the restoration of the English monarchy in 1660, theater returned—as did Shakespeare's plays, now with both male and female performers. The first recorded performance of an actress occurred in December 1660, although we're not sure of her name; she appeared as Desdemona in [Othello](https://www.folger.edu/othello).

In the centuries that followed, Shakespeare's plays have been performed in England, North America, and around the world, in productions that mirror the state of theater in each place and time: from lavish scenes, to surrealism, to stark bare stages. They have been used as a medium for political commentary, and have been incorporated into theatrical traditions like Japanese Kabuki theater. Beginning in the late 1800s, Shakespeare's plays inspired the creation of a wealth of replica Elizabethan theaters, more or less faithful to what was known of the theatrical past. Dozens of open-air Shakespeare festivals have also grown up across the United States and other countries.

**Shakespeare's Clowns and Fools**

Appearing in most of Shakespeare's dramas, the clown or fool figure remains one of the most intriguing stage characters in the Shakespearean oeuvre and has frequently captured the interest of contemporary critics and modern audiences. Taking many forms, Shakespearean fools may be generally divided into two categories: the clown, a general term that was originally intended to designate a rustic or otherwise uneducated individual whose dramatic purpose was to evoke laughter with his ignorance; and the courtly fool or jester, in whom wit and pointed [satire](https://www.enotes.com/topics/literary-terms/complete-index/satire?en_action=content_body_click&en_label=%2Ftopics%2Fwilliam-shakespeare&en_category=internal_campaign) accompany low comedy.

The dramatic sources of Shakespeare's simple-minded clowns are at least as old as classical antiquity. In the plays themselves, such figures as Bottom of [*A Midsummer Night's Dream*](https://www.enotes.com/topics/midsummer-nights-dream?en_action=content_body_click&en_label=%2Ftopics%2Fwilliam-shakespeare&en_category=internal_campaign) and Dogberry of [*Much Ado About Nothing*](https://www.enotes.com/topics/much-ado-about-nothing?en_action=content_body_click&en_label=%2Ftopics%2Fwilliam-shakespeare&en_category=internal_campaign) are typically classified as clowns, their principal function being to arouse the mirth of audiences. The history of the courtly fool or jester in England is somewhat briefer, with these fools making early appearances in the courts of medieval aristocracy during the twelfth century. By the time of Queen Elizabeth's reign, courtly fools were a common feature of English society, and were seen as one of two types: natural or artificial. The former could include misshapen or mentally-deficient individuals, or those afflicted with dwarfism. Such fools were often considered pets—though generally dearly loved by their masters—and appear infrequently in Shakespeare's writing. The artificial fool, in contrast, was possessed of a verbal wit and talent for intellectual repartee. Into this category critics place Shakespeare's intellectual or "wise-fools," notably Touchstone of [*As You Like It*](https://www.enotes.com/topics/as-you-like-it?en_action=content_body_click&en_label=%2Ftopics%2Fwilliam-shakespeare&en_category=internal_campaign)*,* Feste of [*Twelfth Night*](https://www.enotes.com/topics/twelfth-night?en_action=content_body_click&en_label=%2Ftopics%2Fwilliam-shakespeare&en_category=internal_campaign)*,* and [King Lear](https://www.enotes.com/topics/king-lear?en_action=content_body_click&en_label=%2Ftopics%2Fwilliam-shakespeare&en_category=internal_campaign)'s unnamed Fool.

Critical analysis of Shakespearean clowns and fools has largely explored the thematic function of these peculiar individuals. Many commentators have observed the satirical potential of the fool. Considered an outcast to a degree, the fool was frequently given reign to comment on society and the actions of his social betters; thus, some Shakespearean fools demonstrate a subversive potential. They may present a radically different worldview than those held by the majority of a play's characters, as critic Roger Ellis (1968) has observed. Likewise, such figures can be construed as disrupting the traditional order of society and the meaning of conventional language, as Roberta Mullini (1985) has argued. As for so-called clowns—including the simple "mechanicals" of *A Midsummer Night's Dream,* Trinculo of [*The Tempest*](https://www.enotes.com/topics/tempest?en_action=content_body_click&en_label=%2Ftopics%2Fwilliam-shakespeare&en_category=internal_campaign)*,* and Launcelot Gobbo of [*The Merchant of Venice*](https://www.enotes.com/topics/merchant-of-venice?en_action=content_body_click&en_label=%2Ftopics%2Fwilliam-shakespeare&en_category=internal_campaign)—most are thought to [parody](https://www.enotes.com/topics/literary-terms/complete-index/parody?en_action=content_body_click&en_label=%2Ftopics%2Fwilliam-shakespeare&en_category=internal_campaign) the actions of other characters in the main plots of their respective plays and to provide low humor for the entertainment of groundlings. Several critics, however, have acknowledged the deeper, thematic functions of Shakespeare's clowns, some of whom are said to possess a degree of wisdom within their apparent ignorance.

**Women in Shakespeare’s Writing**

The majority of Shakespeare’s major female characters are young and involved in romantic plots that revolve around choosing a husband. The conflict between a father and daughter regarding who represents an ideal suitor had the potential to create serious quarrels in families, and Shakespeare repeatedly stages such quarrels in his writing. Two of Shakespeare’s tragedies begin with the struggle of a young female character to free herself from male control. In [*Romeo and Juliet,*](https://www.sparknotes.com/nofear/shakespeare/romeojuliet/)Juliet sneaks out of her home to marry Romeo, and then fakes her own death to escape the husband her father has chosen for her. In [*Othello,*](https://www.sparknotes.com/nofear/shakespeare/othello/)Desdemona also sneaks out at night to marry the man she has chosen against her father’s wishes. Although these heroines free themselves from their fathers, they do not free themselves from male control altogether. Juliet loses her chosen husband when he is drawn into the ongoing feud between the men of the Capulet and Montague families. Desdemona remains faithful to Othello, but her history of defying male authority makes him anxious. He comes to suspect her of adultery and ultimately murders her.

Whereas Shakespeare’s tragedies usually feature women in secondary roles, or roles that share top billing with a man (like Juliet or Cleopatra), Shakespeare’s comedies often feature women as main characters. [*As You Like It,*](https://www.sparknotes.com/nofear/shakespeare/asyoulikeit/)[*A Midsummer Night’s Dream,*](https://www.sparknotes.com/shakespeare/msnd/)[*Much Ado About Nothing,*](https://www.sparknotes.com/nofear/shakespeare/muchado/)and [*Twelfth Night*](https://www.sparknotes.com/nofear/shakespeare/twelfthnight/)all center on young women determined to choose their own husbands or, like Olivia in [*Twelfth Night*](https://www.sparknotes.com/nofear/shakespeare/twelfthnight/)and Beatrice in [*Much Ado About Nothing,*](https://www.sparknotes.com/nofear/shakespeare/muchado/)determined not to marry at all. Like the tragedies, these plays show that the apparent ability to choose a husband or to avoid marriage does not amount to much freedom after all. In the end, both Olivia and Beatrice are persuaded to marry. Likewise, both Rosalind in [*As You Like It*](https://www.sparknotes.com/nofear/shakespeare/asyoulikeit/)and Viola in [*Twelfth Night*](https://www.sparknotes.com/nofear/shakespeare/twelfthnight/)don disguises and enjoy comic adventures that come to an end once they take off their costumes, get married, and begin new lives in their roles as wives. [*The Merchant of Venice*](https://www.sparknotes.com/nofear/shakespeare/merchant/)offers a slightly more empowering ending. In that play Portia and Nerissa disguise themselves as men and test their new husbands by tricking them into giving up their wedding rings, a symbolic gesture which suggests both women intend to exercise power within their marriages.

Women dress up as men in many of Shakespeare’s plays, often as a dramatic device to further the plot. By making his female characters cross-dress, Shakespeare gave himself the opportunity to put them in situations from which real-life women would have been barred. In [*Twelfth Night,*](https://www.sparknotes.com/nofear/shakespeare/twelfthnight/)for instance, Viola disguises herself as the young man “Cesario” and offers to help Duke Orsino woo Countess Olivia, something a noblewoman would never have been allowed to do. Elizabethans largely believed that women lacked the intelligence, rationality, courage, and other qualities necessary to perform roles reserved for men. However, whenever Shakespeare’s cross-dressing women take on traditionally male roles, they usually do a better job than their male counterparts. In [*The Merchant of Venice,*](https://www.sparknotes.com/nofear/shakespeare/merchant/)none of the male characters can think of a way to rescue Antonio from a contract that allows the moneylender Shylock to take “a pound of flesh” from his body. But when Portia arrives in court disguised as a lawyer, she demonstrates a legal savvy that no other male character possesses. Portia brilliantly points out that Shylock may be legally entitled to a pound of Antonio’s flesh, but that “no jot of blood” can be spilled in the process.

Although shrewd young women appear frequently in Shakespeare’s plays, mature women are conspicuously absent. Mothers in particular are missing. In [*The Tempest,*](https://www.sparknotes.com/nofear/shakespeare/tempest/)Prospero lives alone with his daughter Miranda as castaways on a remote island. When Prospero gives an account of their escape from Milan, he only references her mother once, and only in order to confirm that Miranda is indeed his daughter: “Thy mother was a piece of virtue / And she said thou wast my daughter” (I.ii.). Mothers are missing in plays from across Shakespeare’s career, from [*Titus Andronicus*](https://www.sparknotes.com/shakespeare/titus/)to [*King Lear,*](https://www.sparknotes.com/nofear/shakespeare/lear/)and like [*The Tempest,*](https://www.sparknotes.com/nofear/shakespeare/tempest/)many of these plays focus intensely on the relationships between fathers and daughters. Two notable exceptions to the rule of missing mothers include Gertrude in [*Hamlet*](https://www.sparknotes.com/shakespeare/hamlet/)and Volumnia in [*Coriolanus,*](https://www.sparknotes.com/shakespeare/coriolanus/)both of whom have difficult relationships with their adult sons. The example of Gertrude also points to Shakespeare’s tendency to present mature women as being devious, even dangerous. Hamlet believes his mother to be complicit with the king’s assassination. Lady Macbeth provides another example of a devious older woman. Cleopatra may offer the only example of a powerful, mature woman whom Shakespeare portrays as being noble and dignified.

### Supernatural Soliciting" in Shakespeare

There are two methods of using the supernatural in literature. It may be used to work out results impossible to natural agencies, or it may be employed simply as a human belief, becoming a motive power and leading to results reached by purely natural means. The first may be fitly called the poetical method and examples of its use may be found in most of the great poets, conspicuously in Tasso, Milton, and Spenser. The second may be justly called the dramatic method. In this Shakespeare stands alone, and it is thus used by him only in the two great dramas of "Hamlet" and "Macbeth."  
  
A fair illustration of the poetic method is found in Goethe's "Faust," his great dramatic poem, where Mephistopheles, by supernatural power, turns back the tide of life, makes young again the aging Faust, and fills the new-made man with all the fire and quick-speeding wine of a new life.  
  
If a spiritist medium should tell one that a certain very stable stock would suddenly and greatly fluctuate, and he should act upon that statement, moved neither by knowledge of the market, nor by his own judgment, but solely by superstitious confidence in the spiritistic power and knowledge of the medium, it would afford a fair example of what I have called the dramatic method of using the supernatural. While Shakespeare has also made use of the supernatural as a subtile and mysterious poetical atmosphere, cast like a spell-working autumn haze about his two greatest dramas, yet, viewing it from the purely dramatic standpoint, as a motive force to human action, he has used it precisely and only as in the example just given.  
  
In dealing with this element after the first method, creative genius is chiefly employed in construction of the supernatural machinery. That once wrought, the master may work out what results he will. Having once transcended the bounds of natural life and means, he is limited only by his own taste and judgment. In the use of the second method, the creator works within the realm of the human soul, dealing with desires, thought, will, motive, beliefs and their consequences, working out into action. In the first case, the poet brings the forces of another world to bear upon this world; in the second, he deals strictly with the forces of this world, including man's beliefs respecting another world, without regard to whether such beliefs are true or false.  
  
Shakespeare, in two groups of two plays each, has exhibited marvelous skill in the use of both methods. This is so apparent that one is almost tempted to believe that the dramatist intended a contrast which is so patent.

In "Hamlet" and "Macbeth," while seeming to tread upon the very boundaries of an unknown and unfathomable world, he has really confined himself rigidly to the phenomena of superstitious beliefs working out to solution purely moral and psychological problems. Discounting poetical illusions and waving aside the delicious spell of mystery, there is nothing left in "Hamlet" and "Macbeth" but human beliefs translated into human action. In "A Midsummer Night's Dream," and in "The Tempest," where he ascends to the heights of almost pure poetry, he gives the imagination full scope in the creation of supernatural agencies and a free, but firm-held rein in driving on to grotesque results impossible to natural agencies.  
  
In "Macbeth" the witches hail the returning warrior as Glamis and the thane of Cawdor and king that shall be. Banquo they hail as father to a line of kings. Of the "two truths" told as "prologue to the swelling act of the imperial theme," Macbeth knows that he is thane of Glamis and the spectator knows, although Macbeth does not, that he is thane of Cawdor. Banquo's wholesome soul, believing with mind as superstitious and ear as credulous as Macbeth's, hears and heeds not. The darkly brooding soul of Macbeth hears, heeds and acts. Through a complicated train of causation, moral, psychological and external, first, his own black desires and dream of murder, and afterward the witch suggestion and the powerful aid of his wife, acting upon a weak nature, culminating in assassination — Macbeth becomes king. Again, the witches tell him that he need not fear till Birnam wood shall come to Dunsinane, nor then until he shall be assailed by one not of woman born. Birnam wood never does come to Dunsinane and he is never assailed by one not of woman born, and yet he perishes miserably. This, briefly and meagrely told, is the sole part of the apparent supernatural in "Macbeth." It plays a far other and more important part as a poetical agency and it serves to suggest the profoundest problems that have ever vexed human philosophy, including the great problem of free-will and fixed fate — two worlds "twixt which life hovers like a star." Considered from a purely dramatic standpoint, it is merely a superstitious belief acting upon a weak, wicked and wdling soul, moving to results. Considered from the poetic standpoint, it enchains, charms and appals the spectator.  
  
It is true that there is a further prophecy by the witches which deserves consideration. They hail Banquo father to a line of kings and actually show that royal line to the anxious Macbeth. If this be taken for actual prophecy, it much be remembered that its part in the drama is still solely the effect it has upon the mind of Macbeth, driving him to seek safety in further wrong-doing, and thus impelling him more swiftly and more surely to ruin. Within the bounds, however, of that little world for which it exists, the drama itself, it is not prophecy, for it is not fulfilled within the limits of the action.  
  
The temptation of Macbeth by the weird sisters is very like the temptation of Eve by the serpent, in Genesis. It is merely suggested to our first parents that they make the delights of the Garden of Eden complete by eating of the fruit of the tree of knowledge of good and evil. The witches only suggest to the soldier, flushed with victory and hurrying home in the hey-day of success, a glittering prize, fitted to round off and complete his glory and power. It is merely, in both cases, a shining bait cast out to free moral agents. There is no supernatural power or constraint in either case.  
  
Two classical instances are identical with the use of this element in "Macbeth." When the people of Eira consulted the oracle as to their fate, they were told that their city would fall when a he-goat drank of the waters of the Neda. In the Messenian dialect the same word means a he-goat and a wild fig tree. When a wild fig tree, growing upon Neda's banks, had grown down until its branches drank of the river's waters, a soothsayer announced the oracle fulfilled. The Spartans attacked and the disheartened inhabitants fell easy prey, not because of any truth in the oracle, but because of their own superstitious beliefs and fears.  
  
When the people of the Messenian town of Ithome appealed to the oracle, they were told that whichever of the contending powers — Messenia or Sparta — should first lay before the shrine of Jove in Ithome a hundred tripods, would be conqueror in the pending strife. For lack of means, the Ithomeans were hindered in preparing such tripods as they deemed a suitable offering. The Spartans, being of a practical turn of mind, hastily prepared a hundred small tripods, stole into Ithome by night, and laid them before Jove's altar. As soon as this was noised abroad in Ithome, the Spartans assaulted and took the town. The Ithomeans yielded to their own superstitious fears, scarcely resisting.  
  
In "Hamlet," the dramatist is at great pains to give his ghost thorough verification. It appears thrice to three persons, and the third time also to Hamlet, to whom it makes ghostly impartment of the manner of his father's death. Equal pains are taken to surround the ghost and its appearance with all that is ordinarily circumstantial to superstitious beliefs and ghostly appearances in popular legend. The ghost walks at midnight, and starts like a guilty thing at cock-crow. The talk of the guard is of old-time ghostly visitations, when the "sheeted dead did squeak and gibber in the Roman streets," and of the superstitions concerning the crowing of cocks all night long near the time of our Saviour's birth. When it appears to the guard upon the post of martial watch, the ghost is fitly clad in soldier's garb. When it appears to Hamlet, and to him alone, in his mother's chamber, it is becomingly clad in night robes — "My father in his habit as he lived !" The stage direction in the quarto is, "Enter ghost in his night-gown."  
  
This thorough verification was meant to enthral the spectator with ghostly environment; but enough of the usual concomitants of superstitious appearances are suggested to preserve it from suspicion of actual supernatural power or knowledge. As in "Macbeth," it was intended that the drama should run its course under a subtile canopy of the weird and mysterious. Thus each is made, not only a rigidly practical drama of human life, motive and action, strictly governed by natural laws of daily force and operation, but each is also invested with a rare poetic charm such as no dramatist save Shakespeare has ever been able to cast about his work, with the single exception of Goethe, in "Faust," in which, however, the purely poetic supernatural element is employed. The poet's warrant for thus surrounding his two great dramas with a subtile atmosphere of the occult, the mysterious, the supernatural, is found in the fact that human life itself is so invested. Man's life is lived out with the physical eye guiding his way through this natural world, and with the mind's eye fixed upon and ever glancing fearfully at the thick-crowding shadows of an unknown world around him.  
  
For all the witnesses that may testify to the appearance of the ghost, the suggestive point is that it is of no importance to any but Hamlet. With the rest, merely some strange apparition, like many strange appearances, accounted for or unaccountable, all thought of it would have faded utterly within a brief time. To Hamlet, already brooding over his father's death, already more than suspecting his uncle, it is revelation. To him it can speak. What is more, to him it can speak truly, because he needs no ghostly messenger to tell him how his father died. His exclamation, "Oh ! my prophetic soul, mine uncle !" is conclusive of his belief in murder. What would have been to Marcellus, Bernardo, and Horatio the wonder of an hour, to Hamlet imparts the manner of his father's death — nothing more. Wonderful as is the complete investment of the entire drama with a very "Sleepy-Hollow" spell of enchantment, the ghost actually comes from the other world merely to tell Hamlet, that, instead of having been stung by a serpent while sleeping in his orchard, the king was slain by a subtile poison poured into his ear. Place, circumstances, and the agent, Hamlet knew and suspected already. The ghostly disclosure is of the slightest. It is enough for the dramatist's purpose, which was chiefly to invest the drama with a mysterious spell of supernaturalism, also using the superstitious beliefs of Hamlet as dramatic forces creating human action.  
  
Thence on the ghost works only through Hamlet's belief. Even that is not without some mingling of doubt. Hamlet's mind, suspicious and darkly brooding, treading upon the border line between sanity and madness, is not wholly given up to hallucinations. He doubts it may be a foul fiend he has seen. The play within the play, framed and acted before the court, whether like the scene of his father's death or not, is near enough to "catch the conscience of a king." "I'll take the ghost's word for a thousand pound." From the end of the third act on to the end Hamlet is wholly absorbed in the fact of murder and the duty of vengeance, and forgets the ghost entirely.  
  
The ghost appears twice to Hamlet and the second time to him alone. When he is wrought to passion's highest tension in the terrific scene with the queen mother, it comes again for the sole purpose of reminding him of his duty. His mother sees nothing although her attention is especially called to it. It appears as it appeared in the first scene, as a ghost of the mind should appear, clad fitly with time and place. The dramatist's purpose in the second introduction was for its effect upon the spectator, to continue the spell of mystery, for it really plays no other part.  
  
The ghost is introduced, fulfills its part as a motive power conducive to action, and its far larger and subtiler poetical part — comes again merely as a passing reminder to the spectator that it was, and then fades out entirely and is seen no more, heard of no more. While it still mysteriously affects the spectator to the very close of the drama, it has no other or further effect upon Hamlet, or part in the play. Curiously, it is not even mentioned in the two concluding acts, not when Hamlet is alone, when the over-wrought mind would have given out some note of it, if it were still remembered, not even in the friendly communings of Hamlet and Horatio, not even in the suggestive graveyard scene. There is in "Hamlet" and "Macbeth" neither veritable ghost nor witch, but only a semblance of these; there is a subtile working out of results through human belief in such agencies and in their presence and potency.  
  
In "A Midsummer Night's Dream," and in "The Tempest," pitched far above the ordinary dramatic plane, in the realm of almost pure poetry, Shakespeare draws nearer to the method of the great poets, in their purely poetical works, at the same time keeping a carefully drawn dramatic line between his supernatural forces and his unfolding dramatic facts. Where he might have allowed the supernatural to run riot in results impossible to natural agencies, he yet preserved a temperance and a moderation which are remarkable, when we consider the character of his creations and how a man of meaner mould might have been tempted to revel in supernatural results. In "Jerusalem Delivered," in "Paradise Lost," and in the "Faery Queen," we are not shocked as the spectator of a drama would be — and the reader of a novel ought to be — by monstrous creations producing monstrous results. In these two dramas, in which Shakespeare has most wrought with supernatural agencies, he has been considerately careful about the manner of their use. His supernatural agencies are so filmy and insubstantial, or so grotesque, that the spectator almost feels that he has dozed, nodded and dreamed some light airy dream — when Puck has flitted across the stage — when Caliban has crawled into the scene, during some momentary nightmare — when the senses were benumbed by summer drowsiness, leaving the eyes yet open and the brain still conscious.  
  
In "The Tempest" the dramatist weaves a delicious web of magic about a solid tissue of fact. The play opens with a bit of practical navigation no expert can find flaw in. In the next scene Prospero appears in wizard robes with magic wand. Thence on the drama runs its course under the spell of a weird and pervasive charm that fills us with all the delights of dreamland. Prospero raises and lays the storm, calls spirits from the vasty deep, sends his minions to plague Caliban, to lead the shipwrecked mariners hither and thither about the enchanted isle, to bring prince and maid together, to confound treason, to daze and mislead Caliban and his drunken companions, to provide celestial music, serve celestial feasts, summon gods and goddesses, and to call nymphs and naiads to featly dance upon the yellow sands of the shelving shore. Magical events upon a magic island! All magic and mystery! And yet for all the sweet haze of an overhanging spirit of incantation, investing the entire drama, through which we see every event distorted, at bottom lies a firm, well-constructed substratum of dramatic fact, a practical chain of unfolding human life relations, about which all this magic is thinnest gossamer web of mere delightful frill and fringe.  
  
In "A Midsummer Night's Dream," there is more of magic and less of dramatic fact; in "The Tempest," there is more of dramatic fact and less of magical result. While events shape themselves which Prospero assigns directly to his occult powers, yet there is no event of any great dramatic importance that might not have fallen out in due course of nature. The usurpation of Antonio, the banishment of Prospero and Miranda and their landing upon a desert island, the hymeneal voyage of the king of Naples, the storm, the shipwreck, the escape, the dispersal upon the island, the conspiracies of Antonio and Caliban, the sweet and natural courtship of Ferdinand and Miranda, and the denouement, romantic in themselves, are but ordinary facts of life that might well have run the same course without magical intervention. Although the events are in themselves romantic, how dry and barren they would seem if now divested of all the exquisite poetry of that magic ! Prospero invests the facts with a subtile charm and then blows it away with a breath at the end— into air, into thin air — leaving a solid basis of fact. It is like the making of the ring in "The Ring and the Book:"  
  
He mingles gold With gold's alloy, and duly tempering both,  
Effects a manageable mass, then works;  
But his work ended, once the thing a ring,  
Oh, there's repristination. Just a spirt  
O' the proper fiery acid o'er its face  
And forth the alloy unfastened flies in fume,  
While self-sufficient now the shape remains.  
  
The train of human motive, desires, purpose, and action has all the time worked itself out just as these might have done in ordinary life. Except as a poetic investiture none of that wondrous supernatural, with its weird creations, from the light, delicate Ariel down to the grotesque and earthy Caliban, is absolutely necessary to the dramatic results sought of natural creations, running from the pure and graceful Miranda down to the swinish Trinculo and Stephano.  
  
In "A Midsummer Night's Dream," the dramatist revels in a wild, poetic debauch, a very midsummer nightmare, beginning m the capital and ending in the capital, leading the bewildered and enchanted spectator, meantime, through wild wood and tangled grove, by moonlit bank, into fairy bower shadowed with lithe vine, rank weeds and lush grass, dewy and fragrant beneath the starlight, to repose upon flowery meads, or in leafy forest, listening to the music of hound and horn. An exuberance of magic about a thin dramatic thread ! From the time we leave the suburbs of Athens with the lovers until we return to Athens with the merry royal hunting and bridal party, we are in an enchanted land, where all is grotesque and distorted, wild and extravagant. Not merely the atmosphere and setting is magical as in "The Tempest," all is spell, charm and incantation. The most essential parts of the meagre plot are worked out by actual supernatural means. When we awake upon the clear morrow of all this enchantment, we rub our eyes and look about us to find it all vanished — Bottom merely an ass without the ass's head, the lovers, who left Athens all at cross purposes, now sweetly congenial and agreed, but no fairy king, queen, nor court, nor sportive Puck anywhere. There is this difference, however, between "A Midsummer Night's Dream " and "The Tempest."  
  
When Prospero had blown off the iridescent bubbles of his magic and drowned his wizard arts with his book, magic robe and staff, the fact-fabric was left just like any ordinary fact-fabric of this world of intermingling men and women. When the spectator wakes upon the morrow after a midsummer night's dream in fairyland, with Oberon, Titania and sportive Puck, where men and women wander exposed to strange metamorphoses, due to the kindly or jealous fancies of the royal fairy, or to the malicious mirth of fun-loving Puck, all in a land of dewy, sweet-smelling flower and shrub, one essential fact — the love of Demetrius and Helena — remains as an effect due solely to supernatural power. In both plays there is an exuberance of fancy and imagination. In both the dramatist leans strongly towards a highly poetical use of the supernatural. The differences between them, with respect to this element, are chiefly differences of degree.  
In other plays Shakespeare makes minor use of the supernatural. In two cases the denouement is made to depend upon the prophecy or vision and pregnant disclosures. Even in these the supernatural plays but small part in the drama. Except in the four plays mentioned there is no investing atmosphere of supernaturalism such as is actual in "A Midsummer Night's Dream," and "The Tempest," and only apparent in "Hamlet" and "Macbeth."  
  
I. In "A Winter's Tale," III, 2, an oracle tells what the spectator already knows, its chief part being its effect upon the mind of Leontes, furnishing also a reason for his sudden conversion after the death of his son.  
  
II. In "Henry VI," Part I, V. 3, the English and the prevailing French view of the demoniac character of Joan's power is indicated by fiends, which appear to her upon the field of battle. Except to enfeeble her powers, they play no part.  
  
III. In "Henry VI," Part II, I, 4, Eleanor, of Gloster, consults witches and dabbles in magic. The incident is brief and plays but little part.  
  
IV. In "Richard III," V., 3, ghosts appear to both Richard and Richmond. In both cases the supernaturalism is merely a convenient stage expedient for representing the dreams of good and bad men upon the eve of battle.  
  
V. In "Henry VIII," IV, 3, Catherine's dream of peace is presented in the form of a vision. This is a mere stage expedient.  
  
VI. In "Cymbeline," V, 4, a vision of gods and mortals appears to Posthumus, and a written tablet is left, upon whose interpretation depends the denouement. While this is otherwise one of the most delightful dramas the master has left us, both the vision and the interpretation are unworthy the great dramatist, apparently a mere clumsy invention to get the play ended. It is pure supernaturalism of the poetic kind.  
  
VII. In "Troilus and Cressida," Cassandra prophesies in II, 2, and in V, 3.  
  
VIII. In "Julius Caesar, IV, 3, the ghost of Caesar appears to Brutus. This is such stage expedient as we have in "Richard III." It is mere personification of the inner thoughts and sentiments.  
  
IX. Diana appears to Pericles, V, 2, and gives him such directions as bring about the denouement.  
  
X. The ghost of Banquo, "blood-boltered," appears to Macbeth. This is mere personification, for stage purposes, of the diseased fancies of Macbeth. It is presentable and is sometimes presented, without the actual appearance, although not best presented so to any modern audience. It differs in no essential way from the dagger soliloquy, which is giving, in words and actions, the assassin's thoughts and feelings upon the threshold of murder. No man ever speaks as Hamlet and Macbeth speak in their two great soliloquies; but the dramatist therein unfolds with fine art their inmost selves.  
  
I know of no other writer who has made such use of man's belief in the supernatural as Shakespeare has done in "Macbeth" and "Hamlet." Bulwer has dealt in it suggestively and effectively, but he was merely dealing with the spiritist problems of the day, rather than using the supernatural for its artistic value after either the poetical or dramatic method; while Shakespeare, strangely, as rigidly practical as he was profoundly poetical, was merely dealing with humanity in another of the many phases he touched in such infinite and picturesque variety. Latter day novels, and especially many of third, fourth and fifth rate — none of first rate — are full of theosophy, spiritism, mesmerism, and especially of hypnotism.  
  
Of all forms of literature, the novel can least tolerate results worked out by other than purely natural means. And yet the novel, the drama not excepted, in the hands of great genius, is best fitted, as a romantic history of human life and human nature in their manifold complexity, for such use of the supernatural as Shakespeare has made in "Hamlet" and "Macbeth."

**Shakespearean Soliloquies**

William Shakespeare probably made more of an impact on English literature, drama, and language than any other writer in history. His plays offer an embarrassment of riches for actors looking to demonstrate their mastery of poetry and thought, especially when auditioning for acting programs or certain theater productions. But amid all of the Bard’s brilliant work...there are a few passages that tend to shine a little too bright.

Although the monologues and soliloquies listed below aren’t clichéd—Shakespeare wrote only truths, after all—choosing them for an audition piece sure is. Some have lines so recognizably iconic, they struggle to maintain meaning today. Some have been performed by the best veterans of the stage. And some are simply so obvious that if you delievered them in an audition room, casting directors would roll their eyes and assume your knowledge of classic drama is limited to a cursory search on Google.

Want to avoid overdone Shakespeare monologues in your next audition? Read up, as there are countless options! Look long and hard for one that fits your sensibility and demonstrates your talent.... Just please—for the sake of thy credibility!—don’t perform any of the ones below.

**“To be or not to be” and other soliloquies from “Hamlet.”**  
Let’s start with the obvious: the most recognizable Shakespeare speech in existence. “Hamlet” features several monologues that provide a feast for actors—why else would every eminent leading man of the last century play the Danish prince? But because the play is so wonderful, it’s produced constantly on stages around the world and taught in practically every acting class in the U.S. and UK. Even if you’re doing something radically different with it, “To be or not to be” is an audition no-no. Tread carefully with “O what a rogue and peasant slave am I,” (interesting but overused), “Speak the speech I pray you” (don’t speak this speech, I pray you), and “Alas, poor Yorick.” (Are you going to bring a skull into the audition room? No.) Chances are if a casting director calls for a classical monologue, they’d rather see your take on an obscure but equally rich passage from a less prominent play—in other words, almost anything but “Hamlet.”

**“I left no ring with her” from “Twelfth Night.”**  
“Twelfth Night” is one of Shakespeare’s best plays, and Viola one of his best female characters. Her Act 2, Scene 2 turning point, in which she realizes she’s caught in an unlikely lovers’ triangle, is a great example of text articulating lightbulb moments. The problem is, countless other female actors agree. The monologue’s accessibility makes it a common choice in drama classes and, yes, auditions; it should be avoided, especially considering there are other, lesser known speeches in “Twelfth Night” that might work. Check out speeches from Olivia and Malvolio, many of which can be read comically or tragically. Besides, do you really want to compete with Dame Judi Dench’s take?

**“Friends, Romans, countrymen, lend me your ears!” from “Julius Caesar.”**  
Another definite no-no. What makes Marc Antony’s plea to his fellow citizens such a notable moment in “Julius Caesar” is its pivotal effect on the crowd. Chances are you’ll be addressing a couple of casting directors or admissions officers, not a rabble-rousing populus of ancient Romans. Plus, any audition monologue geared more toward advancing plot than developing character would be a mistake without proper context. Want to take your auditioners on a journey throughout your speech? Choose one that’s not so obviously a speech.

**“Now is the winter of our discontent...” from “Richard III.”**  
Here’s the thing with the opening lines of Shakespeare’s plays: They tend to do a great job introducing characters and setting the stage for five acts of delicious drama—not introducing your skills as a storyteller who has only minutes to deliver an emotionally satisfying beginning, middle, and end. Even a character as fascinating and flawed as Richard III must spout off some exposition when he first enters. Choosing a monologue means you can skip all that; find some juicy dramatic moment in the middle of a story that is free of clunky plot descriptions and dive right into the emotional turmoil.

**“The quality of mercy” from “The Merchant of Venice.”**  
Ask any casting director who hears classical monologue after classical monologue, and they’ll put Portia’s plea for compassion at the top of their list of no-nos. It’s one of those gorgeously written speeches that everyone is convinced is obscure, when in fact it’s a go-to choice for female actors. The benefit (and challenge) of choosing Shakespeare for your audition piece is the plethora of genuinely obscure speeches, many of which could make casting directors sit up and pay attention. You might even find one they’ve never heard in an audition before!

**“What light through yonder window breaks?” and “Gallop apace...” from “Romeo and Juliet.”**  
Maybe you’ve heard of “Romeo and Juliet”? You and the rest of the world. Of course, the tale of star-crossed lovers isn’t a classic for nothing; it has some of Shakespeare’s most soaring, romantic writing. But if it’s soaring and romantic you’re going for in an audition, find something everyone hasn’t heard hundreds of times. Plus, “Romeo and Juliet” is one of those plays filled with lesser known audition options; male and female character actors can sink their teeth into the Nurse’s “On Lammas-eve at night shall she be fourteen” or Mercutio’s wild “O, then I see Queen Mab hath been with you.”

**“All the world’s a stage” from “As You Like It.”**  
No. Even Jaques, the character who delivers this speech, seems conscious of its overt platitudes. Some of Shakespeare’s monologues prove too flowery or philosophical for an audition room; opt instead for a soliloquy with a dramatic and legitimate arc. Anyway, the late Alan Rickman is said to have delivered the definitive Jaques, which means it would be wise to avoid this one.

**“Out, damned spot!” from “Macbeth.”**  
“Macbeth” is staged often, making it a tricky choice in the audition room. But if you have the chops—and the guts—to take on the notorious Scottish king or queen, go for it. Just avoid Lady M’s “Out, damned spot” speech; it falls at the end of the character’s storyline, meaning an auditioning actor must jolt her audience into the culmination of a series of high-stakes events. It takes a master to walk into an audition room and crank a performance up to 11, but more importantly, this speech is an 11 throughout. Pro tip: Shakespeare’s characters are infinitely more interesting when they’re in the process of going mad, not when they already are.

**Anything at all from “A Midsummer Night’s Dream.”**  
Warning: Do not audition with Helena’s “How happy some o’er other some can be,” Hermia’s “You juggler! You canker-blossom!” or Puck’s final speech from “A Midsummer Night’s Dream”! In fact, given this play’s ubiquity, not to mention its frivolous plot contrivances and broad comedy, it’s best avoided altogether. Casting directors who see lots of theater have probably seen “A Midsummer Night’s Dream” to the point of exhaustion—choosing a monologue from it demonstrates little imagination, or that you haven’t done your research. If we shadows have offended, sorry, but it’s true.

### Shakespeare's Career as a Sonneteer

In all likelihood, Shakespeare wrote the 154 verse pieces that constitute his Sonnets at an early juncture in his career, and after 1598 or so, he abandoned both the sonnet form and the composition of non-dramatic poetry. Shakespeare's motives in engaging in this genre at a time when he had already written several plays was undoubtedly related to a short-lived fad in the court of Queen Elizabeth. In 1591, a year or two before Shakespeare began to write sonnets, Sir Philip Sydney Astrophel and Stella sonnet cycle was first published, and its immediate popularity among Elizabethan aristocrats inaugurated a vogue that many other poets tried to exploit. In short order, Samuel Daniel (Delia, 1592), Michael Drayton (Ideas Mirrour, 1594) and Edmund Spenser (Amoretti, 1595) authored sonnet cycles.

By the time that Shakespeare's Sonnets was published in 1609, however, and probably years before, the enthusiasm of courtly patrons for sonnet cycles had evaporated. By then, Shakespeare had established his renown as a dramatist and dedicated his artistic labor exclusively to the theater. Modern readers may find it surprising that Shakespeare's Sonnets were not popular during the seventeenth or the early eighteenth centuries. The sonnets were not included in the authoritative First Folio of 1623 published after Shakespeare's death. There are very few allusions to Shakespeare having every written sonnets during the century after his death. In fact, the sonnets were not incorporated into Shakespeare's official canon until 1790.

In 1640, a spurious edition of Shakespeare's sonnets was published by John Burton under the title of Poems: Written by Will Shake-speare. Gent.. For the next 140 years, it was Burton's version of the sonnets that was in circulation and treated as the official text. But Burton made some key changes to Shakespeare's original. Rather than 154 verses pieces, Burton's edition lumps together sets of two to five sonnets in synthetic poems that are much longer than their composite originals and, as such, are at total variance from the standard fourteen-line model. This, in itself, strongly suggests that the English court no longer wanted sonnets (or sonnet cycles) but extended verse pieces. Burton eliminated the number sequence from the 1609 version and inserted descriptive titles couched in the generalized third person, such as "Complaint for His Love's Absence." These emendations indicate that tastes had changed dramatically since Shakespeare's time.

Within the sonnets themselves, the narrator gives us cause to believe that the fair youth is his patron. The narrator alternatively expresses confidence in the constancy of the young man's emotional (and financial) support and complains about the efforts of a rival to woo the fair youth's sponsorship. In the early 1590s, Shakespeare himself faced a similar quandary. His career in the theater had not yet reached the stage at which he could rely solely on ticket sales to the public at large for his livelihood. In all probability, it was for the purpose of garnering supplemental funds that Shakespeare wrote his sonnets, essentially cashing in on the popularity of the form among wealthy devotees of the arts. Once this fad had passed, Shakespeare no longer required direct financial assistance. As a prominent playwright and producer, his main source of income was far less vulnerable than the patronage of handful of rich patrons. Commercial considerations probably motivated Shakespeare to take up sonnet writing in the first place; financial independence enabled him to abandon a literary craft with a thin and unpredictable funding base.

There is, however, another reason why the Bard turned his back on the composition of sonnets. Shakespeare's sonnets differ radically from those of his predecessors and his contemporaries. There are no trains of gods or goddesses in his sonnets; Cupid does not make an appearance in these poems; Love, while prominent as a theme, is never personified as a god. Unlike those working in the sonnet tradition, Shakespeare's narrator is not enamored of a proud, chaste lady the very thought of whom inspires divine thoughts. He addresses an inconstant young man and a sexually experienced dark lady, and neither of them inspires contemplation of the divine. Moreover, the introduction of a "rival poet" into the young man cycle (first mentioned in Sonnet #21) has no parallel in the sonnet tradition as Shakespeare inherited it.

Undercutting both Platonic philosophy and Christian belief, Shakespeare's sonnets are representative of a phenomenon that often occurs when a particular artistic form has been worked for centuries, parody. Filled with irony and ambivalence, they can be read as a "lower-case" lampoon of the "high-minded" sonnets that preceded them. If that is the case, Shakespeare's abandonment of the sonnets may have been motivated by his estimation of them as an artificial form that he abused by introducing vulgar elements. Having punctured the balloon of a pompous form once, there was no need for Shakespeare to use the sonnet anew. In other words, changing markets aside, Shakespeare may have stopped writing sonnets because he never took the form seriously in the first place.

**LITERARY CRITICISM**

**MATTHEW ARNOLD’S THE STUDY OF POETRY**

Arnold criticizes the art of poetry as well as the art of criticism. Arnold believes that the art of poetry is capable of high destinies. It is the art in which the idea itself is the fact. He says that we should understand the worth of poetry as it is poetry that shows us a mirror of life. Science, according to Arnold, is incomplete without poetry, and, religion and philosophy will give way to poetry. Arnold terms poetry as a criticism of life thereby refuting the accusation of Plato and says that as time goes on man will continue to find comfort and solace in poetry.

Arnold says that when one reads poetry he tends to estimate whether it is of the best form or not. It happens in three ways- the real estimate, the historic estimate, and the personal estimate. The real estimate is an unbiased viewpoint that takes into account both the historical context and the creative faculty to judge the worth of poetry. But the real estimate is often surpassed by the historic and personal estimate. The historic estimate places the historical context above the value of the art itself. The personal estimate on the other hand depends on the personal taste, the likes and dislikes of the reader which affects his judgment of poetry. Arnold says that both these estimates tend to be fallacious.

The historic and personal estimate often overshadows the real estimate. But Arnold also says that it is natural. The study of the historical background of poetry and its development often leads to the critic skipping over the shortcomings because of its historical significance. Historic estimate raises poetry to a high pedestal and thus hinders one from noticing its weaknesses. It is the historic estimate that leads to the creation of classics and raises the poet to a nearly God like standard. Arnold says that if a poet is truly a classic his poetry will give the reader real pleasure and enable him to compare and contrast other poetry which are not of the same high standard. This according to Arnold is the real estimate of poetry. Thus Arnold appeals to his readers to read classics with an open eye and not be blind to its faults. This will enable one to rate poetry with its proper value.

Arnold here speaks about the idea of imitation. He says that whatever one reads or knows keeps on coming back to him. Thus if a poet wants to reach the high standards of the classics he might consciously or unconsciously imitate them. This is also true for critics who tend to revert to the historic and personal estimate instead of an unbiased real estimate. The historic estimate affects the study of ancient poets while the personal estimate affects the study of modern or contemporary poets.

Arnold proposes the ‘touchstone’ method of analyzing poetry in order to determine whether it is of a high standard or not. He borrows this method from Longinus who said in his idea of the sublime that if a certain example of sublimity can please anyone regardless of habits, tastes or age and can please at all times then it can be considered as a true example of the sublime. This method was first suggested in England by Addison who said that he would have a man read classical works which have stood the test of time and place and also those modern works which find high praise among contemporaries. If the man fails to find any delight in them then he would conclude that it is not the author who lacks quality but the reader who is incapable of discovering them. Arnold applies the touchstone method by taking examples from the time tested classics and comparing them with other poetry to determine whether they possess the high poetic standard of the classics. He says that the poems need not resemble or possess any similarity to the touchstones. Once the critic has lodged the touchstones in his mind in order to detect the possession of high poetic quality he will have the tact of finding it in other poetry that he compares to the touchstones. Arnold quotes Homer, Dante, Shakespeare and Milton in an attempt to exemplify touchstone poetry. He says that the examples he has quoted are very dissimilar to one another but they all possess a high poetic quality. He says that a critic need not labour in vain trying to explain the greatness of poetry. He can do so by merely pointing at some specimens of the highest poetic quality. Arnold says that the high quality of poetry lies in its matter and its manner. He then goes by Aristotle’s observation and says that the best form of poetry possesses high truth and seriousness that makes up its subject matter along with superior diction that marks its manner. However, Arnold mentions that the true force of this method lies in its application. He therefore urges critics to apply the touchstone method to analyse and rate poetry.

Summary of the essay, "Tradition and the Individual Talent".

T. S. Eliot, one of the most bright stars in the sky of Criticism in his critical essay, "Tradition and the Individual Talent" expresses his idea about the concept of 'tradition' and the individual or unique talent of someone and also expresses the relationship between the 'tradition' and the 'individual talent' and their interdependence on each other. Eliot begins his essay by asserting that most of the people use the word 'tradition' in a derogatory sense. By using this term, they refer to old, conventional and not improving method or style.  
  
  
             But Eliot is quite critical in using the term in such deplorable manner. He says that 'tradition' is a broader, larger concept or an umbrella term which involves historical sense, and this historical sense involves a perception of the continued presence of the past, i. e. the sense that the works of the past would always influence the present and live on forever. Tradition implies the knowledge from the ancient time to the recent.  
  
  
             Eliot also suggests that individual talent cannot be expressed wholly without its relation with the past. A poet cannot have his complete meaning or significance alone. His importance can only be understood through his relation to the past-poets. This is also true in the case of different artists in the different fields of literature. But he clarifies that though the poet must have the relationship with the past, but he must not take it in a lump or in an indiscriminate manner. He has to use his own talent and make a new kind of writing which is unique, but relevant to time.  
  
              In this essay Eliot also suggests one of his most important innovations i. e. "theory of impersonality" in poetry. According to him, poetry must not be the platform for the poet to express his own personal feelings and emotions, he must be detached from his writing. He has to expose the universal theme, not personal or the subjective.  
**Hamlet and His problem Objective Correlative**

In the essay “Hamlet and his problem" Eliot argues that the play Hamlet and the Character Hamlet both are problematic. He says that Hamlet is an artistic failure, because it has not any objective correlative. Here in this play, Shakespeare could not balance between fact and feelings. External situation is needed to express the feelings of character. But in Hamlet, there is no relation between external situation and the feeling of Hamlet.

The madness of Hamlet has not proper relation with his mother's guilt. There are no clear events that are matching with expressed emotion. Matching of events with expressed emotion is what Eliot calls objective correlative.

But, in Hamlet, Hamlet goes mad due to his mother’s elopement. This elopement is very minor issue to go mad. So here is not objective correlative. Hamlet lacks objective correlative. Objective refers to situation, events, condition and objective correlative means the proper relationship between situation and expression of feelings. Thus Hamlet is an artistic failure.

**COMMUNICATION STUDIES AND MASS MEDIA**

## The Evolution of the Mass Media

Mass media organizations are not part of the American political structure. Voters do not elect journalists, nor do journalists hold any formal powers or privileges (aside from those stemming from the First Amendment right to a free press). Research also shows that the mass media do not exercise direct influence over people, either officials or regular voters. Neither endorsements nor bias in news coverage sways individuals into accepting the views of reporters or publishers.

Nevertheless, media organizations (and in particular the journalistic profession) do enjoy various means of indirect influence over political decisions. They shape how Americans view candidates early in an election process and frame the terms of political debate. They focus the attention of regular Americans on particular social problems, influencing which issues politicians consider worthy of attention. And members of the bureaucracy often use news articles as an indirect means to communicate with each other or to learn what is going on in other parts of the government. For these reasons and others, the mass media are critical players in the American political system.

Mass media fall into two types: the **print media** of newspapers and magazines and the **broadcast media** of radio and television. Although most Americans got their news from newspapers and magazines in the 19th and early 20th centuries, electronic journalism, particularly TV journalism, has become dominant in the last 50 years. Today, advances in technology are blurring the distinction between the print and broadcast media. The Internet makes information available that is also published in newspapers and magazines or presented over the radio and TV. It also provides political parties and their candidates, interest groups, and individuals an outlet for their own political content.

## Newspapers and magazines

The earliest newspapers in the United States were tied to political groups or parties. The Federalist Papers, which urged the ratification of the Constitution, were first published in New York newspapers. During George Washington's administration, the Gazette of the United States represented Alexander Hamilton and the Federalists, while the National Gazette supported Thomas Jefferson and the Democratic Republicans. The development of high-speed presses, growing literacy rates, and the invention of the telegraph led to the rise of independent, mass-circulation newspapers in the first half of the 19th century. Competition for readers and advertisers became intense, so papers increasingly emphasized the sensational side of news in the second half of that century. This style of reporting became known as **yellow journalism,** and the most well-known practitioner was William Randolph Hearst in his New York Journal. Its stories and reports on Cuba, particularly the explosion of the USS Maine in Havana Harbor, helped build support for the war against Spain in 1898. Although there was a decided shift to objective and balanced reporting in reaction to Hearst's style, this type of journalism continues in the **tabloid press,** which includes some mainstream newspapers and the "supermarket papers" such as National Enquirer and Star.

Weekly and monthly magazines like McClure's and Collier's published in-depth articles on national issues and gained a large, middle-class audience by the late 19th century. They became an outlet for the **muckrakers,** a group of writers whose exposés on political corruption in the cities and on the practices of the Standard Oil Company were a factor in the political reforms of the Progressive Era (1900-1920). The investigative reporting that brought the Watergate scandal to the public's attention is part of the muckraking tradition in print journalism.

## Radio and television

From the 1920s through the end of World War II, radio was a popular source of news and political analysis. President Franklin Roosevelt used his radio "fireside chats" (1933-1944) to speak directly to the American people about issues facing the country. Both before and during the war, radio — particularly Edward R. Murrow's broadcasts from London — was an important source of information on developments in Europe and the Pacific. The medium has gone through a resurgence in recent years with both commercial and public (National Public Radio) all-news stations, radio talk shows, and the president's weekly radio address to the nation.

In addition to giving people news and information programming, television has allowed Americans insight into the political process and has actually become part of the process. The Democratic and Republican national conventions were televised for the first time in 1952. Dwight Eisenhower ran the first political TV ads during his campaign. It is generally believed that John Kennedy "won" the 1960 presidential debate because he looked better than Richard Nixon on television. By bringing the Vietnam War into our homes every evening, television certainly influenced the attitudes of Americans toward the conflict and increased support for withdrawal. The advent of cable and satellite TV has also provided a means for Americans to see how their government operates. In many communities, local educational stations broadcast school board and city council proceedings. Congressional hearings and debates are available on C-SPAN, while truTV covers major trials.

MEDIA DIVERSITY

Considering the media’s role in our society, and the fact that as Americans, we take pride in being a conglomeration of cultures, this is a very important feature for viewers everywhere.

We are all influenced by media- television, film, music, internet culture – almost more than we are influenced by our surroundings. Thus, it’s important for characters and themes to be inclusive of all kinds of people. Traditionally, most characters across TV and film have been heterosexual and caucasian, unless they are filling a derogatory stereotype within a script. In many instances, we see diversity in a storyline, but it is more a formulaic trope, perpetuating a negative stereotype. We’ve been conditioned to accept the lack of appropriate representation as normal, to the extent that when we do see ethnic, sexual and cultural diversity, it’s notable. With time, fortunately the media has begun to depict a much more realistic society, showcasing the diversity that we see in the real world.

Representation in media is important for several reasons. Some may argue that race, ethnicity, and other physical attributes are just that- physical attributes. However, while these may seem like superficial characteristics, they are also indicative of something much more profound. Race and ethnicity are representative of ones’ belief system, cultural identity, and are the segregating factor between groups of people. The issue is, these divided groups do not all have equal privilege and power in society. When the minority or disadvantaged groups are poised in the media in a positive light, stereotypes are abolished, especially for younger generations who are repeatedly exposed to this.

Furthermore, a lack of representation is isolating- it causes one to perceive themself as “different” and unusual. Minorities and marginalized groups need to know they are included and celebrated as a regular part of the world. A significant part of how we understand ourselves is through a social lens- that is, it’s important to have images and characters we can relate to, in order to understand how we fit into society. This can inspire confidence and security in our uniqueness. When characters who resemble us are portrayed in a positive context, we are empowered with the knowledge that we also can be those positive things. Additionally to being reflective of ourselves, the media can introduce viewers to less common groups. For instance, many would be more understanding, comfortable, and accepting of someone from an outgroup (such as transgender individuals or a particular minority race) if they were first exposed to this in a fictional environment on TV.

If we fail to accurately and positively portray all types of individuals- not just heterosexual, muscular, caucasian males – we erase the stories of the majority of the world. It’s unfair to deprive viewers, especially highly impressionable, young media consumers, of the reality. To sequester entire groups of people is to silence them, which is an offense to both those very individuals, and the rest of us, as it leaves us ignorant and close-minded.

## Brief Analysis of Types of Mass Media

### Traditional Media

People have developed different ways of communication depending upon their local language and culture. Traditional media is one of the oldest types of mass media to transfer traditions and culture over generations. The tools of communication have been developed from beliefs, customs, rituals, and practices of society. Traditional media imparts indigenous ways of communication for ages.

#### ****Forms of Traditional Media****

* Folk Dances
* Folk Songs and Music
* Theatre, Drama, and Folktales
* Painting, Sculptures, Inscriptions, Statues, and Stupas
* Motifs and Symbols
* Announcements made by beating drums or ‘nagada’
* Shadow [**Puppetry**](https://leverageedu.com/blog/puppetry/) and String Puppetry
* Storytelling
* Nautanki
* Fairs and Festivals
* Rural Radio

### Print Media

In simple words, [**Print Media**](https://leverageedu.com/blog/print-media/) is all about the printed form of information and news. Before the invention of the printing press, printed materials had to be hand-written that made mass distribution almost impossible. Print media is one of the basic types of mass media tools making it very popular and convenient to reach a wider audience.

#### ****Forms of Print Media****

* Newspapers (broadsheet and tabloid)
* Periodicals, Newsletters, and Magazines (general or specific interest)
* Brochures, Leaflets and Pamphlets
* Journals
* Books, Novels and Comics

### Electronic Broadcasting Media

Broadcasting is simply a distribution of audio and video content to a dispersed audience using the electronic broadcasting medium. Originally the term ‘broadcasting’ referred to the sowing of seeds on farms by scattering them over the large field. [**Broadcast media**](https://leverageedu.com/blog/broadcast-media/) allows ease of news dissemination to even an illiterate person because it appeals to both the auditory and visual senses making it one of the most lucrative types of mass media.

#### ****Forms of Broadcasting Media****

* Television
* Radio (AM, FM, Pirate Radio, Terrestrial Radio, and Satellite)
* Traditional Telephone
* Film/Movie/Motion Picture
* Video Games
* Audio Recording and Reproduction

### Outdoor Media

This is also known as OOH or Out-of-Home Media and is focussed on transmitting information and news when the public is outside their home. Outdoor media gives importance to display advertising and attracting individuals towards new products, some social cause or any development or change in the society. These are prominent in brand promotion seen on buildings, streets, electric polls, roadside, vehicles, screens, kiosks, etc.

#### ****Forms of Outdoor Media****

* Billboards or Bulletins
* Inflatable Billboards
* Mobile Billboards
* Banner
* Lamppost Banners
* Posters
* Signs and Placards
* Blimps, Skywriting
* Brochure distribution
* ComPark Advertising
* Wallscape

### Transit Media

Transit Media revolves around the concept of advertising and information dissemination when consumers are “on the go” in public places or in transit. These include display advertising on vehicles and transportation. With the aim “driving home a message” transit media is significantly used for massive brand promotion to millions of people who travel the country’s streets and highways every day.

Some people might think that this type of mass media is outdated or ineffective, yet it is widely visible on the sides of buses, in subway cars, at transit stations where passengers enter or disembark from public transportation.

#### ****Forms of Transit Media****

* Bus Advertising
* Railway Advertising
* Taxi Advertising
* Transit Shelter Advertising

### New Media or Digital Media

Since the invention of the **World Wide Web** by English scientist **Tim Berners-Lee** in 1989, the Internet has drastically taken over all the types of mass media because of faster dissemination speed and higher digital technology. [**New Media**](https://leverageedu.com/blog/new-media/) is an interactive two-way communication with users being the active producers of content and information.

New Media is normally a re-conceptualization of the existing media. This is a rapidly growing mass media with the ease of accessibility with a computer and an Internet connection (broadband or WiFi). From [**Story Writing**](https://leverageedu.com/blog/story-writing/) and [**Graphic Designing**](https://leverageedu.com/blog/career-in-graphic-designing/) to [**Multimedia and Animation**](https://leverageedu.com/blog/multimedia-and-animation/), pursuing a career in this field can be highly advantageous.

#### ****Forms of Digital Media****

* Websites
* Emails
* Social Media and Social Networking Sites (SNS)
* Webcast and Podcast
* Blogging and Vlogging
* IPTV (Internet Protocol Television)
* E-forums and E-books
* E-commerce and M-commerce
* Digital Videos
* Computer Animation
* Digital Video Games
* Human-Computer Interface
* Virtual World & Virtual Reality

### How to Write a Blog Post in Five Easy Steps

### Step 1: Plan your blog post by choosing a topic, creating an outline, conducting research, and checking facts.

1. Step 2: Craft a headline that is both informative and will capture readers’ attentions.
2. Step 3: Write your post, either writing a draft in a single session or gradually word on parts of it.
3. Step 4: Use images to enhance your post, improve its flow, add humor, and explain complex topics.
4. Step 5: [Edit your blog post](https://www.wordstream.com/blog/ws/2019/04/10/content-style-guide). Make sure to avoid repetition, read your post aloud to check its flow, have someone else read it and provide feedback, keep sentences and paragraphs short, don’t be a perfectionist, don’t be afraid to cut out text or adapt your writing last minute.

DEVELOPING SKILLS IN PHOTOJOURNALISM

### 1. Develop your eye

Some people think that being a good photographer is about having a good camera. It definitely isn’t! A good camera might help the quality level of your shots, but what is important is having that photographic eye. If you don’t have this, you won’t be able to take good shots. Develop  
your eye by constant practice – frame and reframe the world around you. What works? What doesn’t?

### 2. Protect yourself

Photojournalism jobs can be dangerous. You might be working in a war zone, or at a protest, or even just walking along a street where a traffic accident could randomly happen. You need to protect yourself as much as possible. Have insurance for both yourself and all of your gear, and consider using automatic Cloud uploads so that your work is backed up at all times. You don’t want to risk life and limb only to lose your images! Keep your mind on safety and try not to compromise yourself in a way that would cost your life or cause serious injury.

### 3. Know your stories

While there’s something to be said for being on the ground at the biggest news stories of the year, this isn’t always the best tactic. Working with what you know can give you better results.  
For example, if you’re really involved in climate change movements, you would be better off photographing protests and other climate change events rather than chasing a serial killer or providing coverage of skirmishes in Syria. You know the key players, you know the narratives, and you have insider information on what might happen and where – it’s just good sense to use these advantages.

### 4. Be business-minded

Photojournalists are often freelancers, and this means you will essentially be running your own business. You need to know how to manage finances, negotiate contracts, protect your rights, and so on. Even if you are hired as an employee, you should know your worth and whether you  
are getting paid enough. Understand what to charge, how to negotiate, and how to navigate your legal rights.

### 5. Embrace rejection

Get ready for rejection – a lot of it! You will need to pitch images in the thousands if you want to have hundreds published. Don’t send a single pitch and wait for it to come back – move onto the next one and keep going. This is the only way you’ll get enough of an income to live on. Rejections can happen for many reasons other than the quality of your work: the editor might have had another submission already, they may have a staff photographer working for them, they might not be covering the story, they might wish to show a different viewpoint…

### 6. Expect less photography

As a photographer, you might think most of your time will be spent taking pictures. Not so! You will find the majority of your time taken up by editing, pitching, invoicing, negotiating, chasing payments, managing your archive, updating your website, marketing yourself, and so on.

### 7. Stay ethical

There is, sadly, a lot of unethical photojournalism out there. There have been countless scandals of Photoshopped images, misrepresentation and staging, and so on. Don’t be tempted to let your own opinions, or the chase for big bucks, to lead you into these tricks. When they are discovered, they can be career-ending. Stay true to the ethics of photojournalism, which require honest observation only. Don’t interfere or try to change events as they unfold around you.

### 8. Don’t expect riches

Think photojournalism will get you rich? Think again. While there have been those singular instances of images going viral and becoming long-term royalty earners, most of the time this doesn’t happen (and if you sold your rights, you won’t see any further profit anyway). According to a survey done in 2016 by World Press Photos, the vast majority of professional photojournalists earn less than $40,000 a year. You’ll need passion to drive you forward in this industry, not a desire to get rich.

### 9. Prepare for a lack of diversity

There isn’t a whole lot of diversity in photojournalism – white men make up the wide majority of the professionals working in this field. If you don’t fall into that category, prepare to meet some resistance. Things are starting to get a little better, with representation groups and calls for  
more diversity in the industry, but it will still be a struggle to make it.

### 10. Develop a personal style

The quickest way to get noticed in this field is to develop your own personal style. It will help you to stand out from the crowd – and make your pitch the one the editor chooses out of all those in your inbox. It’s also more likely to get you assignments, where you know you’ll be paid  
at the end of it.

# THE GROWTH AND IMPORTANCE OF E-PUBLISHING

When the online mega-retailer Amazon announced in July 2010 that digital e-books outsold hardcover books for the first time in history, industry experts predicted the same fate for paperbacks and heralded the start of the e-book revolution. In late 2011, Amazon announced that their e-book sales had overtaken their sales of paperbacks and hardcover books combined. This has mainly been due to the phenomenal success of the devices upon which we read e-books—digital [e-readers](https://www.flatworldsolutions.com/epub/articles/e-readers.php), tablet computers, smartphones, etc.—which bring with them the advantages of being convenient, portable, cost-effective and easy-to-use.

The e-publishing industry has grown as a result of the success of these devices, and publishers find that publishing e-books has numerous benefits: lower investment, cheaper production costs, low inventory storage costs, and most important of all, the ability to build a stronger global customer base.

Jeffrey A. Trachtenberg of the Wall Street Journal, commenting on the present e-publishing industry, had this to say: *"Book retailers are transforming, as many customers go online to purchase. This move has put a lot of pressure on traditional chain stores to create revenue and profits. Similarly, digital books continue to gain market share, and are now estimated at 8% to10% of revenue for some major publishing (houses)."*

The fact is that in addition to changing the way that books are read, e-book readers will change the way that books are published, bought and delivered. Let us take a brief look into the e-publishing industry and the future it holds:

## What is the present e-book publication market like?

Publishing e-books is not a new idea, and e-readers have been around for several years, ever since the Franklin e-Bookman was released in 1999. The pervasive spread in awareness of reading on handheld devices, technologically-influenced lifestyle changes, better broadband connectivity and the increasing use of e-books by schools, colleges and universities are all creating a big requirement for digital books, journals and magazines. It was reported in a recent survey of U.S. e-book reader owners that 80% of them preferred using their reader to reading a traditional book. This is a fairly solid endorsement of the e-reading experience and the opportunity it presents to the e-book publication market.

## What kind of e-books do people read?

The number of people reading e-books in 2011 went up by 163% over the previous year and by 36% in the last 4 months of 2011, as reported by Goodreads.com after analyzing 19 million books that people have marked as 'finished' on their site over the past three years.

The most popular types of e-books read on e-readers are fiction, e-journals, e-zines and multimedia e-books. e-Learning has also caught up in a big way, with students preferring textbooks in an e-format due to their low cost and convenience, and with universities increasingly preferring them as a solution to the continual updating required of textbooks.

## How can issues of piracy and copyright be tackled in the e-book publishing industry?

While publishing e-books, publishers have to address important issues regarding piracy and copyright. Rampant piracy in the music industry has given rise to concern in the minds of book publishers. In order to tackle e-book piracy, e-publishers are using DRM (Digital Rights Management) technology, which inhibits the use of digital content that is not desired or intended by the content provider, and also provides copy protection which cannot be circumvented without modifying the file or device. At present, e-publishing companies such as Amazon, AOL, Apple, Microsoft and Sony all use DRM technology in a bid to protect copyright and fight piracy.

## How have authors and publishers reacted to e-book publication?

While a few authors have reservations regarding publication of e-books due to infringement of copyright, most authors are open to publishing their books in an e-format. E-book publishing is especially embraced by new authors who wish to reach out to the largest possible audience in the most cost-effective way. Book publishers, on the other hand, have started using e-publishing to gauge the initial response of a book and reduce pre-production costs.

## Who are the main players in the e-reader industry?

Some of the best e-reader brands of 2013 include Amazon's Kindle, the Nook from Barnes & Noble, the Be-book Neo, Apple's iPad and the Sony Reader. They come with a range of sophisticated features including e-Ink technology, LCD color screens, touchscreen navigation and dedicated bookstores offering hundreds of thousands of titles. Additionally, tablet devices like the iPad, Samsung Galaxy Tab, etc., that support e-book apps also have significant market share in the e-publishing industry.

## What will be the future of e-books and e-publishing?

The digital publishing industry and e-books are bound to grow in importance in the coming years, especially with diminishing paper stocks, rising production costs and the advancement of technologies used to create feature-rich e-books.

James McFarlane, CEO of Easypress, foresees ePUB 3, the latest version of the open e-book standard, as the leader of the next generation of e-books. He also describes the future of e-books: packed with new features including improved indexing, search, navigation and e-discovery functionality.

Anders Milder, a journalist and media analyst from Sweden who spoke at Online Information 2011, one of the largest e-publishing conferences, anticipated that the consumption of books, like music, will become less passive and more social. This will lead to new forms of e-publishing e-books which will enable readers to share reading experiences, just as they share music and playlists. This trend will further dominate the e-publishing industry, creating a need for publishers to develop new business models and authors to develop works that can be enjoyed as social and shared experiences.

**NEW AGE MEDIA**

New media is used to describe content made available using different forms of electronic communication made possible through the use of computer technology. Generally, the phrase new media describes content available on-demand through the Internet.

This content can be viewed on any device and provides way for people to interact with the content in real-time with the inclusion of user comments and making it easy for people to share the content online and in social with friends and co-workers.

## *Examples of New Media*

The phrase new media is in relation to "old" media forms, such as print newspapers and magazines, that are static representations of text and graphics. New media includes:

* [websites](https://www.webopedia.com/TERM/W/web_site.html) and [blogs](https://www.webopedia.com/TERM/B/blog.html)
* [streaming](https://www.webopedia.com/TERM/S/streaming.html)audio and video
* [chat rooms](https://www.webopedia.com/TERM/C/chat_room.html)
* [email](https://www.webopedia.com/TERM/E/e_mail.html)
* online communities
* [social media](https://www.webopedia.com/TERM/S/social_media.html) and sharing platforms
* mobile apps
* Web advertising
* [DVD](https://www.webopedia.com/TERM/D/DVD.html) and [CD-ROM](https://www.webopedia.com/TERM/C/CD_ROM.html)media
* [virtual reality](https://www.webopedia.com/TERM/V/virtual_reality.html) environments
* integration of digital data with the telephone, such as [Internet telephony](https://www.webopedia.com/TERM/I/Internet_telephony.html)
* digital cameras

**PRINIT MEDIA**

Print media advertising is physically printed media including newspapers, magazines, posters and billboards and direct mail.

## Newspapers and Weeklies

Advertisers can choose from a wide range of different types of newspapers, including local, regional or national titles published in daily, evening, weekly or Sunday editions. Newspapers target different readerships with a mix of content, often including sports, entertainment, business, fashion and politics in addition to local, national or world news. Advertisers can buy different sizes of advertising space, from small classified ads with text only, to display ads featuring text, photographs, illustrations and graphics in sizes up to a full page or even a double-page spread.

## Consumer and Trade Magazines

Magazines offer advertisers extensive choices of readership and frequency. Consumer magazines cover a wide range of interests, including sport, hobbies, fashion, health, current affairs and local topics. Many business and trade magazines provide coverage of specific industries, such as finance or electronics. Others cover cross-industry topics, such as communications or human resources, while still others focus on job-specific areas, such as publications for executives, marketing professionals or engineers. Publishing frequency is typically weekly, monthly or quarterly. As with newspapers, advertisers can take advertising spaces from classified ads to full page ads in black and white or color.

# What is Electronic media?

Posted by [Carl Xie-Connell](https://www.skillmaker.edu.au/author/carl-xie-connell/) in [Jun, 2015](https://www.skillmaker.edu.au/what-is-electronic-media/)

Electronic media definition – Electronic media is the media that one can share on any electronic device for the audiences viewing, unlike static media (Printing) electronic media is broadcasted to the wider community. Examples of Electronic media are things such as the television the radio, or the wide internet.

## What is the purpose of using Electronic media?

The purpose of using electronic media can be for many reasons, one of the reasons is that you can use it to market yourself and anything else from businesses to products and so on. Electronic media is an efficient way to communicate to one another, either by the use of media devices and networks or social media sources such as Television or the Internet these are a few of the many ways you can use Electronic media to your advantage.

## What are the different types of Electronic media?

There is a wide range of Electronic media that broadcast a variety of different things like advertisements and promotions. Different Electronic media types are below:

• Television  
• Radio  
• Internet  
• Shops

Television is one of the most used Electronic media devices because franchises can pay for advertisements to show millions of people, thus bringing in more business for the franchise owner.  
The Radio is similar but does not give the audience visuals, just sound. This method of Electronic media can be effective and much more affordable than Television but does not engage the listeners as much as visual ads.  
The Internet is one of the most profitable Electronic media devices, with a single click of a button ads will fill the webpage and is definite to catch a few glimpses for fellow web surfers. This not only spreads through Electronic media but can profit the creator of the web page throughout time.  
Shops have Electronic media in most places, whether it be on an electric billboard or ATM screen Electronic media is sure to be in almost everywhere you go.

## What’s involved with selecting Electronic media?

Well this depends on what type of business you have and whether you wish to use Electronic media or not, most or almost all business use Electronic media in some way to attract new or more customers, just say you choose to advertise using Facebook which is a basic Electronic media module which you can use to your advantage, businesses usually use the “check-in” method where if you check into their store they will give you something in return, either a discount or some points on a membership card, this generates more customer flow to the store and in turn allows more profit to be made.

## How does the selection of Electronic media fit into the process of conducting e-commerce marketing?

Electronic media is the basis of e-commerce marketing, firstly you will need a method of approach whether you would like to use online marketplaces or social/mail like places to promote your business, then soon after obtaining online contacts you will be seeing customers showing up to your business or buying from your online market.

## How does Electronic media impact on business performance?

Electronic media is a way for your business to be heard but not only heard, seen too. As your Business becomes its own entity online, you have a brand and your brand has a face, if managed well it is sure to increase revenue. If not then your business may struggle to get back up from the floor with many other competitors.

## What terms are used for Electronic media?

* Broardcasting: To transmit or sent information through the use of various Electronic media devices.
* Media: The wide world of mass communication through Electronic media.