BA (English) Semester II
Paper-I: Drama (A)

Department of English and Modern European Languages
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Unit-I: Social and Intellectual Background
Unit-II: Forms of Drama
Tragedy and Comedy, Tragi-comedy, Dark comedy,
Expressionist Drama, Drama of ideas, Poetic Drama, Alienation effect,
Aggro-effect, History Play, Closet Drama, The Curtain Raiser (One Act Play)
Unit-III: William Shakespeare : **Macbeth*
Unit-IV: William Shakespeare : **As You Like It*

Recommended Readings

- *The Pelican Guide to English Literature* by Boris Ford
- *A Critical History of English Literature* by David Daiches
- *A History of English Literature* by Arthur Compton-Rickett
- *English Literature in Context* by Paul Poplawski
- *A History of English Literature* by Michael Alexander
- *A Short History of English Literature* by Pramod K Nayar
- *A Compendious History of English Literature* by R.D. Trivedi
- *A History of English Literature* by Edward Albert
- *A History of Literary Criticism* by Harry Blamires

Contents

Development of English Drama

The origin of English drama seems vague. There is no certain evidence of its origin. However, it can be traced back from the century of succeeding Norman Conquest to England on 1066. Originally, the term drama came from Greek word meaning "*action*" or "*to act*" or "*to do*". William J. Long argues that "*drama is an old story told in the eye, a story put into action by living performers.*" Thus, drama is the form of composition design for performance in the theatre, in which the actors take role for certain characters, perform certain action and utter certain dialogues

Drama was introduced in England from Europe by the Romans. The ancient Greek and Roman dramas were mostly concerned with religious ceremonials of people. In England, drama had a distinctly religious origin from the church as the part of (religious) services. Apart from its origin, the Latin Church had condemned Roman theatre for many reasons. The oldest existing church drama was "Quem Quarritis" trope (*whom are you seeking*), when the three Marys visited the empty tomb of Christ and met angel. Their conversation with angel consists of four sentences in Latin than adapted and performed by the clergy in very simple performance. This simple beginning gradually grew more elaborate. This drama called liturgical drama, in which the story is simply taken from the scripture.

From the liturgical, drama evolved to ***Miracle* and *Mystery* play**. Mindy Ploeckelmann tracks the development of English drama from mystery plays to morality plays and, eventually, to Shakespeare. The very word *Mystery* shows its ecclesiastical origin, since the word comes from the French *Mystere* derived from *ministere,* because the clergy, the ministerium or *ministry ecclesiae,* themselves took part in these plays. In England, the term Miracle is used indiscriminately for any kind of religion play, but the strictly speaking the term Mystery is applied to the stories taken from the Scriptures narrative, while Miracles are plays dealing with incidents in the lives of Saints and Martyrs. The drama appeals to two instincts deeply rooted: 1) The craving for amusement 2) The desire for improvement.

The earliest recorded Miracle play in England was "*Ludus Santa de Katherina*", which performed in Dunstable around 1110. It is not was not known who wrote the original play, but the first version was prepared by the French school teacher, Geoffrey from St. Albans. By the thirteenth century, the Miracle play began to move outside the church. The plays were performed at moving platform called pageants and the act area called pletea. The stage were divided into three parts; hell, earth and heaven. Hell in the left side, earth in the center and heaven in the right side. The idea of salvation and damnation which later adopted in Dr. Faustus was inherited from this period.

The later development of drama was ***Morality play*.** The morality play is a genre of Medieval and early Tudor theatrical entertainment. It is a dramatization of personified abstraction generally vice against virtue. In these plays, the characters were allegorical and personified such as death, sin, good and bad angel, seven deadly sins, etc. The purpose of this drama was didactic, to give moral lesson to the audience. The morality plays generally ended with the virtue and win against the evil. The examples of morality plays are "Everyman" and "The Castle of Perseverance." The introduction of Morality play also introduce so called "interlude". Interlude is a short version of morality play. It was a short stage entertainment in a sense of humor and was considered as the forerunner of comedies. The example of interlude was "The Four P's" by John Heywood which was performed around 1497.

The period known as the English Renaissance, approximately 1500—1660, saw a flowering of the drama and all the arts. The most famous examples of the mystery play are, Everyman, and the two comedies in English, Nicholas Udall's *Ralph Roister Doister* (the first comedy) and the anonymous *Gammer Gurton's Needle*, both belong to the 16th century. The earliest Elizabethan plays include *Gorboduc* (1561) (The first tragedy) by Sackville and Norton and Thomas Kyd's (1558–94) revenge tragedy *The Spanish Tragedy* (1592), that influenced Shakespeare's *Hamlet*. *Gorboduc* was written in blank verse and divided into acts and scenes. During the reign of Elizabeth I (1558–1603) and then James I (1603–25), in the late 16th and early 17th century, a London-centred culture, that was both courtly and popular, produced great poetry and drama.

The **University Wits**, a term coined by George Saintsbury, is used to name a group of late 16th-century English playwrights and pamphleteers who were educated at the universities (Oxford or Cambridge) and who became popular secular writers. Prominent members of this group were Christopher Marlowe, Robert Greene, and Thomas Nashe from Cambridge, and John Lyly, Thomas Lodge, and George Peele from Oxford. Thomas Kyd is also sometimes included in the group, though he is not believed to have studied at

university. This diverse and talented loose association of London writers and dramatists set the stage for the theatrical Renaissance of Elizabethan England. They are identified as among the earliest professional writers in English, and prepared the way for the writings of William Shakespeare, who was born just two months after Christopher Marlowe.

William Shakespeare stands out in this period as a poet and playwright as yet unsurpassed. Shakespeare was not a man of letters by profession, and probably had only some grammar school education. He was neither a lawyer, nor an aristocrat like the "university wits" who had monopolized the English stage when he started writing. But he was very gifted and incredibly versatile. He surpassed "professionals" as Robert Greene who mocked this "shake-scene" of low origins. He was himself an actor and deeply involved in the running of the theatre company that performed his plays. Most playwrights at this time tended to specialize in, either histories, or comedies, or tragedies. Shakespeare is remarkable in that he produced all three types. His thirty-eight plays include tragedies, comedies, and histories.

Other important figures in Elizabethan theatre include Christopher Marlowe (1564–1593), Thomas Dekker (c. 1572 – 1632), John Fletcher (1579–1625), and Francis Beaumont (1584–1616). Marlowe's subject matter is different from Shakespeare's as it focuses more on the moral drama of the Renaissance man than any other thing. He introduced the story of Faust to England in his play Doctor Faustus (c. 1592), a scientist and magician, who is obsessed by the thirst of knowledge and the desire to push man's technological power to its limits. Ben Jonson (1572/3-1637) is best known for his satirical plays, particularly *Volpone*, *The Alchemist*, and *Bartholomew Fair*. Ben Jonson's aesthetics have roots in the Middle Ages as his characters are based on the theory of humour.

A popular style of theatre during Jacobean times was the revenge play, which had been popularized earlier in the Elizabethan era by Thomas Kyd (1558–94), and then subsequently developed by John Webster(1578–1632) in the 17th century. Webster's major plays, *The White Devil* (c. 1609 – 1612) and *The Duchess of Malfi* (c. 1612/13), are macabre, disturbing works. Webster has received a reputation for being the Elizabethan and Jacobean dramatist with the most unsparingly dark vision of human nature.

Other revenge tragedies include *The Changeling* written by Thomas Middleton and William Rowley, *The Atheist's Tragedy* by Cyril Tourneur, first published in 1611, Christopher Marlowe's *The Jew of Malta*, *The Revenge of BussyD'Ambois* by George Chapman, *The Malcontent* (c. 1603) of John Marston and John Ford's *'Tis Pity She's a Whore*. Besides *Hamlet*, other plays of Shakespeare's with at least some revenge elements, are *Titus Andronicus*, *Julius Caesar* and *Macbeth*. *The Tragedy of Mariam, the Fair Queen of Jewry*, a closet drama written by Elizabeth Tanfield Cary (1585–1639) and first published in 1613, was the first original play in English known to have been written by a woman.

During the Interregnum 1649–1660, English theatres were kept closed by the Puritans for religious and ideological reasons. When the London theatres opened again with the Restoration of the monarchy in 1660, they flourished under the personal interest and support of Charles II.

New genres of the Restoration were heroic drama, pathetic drama, and Restoration comedy. Notable heroic tragedies of this period include John Dryden's *All for Love* (1677) and *Aureng-zebe* (1675), and Thomas Otway's *Venice Preserved* (1682). The Restoration plays that have best retained the interest of producers and audiences today are the comedies, such as George Etherege's *The Man of Mode*(1676), William Wycherley's *The Country Wife* (1676), John Vanbrugh's *The Relapse* (1696), and William Congreve's *The Way of the World* (1700). This period saw the first professional woman playwright, Aphra Behn, author of many comedies including *The Rover* (1677).
Therefore, English drama gradually developed from the liturgical drama to Miracle and Mystery plays, continuously to Morality and interlude followed by the influence of classical model and finally evolve to the regular drama forms which known till today.

Drama: Types and Techniques

Tragedy

Aristotle in his ***Poetics,*** **Chapter VI** defines tragedy as:

> Tragedy, then, is an imitation of an action that is serious, complete, and of a certain magnitude; in language embellished with each kind of artistic ornament, the several kinds being found in separate parts of the play; in the form of action, not of narrative; through pity and fear effecting the proper purgation of these emotions. (10)

To make the ingredients of tragedy more clear he adds the "six parts" which every tragedy, therefore, must have and which determine its quality—namely, **Plot, Character, Diction, Thought, Song(Chorus)** and **Spectacle** (Ch. VI). Plot and character out of these are of prior importance.

1. Plot

Aristotle unfolds that "Plot is the imitation of the action," "the arrangement of the incidents" (Ch. VI). He says that since tragedy "is an imitation, not of men, but of an action and of life," therefore "character comes in as subsidiary to the actions." He says that there can be a tragedy "without character" but there cannot be one "without action" (Aristotle Ch. VI). Besides, the most important elements of tragedy which are responsible for catharsis—Peripeteia, Recognition and Suffering— are parts of the plot. "The Plot, then, is the first principle, and, as it were, the soul of a tragedy" (Aristotle Ch.VI).

Requirements of Plot

a) **Whole/Complete in itself**- A beginning, a middle and an end.
b) **Magnitude**- Marks "the time available for a performance" set between "upper limit and "lower limit" so as to include a "change from bad fortune to good fortune, or from good to bad. It is not enough to juxtapose prosperity and misery; the change from one to another must be the result of a sequence of necessarily connected events" (Heath xxiv-xxv).
c) **Length**- "A certain length is necessary, and a length which can be easily embraced by the memory" (Aristotle Ch. VII).
d) **The law of probability or necessity**- "It is not the function of the poet to relate what has happened, but what may happen" (Aristotle Ch. IX).
e) **Universality**- "By the universal, I mean how a person of a certain type will on occasion speak or act, according to the law of probability or necessity; and it is this universality at which poetry aims in the names she attaches to the personages" (Aristotle Ch. IX).
f) **Possibility/ Credibility**- The outcome should appear real and credible of sequenced events.
g) **Unity of Plot**- There are three kinds of unities in a plot i.e. unity of time, place and action. Aristotle favoured the **"unity of action."** He says that unity of action should be such that "if any one of them is displaced or removed, the whole will be disjointed and disturbed" (Aristotle Ch. IX).
h) **Peripeteia**, **Anagnorisis** and **Suffering**.
i) Catastrophe and **Catharsis** and **Philos**
j) **The quantitative parts**-- The separate parts into which Tragedy is divided namely, Prologue, Episode, Exode, Choric song; this last being divided into Parode and Stasimon (Aristotle Ch. XI).
k) Every tragedy falls into two parts—**Complication** and **Unravelling or Denouement** (Aristotle Ch. XVIII)

The qualitative requirements of plot

1. **Peripeteia/Reversal**- "Reversal of the Situation is a change by which the action veers round to its opposite, subject always to our rule of probability or necessity" (Aristotle Ch. X). Thus, it marks a change from fortune to misfortune, from prosperity to misery, from good to worse times.
2. **Anagnorisis/ Discovery/ Recognition**- "Recognition, as the name indicates, is a change from ignorance to knowledge, producing love or hate between the persons destined by the poet for good or bad fortune" (Aristotle Ch. XI). Aristotle describes various **kinds of discoveries/recognition** in chapter XVI. First is recognition by signs. Second is "the recognitions invented at will by the poet." Third is through memory when a sight of an object fills the missing gap resulting in discovery. The fourth kind of recognition is by the "process of reasoning." However, "the best is that which arises from the incidents themselves, where the startling discovery is made by natural means (Ch. XVI).
3. **Suffering**- "The Scene of Suffering is a destructive or painful action, such as death on the stage, bodily agony, wounds and the like" (Aristotle Ch. XI).
4. **Philos** is described by Aristotle in Chapter XIV as most capable of a tragic outcome. He says: "If an enemy kills an enemy, there is nothing to excite pity either in the act or the intention, —except so far as the suffering in itself is pitiful. So again with indifferent persons. But when the tragic incident occurs between those who are near or dear to one another."

5. **Catastrophe or Apocalypticism-** can be regarded as the general dissolution of the world around tragic hero on the stage and the world as a whole. Bennett and Royle argue that “because the protagonist’s death is invariably shattering to other characters, tragedy always engages with a broader sense of death and destruction, a shattering of society or the world as a whole” (103-104). Thus, a “tragedy says: we have to suffer, we are going to die, there is no justice, there is no afterlife” and thus it “in part it resonates with the apocalypticism of the end of the Bible” (Bennett and Royle 106).
6. **Catharsis**- means the effect that tragedy will produce in the audience. In Greek it means "purgation," or "purification," or both. Catharsis is produced when the audience experience the emotions of fear and pity together when they see the suffering of the tragic hero. Audience is scared because they realize the vulnerability of human character that even we can commit similar faults or have similar flaws as the tragic hero. On the other hand, there is also pity that the tragic hero is made to suffer a way too much for just one fault of his. Aristotle in the first place sets out to account for the undeniable, though remarkable, fact that many tragic representations of suffering and defeat leave an audience feeling not depressed, but relieved, or even exalted. In the second place, Aristotle uses this distinctive effect on the reader, which he calls "the pleasure of pity and fear," as the basic way to distinguish the tragic from comic or other forms, and he regards the dramatist's aim to produce this effect in the highest degree as the principle that determines the choice and moral qualities of a tragic protagonist and the organization of the tragic plot.

Three Types of Plots (according to Aristotle)

1. Simple- Without reversal or recognition
2. Complex- With reversal or recognition or both and even multiple.
3. Episodic- The fragmented structure (worst kind of plot according to Aristotle)

Four kinds of tragedies (according to Aristotle)

1. Complex Tragedy (based on reversals and recognitions)
2. Pathetic Tragedy(where the motive is passion)
3. Ethical Tragedy (where the motive is ethical)
4. Simple Tragedy

2. Character

Aristotle believed that character should represent some values. They are agents to which certain qualities are ascribed. In **Chapter XV,** he explains four essential features which are necessary to create a character:

1. It should “manifest moral purpose” of some kind.
2. Propriety- It should stand true to its class, gender, role and status.
3. Must be true to life.
4. Consistency
5. Necessity or probability.

The Tragic Hero

Aristotle believes that the change of fortune in the plot should be able to produce pity and fear. In **Chapter XIII** he gives his theory of tragic hero. If a “virtuous man” passes from “prosperity to adversity” there occurs neither pity nor fear; it merely unsettles and leaves the audience horrified. Similarly, if a “bad man” moves from “adversity to prosperity,” it completely defeats the purpose of tragedy: “it neither satisfies the moral sense nor calls forth pity or fear.” Again if an utter villain faces a downfall it will satisfy our moral sense but will produce no pity for him, rather the audience will seek sadistic pleasure in the fall. Then Aristotle explains that “pity is aroused by unmerited Misfortune” and “fear by the misfortune of a man like ourseleves.” A tragic character is created “between these two extremes”—“a man who is not eminently good and just, -yet whose misfortune is brought about not by vice or depravity, but by some error or frailty.” In this way a tragic hero must be “neither thoroughly good nor thoroughly bad but a mixture of both” (Abrams 322). The change of fortune is a result of not some vice in a character but of “some great error or frailty” (Aristotle Ch. XIII). This is described as “**hamartia”** or his “**error of judgment**” or, his **tragic flaw”** (Abrams 322).

Development of Tragedy

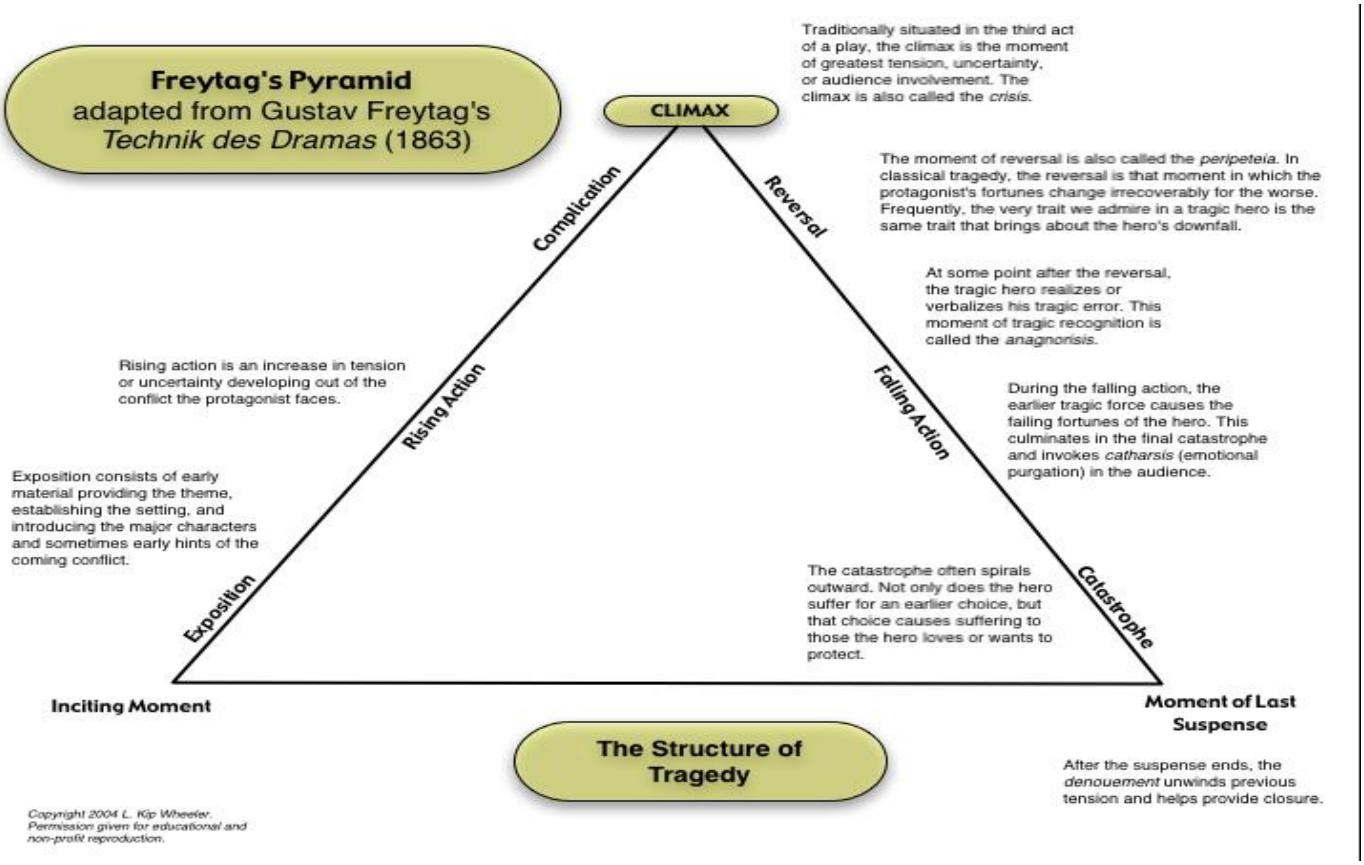
The only complete tragedies that remained of the Classical period were **Aeschylus'** ***Oresteia*** and **Euripides ' The** ***Trojan Women*** (Leech 13).The most referred of classical tragedy is **Sophocles'** ***Oedipus the King.***

In the Middle Ages tragedy lost its notion of performance. **Medieval tragedy** was "simply a story which ended unhappily, offering a warning that, if one were not careful, a final unhappiness would be one's own lot too" (Leech 15). The next to gain importance were **Senecan tragedies** during Renaissance. They were probably meant to be recited before a small audience. Though Seneca derived his material from the Greek tragedies however, these tragedies were filled with murder, revenge, vengeance, hatred, mutilation, death and gory vicious circle. "It was in sixteenth century…performance Seneca was brought to the stage, the Greeks were adapted, and new plays showed the same kind of blending of classical influence and modern (or 'romantic') subject-matter that was often to characterize the English Inns of Court plays."

In the Renaissance period writers wanted to build their works on Senecan model but it was also difficult to present heroes who belonged to the "pre-Christian mode of thinking" (Leech 15). Leech points out the lack of the usage of the word "tragedy" in this period; so much so that Thomas Sackville and Thomas Norton's *Gorboduc* (1561), the first English tragedy appeared as "political morality." The term tragedy was very loosely used.

Abrams has divided the two modes of Senecan influence in Renaissance period:

- **Academic Tragedies-** were very closely built on the Senecan model that followed the rules of the three unities and made use of a chorus. The best example of this is *Gorboduc.*
- **Shakespearean Tragedies**
- **Revenge Tragedies/Tragedy of Blood**-While Seneca had resorted to present the violence through "long reports of offstage actions by messengers," the Elizabethan dramatists made them perform "on the stage to satisfy the appetite of the contemporary audience for violence and horror" (Abrams 343). Some of its examples are: Thomas Kyd's *The Spanish Tragedy* (1586), Christopher Marlowe's *The Jew of Malta* (1592), Shakespeare's *Titus Andronicus* (1590 and *Hamlet*, and John Webster's plays of 1612-13, *The Duchess of Malfi* and *The White Devil*.



Comedy

In the most common literary application, a comedy is a fictional work in which the materials are selected and managed primarily in order to interest and amuse us: the characters and their discomfitures engage our pleasurable attention rather than our profound concern, we are made to feel confident that no great disaster will occur, and usually the action turns out happily for the chief characters. The term "comedy" is customarily applied only to plays for the stage or to motion pictures; it should be noted, however, the comic form, so defined, also occurs in prose fiction and narrative poetry. According to Aristotle, if tragedy dealt with the lives of noble men, comedy essentially involved the common men. Thus, the chief aim of comedy is laughter, just like of tragedy which is catharsis. Comedy aims at lightening the atmosphere and amusing its audience. Within the very broad spectrum of dramatic comedy, the following types are frequently distinguished:

(1) Romantic comedy was developed by Elizabethan dramatists on the model of contemporary *prose romances* such as Thomas Lodge's *Rosalynde* (1590), the source of Shakespeare's *As You Like It* (1599). Such comedy represents a love affair that involves a beautiful and engaging heroine (sometimes disguised as a man); the course of this love does not run smooth, yet overcomes all difficulties to end in a happy union (refer to E. C. Pettet, *Shakespeare and the Romance Tradition,*1949). Many of the boy-meets-girl plots of later writers are instances of romantic comedy, as are many motion pictures from *The Philadelphia Story* to *Sleepless in Seattle.* In *The Anatomy of Criticism* (1957), Northrop Frye points out that some of Shakespeare's romantic comedies manifest a movement from the normal world of conflict and trouble into "the green world"—the Forest of Arden in *As You Like It,* or the fairy-haunted wood of *A Midsummer Night's Dream*—in which the problems and injustices of the ordinary world are dissolved, enemies are reconciled, and true lovers united. Frye regards that phenomenon (together with other aspects of these comedies, such as their festive conclusion in the social ritual of a wedding, a feast, a dance) as evidence that comic plots derive from primitive myths and rituals that celebrated the victory of spring over winter. Linda Bamber's *Comic Women, Tragic Men: A Study of Gender Genre in Shakespeare* (1982) undertakes to account for the fact that in Shakespeare's romantic comedies, the women are often superior to the men, while in his tragedies he "creates such nightmare female figures as Goneril, Regan, Lady Macbeth, and Volumnia**."**

(2) Satiric comedy ridicules political policies or philosophical doctrines, or else attacks deviations from the social order by making ridiculous violators of its standards of morals or manners. The early master of satiric comedy was the Greek Aristophanes, c. 450-c. 385 B.C., whose plays mocked political, philosophical, and literary matters of his age. Shakespeare's contemporary, Ben Jonson, wrote satiric or (as it is sometimes called) "corrective comedy." In his *Volpone* and *The Alchemist,* for example, the greed and ingenuity of one or more intelligent but rascally swindlers, and the equal greed but stupid gullibility of their victims, are made grotesquely or repulsively ludicrous rather than lightly amusing.

(3) Comedy of manners originated in the **New Comedy** of the Greek Menander, c. 342-292 B.C. (as distinguished from the **Old Comedy** represented by Aristophanes) and was developed by the Roman dramatists Plautus and Terence in the third and second centuries B.C. Their plays dealt with the vicissitudes of young lovers and included what became the *stock characters* of much later comedy, such as the clever servant, old and stodgy parents, and the wealthy rival. The English comedy of manners was early exemplified by Shakespeare's *Love's Labour's Lost* and *Much Ado about Nothing,* and was given a high polish in **Restoration comedy** (1660-1700). The Restoration form owes much to the brilliant dramas of the French writer Molière, 1622-73. It deals with the relations and intrigues of men and women living in a sophisticated upper-class society, and relies for comic effect in large part on the wit and sparkle of the dialogue—often in the form of *repartee,* a witty conversational give-and take which constitutes a kind of verbal fencing match—and to a lesser degree, on the violations of social standards and decorum by would be Wits, jealous husbands, conniving rivals, and foppish dandies. Excellent examples are William Congreve's *The Way of the World* and William Wycherley's *The Country Wife.* A middle-class reaction against what had come to be considered the immorality of situation and indecency of dialogue in the courtly Restoration comedy resulted in the *sentimental comedy* of the eighteenth century. In the latter part of the century,

however, Oliver Goldsmith *{She Stoops to Conquer)* and his contemporary Richard Brinsley Sheridan *(The Rivals* and *A School for Scandal)* revived the wit and gaiety, while deleting the indecency, of Restoration comedy. The comedy of manners lapsed in the early nineteenth century, but was revived by many skilful dramatists, from A. W. Pinero and Oscar Wilde *(The Importance of Being Earnest,* 1895), through George Bernard Shaw and Noel Coward, to Neil Simon, Alan Ayckbourn, Wendy Wasserstein, and other writers of the present era. Many of these comedies have also been adapted for the cinema. You can read David L. Hirst, *Comedy of Manners* (1979).

(4) Farce is a type of comedy designed to provoke the audience to simple, hearty laughter—"belly laughs," in the parlance of the theatre. To do so it commonly employs highly exaggerated or caricatured types of characters, puts them into improbable and ludicrous situations, and makes free use of sexual mix-ups, broad verbal humour, and physical bustle and horseplay. Farce was a component in the comic episodes in medieval *miracle plays,* such as the Wakefield plays *Noah* and the *Second Shepherd's Play,* and constituted the matter of the Italian *commedia dell'arte* in the Renaissance. In the English drama that has stood the test of time, farce is usually an episode in a more complex form of comedy—examples are the knock about scenes in Shakespeare's *The Taming of the Shrew* and *The Merry Wives of Windsor.* The plays of the French playwright Georges Feydeau (1862-1921), employing sexual humour and innuendo, are true farce throughout, as is Brandon Thomas' *Charley's Aunt,* an American play of 1892 which has often been revived, and also some of the current plays of Tom Stoppard. Many of the movies by such comedians as Charlie Chaplin, Buster Keaton, W. C. Fields, the Marx brothers, and Woody Allen are excellent farce, as are the Monty Python films and television episodes. Farce is often employed in single scenes of musical revues, and is the standard fare of television "situation comedies."

(5) Comedy of Humours: A type of comedy developed by Ben Jonson, the Elizabethan playwright, based on the ancient physiological theory of the “four humours" that was still current in Jonson's time. The humours were held to be the four primary fluids—blood, phlegm, choler (or yellow bile), and melancholy (or black bile)—whose "temperament" or mixture, was held to determine both a person's physical condition and character type. An imbalance of one or another humour in a temperament was said to produce four kinds of disposition, whose names have survived the underlying theory: sanguine (from the Latin "sanguis," blood), phlegmatic, choleric, and melancholic. In Jonson's comedy of humours each of the major characters has preponderant humour that gives him a characteristic distortion or eccentricity of disposition. Jonson expounds his theory in the "Induction" to his play *Every Man in His Humour* (1598) and exemplifies the mode in his later comedies; often he identifies the ruling disposition of a humours character by his or her name: "Zeal-of-the-land Busy," "Dame Purecraft," "Wellbred." The Jonsonian type of humour-characters appears in plays by other Elizabethans, and remained influential in the *comedies of manners* by William Wycherley, Sir George Etheredge, William Congreve, and other dramatists of the English *Restoration,* 1660-1700.

(6) High and Low Comedy: A distinction is often made between high and low comedy. **High comedy,** as described by George Meredith in the classic essay *The Idea of Comedy* (1877), evokes "intellectual laughter"—thoughtful laughter from spectators who remain emotionally detached from the action—at the spectacle of folly, pretentiousness, and incongruity in human behaviour. Meredith finds its highest form within the comedy of manners, in the combats of wit (sometimes identified now as the "love duels") between such intelligent, highly verbal, and well matched lovers as Benedick and Beatrice in Shakespeare's *Much Ado about Nothing* (1598-99) and Mirabell and Millamant in Congreve's *The Way of the World* (1700). Low **comedy,** at the other extreme, has little or no intellectual appeal, but undertakes to arouse laughter by jokes, or "gags," and by slapstick humour and boisterous or clownish physical activity; it is, therefore, one of the common components of farce.

(7) Comic Relief is the introduction of comic characters, speeches, or scenes in a serious or tragic work, especially in dramas. Such elements were almost universal in *Elizabethan* tragedy. Sometimes they occur merely as episodes of dialogue or horseplay for purposes of alleviating tension and adding variety; in more

carefully wrought plays, however, they are also integrated with the plot, in a way that counterpoints and enhances the serious or tragic significance. Examples of such complex uses of comic elements are the gravediggers in *Hamlet* (V. L), the scene of the drunken porter after the murder of the king in *Macbeth* (II. iii.), the Falstaff scenes in *1 Henry IV,* and the roles of Mercurio and the old nurse in *Romeo and Juliet.* You can read Thomas De Quincey's classic essay "On the Knocking at the Gate in *Macbeth"* (1823).

(8) Commedia dell'Arte was a form of comic drama developed about the mid sixteenth century by guilds of professional Italian actors. Playing *stock characters,* the actors largely improvised the dialogue around a given scenario—a term that still denotes a brief outline of a drama, indicating merely the entrances of the main characters and the general course of the action. In a typical play, a pair of young lovers outwit a rich old father ("Pantaloon"), aided by a clever and intriguing servant ("Harlequin"), in a plot enlivened by the buffoonery of "Punch" and other clowns. Wandering Italian troupes played in all the large cities of Renaissance Europe and influenced various writers of comedies in Elizabethan England and, later, Molière in France. The modern puppet shows of Punch and Judy are descendants of this Old Italian comedy, emphasizing its components of *farce* and buffoonery.

Tragicomedy

A type of *Elizabethan* and *Jacobean* drama which inter-mingled both the standard characters and subject matter and the standard plot forms of tragedy and comedy. Thus, the important agents in tragicomedy included both people of high degree and people of low degree, even though, according to the reigning critical theory of that time, only upper-class characters were appropriate to tragedy, while members of the middle and lower classes were the proper subject solely of comedy.

The doctrine had its roots in classical theory, especially in the versified essay *Art of Poetry* by the Roman Horace in the first century B.C. It achieved an elaborate form in the criticism and composition of literature in the Renaissance and the *Neoclassic* age, when (as John Milton put it in his essay *Of Education,* 1644) decorum became "the grand masterpiece to observe." In the most rigid application of this standard, literary forms, characters, and style were ordered in hierarchies, or "levels," from high through middle to low, and all these elements had to be matched to one another. Thus comedy must not be mixed with tragedy, and the highest and most serious genres (epic and tragedy) must represent characters of the highest social classes (kings and nobility) acting in a way appropriate to their status and speaking in the *high style.*

Also, tragicomedy represented a serious action which threatened a tragic disaster to the protagonist, yet, by an abrupt reversal of circumstance, turned out happily. As John Fletcher wrote in his preface to *The Faithful Shepherdess* (c. 1610), tragicomedy “wants [i.e., lacks] deaths, which is enough to make it no tragedy, yet brings some near it, which is enough to make it no comedy, which must be are presentation of familiar people. . . . A god is as lawful in [tragicomedy] as in a tragedy, and mean people as in a comedy." Shakespeare's *Merchant of Venice* is by these criteria a tragicomedy, because it mingles people of the aristocracy with lower-class characters (such as the Jewish merchant Shylock and the clown Launcelot Gobbo), and also because the developing threat of death to Antonio is suddenly reversed at the end by Portia's ingenious casuistry in the trial scene. Francis Beaumont and John Fletcher in *Philaster,* and numerous other plays on which they collaborated from about 1606 to 1613, inaugurated a mode of tragicomedy that employs a romantic and fast-moving plot of love, jealousy, treachery, intrigue, and disguises, and ends in a melodramatic reversal of fortune for the protagonists, who had hitherto seemed headed for a tragic *catastrophe.* Shakespeare wrote his late plays *Cymbeline* and *The Winter's Tale,* between 1609 and 1611, in this very popular mode of the tragicomic *romance.* The name "tragicomedy" is sometimes applied also to plays with double plots, one serious and the other comic.

Examples:

The Merchant of Venice, As You Like It, The Winter's Tale,
And *The Tempest* - William Shakespeare
The Cherry Orchard - Anton Chekhov
Waiting for Godot - Samuel Beckett
The Caretaker - Harold Pinteris

Dark Comedy or Black Comedy

Black comedy (or dark comedy) is a comic style that makes light of themes that are generally considered serious or taboo. Black comedy corresponds to the earlier concept of gallows humour. Black comedy is often controversial due to its subject matter. The term black humour was coined by the surrealist theorist André Breton in 1935 to label a subgenre of comedy and satire in which laughter arises from cynicism and scepticism, often relying on topics such as death. Breton coined the term for his book *Anthology of Black Humour* in which he credited Jonathan Swift as the originator of black humour and gallows humour, and included excerpts from 45 other writers. Breton included both examples in which the wit arises from a victim with which the audience empathizes, as is more typical in the tradition of gallows humour, and examples in which the comedy is used to mock the victim. This victim's suffering is trivialized, which leads to sympathizing with the victimizer, as is the case with Sade. Black humour is related to that of the grotesque genre. The terms black comedy or dark comedy have been later derived as alternatives to Breton's term. In black humour, topics and events that are usually regarded as taboo are treated in an unusually humorous or satirical manner while retaining their seriousness; the intent of black comedy, therefore, is often for the audience to experience both laughter and discomfort, sometimes simultaneously.

Bruce Jay Friedman, in his anthology entitled *Black Humour*, imported the concept of black comedy to the United States. He labelled many different authors and works with the idea, arguing that they shared the same literary genre. The Friedman label came to prominence in the 1950s and 1960s. Early American writers who employed black humour were Nathanael West and Vladimir Nabokov. In 1965 a mass-market paperback titled *Black Humour,* was released. It contained work by a myriad of authors, like Edward Albee, Joseph Heller, Thomas Pynchon, John Barth and others. This was one of the first American anthologies devoted to the conception of black humour as a literary genre; the publication also sparked nationwide interest in black humour. Among the writers labelled as black humorists by journalists and literary critics are Roald Dahl, Thomas Pynchon, Kurt Vonnegut, Joseph Heller, and Philip Roth. The motive for applying the label black humorist to all the writers cited above is that they have written novels, poems, stories, plays, and songs in which profound or horrific events were portrayed in a comic manner.

The purpose of black comedy is to make light of serious and often taboo subject matter; some comedians use it as a tool for exploring vulgar issues, thus provoking discomfort and serious thought as well as amusement in their audience. Popular themes of the genre include: **Violence** (murder, abuse, domestic violence, rape, torture, war, genocide, terrorism, corruption); **Discrimination** (chauvinism, racism, sexism, homophobia, transphobia); **Disease** (anxiety, depression, suicide, nightmares, drug abuse, mutilation, disability, terminal illness, insanity); **Sexuality** (sodomy, homosexuality, incest, infidelity, fornication), religion and barbarism).

Comedians, like Lenny Bruce, that since the late 1950s have been labelled for using "sick comedy" by mainstream journalists, have also been labelled with "black comedy". By contrast, blue comedy focuses more on crude topics such as nudity, sex, and bodily fluids. Although the two are interrelated, black comedy is different from straightforward obscenity in that it is more subtle and does not necessarily have the explicit intention of offending people, but for social criticism or plain humour. In obscene humour, much of the humorous element comes from shock and revulsion, while black comedy might include an element of irony, or even fatalism. For example, the archetypal black comedy self-mutilation appears in the English novel *Tristram Shandy*. Tristram, five years old at the time, starts to urinate out of an open window for lack of a chamber pot. The sash falls and circumcises him; his family reacts with both chaotic action and philosophic digression.

Expressionist Drama

There was a concentrated Expressionist movement in early 20th century German theatre of which Georg Kaiser and Ernst Toller were the most famous playwrights. Other notable Expressionist dramatists included Reinhard Sorge, Walter Hasenclever, Hans Henny Jahnn, and Arnolt Bronnen. They looked back to Swedish playwright August Strindberg and German actor and dramatist Frank Wedekind as precursors of their dramaturgical experiments.

Oskar Kokoschka's *Murderer, the Hope of Women* was the first fully Expressionist work for the theatre, which opened on 4 July 1909 in Vienna.[1] In it, an unnamed man and woman struggle for dominance. The Man brands the woman; she stabs and imprisons him. He frees himself and she falls dead at

his touch. As the play ends, he slaughters all around him (in the words of the text) "like mosquitoes." The extreme simplification of characters to mythic types, choral effects, declamatory dialogue and heightened intensity would become characteristic of later Expressionist plays. The first full-length Expressionist play was *The Son* by Walter Hasenclever, which was published in 1914 and first performed in 1916.
In the 1920s, Expressionism enjoyed a brief period of popularity in the theatre of the United States, including plays by Eugene O'Neill (*The Hairy Ape*, *The Emperor Jones* and *The Great God Brown*), Sophie Treadwell (*Machinal*), Lajos Egri (*Rapid Transit*) and Elmer Rice (*The Adding Machine*).

Martin Esslin notices the decline in the mere representation of surficial reality as it could never convey the whole truth. Kurt Pinthus put it thus: “in art the process of realization does not proceed from the outside to the inside, but from the inside outwards; the point is: the inner reality must be helped to realize itself through the means of the spirit” (qtd. in Esslin 534). The Expressionist drama tried to project this reality to the audience. The tendency is thus of a **monodrama** where the other characters become the projections of the protagonist’s own personality or merely the mode for conveying his musing with himself. In such drama the hero uses self-declarations to proclaim his suffering to the audience. According to Esslin this type of **Expressionist drama becomes** “**a theatre of cries**, a theatre of ecstasy, or at least frenzied intensity” (535).

Drama of Ideas or Problem Plays or Propaganda Plays

A type of drama that was popularized by the Norwegian playwright Henrik Ibsen. Ibsen and then Shaw, Galsworthy and Granville Barker were the chief exponents of this realistic drama of ideas. In problem plays, the situation faced by the protagonist is put forward by the author as a representative instance of a contemporary social problem; often the dramatist manages—by the use of a character who speaks for the author, or by the evolution of the plot, or both—to propose a solution to the problem which is at odds with prevailing opinion. The issue may be the drastically inadequate autonomy, scope, and dignity allotted to women in the middle-class nineteenth-century family (Henrik Ibsen's *ADoll's House,* 1879); or the morality of prostitution, regarded as a typical product of the economic arrangements in a capitalist society (George Bernard Shaw's *Mrs. Warren's Profession,* 1898); or the crisis in racial and ethnic relations in present-day America (in numerous current dramas and films).

Drama of Ideas or Problem plays can also be compared with ‘Social Conditions of England Novels’ or ‘Industrial Novels’ simply for raising and projecting the issues that were deeply affecting the society. "Drama of Ideas", pioneered by George Bernard Shaw, is a type of discussion play in which the clash of ideas and hostile ideologies reveals the most acute problems of social and personal morality. In a Drama of Ideas there is a little action but discussion. Characters are only the vehicles of ideas. The conflict which is the essence of drama is reached through the opposing ideas of different characters. The aim of Drama of Ideas is to educate people through entertainment. *Arms and the Man* is an excellent example of the Drama of Ideas. Here very little happens except discussion. The plot is built up with dynamic and unconventional ideas regarding war and love. Shaw criticizes the romantic notion of war and love prevailing in the contemporary society. Unlike the conventional comedies, here characters are engaged in lengthy discussion and thus bring out ideas contrary to each other.

To Shaw, drama was pre-eminently a medium for articulating his own ideas and philosophy. He enunciated the philosophy of life force which he sought to disseminate through his dramas. Thus Shavian plays are the vehicles for the transportation of ideas, however, propagandizing they may be. Shaw wanted to cast his ideas through discussions. Out of the discussions in the play *Arms and the Man*, Shaw breaks the idols of love and war.

A subtype of the modern problem play is the discussion play, in which the social issue is not incorporated into a plot but expounded in the give and take of a sustained debate among the characters. See Shaw's *Getting Married,* and Act III of his *Man and Superman;* also his book on Ibsen's plays, *The Quintessence of lbsenism* (1891).In a specialized application, the term problem plays is sometimes applied to a group of Shakespeare's plays, also called "bitter comedies"—especially *Troilus and Cressida*, *Measure for Measure,* and *All's Well That Well*—which explore ignoble aspects of human nature, and in which the resolution of the plot seems to many readers to be problematic, in that it does not settle or solve, except superficially, the moral problems raised in the play. By extension, the term came to be applied also to other

Shakespearean plays which explore the dark side of human nature, or which seem to leave unresolved the issues that arise in the course of the action.

Poetic Drama in English literature

Verse drama is any drama written as verse to be spoken; another possible general term is **poetic drama**. For a very long period, verse drama was the dominant form of drama in Europe (and was also important in non-European cultures). Greek tragedy and Racine's plays are written in verse, as is almost all of Shakespeare's drama, Ben Jonson, John Fletcher and others like Goethe's *Faust*.

Verse drama is particularly associated with the seriousness of tragedy, providing an artistic reason to write in this form, as well as the practical one that verse lines are easier for the actors to memorize exactly. In the second half of the twentieth century verse drama fell almost completely out of fashion with dramatists writing in English (the plays of Christopher Fryand T. S. Eliot being possibly the end of a long tradition).

Poetic drama is not merely a drama which is written in verse, because prose may also be its effective medium. It is, in fact, a blending of the poetic and dramatic elements in a fruitful union. Here poetry is an integral part of the play, twined with plot, character and their interplay, not an element of isolated beauty or lyricism for its own sake, as is the case with splendid lyricism in some parts of Marlowe's *Dr. Faustus*, for example. At the same time the dramatic elements must be capable of sustaining the poetic grace and intensity. It means its themes and characters should be poetically convinced and should be larger than the average humanity and humdrum monotony of daily life, the passions and emotions permeating them should be naturally productive of the poetic expression, calculated to lift the mind of the spectator above the sphere of our ordinary joys and sorrows and send the penetrating gaze of his inner vision far down below the surface of life to the very springs of human action and human drives. Moreover, drama being so intimately bound up with the stage condition and the historic skill its practitioner must combine mastery over the poetic resources, with a real understanding of the peculiar needs and modes of the dramatic representation in the theatre. The history of the poetic drama in England is littered with the frozen anatomies of poetic plays written by the distinguished poets of the nineteenth century who failed to subordinate poetry to the general dramatic spirit and adapt the plays to the conditions and requirements of the stage.

Poetic drama reached its glorious peak in Elizabethan England when the general conditions of society and richness of language combined with the whole nation's insatiable craving for amusement and edification and the writer's intimacy with the theater to make the stage a national institution. But the glory did not last long and its decline was precipitated by the victory of the puritan fanaticism which sounded its death-knell. When it was revived again in the Restoration era, the conditions had changed and the heroic tragedy in rhyming couplet was simply the fury and the violence of its ghost. A sort of artificial respiration was given to it is the blank-verse tragedies which followed. They, however, failed to sustain its life and with one flash of life in Otway's *Venice Preserved* it gave up the ghost.

The nineteenth century efforts by the great poets were splendid failures on the big commercial stage, for which the writers themselves were partly to blame because they could not rise above the slavish imitation and adaptation of the Elizabethan blank-verse tragedy to re-orient the poetic drama to changed conditions of society and the taste and sensibility of the spectators. This was the condition when the present century opened with the prospect of a great dramatic Renaissance.

Alienation Effect (Epic Theatre)

The **distancing effect**, more commonly known (earlier) by John Willett's 1964 translation the **alienation effect** or (more recently) as the **estrangement effect** (German: *Verfremdungseffekt*), is a performing arts concept coined by playwright Bertolt Brecht. Brecht first used the term in an essay on "Alienation Effects in Chinese Acting" published in 1936, in which he described it as "playing in such a way that the audience was hindered from simply identifying itself with the characters in the play. Acceptance or rejection of their actions and utterances was meant to take place on a conscious plane, instead of, as hitherto, in the audience's subconscious".

The term *Verfremdungseffekt* is rooted in the Russian Formalist notion of the device of *making strange* (Russian: приём отстранения *priyom otstraneniya*), which literary critic Viktor Shklovsky claims is the essence of all art.[2] Lemon and Reis's 1965 English translation of Shklovsky's 1917 coinage as "de-

familiarization", combined with John Willett's 1964 translation of Brecht's 1935 coinage as "alienation effect"—and the canonization of both translations in Anglophone literary theory in the decades since—has served to obscure the close connections between the two terms. Not only is the root of both terms "strange" (*stran-* in Russian, *fremd* in German), but both terms are unusual in their respective languages: *ostranenie* is a neologism in Russian, while *Verfremdung* is a resuscitation of a long-obsolete term in German. In addition, according to some accounts Shklovsky's Russian friend playwright Sergei Tretyakov *taught* Brecht Shklovsky's term during Brecht's visit to Moscow in the spring of 1935. For this reason, many scholars have recently taken to using *estrangement* to translate both terms: "the estrangement device" in Shklovsky, "the estrangement effect" in Brecht.

The proper English translation of Verfremdungseffekt is a matter of controversy. The word is sometimes rendered as defamiliarization effect, estrangement effect, distantiation, alienation effect, or distancing effect. This has caused some confusion for English scholars who confuse the German word Verfremdung with Entfremdung. According to Brecht scholar Anthony Squiers:

> Brecht wanted to "distance" or to "alienate" his audience from the characters and the action and, by dint of that, render them observers who would not become involved in or to sympathize emotionally or to empathize by identifying individually with the characters psychologically; rather, he wanted the audience to understand intellectually the characters' dilemmas and the wrongdoing producing these dilemmas exposed in his dramatic plots. By being thus "distanced" emotionally from the characters and the action on stage, the audience could be able to reach such an intellectual level of understanding (or intellectual empathy); in theory, while alienated emotionally from the action and the characters, they would be empowered on an intellectual level both to analyze and perhaps even to try to change the world, which was Brecht's social and political goal as a playwright and the driving force behind his dramaturgy.

In *Brecht and Method*, Fredric Jameson abbreviates *Verfremdungseffekt* as "the V-effekt"; many scholars similarly leave the word untranslated.

Techniques

The distancing effect is achieved by the way the "artist never acts as if there were a fourth wall besides the three surrounding him [...] The audience can no longer have the illusion of being the unseen spectator at an event which is really taking place". The use of direct audience-address is one way of disrupting stage illusion and generating the distancing effect. In performance, as the performer "observes himself", his objective is "to appear strange and even surprising to the audience. He achieves this by looking strangely at himself and his work". Whether Brecht intended the distancing effect to refer to the audience or to the actor or to both audience and actor is still controversial among teachers and scholars of "Epic Acting" and Brechtian theatre.

By disclosing and making obvious the manipulative contrivances and "fictive" qualities of the medium, the actors alienate the viewer from any passive acceptance and enjoyment of the play as mere "entertainment". Instead, the viewer is forced into a critical, analytical frame of mind that serves to disabuse him or her of the notion that what he is watching is necessarily an inviolable, self-contained narrative. This effect of making the familiar strange serves a didactic function insofar as it teaches the viewer not to take the style and content for granted, since the medium itself is highly constructed and contingent upon many cultural and economic conditions.

It may be noted that Brecht’s use of distancing effects in order to prevent audience members from *bathing* themselves in empathetic emotions and to draw them into an attitude of critical judgment may lead to other reactions than intellectual coolness. Brecht's popularization of the *V-Effekt* has come to dominate our understanding of its dynamics. But the particulars of a spectator’s psyche and of the tension aroused by a specific alienating device may actually *increase* emotional impact. Audience reactions are rarely uniform, and there are many diverse, sometimes unpredictable, responses that may be achieved through distancing.

Actors, directors, and playwrights may draw on alienating effects in creating a production. The playwright may describe them in the script's stage directions, in effect requiring them in the staging of the work. A director may take a script that has not been written to alienate and introduce certain techniques, such as playing dialogue forward to remind the audience that there is no fourth wall, or guiding the cast to act "in quotation marks". The actor (usually with the director's permission) may play scenes with an ironic

subtext. These techniques and many more are available for artists in different aspects of the show. For the playwright, reference to vaudeville or musical revues will often allow rapid segues from empathy to a judgmental attitude through comic distancing. A very effective use of such estrangement in an English language script can be found in Brendan Behan's *The Hostage*.

Aggro Effect

Aggression effect deals with the use of aggression and violence on the stage. The purpose of dramatist is to bring its audience on the verge of literally grappling the sense of terrific reality. Edward Bond technically engages himself with both Brecht and Shakespeare who represent two distinct and somewhat opposite cultures is an indicator of how deeply he is interested in the fusion of heterogeneous cultures.

The purpose of using violence or "Aggro effects", as Bond writes to Calum MacCrimmon, is "to make the audience question what they normally accept" (Edward Bond Letters I 32). By "normally accept" Bond means the sociologically inherited aggressive violence which have become normal to people. In order to expose the fact that what appears normal aggression is in fact a social construct, Bond dramatises the situations unapproved by the society. In other words, his violent scenes, as he says to Holland, show the "irrelevance of the traditional character-rooted concepts of good and evil" (Bond 35). For instance, the casual murder of a baby by his own father and his lousy friends in Saved is conventionally unacceptable. But the purpose behind depicting this was to strike at the root of social evils that gives rise to aggression. Presentation of violence along with the root of it - for instance, a father watching the autopsy of his daughter in Lear - challenges the cherished notion of instinctual violence in men thereby exposes the camouflaged barbarism of modem civilization. Thus spectacle of violence is a Bondian strategy to dramatically impel the audience to cognise the societal cause that leads to violence.

Bond's refashioning of Brecht and Shakespeare through "Aggro effect" and "public soliloquy" respectively could be interpreted as Bond's rejection of both Brechtiana and the Shakespeare fever that prevailed in the post-fifties British theatre. Bond also uses "positive V-effect" and "Theatre Events" as major theatrical techniques in his plays. Hence, technically speaking, Bond's theatre, where both the modified dominant techniques and the typically Bondian techniques function simultaneously, is a site of fusion which complements the cultural exchange which he emphasises so much as a dramatist. In other words, his plays are visual paradigms of history. Bond utilizes sophisticated means for the enactment of his theatre events. His stage techniques are often appropriations or modifications of Brechtian epic theatre. Epic style provides him a means to convey a message to the rationalized audience. There are significant changes in Bond’s theatre from Brechtian theatre. The style of an epic theatre, as in a documentary theatre, finds its fulfilment through a sequence of theatre devices: use of a chorus, a narrator, slide projection, film, placards and alienation effect. Bond has remodelled Brecht’s “alienation effect,” and called it “aggro-effect,” in his plays which concentrate on violence and injustices of a society. Bond has later characterized his “aggro-effects,” as “Theatre Events.”

So it is not simply by applying reason and intellect that illusions could be broken, but a proper assessment and understanding of one's social state require emotional commitment. Moreover the violent moments are not the concluding statement of a Bondian play. They are extreme situations where Bond's characters, driven to the brink of destruction, journey through those moments and so interact with their society; rather than standing aloof from it, they finally accept their responsibilities and societal commitments. "Aggro-effects" are thus a Bondian strategy to promote social change through emotional involvement.

At a later stage of his dramatic career Bond refined "Aggro effect to create another effective device known as "Theatre Events" (hereafter TE). This device was meant to make the stage useful for the audience by bringing it closer to the audience's world. In his "Commentary on the War Plays" Bond says that drama is "not about what happens but about the meaning of what happens"

History Plays Or Chronicle Plays

Chronicle Plays were dramatic works based on the historical materials in the English *Chronicles* by Raphael Holinshed and others. They achieved high popularity late in the sixteenth century, when the patriotic fervour following the defeat of the Spanish Armada in 1588 fostered a demand for plays dealing with English history. The early chronicle plays presented a loosely knit series of events during the reign of

an English king and depended for effect mainly on a bustle of stage battles, pageantry, and spectacle. Christopher Marlowe, however, in his *Edward II* (1592) selected and rearranged materials from Holinshed's *Chronicles* to compose a unified drama of character, and Shakespeare's series of chronicle plays, encompassing the succession of English kings from Richard II to Henry VIII, includes such major artistic achievements as *Richard II*, *1 Henry IV*, *2 Henry IV*, and *Henry V*. The Elizabethan chronicle plays are sometimes called **history plays.** This latter term, however, is often applied more broadly to any drama based mainly on historical materials, such as Shakespeare's Roman plays *Julius Caesar* and *Antony and Cleopatra*, and including such recent examples as Arthur Miller's *The Crucible* (1953), which treats the Salem witch trials of 1692, and Robert Bolt's *A Man for All Seasons* (1962), about the sixteenth-century judge, author, and martyr Sir Thomas More.

Closet drama

A closet drama is a play that is not intended to be performed onstage, but read by a solitary reader or, sometimes, out loud in a small group. The dichotomy between private 'closet' drama (designed for reading) and public 'stage' drama (designed for performance in a commercial theatre setting) dates from the late eighteenth century. The practice of circulating plays in written form (printed or handwritten) for literary audiences predates this period, however.

Any drama in a written form that does not depend on any significant degree upon improvisation for its effect can be read as literature without being performed. Closet dramas (or closet plays) are traditionally defined in narrower terms as belonging to a genre of dramatic writing unconcerned with stage technique and seldom (if ever) produced for the stage. "Although the term sometimes carries a negative connotation, implying that such works either lack sufficient theatrical qualities to warrant staging or require theatrical effects beyond the capacity of most (if not all) theatres, closet dramas through the ages have had a variety of dramatic features and purposes not tied to successful stage performance."Stage ability is only one aspect of closet drama: historically, playwrights might choose the genre of 'closet' dramatic writing to avoid censorship of their works, for example in the case of political tragedies. Closet drama has also been used as a mode of dramatic writing for those without access to the commercial playhouse, and in this context has become closely associated with early modern women's writing.

The philosophical dialogues of ancient Greek and Roman writers such as Plato (see Socratic dialogue) were written in the form of conversations between "characters" and are in this respect similar to closet drama, many of which feature little action but are often rich in philosophical rhetoric.

Beginning with Friedrich von Schlegel, many have argued that the tragedies of Seneca the Younger in the first century AD were written to be recited at small parties rather than performed. Although that theory has become widely pervasive in the history of theater, there is no evidence to support the contention that his plays were intended to be read or recited at small gatherings of the wealthy. The emperor Nero, a pupil of Seneca, may have performed in some of them. Some of the drama of the Middle Ages was of the closet-drama type, such as the drama of Hroswitha of Gandersheim and debate poems in quasi-dramatic form, such as *The Debate of Body and Soul*.

Elizabethan and Jacobean: Fulke Greville, Samuel Daniel, Sir William Alexander, and Mary Sidney wrote closet dramas in the age of Shakespeare and Jonson. The period of the Civil War and the Interregnum, when the public theatres were officially closed (1642–60), was perhaps the golden age of closet drama in English. Thomas Kill grew is an example of a stage playwright who turned to closet drama when his plays could no longer be produced during this period; he was in exile from England during the English Civil War.

Following the Restoration in 1660, some authors continued to favour closet drama. John Milton's play *Samson Agonistes*, written in 1671, is an example of early modern drama never intended for the stage.

Nineteenth century: Several closet dramas in verse were written in Europe after 1800; these plays were by and large inspired by classical models. *Faust, Part 1* and *Faust, Part 2* by Johann Wolfgang von Goethe, among the most acclaimed pieces in the history of German literature, were written as closet dramas, though both plays have been frequently staged. Lord Byron, Percy Bysshe Shelley, and Alexander Pushkin devoted much time to the closet drama. The genre also influenced other forms of literature and

theatre; the portions of Herman Melville's novel *Moby-Dick* that are in dialogue form are at least a casual allusion to closet drama.
The popularity of closet drama at this time was both a sign of, and a reaction to, the decline of the verse tragedy on the European stage in the 1800s. Popular tastes in theatre were shifting toward melodrama and comedy and there was little commercial appeal in staging verse tragedies (though Coleridge, Robert Browning, and others wrote verse dramas that were staged in commercial theatres). Playwrights who wanted to write verse tragedy had to resign them to writing for readers, rather than actors and audiences. Nineteenth-century closet drama became a longer poetic form, without the connection to practical theatre and performance. Robertson Davies called closet drama "Dreariest of literature, most second hand and fusty of experience!" Closet drama continues to be written today, although it is no longer a very popular genre.

Curtain raiser

A curtain raiser is a performance, stage act, show, actor or performer that opens a show for the main attraction. The term is derived from the act of raising the stage curtain. The first person on stage has "raised the curtain.

The fashion in the late Victorian era and Edwardian era was to present long evenings in the theatre, and so full-length pieces were often presented together with companion pieces.[1] Each full-length work was normally accompanied by one or two short companion pieces. If the piece began the performance, it was called a curtain raiser. One that followed the full-length piece was called an afterpiece. W. J. MacQueen-Pope commented, concerning the curtain raisers:

> This was a one-act play, seen only by the early comers. It would play to empty boxes, half-empty upper circle, to a gradually filling stalls and dress circle, but to an attentive, grateful and appreciative pit and gallery. Often these plays were little gems. They deserved much better treatment than they got, but those who saw them delighted in them ... they served to give young actors and actresses a chance to win their spurs ... the stalls and the boxes lost much by missing the curtain-raiser, but to them dinner was more important.

One Act Play

A **one-act play** is a play that has only one act, as distinct from plays that occur over several acts. One-act plays may consist of one or more scenes. In recent years,[*when?*] the 10-minute play has emerged as a popular subgenre of the one-act play, especially in writing competitions. The origin of the one-act play may be traced to the very beginning of drama: inancient Greece, *Cyclops*, a satyr play by Euripides, is an early example
One-act plays by major dramatists

- Edward Albee -- *The Goat, or Who Is Sylvia?* (2002)
- Samuel Beckett – *Krapp's Last Tape* (1958)
- Anton Chekhov – *A Marriage Proposal* (1890)
- Eugène Ionesco – *The Bald Soprano* (1950)
- Arthur Miller – *A Memory of Two Mondays* (1955)
- Thornton Wilder – *The Long Christmas Dinner* (1931)

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Shakespeare: An Overview

William Shakespeare, often called England's national poet, is considered the greatest dramatist of all time. His works are loved throughout the world, but Shakespeare's personal life is shrouded in mystery. William Shakespeare was an English poet, playwright and actor of the Renaissance era. He was an important member of the King’s Men Company of theatrical players from roughly 1594 onward.
William Shakespeare has the distinction of being one of the most quoted authors in the world. His career is spread across the Elizabethan and Jacobean eras.

In addition, he wrote his so-called "problem plays", or "bitter comedies", that includes, amongst others, *Measure for Measure*, *Troilus and Cressida*, *A Winter's Tale* and *All's Well that Ends Well*. His early classical and Italianate comedies, like *A Comedy of Errors*, containing tight double plots and precise comic sequences, give way in the mid-1590s to the romantic atmosphere of his greatest comedies, *A Midsummer Night's Dream*, *Much Ado About Nothing*, *As You Like It*, and *Twelfth Night*. After the lyrical *Richard II*, written almost entirely in verse, Shakespeare introduced prose comedy into the histories of the late 1590s, *Henry IV*, *parts 1* and *2*, and *Henry V*. This period begins and ends with two tragedies: *Romeo and Juliet*, and *Julius Caesar*, based on Sir Thomas North's 1579 translation of Plutarch's *Parallel Lives*, which introduced a new kind of drama.

His first published play was *Titus and Andronicus* (printed anonymously in 1594). From 1598, his name appears on title pages, suggesting the increasing popularity of his plays. First editions of *Henry V, The Merry Wives of Windsor, Pericles* and the third part of *Henry VI appeared* in what are now known as the '*bad quartos'*. The comedies- *The comedy of Error, The Gentlemen of Veron, Love's Labour's Lost and Henry VI* – drew from a range of styles and contemporaries.

Shakespeare's plays in chronological order:

- **1580 - 1590**
  - **The Taming of the Shrew** Considered to be one of Shakespeare's earliest works, the play is generally believed to have been written before **1592**
    1590 - 1600
  - **Henry VI Part II** Believed to have been written in **1591** and Shakespeare's first play based on English history
  - **Henry VI Part III** Written immediately after Part II, a short version of the play was published in Octavo form in **1595**
  - **The Two Gentlemen of Verona** Known to be written around the **1590s** as it was mentioned by Francis Meres in his list of Shakespeare's plays in 1598, no firm evidence for a particular year
  - **Titus Andronicus** Written in **1591/92**, with its first performance possibly in January 1594
  - **Henry VI Part I** Generally assumed to be the 'Henry the VI'' performed at the Rose Theatre in **1592**
  - **Richard III** Could have been written in **1592**, shortly before the plague struck, or in 1594 when the theatres reopened post-plague
  - **The Comedy of Errors** Was possibly written for Gray's Inn Christmas festivities for the legal profession in December **1594**
  - **Love's Labour's Lost** An edition of the play in 1598 refers to it being 'presented before her Highness [Queen Elizabeth] this last Christmas', and most scholars date it to **1595-96**
  - **A Midsummer Night's Dream** Often dated to **1595-96**. Reference in Act 1 Scene 2 to courtiers being afraid of a strange lion may allude to an incident in Scotland in 1594
  - **Romeo and Juliet** Astrological allusions and earthquake reference may suggest composition in **1595-96**
  - **Richard II** Typically dated **1595-96**. Described in 1601 as 'old and long out of use'
  - **King John** Written between **1595** and **1597**; an anonymous two-part *King John* was published in 1591 but Shakespeare's version is stylistically close to later histories
  - **The Merchant of Venice** Registered for publication in 1598, reference to a ship *Andrew* suggests late **1596** or early **1597** as a Spanish ship of the name was captured around that time
  - **Henry IV Part I** Probably written and first performed **1596-97**, registered for publication in 1598
  - **Henry IV Part II** Written around **1597-98** and registered for publication in 1600, both parts are based on Holinshed's *Chronicles*
  - **Much Ado About Nothing** Late **1598**, not mentioned in Francis Meres's 1598 list of Shakespeare's plays but included the role Dogberry for Will Kemp, a comic actor who left the company in early 1599
  - **Henry V** Written in **1599**, mentions a 'general... from Ireland coming', could be referring to the Earl of Essex's Irish expedition in 1599

- **As You Like It** Typically dated late **1599**. Not mentioned in Francis Meres's 1598 list of Shakespeare's plays, unless originally called *Love's Labour's Won*
- **Julius Caesar 1599**. Not mentioned in Meres's 1598 list of plays, seen at the Globe by Swiss visitor Thomas Platter in 1599

1600 - 1610

- **Hamlet** Dated around **1600**, registered for publication in summer 1602. There are allusions to *Julius Caesar*, which was written in 1599
- **The Merry Wives of Windsor** Estimated **1597 - 1601**, though an allusion to the Order of the Garter might indicate that it was performed at the Garter Feast in 1597
- **Twelfth Night 1601**. Not mentioned in Meres's 1598 list of plays and alludes to a map first published in 1599
- **Troilus and Cressida** Dated **1601-02**, registered for publication early 1603 and alludes to the play *Thomas Lord Cromwell*, which was registered for publication in 1602
- **Othello** Dated **1604** though some argue for a slightly earlier date. It is recorded to have been performed in court in November 1604
- **Measure for Measure** Performed at court for Christmas **1604**, probably written earlier the same year
- **All's Well That Ends Well** No strong evidence for date written or first performed, but it is usually dated **1603-06** on stylistic grounds
- **Timon of Athens** Estimated **1604-06** based on stylistic similarity to *King Lear*
- **King Lear** Dated **1605-06**. Performed at court December 1606 and seems to refer to eclipses of September and October 1605
- **Macbeth 1606**. Certainly more Jacobean than Elizabethan based on the play's several compliments to King James
- **Antony and Cleopatra** Dated **1606-07**, registered for publication in 1608 and perhaps performed at court in 1606 or 1607
- **Coriolanus** Perhaps written in **1608**. Allusion to 'coal of fire upon ice' in Act 1 could refer to the great frost of winter in 1607/08
- **Pericles 1608**. Registered for publication in 1608; Wilkin's novel *The Painful Adventures of Pericles*, cashing in on the success of the play, was published in 1608
- **Cymbeline 1610**. A performance in 1611 is recorded. Theatres were reopened in spring 1610 after a long closure due to the plague.

AFTER 1610

- **The Winter's Tale 1611**. Performed at the Globe May 1611; dance of satyrs apparently borrows from a court entertainment of January 1611
- **The Tempest 1611**. Performed at court in November 1611; uses source material not available before autumn 1610
- **Henry VIII 1613**. The first Globe theatre burnt down in a fire that started during a performance of the play on 29 June 1613
- **The Two Noble Kinsmen 1613-14**; 'our loss' in the Prologue probably refers to the Globe fire of 1613
- Of these, the plays from *Pericles* to *King Henry VIII* are often termed the ‘Late Plays’.

Shakespeare’s comedies rely on the themes of love, friendship, dual or false identities in addition to some extremely rude language and comic situation.

- *Love’s Labour’s Lost* is a satire on the pretentiousness of scholars who believed that that they can forego the charms of women in favour of reading and writing poetry.
- A later play, *Much Ado About Nohing* was an unusual paly because it showed lovers, Beatrice and Benedick, who mocked each other in public.
- A *Midsummer Night’s Dream* was a play with magic and fairy land- showing world parallel to that of human beings.

- *The Comedy of Errors* reworks two highly popular comedies of Plautus using two sets of identical twins to create amusing situations.
- *Twelfth Night,* done at a time when Shakespeare had established himself as England's leading playwright, also dealt with love, but spent a lot of time exploring the eccentricity of each person.
- *Henry VI* is a chronicle play (uses theme from history and consists of episodes linked together) that deals with England's war with France.
- In *Richard III*, Shakespeare extends his study of monarchy, showing how a man becomes king by murdering his contenders. Shakespeare makes us aware of the irony here: though Richard III becomes king by rightful succession. His crimes make him political, morally and ethically unfit to be king. This is also one of plays where Shakespeare shows his ability to present villains.
- Shakespeare continued hi exploration of the themes of monarchy and history in Richard II, the two parts of *Henry IV* and the concluding Henry V.
- Richard II was about the responsibility of a monarch. It marks Shakespeare's first real comment on English monarchy nd shows how he dealt with contemporary problems (the issue of th successor ot Queen Elizabeth. Richard II is an ancestor of Hamlet because he constantly broods on his condition.
- *Henry IV* introduced one of Shakespeare's most unforgettable characters, Falstaff, a man who symbolizes all the sins of gluttony, lust, and sloth.
- *The Merchant of Venice* has sometimes been called a 'romance'. A play about morality, Shakespeare was commenting upon the tenets of Old Testament (an eye for an eye, a tooth for a tooth) that Shylock insists upon. Humility, wit and dignity all are explored here, though the play's anti-Jewish theme made controversial after the Second World War. Set mainly in the commercial port of Venice, Italy, the play main narrative is a young Venetian, Bassanio, taking a loan so that he can woo Portia, a wealthy Venetian heires.
- *Julius Caesar* is about the slow erosion of a republic, caused at least partly by the selfishness of politicians.
- *Hamlet,* one of literature's greatest plays, is a Senecan tragedy. Brooding heroes, vengeance, murder and madness, duels and hate – the play has it all.

Shakespeare's plays: Listed by genre

COMEDIES	HISTORIES	TRAGEDIES
All's Well That Ends Well	*Henry IV, Part I*	*Antony and Cleopatra*
As You Like It	*Henry IV, Part II*	*Coriolanus*
Comedy of Errors	*Henry V*	*Cymbeline*
Love's Labour's Lost	*Henry VI, Part I*	*Hamlet*
Measure for Measure	*Henry VI, Part II*	*Julius Caesar*
Merchant of Venice	*Henry VI, Part III*	*King Lear*
Merry Wives of Windsor	*Henry VIII*	*Macbeth*
Midsummer Night's Dream	*King John*	*Othello*
Much Ado about Nothing	*Pericles*	*Romeo and Juliet*
Taming of the Shrew	*Richard II*	*Timon of Athens*
Tempest	*Richard III*	*Titus Andronicus*
Twelfth Night		*Troilus and Cressida*
Two Gentlemen of Verona		
Winter's Tale		

Shakespeare's 'Lost years'

No-one knows what Shakespeare did between 1587 – the last documentary record of his youth in Stratford – and 1592 when he is first mentioned in London. There is much speculation about these 'lost years', including stories that Shakespeare was exiled from Warwickshire for deer-stealing and that he worked at the London playhouses holding horses for theatre-goers. Two major spans of time commonly referred to as the "lost years": 1578-82 and 1585-92. The first period covers the time after Shakespeare left grammar school, until his marriage to Anne Hathaway in November of 1582. The second period covers the seven

years of Shakespeare's life in which he must have been perfecting his dramatic skills and collecting sources for the plots of his plays.

Shakespeare's Influence on Other Writers

Shakespeare influenced every generation of writers since his death and he continues to have an enormous impact on contemporary plays, movies, and poems. The Romantic poet John Keats (1795-1821) was so influenced by Shakespeare that he kept a bust of the Bard beside him while he wrote, hoping that Shakespeare would spark his creativity. Keats's poems duplicate Shakespeare's style and are full of Shakespearean imagery.

Many authors have used phrases from Shakespeare's works as titles for there own novels. Here is a list of just a few:

- *Brave New World* by Aldous Huxley (*The Tempest*, 5.1)
- *The Dogs of War* by Robert Stone (*Julius Caesar* 3.1)
- *The Winter of our Discontent* by John Steinbeck (*Richard III*, 1.1)
- *The Undiscovered Country* by Auther Schnitzer (*Hamlet*, 3.1)
- *Something Wicked this Way Comes* by Ray Bradbury (*Macbeth*, 4.1)
- *Bell, Book, and Candle* by John van Druten (*King John*, 3.3)

Shakespeare's works explore his age's concern with an interest in commerce, sexuality, marriage, morals, monarchy, the family, disease, violence, myth, national identity and language. William Shakespeare's plays were popular because he dealt with human imperfections. He was a master of human follies, eccentricities, egos and problematic personalities. Authority within the family, society and country- is Shakespeare's great theme. Most of his great history plays deal with the problems of dynastic succession. His analysis of the monarchs and aristocratic classes of England often reveals the human dimensions of the great 'powers'- their jealousies, loves and hates. Shakespeare explores the rights and duties of human being, from the worker to the monarch. Justice, truth, morality, and identity are central to Shakespeare's work. Villainy and courage, virtue and egotism, all facts of human nature come under intensive scrutiny as never before in English Literature. He is exploring what it means to be 'English'- the issues of cultural and national identity. It is also important to note the fact that since Shakespeare's time, part of English identity has been centred on the 'institution' of Shakespeare itself. That is, England has consistently projected itself as 'the land of Shakespeare' and work has contributed to the making of England's identity.

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Macbeth

Shakespeare's *Macbeth* is one of his darkest and oddest plays. While none of Shakespeare's great tragedies can be called cheery, *Macbeth* is distinguished even from those other plays by an underlying bleakness and by its interest in dark, supernatural forces. Like all of Shakespeare's great plays, *Macbeth* has fascinated literary critics for centuries. These critics have tried to make sense of the play's messy plot, supernatural elements, shocking violence, and unforgettable characters like Macbeth and Lady Macbeth.

The main source for Shakespeare's Macbeth play was Holinshed's *Chronicles*. Holinshed, in turn, took the account from a Scottish history, *Scotorum Historiae*, written in 1527 by Hector Boece. Shakespeare, flattering James 1, referred to the king's own books, Discovery of Witchcraft and Daemonologie, written in 1599. Some of the main ideas of Macbeth are Nature, Manhood and Light versus Dark. And of course Macbeth is considered one of Shakespeare's most violent plays. In Macbeth, the murder of a king by one of his subjects is seen as unnatural and the images of the play reflect this theme, with disruptions of nature, like storms – and events such as where the horses turn on their grooms and bite them. In Macbeth Shakespeare explores what it is to be a man. Lady Macbeth accuses Macbeth of being unmanly because of his hesitation in killing Duncan, but Macbeth says that it's unmanly for a man to kill his king. Shakespeare plays with that paradox. Duncan is a good king and a good man, and he is surrounded by

images of light. Macbeth and Lady Macbeth turn their surroundings into a picture of hell, blanketed in darkness. Those images of light and dark interact throughout the play. Traditionally, there is a curse on Macbeth. Actors and production crews perpetuate the superstition by avoiding using the play's title, Macbeth, which is considered bad luck. It has to be referred to as "The Scottish Play.

One of the most important critics of *Macbeth* in the twentieth century was Oxford professor A.C. Bradley. Bradley's book *Shakespearean Tragedy*, a collection of lectures on *Macbeth*, *Hamlet*, *Othello*, and *King Lear*, helped to establish those four plays as the definitive Shakespearean tragedies after it was published in 1904.

Bradley was interested in the character and personality of Shakespeare's characters. He popularized the idea that the heroes of the four tragedies were all undone by a **tragic flaw**, or a certain deficit of character that leads to their downfall. Bradley argued that Macbeth's tragic flaw was ambition, as his lust for power, egged on by Lady Macbeth, is what leads him to kill King Duncan and set in to motion all of the other tragic events of the play. Though Bradley is thought of as an old-fashioned by many modern Shakespeare readers, his ideas had a huge impact on interpretation of the play, as many people today still see it primarily as a play about ambition.

Macbeth: Plot

Act I

On bleak Scottish moorland, Macbeth and Banquo, two of King Duncan's generals, discover three strange women (witches). The witches prophesy that Macbeth will be promoted twice: to Thane of Cawdor (a rank of the aristocracy bestowed by grateful kings) and King of Scotland. Banquo's descendants will be kings, but Banquo isn't promised any kingdom himself. The generals want to hear more, but the "weird sisters" disappear. Soon afterwards, King Duncan names Macbeth Thane of Cawdor as a reward for his success in the recent battles. The promotion seems to support the prophecy. The King than proposes to make a brief visit that night to Macbeth's castle at Inverness. Lady Macbeth receives news from her husband about the prophecy and his new title. She vows to help him become king by whatever means are necessary.

Act II

Macbeth returns to his castle, followed almost immediately by King Duncan. The Macbeths plot together to kill Duncan and wait until everyone is asleep. At the appointed time, Lady Macbeth gives the guards drugged wine so Macbeth can enter and kill the King. He regrets this almost immediately, but his wife reassures him. She leaves the bloody daggers by the dead king just before Macduff, a nobleman, arrives. When Macduff discovers the murder, Macbeth kills the drunken guards in a show of rage and retribution. Duncan's sons, Malcolm and Donalbain, flee, fearing for their own lives; but they are, nevertheless, blamed for the murder.

Act III

Macbeth becomes King of Scotland but is plagued by feelings of insecurity. He remembers the prophecy that Banquo's descendants will inherit the throne and arranges for Banquo and his son Fleance to be killed. In the darkness, Banquo is murdered, but his son escapes the assassins. At his state banquet that night, Macbeth sees the ghost of Banquo and worries the courtiers with his mad response. Lady Macbeth dismisses the court and unsuccessfully tries to calm her husband.

Act IV

Macbeth seeks out the witches who say that he will be safe until a local wood, Birnam Wood, marches into battle against him. He also need not fear anyone born of woman (that sounds secure, no loop-holes here). They also prophesy that the Scottish succession will still come from Banquo's son. Macbeth embarks on a reign of terror, slaughtering many, including Macduff's family. Macduff had gone to seek Malcolm (one of Duncan's sons who fled) at the court of the English king. Malcolm is young and unsure of himself, but Macduff, pained with grief, persuades him to lead an army against Macbeth.

Act V
Macbeth feels safe in his remote castle at Dunsinane until he is told that Birnam Wood is moving towards him. Malcolm's army is carrying branches from the forest as camouflage for their assault on Macbeth's stronghold. Meanwhile, an overwrought and conscience-ridden Lady Macbeth walks in her sleep and tells her secrets to her doctor. She commits suicide. As the final battle commences, Macbeth hears of Lady Macbeth's suicide and mourns. In the midst of a losing battle, Macduff challenges Macbeth. Macbeth learns Macduff is the child of a caesarean birth (loophole!), realises he is doomed, and submits to his enemy. Macduff triumphs and brings the head of the traitor Macbeth to Malcolm. Malcolm declares peace and goes to Scone to be crowned king.

Macbeth: Dramatis Personae

DUNCAN, King of Scotland.
MALCOLM & DONALBAIN, his Sons.
MACBETH & BANQUO, Generals of the King's Army.
MACDUFF, LENNOX, ROSS, MENTEITH, ANGUS, & CAITHNESS: Noblemen of Scotland.
FLEANCE, Son to Banquo.
SIWARD, Earl of Northumberland, General of the English Forces.
YOUNG SIWARD, his Son.
SEYTON, an Officer attending Macbeth.
Boy, Son to Macduff.
An English Doctor.
A Scotch Doctor.
A Sergeant.
A Porter.
An Old Man.
LADY MACBETH.
LADY MACDUFF.

Macbeth - Macbeth is a Scottish general and the thane of Glamis who is led to wicked thoughts by the prophecies of the three witches, especially after their prophecy that he will be made thane of Cawdor comes true. Macbeth is a brave soldier and a powerful man, but he is not a virtuous one. He is easily tempted into murder to fulfill his ambitions to the throne, and once he commits his first crime and is crowned King of Scotland, he embarks on further atrocities with increasing ease. Ultimately, Macbeth proves himself better suited to the battlefield than to political intrigue, because he lacks the skills necessary to rule without being a tyrant. His response to every problem is violence and murder. Unlike Shakespeare's great villains, such as Iago in *Othello* and Richard III in *Richard III,* Macbeth is never comfortable in his role as a criminal. He is unable to bear the psychological consequences of his atrocities.

Lady Macbeth - Macbeth's wife, a deeply ambitious woman who lusts for power and position. Early in the play she seems to be the stronger and more ruthless of the two, as she urges her husband to kill Duncan and seize the crown. After the bloodshed begins, however, Lady Macbeth falls victim to guilt and madness to an even greater degree than her husband. Her conscience affects her to such an extent that she eventually commits suicide. Interestingly, she and Macbeth are presented as being deeply in love, and many of Lady Macbeth's speeches imply that her influence over her husband is primarily sexual. There joint alienation from the world, occasioned by there partnership in crime, seems to strengthen the attachment that they feel to each another.

The Three Witches - Three "black and midnight hags" who plot mischief against Macbeth using charms, spells, and prophecies. Their predictions prompt him to murder Duncan, to order the deaths of Banquo and his son, and to blindly believe in his own immortality. The play leaves the witches' true identity unclear—

aside from the fact that they are servants of Hecate, we know little about their place in the cosmos. In some ways they resemble the mythological Fates, who impersonally weave the threads of human destiny. They clearly take a perverse delight in using their knowledge of the future to toy with and destroy human beings.

King Duncan - The good King of Scotland whom Macbeth, in his ambition for the crown, murders. Duncan is the model of a virtuous, benevolent, and farsighted ruler. His death symbolizes the destruction of an order in Scotland that can be restored only when Duncan's line, in the person of Malcolm, once more occupies the throne.

Macduff - A Scottish nobleman, hostile to Macbeth's kingship from the start. He eventually becomes a leader of the crusade to unseat Macbeth. The crusade's mission is to place the rightful king, Malcolm, on the throne, but Macduff also desires vengeance for Macbeth's murder of Macduff's wife and young son.

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As You Like It

As You Like It is a pastoral comedy by William Shakespeare written in 1599 and first published in the First Folio in 1623. *As You Like It* follows its heroine Rosalind as she flees persecution in her uncle's court, accompanied by her cousin Celia to find safety and, eventually, love, in the Forest of Arden. In the forest, they encounter a variety of memorable characters, notably the melancholy traveller Jaques who speaks many of Shakespeare's most famous speeches (such as "All the world's a stage", "too much of a good thing" and "A fool! A fool! I met a fool in the forest"). Jaques provides a sharp contrast to the other characters in the play, always observing and disputing the hardships of life in the country. "Perhaps there is no play more full of real moral lessons than *As You Like It*," declares Charles Knight in his 1841 edition.
C. A. Wurtzburg insists that "The deep truths that may be gathered from this play of *As You Like It* are the innate dignity of the human soul . . . the development of self. . . . [And] the aim of true self-fulfilment in the good, not of each individual, but of society"

Key Points
Genre: Comedy, pastoral, romance.
Time and Place Written: 1598–1600; London, England
Date of First Publication: First published in the Folio of 1623
Tone: Comic, romantic
Setting: Sixteenth century, France, primarily the fictional Forest of Ardenne
Protagonist: Rosalind
Themes: The delights of love; the malleability of the human experience; city life versus country life
Motifs: Artifice; homoeroticism; exile
Symbols: Orlando's poems; the slain deer; Ganymede

Act I
Orlando, the youngest son of the recently-deceased Sir Roland de Boys, is treated harshly by his eldest brother, Oliver. Bitter and angry, Orlando challenges the court wrestler, Charles, to a fight. When Oliver learns of the fight, Oliver tells Charles to injure Orlando if possible.
Duke Frederick has recently deposed his brother, Duke Senior, as head of the court. But he allowed Senior's daughter, Rosalind, to remain, and she and Celia, the new Duke's daughter, watch the wrestling competition. During the match, Rosalind falls in love with Orlando, who beats Charles. Rosalind gives Orlando a chain to wear; in turn, he is overcome with love.

Act II
Shortly after, Orlando is warned of his brother's plot against him and seeks refuge in the Forest of Arden. At the same time, and seemingly without cause, Duke Frederick banishes Rosalind. She decides to seek shelter in the Forest of Arden with Celia. They both disguise themselves: Rosalind as the young man Ganymede and Celia as his shepherdess sister Aliena. Touchstone, the court fool, also goes with them.

Act III

In the Forest of Arden, the weary cousins happen upon Silvius, a lovesick shepherd. Silvius was in the act of declaring his feelings for Phoebe, a scornful shepherdess. Ganymede buys the lease to the property of an old shepherd who needs someone to manage his estate. Ganymede and Aliena set up home in the forest. Not far away, and unaware of the newcomers, Duke Senior is living a simple outdoor life with his fellow exiled courtiers and huntsmen. There merriment is interrupted by the arrival of Orlando, who seeks nourishment for himself and his servant. The two men are welcomed by the outlaw courtiers.

Ganymede and Aliena find verses addressed to Rosalind hung on the forest branches by Orlando. Ganymede finds Orlando and proposes to cure Orlando of his love. To do this, Orlando will woo Ganymede as if he were Rosalind (even though "he" really is . . . Rosalind). Orlando consents and visits Ganymede/Rosalind every day for his lessons. In the meantime, the shepherdess Phoebe has fallen for Ganymede while the shepherd Silvius still pursues her. Furthermore, Touchstone, the court fool, has dazzled a country girl, Audrey, with his courtly manners. Audrey deserts her young suitor, William, for him.

Act IV

When Duke Frederick hears Orlando disappeared at the same time as Rosalind and Celia, he orders Oliver to the forest to seek his brother. In the forest, Orlando saves Oliver's life, injuring his arm in the process. Oliver runs into Ganymede and Aliena in the forest and relates this news. Rosalind (disguised as Ganymede) is overcome with her feelings for Orlando. Celia (disguised as Aliena) and Oliver quickly fall in love with one another. Rosalind decides that it is time to end her game with Orlando and devises a plan in which everyone will get married.

Act V

As Ganymede, Rosalind promises Phoebe that they will marry, Celia will marry Oliver, Touchstone will marry Audrey, and Orlando will marry Rosalind. She makes Phoebe promise that if they, for some reason, don't get married, Phoebe will marry Silvius instead.

On the day of the wedding, and with the help of the god Hymen, Rosalind reappears in her female clothes. Duke Senior gives her away to Orlando, while Phoebe accepts Silvius. Orlando's other older brother returns from college with the news that Celia's father, Duke Ferdinand, has left court to become a hermit. Thus, everyone is happy (except maybe Phoebe, who marries someone she doesn't love and Silvius, who marries someone who doesn't love him). The play ends with a joyful dance to celebrate the four marriages.

Significance of the Title

It is always seen that the titles of the plays of Shakespeare are less significant than the plays themselves. However, while analyzing the title of **As You Like It**, it can be said that Shakespeare uses this title in a spirit of playfulness. On the other hand, he seems to be saying in a light-hearted vein to his audiences, “here is something to your own taste.” Indeed title promises entertainments and heartiest delight and solicits the approval of the audiences. Most interestingly, the title suggests not merely the theme of the play but also the attitude towards the play. It also reminds up the subtitle of his play Twelfth Night ‘what you will’. Again it looks that the title was probably suggested by a play in Lodge’s preface to his novel, Rosalynde, particularly epistle dedicatory “to the gentlemen readers”. However the significance of the title is apparent from the epilogue in **As You Like It** :

> “I charge
> you, O women, for the love you bear to men, to like as much of
> this play as please you: and I charge you, O men, for the love
> you bear to women;--as I perceive by your simpering, none of you
> hates them,--that between you and the women the play may please.

The title was particularly suited to the do-as-you please atmosphere of the Forest of Arden, a place where different kinds of persons go about happily seeking their own different kinds of satisfaction. The title refers to the carefree life of the Arden forest where each one is at liberty to live as he pleases and what he desires. This far from this material world of ‘sick hurry and divided aims’, the beautiful and romantic forest of

Arden becomes a favourite haunt for love- the likes of everybody. There are merry notes unto the sweet birds' throat.

The title also strikes the chord of the play As You Like It. Shakespeare's purpose is not to write it for the didactic purpose. The play is not a problem, a moral tract and least of all an advice. The duke's cheerfulness under adversity, Oliver's banishment order after Orlando's exit, the conversation of the ushering duke, the general triumph of love and reconciliation over revenge and hate –all bear the unmistakable stamp of moralities. However, Shakespeare does not proceed to tease humankind and this desire is suggested by the title *As You Like It.*

Themes

Shakespeare deals with many themes throughout **As You Like It** that relate to the Elizabethan society he worked in. One of those themes is that of primogeniture, a policy whereby the eldest son inherits everything. Orlando, being the youngest brother in his family, faces the problem that he has received a meagre inheritance as a result of this rule. Oliver also happens to be a nightmare version of the tyrannical older brother. He plots against Orlando and tries to have the wrestler Charles kill his younger brother. Shakespeare's questioning of primogeniture is given a further twist in the play by the fact that Duke Frederick has usurped the dukedom from his older brother. The issue of inheritance is therefore an underlying theme throughout this play and cannot be ignored.

A further comparison between the play and England is the reference to Duke Senior and his men as Robin Hoods. They are described as, "they live like the old Robin Hood of England" (1.1.100-101). Shakespeare thereby conjures up an image of England even though we are in foreign country. Shakespeare invokes double-meanings. This is frequently done with word association. The forest of Arden, Ardenne, Arcadia, or Eden is a prime example. Ardenne is a forest that is located between France, Luxembourg and Belgium, whereas the Forest of Arden is actually an English forest located near where Shakespeare was born in Warwickshire. Arden also happens to be maiden name of Shakespeare's mother. The play itself includes pastoral themes from *The Countess of Pembroke's Arcadia* by Sir Philip Sidney, thereby invoking the image of Arcadia, or paradise. The word further bears a resemblance to Eden, the biblical paradise where Adam and Eve first got together, not an entirely unrealistic interpretation given the four marriages with which the play ends.

Themes of sexuality and sexual identity run rampant throughout this play. There are a great deal of homosexual overtones between almost all the characters, men and women. This is first evidenced by the description of Rosalind and Celia. Charles says, "Never two ladies loved as they do" (1.1.97), and that "she [Celia] would have followed her [Rosalind's] exile, or have died to stay behind her" (1.1.94-95). Celia later tells Rosalind, "herein I see thou lovest me not with the full weight that I love thee" (1.2.6-7).

As You Like It: Dramatis Personae

DUKE, living in exile.
FREDERICK, his Brother, Usurper of his Dominions.
AMIENS & JAQUES: Lords attending upon the banished Duke.
LE BEAU, a Courtier, attending upon Frederick.
CHARLES, a Wrestler.
OLIVER, JAQUES, & ORLANDO: Sons of Sir Rowland de Boys.
ADAM & DENNIS: Servants to Oliver.
TOUCHSTONE, a Clown.
SIR OLIVER MARTEXT, a Vicar.
CORIN & SILVIUS: Shepherds.
WILLIAM, a Country Fellow, in love with Audrey.
A person representing Hymen.
ROSALIND, Daughter to the banished Duke.
CELIA, Daughter to Frederick.

PHEBE, a Shepherdess.
AUDREY, a Country Wench

Duke Senior- The elder brother to Duke Frederick, he is living in banishment since his brother usurped his throne. Duke Senior inhabits a cave in the forest of Ardenne where he spends time with other noblemen who have joined him. He is described as living like Robin Hood with his band of men.
Rosalind-The daughter of Duke Senior, she still lives with her cousin Celia and Duke Frederick at the beginning of the play. After Duke Frederick banishes her, she disguises herself as a young man named Ganymede and flees to the forest of Ardenne. She is in love with Orlando and marries him at the end.
Jaques-A lord attending on Duke Senior, he is a melancholy character who sits in the forest of Ardenne brooding over life. When he meets Touchstone the fool he wishes that he could also be a fool and say witty things.
Duke Frederick-The younger brother of Duke Senior, he usurped his position and banished his brother. He loses his daughter Celia when she runs away with Rosalind at the beginning. In his efforts to get her back he starts marching towards the forest of Ardenne with an army. On the way he meets a holy man and converts, in the process agreeing to give back the dukedom to Duke Senior.
Celia-The daughter of Duke Frederick, later disguised as Aliena. She leaves her home to join Rosalind in the forest of Ardenne and later falls in love with Orlando's brother Oliver, whom she marries at the end.
Oliver-The eldest son of Sir Rowland de Bois. He despises Orlando in the beginning and essentially forces Orlando to run away to the forest of Ardenne. After Duke Frederick orders Oliver to find his brother he goes into the forest as well. Oliver is saved from a snake and a lioness by Orlando and becomes friendly with his brother again. He falls in love with Celia and marries her at the end.
Jaques De Bois-A younger brother of Oliver, he reports that Duke Frederick has converted to a religious life at the end.
Orlando-A younger brother of Oliver. He wrestles and defeats Charles, the wrestler of Duke Frederick. Orlando falls in love with Rosalind but is forced to flee to the forest of Ardenne where he composes poems to her on the bark of the trees. She meets him while she is pretending to be Ganymede and gets him to pretend that Ganymede is Rosalind. After Orlando's love for Rosalind matures during the course of the play, she reveals herself to him at the end.

Macbeth-Work Sheet (Reference to Context: Who Said to Whom)

(Find out the speaker and context. For hints look at Act. Scene. For example 1.2 means Act I Scene II)

1. "First Witch: When shall we three meet again
   In thunder, lightning, or in rain?
   Second Witch: When the hurlyburly's done,
   When the battle's lost and won."
   - William Shakespeare, *Macbeth*, 1.1
2. "Fair is foul, and foul is fair."
   - William Shakespeare, *Macbeth*, 1.1
3. "What bloody man is that?"
   - William Shakespeare, *Macbeth*, 1.2
4. "Sleep shall neither night nor day
   Hang upon his pent-house lid."
   - William Shakespeare, *Macbeth*, 1.3
5. "Shall he dwindle, peak, and pine."
   - William Shakespeare, *Macbeth*, 1.3
6. "The weird sisters, hand in hand,
   Posters of the sea and land,
   Thus do go about, about."
   - William Shakespeare, *Macbeth*, 1.3
7. "What are these
   So wither'd and so wild in their attire,
   That look not like the inhabitants o' the earth,
   And yet are on 't?"
   - William Shakespeare, *Macbeth*, 1.3
8. "If you can look into the seeds of time,
   And say which grain will grow and which will not."
   - William Shakespeare, *Macbeth*, 1.3
9. "Stands not within the prospect of belief."
   - William Shakespeare, *Macbeth*, 1.3
10. "Say, from whence
    You owe this strange intelligence? or why
    Upon this blasted heath you stop our way
    With such prophetic greeting?"
    - William Shakespeare, *Macbeth*, 1.3
11. "Or have we eaten on the insane root
    That takes the reason prisoner?"
    - William Shakespeare, *Macbeth*, 1.3
12. "What! can the devil speak true?"
    - William Shakespeare, *Macbeth*, 1. 3
13. Two truths are told,
    As happy prologues to the swelling act
    Of the imperial theme."
    - William Shakespeare, *Macbeth*, 1.3
14. "First Witch: When shall we three meet again
    In thunder, lightning, or in rain?
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    - William Shakespeare, *Macbeth*, 1. 3
25. Two truths are told,
    As happy prologues to the swelling act
    Of the imperial theme."
    - William Shakespeare, *Macbeth*, 1.3
26. "Present fears
    Are less than horrible imaginings."
    - William Shakespeare, *Macbeth*, 1.3
27. "Nothing is
    But what is not."
    - William Shakespeare, *Macbeth*, 1.3
28. "If chance will have me king, why, chance may crown me."
    - William Shakespeare, *Macbeth*, 1.3

29. "Come what come may,
Time and the hour runs through the roughest day."
- William Shakespeare, *Macbeth*, 1.3
30. "Nothing in his life
Became him like the leaving it; he died
As one that had been studied in his death
To throw away the dearest thing he owed,
As 't were a careless trifle."
- William Shakespeare, *Macbeth*, 1.4
31. "There's no art
To find the mind's construction in the face."
- William Shakespeare, *Macbeth*, 1.4
32. "More is thy due than more than all can pay."
- William Shakespeare, *Macbeth*, 1.4
33. "Yet do I fear thy nature;
It is too full o' the milk of human kindness."
- William Shakespeare, *Macbeth*, 1.5
34. "What thou wouldst highly,
That wouldst thou holily; wouldst not play false,
And yet wouldst wrongly win."
- William Shakespeare, *Macbeth*, 1.5
35. "Come, you spirits
That tend on mortal thoughts! unsex me here,
And fill me from the crown to the toe top full
Of direst cruelty; make thick my blood,
Stop up the access and passage to remorse,
That no compunctious visitings of nature
Shake my fell purpose."
- William Shakespeare, *Macbeth*, 1.5
36. "Come to my woman's breasts,
And take my milk for gall, you murdering ministers."
- William Shakespeare, *Macbeth*, 1.5
37. "Come, thick night,
And pall thee in the dunnest smoke of hell,
That my keen knife see not the wound it makes,
Nor heaven peep through the blanket of the dark,
To cry, 'Hold, hold!'"
- William Shakespeare, *Macbeth*, 1.5
38. "Your face, my thane, is as a book where men
May read strange matters. To beguile the time,
Look like the time; bear welcome in your eye,
Your hand, your tongue: look like the innocent flower,
But be the serpent under 't."
- William Shakespeare, *Macbeth*, 1.5
39. "This castle hath a pleasant seat; the air
Nimbly and sweetly recommends itself
Unto our gentle senses."
- William Shakespeare, *Macbeth*, 1.6
40. "The heaven's breath
Smells wooingly here: no jutty, frieze,
Buttress, nor coign of vantage, but this bird
Hath made his pendent bed and procreant cradle: Where they most breed and haunt, I have observed, The air is delicate."
- William Shakespeare, *Macbeth*, 1.6
41. "If it were done when 'tis done, then 'twere well
It were done quickly: if the assassination
Could trammel up the consequence, and catch
With his surcease success; that but this blow
Might be the be-all and the end-all here,
But here, upon this bank and shoal of time,
We'd jump the life to come. But in these cases
We still have judgment here; that we but teach
Bloody instructions, which being taught, return
To plague the inventor: this even-handed justice
Commends the ingredients of our poisoned chalice
To our own lips."
- William Shakespeare, *Macbeth*, 1.7
42. "Besides, this Duncan
Hath borne his faculties so meek, hath been
So clear in his great office, that his virtues
Will plead like angels, trumpet-tongued, against
The deep damnation of his taking-off;
And pity, like a naked new-born babe,
Striding the blast, or heaven's cherubim, horsed
Upon the sightless couriers of the air,
Shall blow the horrid deed in every eye,
That tears shall drown the wind. I have no spur
To prick the sides of my intent, but only
Vaulting ambition, which o'erleaps itself,
And falls on the other."
- William Shakespeare, *Macbeth*, 1.7

43. "I have bought
Golden opinions from all sorts of people."
- William Shakespeare, *Macbeth*, 1.7
44. "Was the hope drunk, Wherein you dress'd yourself? hath it slept since,
And wakes it now, to look so green and pale
At what it did so freely? From this time
Such I account thy love."
- William Shakespeare, *Macbeth*, 1.7
45. "Letting 'I dare not" wait upon 'I would,'
Like the poor cat i' the adage."
- William Shakespeare, *Macbeth*, 1.7
46. "I dare do all that may become a man;
Who dares do more is none."
- William Shakespeare, *Macbeth*, 1.7
47. "I have given suck, and know
How tender 'tis to love the babe that milks me:
I would, while it was smiling in my face,
Have plucked my nipple from his boneless gums,
And dash'd the brains out, had I so sworn as you
Have done to this."
- William Shakespeare, *Macbeth*, 1.7
48. "Screw your courage to the sticking-place,
And we'll not fail."
- William Shakespeare, *Macbeth*, 1.7
49. "Bring forth men-children only;
For thy undaunted mettle should compose
Nothing but males."
- William Shakespeare, *Macbeth*, 1.7
50. "False face must hide what the false heart doth know."
- William Shakespeare, *Macbeth*, 1.7
51. "There's husbandry in heaven;
Their candles are all out."
52. - William Shakespeare, *Macbeth*, 2.1 A dagger of the mind, a false creation,
Proceeding from the heat-oppressed brain?"
- William Shakespeare, *Macbeth*, 2.1
53. "Now o'er the one half-world
Nature seems dead."
- William Shakespeare, *Macbeth*, 2.1
54. "Thou sure and firm-set earth,
Hear not my steps, which way they walk, for fear
Thy very stones prate of my whereabout." - William Shakespeare, *Macbeth*, 2.1
55. "The bell invites me.
Hear it not, Duncan; for it is a knell
That summons thee to heaven or to hell."
- William Shakespeare, *Macbeth*, 2.1
56. "Is this a dagger which I see before me,
The handle toward my hand? Come, let me clutch thee.
I have thee not, and yet I see thee still.
Art thou not, fatal vision, sensible
To feeling as to sight?
57. "That which hath made them drunk hath made me bold,
What hath quenched them hath given me fire."
- William Shakespeare, *Macbeth*, 2.2
58. "It was the owl that shrieked, the fatal bellman,
Which gives the stern'st good-night."
- William Shakespeare, *Macbeth*, 2.2
59. "The attempt and not the deed
Confounds us."
- William Shakespeare, *Macbeth*, 2.2
60. "Had he not resembled
My father as he slept I had done't."
- William Shakespeare, *Macbeth*, 2.2
61. "Wherefore could I not pronounce 'Amen'?
I had most need of blessing, and 'Amen'
Stuck in my throat."
- William Shakespeare, *Macbeth*, 2.2
62. "Methought I heard a voice cry, 'Sleep no more!
Macbeth does murder sleep!' the innocent sleep,
Sleep that knits up the ravelled sleave of care,
The death of each day's life, sore labor's bath,
Balm of hurt minds, great nature's second course,
Chief nourisher in life's feast."
- William Shakespeare, *Macbeth*, 2.2
63. "Glamis hath murdered sleep, and there Cawdor
Shall sleep no more, Macbeth shall sleep no more!"
- William Shakespeare, *Macbeth*, 2.2
64. "I am afraid to think what I have done;
Look on't again I dare not."
- William Shakespeare, *Macbeth*, 2.2
65. "Infirm of purpose!"
- William Shakespeare, *Macbeth*, 2.2
66. "'Tis the eye of childhood
That fears a painted devil."
- William Shakespeare, *Macbeth*, 2.2

67. "Duncan is in his grave;
After life's fitful fever he sleeps well:
Treason has done his worst; nor steel, nor poison, Malice domestic, foreign levy, nothing,
Can touch him further."
- William Shakespeare, *Macbeth*, 3.2
68. "Ere the bat hath flown
His cloistered flight, ere, to black Hecate's summons
The shard-borne beetle with his drowsy hums
Hath rung night's yawning peal, there shall be done
A deed of dreadful note."
- William Shakespeare, *Macbeth*, 3.2
69. "Come, seeling night,
Scarf up the tender eye of pitiful day,
And with thy bloody and invisible hand
Cancel and tear to pieces that great bond
Which keeps me pale! Light thickens, and the crow
Makes wing to the rooky wood;
Good things of day begin to droop and drowse,
Whiles night's black agents to their preys do rouse."
- William Shakespeare, *Macbeth*, 3.2
70. "Cancel and tear to pieces that great bond
Which keeps me pale! Light thickens, and the crow
Makes wing to the rooky wood;
Good things of day begin to droop and drowse,
Whiles night's black agents to their preys do rouse."
- William Shakespeare, *Macbeth*, 3.2
71. "Things bad begun make strong themselves by ill.
- William Shakespeare, *Macbeth*, 3.2
72. "The west yet glimmers with some streaks of day:
Now spurs the lated traveller apace
To gain the timely inn."
- William Shakespeare, *Macbeth*, 3.3
73. "But now I am cabined, cribbed, confined, bound in
To saucy doubts and fears."
- William Shakespeare, *Macbeth*, 3.4
74. "Now, good digestion wait on appetite,
And health on both!"
- William Shakespeare, *Macbeth*, 3.4
75. "Thou canst not say I did it; never shake
Thy gory locks at me."
- William Shakespeare, *Macbeth*, 3.4
76. "Hence, horrible shadow!
Unreal mockery, hence!"
- William Shakespeare, *Macbeth*, 3.4
77. "Stand not upon the order of your going,
But go at once."
- William Shakespeare, *Macbeth*, 3.4
78. "Blood will have blood."
William Shakespeare, *Macbeth*, 3.4
79. "I am in blood
Stepped in so far that, should I wade no more, Returning were as tedious as go o'er."
- William Shakespeare, *Macbeth*, 3.4
80. "You lack the season of all natures, sleep."
- William Shakespeare, *Macbeth*, 3.4
81. "Round about the cauldron go;
In the poisoned entrails throw.
Toad, that under cold stone
Days and nights hast thirty-one
Sweltered venom sleeping got,
Boil thou first i' the charmed pot.
Double, double toil and trouble;
Fire burn, and cauldron bubble."
- William Shakespeare, *Macbeth*, 4.1
82. "Eye of newt and toe of frog,
Wool of bat and tongue of dog.
Adder's fork, and blind-worm's sting,
Lizard's leg, and howlet's wing,
For a charm of powerful trouble,
Like a hell-broth boil and bubble."
- William Shakespeare, *Macbeth*, 4.1
83. "Liver of blaspheming Jew,
Gall of goat, and slips of yew
Slivered in the moon's eclipse,
Nose of Turk, and Tartar's lips,
Finger of birth-strangled babe
Ditch-delivered by a drab,
Make the gruel thick and slab."
- William Shakespeare, *Macbeth*, 4.1
84. "By the pricking of my thumbs,
Something wicked this way comes."
- William Shakespeare, *Macbeth*, 4.1

- William Shakespeare, *Macbeth*, 5.1
85. "The Thane of Fife had a wife: where is she now?"
- William Shakespeare, *Macbeth*, 5.1
86. "All the perfumes of Arabia will not sweeten this little hand."
- William Shakespeare, *Macbeth*, 5.1

87. "What's done cannot be undone."
- William Shakespeare, *Macbeth*, 5. 1

88. "Foul whisperings are abroad. Unnatural deeds
Do breed unnatural troubles; infected minds
To their deaf pillows will discharge their secrets;
More needs she the divine than the physician."
- William Shakespeare, *Macbeth*, 5.1

89. "Now does he feel his title
Hang loose about him, like a giant's robe
Upon a dwarfish thief."
- William Shakespeare, *Macbeth*, 5.2

90. "Till Birnam wood remove to Dunsinane,
I cannot taint with fear."
- William Shakespeare, *Macbeth*, 5.3

91. "The devil damn thee black, thou cream-faced loon!
Where gott'st thou that goose look?"
- William Shakespeare, *Macbeth*, 5.3

92. "I have lived long enough: my way of life
Is fall'n into the sere, the yellow leaf;
And that which should accompany old age,
As honor, love, obedience, troops of friends,
I must not look to have; but in their stead
Curses, not loud but deep, mouth-honor, breath,
Which the poor heart would fain deny, and dare not."
- William Shakespeare, *Macbeth*, 5.3

93. "Canst thou not minister to a mind diseased,
Pluck from the memory a rooted sorrow,
Raze out the written troubles of the brain,
And with some sweet oblivious antidote
Cleanse the stuffed bosom of that perilous stuff
Which weighs upon the heart?"
- William Shakespeare, *Macbeth*, 5.3

94. "The patient Must minister to himself."
- William Shakespeare, *Macbeth*, 5.3

95. "I have almost forgot the taste of fears.
The time has been my senses would have cooled
To hear a night-shriek, and my fell of hair
Would at a dismal treatise rouse and stir
As life were in't: I have supped full with horrors;
Direness, familiar to my slaughterous thoughts,
Cannot once start me."
William Shakespeare, *Macbeth*, 5.5

96. "To-morrow, and to-morrow, and to-morrow,
Creeps in this petty pace from day to day
To the last syllable of recorded time,
And all our yesterdays have lighted fools
The way to dusty death. Out, out, brief candle!
Life's but a walking shadow, a poor player
That struts and frets his hour upon the stage
And then is heard no more: it is a tale
Told by an idiot, full of sound and fury,
Signifying nothing."
- William Shakespeare, *Macbeth*, 5.5

97. "I 'gin to be aweary of the sun,
And wish the estate o' the world were now undone.
Ring the alarum-bell! Blow, wind! come, wrack!
At least we'll die with harness on our back.
- William Shakespeare, *Macbeth*, 5.5

98. "Those clamorous harbingers of blood and death."
- William Shakespeare, *Macbeth*, 5.6

99. "I bear a charmed life."
- William Shakespeare, *Macbeth*, 5. 8

100. "Macduff was from his mother's womb Untimely ripped."
- William Shakespeare, *Macbeth*, 5.7

101. "Lay on, Macduff,
And damned be him that first cries, 'Hold, enough!'"
- William Shakespeare, *Macbeth*, 5.8

As You Like It-Work Sheet (Reference to Context: Who Said to Whom)

(Find out the speaker and context. For hints look at Act. Scene. For example 1.2 means Act I Scene II)

1. Well said, that was laid on with a trowel.
   (Act 1 Scene 2)

2. Thus must I from the smoke into the smother,
   From tyrant duke unto a tyrant brother
   (Act 1 Scene 2)

3. O, how full of briars is this working-day world!
   (Act 1 Scene 3)

4. Beauty provoketh thieves sooner than gold.
   (Act 1 Scene 3)

5. Therefore my age is as a lusty winter,
   Frosty, but kindly.
   (Act 2 Scene 3)

6. In thy youth thou wast as true a lover
   As ever sighed upon a midnight pillow.
   (Act 2 Scene 4)

7. We that are true lovers run into strange capers.
   (Act 2 Scene 4)

8. Thou speakest wiser than thou art ware of.
   (Act 2 Scene 4)

9. Under the greenwood tree...
   (Act 2 Scene 5)

10. I met a fool i' the forest,
    A motley fool.
    (Act 2 Scene 7)

11. And thereby hangs a tale.
    (Act 2 Scene 7)

12. All the world's a stage,
    And all the men and women merely players;
    They have their exits and their entrances
    (Act 2 Scene 7)

13. And one man in his time plays many parts,
    His acts being seven ages. At first the infant,
    Mewling and puking in the nurse's arms.
    (Act 2 Scene 7)

14. Forever and a day.
    Act 4 Scene

15. Then, the whining school-boy with his satchel
    And shining morning face, creeping like snail
    Unwillingly to school. And then the lover,
    Sighing like furnace, with a woeful ballad
    Made to his mistress' eyebrow.
    (Act 2 Scene 7)

16. Then, a soldier,
    Full of strange oaths, and bearded like the pard, / Jealous in honour, sudden, and quick in quarrel, Seeking the bubble reputation
    Even in the cannon's mouth.
    (Act 2 Scene 7)

17. And then, the justice,
    In fair round belly, with a good capon lined,
    With eyes severe, and beard of formal cut,
    Full of wise saws, and modern instances,
    And so he plays his part. The sixth age shifts
    Into the lean and slipperedpantaloon,
    With spectacles on nose and pouch on side,
    His youthful hose, well saved, a world too wide/ For his shrunk shank, and his big manly voice,Turning again toward childish treble, pipes
    And whistles in his sound. Last scene of all,
    That ends this strange eventful history,
    Is second childishness and mere oblivion,
    Sans teeth, sans eyes, sans taste, sans everything.
    (Act 2 Scene 7)

18. Do you not know I am a woman? When I think, I must speak.
    (Act 3 Scene 2)

19. Down on your knees,
    And thank heaven, fasting, for a good man's love.
    (Act 3 Scene 5)

20. I pray you do not fall in love with me,
    For I am falser than vows made in wine.
    (Act 3 Scene 5)

21. O, how bitter a thing it is to look into happiness through another man's eyes!
    (Act 5 Scene 2)

Find the Act, Scene and the speaker of the following:

22. I pray you, do not fall in love with me, for I am falser than vows made in wine."

23. "All the world's a stage."

24. "Love is merely a madness; and, I tell you, deserves as well a dark house and a whip as madmen do; and the reason why they are not so punish'd and cured is that the lunacy is soordinary that the whippers are in love too."

25. "And this our life, exempt from public haunt, finds tongues in trees, books in the running brooks, sermons in stones, and good in everything. I would not change it."

26. "Men have died from time to time, and worms have eaten them, but not for love."

27. "Sweet are the uses of adversity
Which, like the toad, ugly and venomous,
Wears yet a precious jewel in his head."

28. "Love is merely a madness."

29. "No sooner met but they looked; no sooner looked but they loved; no sooner loved but they sighed; no sooner sighed but they asked one another the reason; no sooner knew the reason but they sought the remedy; and in these degrees have they made a pair of stairs to marriage..."

30. "Time travels at different speeds for different people. I can tell you who time strolls for, who it trots for, who it gallops for, and who it stops cold for."

31. "Most friendship is feigning, most loving mere folly."

32. "All the world's a stage, and all the men and women merely players."

33. "There was no thought of pleasing you when she was christened."

34. "I was too young that time to value her,
But now I know her. If she be a traitor,
Why, so am I. We still have slept together,
Rose at an instant, learned, played, eat together,
And wheresoe'er we went, like Juno's swans,
Still we went coupled and inseparable."

35. "Men are April when they woo, December when they wed..."

36. "Sweet are the uses of adversity,
Which, like the toad, ugly and venomous,
Wears yet a precious jewel in his head;
And this our life, exempt from public haunt,
Finds tongues in trees, books in the running brooks,
Sermons in stones, and good in every thing."

37. "But it is a melancholy of mine own, compounded of many simples, extracted from many objects, and indeed the sundry contemplation of my travels, which, by often rumination, wraps me in the most humorous sadness."

38. "Master, go on, and I will follow thee
To the last gasp with truth and loyalty."

39. "O wonderful, wonderful, and most wonderful wonderful! And yet again wonderful, and after that, out of all hooping."

40. "Under the greenwood tree,
Who loves to lie with me
And tune his merry note,
Unto the sweet bird's throat;
Come hither, come hither, come hither.
Here shall he see
No enemy
But winter and rough weather."

41. "I'll have no husband, if you be not he."

42. "Your gentleness shall force
More than your force move us to gentleness."

43. “My affection hath an unknown bottom, like the Bay of Portugal.”

44. “Truly thou art damned, like an ill-roasted egg, all on one side.”

45. “All the world’s a stage,
And all the men and women merely players:
They have their exits and their entrances;
And one man in his time plays many parts.”

46. “Thou seest we are not all alone unhappy:
This wide and universal theatre
Presents more woeful pageants than the scene
Wherein we play in.”

47. “It is far easier for me to teach twenty what were right to be done, than be one of the twenty to follow mine own teaching.”

48. “Besides this nothing that he so plentifully gives me, the something that nature gave me his countenance seems to take from me. He lets me feed with his hinds, bars me the place of a brother, and as much as in him lies, mines my gentility with my education. This is it, Adam, that grieves me; and the spirit of my father, which I think is within me, begins to mutiny against this servitude. I will no longer endure it, though yet I know no wise remedy how to avoid it.” (Act I : Scene I)

51. The courtesy of nations allows you my better in that you are the first-born; but the same tradition takes not away my blood, were there twenty brothers betwixt us. I have as much of my father in me as you, albeit I confess your coming before me is nearer to his reverence.” (Act I: Scene I)

56. “I am no villain; I am the youngest son of Sir Rowland de Boys; he was my father, and he is thrice a villain that says such a father begot villains. Wert thou not my brother, I would not take this hand from thy throat till this other had pulled out thy tongue for saying so: thou hast railed on thyself.” (Act I : Scene I)

57.
“O, no; for the duke's daughter, her cousin, so loves her, being ever from their cradles bred together, that she would have followed her exile, or have died to stay behind her. She is at the court, and no less beloved of her uncle than his own daughter; and never two ladies loved as they do.” (Act I : Scene I)

58.
“Now will I stir this gamester: I hope I shall see an end of him; for my soul, yet I know not why, hates nothing more than he. Yet he's gentle, never schooled and yet learned, full of noble device, of all sorts enchantingly beloved, and indeed so much in the heart of the world, and especially of my own people, who best know him, that I am altogether misprised” (Act I : Scene I)

59
“I show more mirth than I am mistress of;
and would you yet I were merrier? Unless you could teach me to forget a banished father, you must not learn me how to remember any extraordinary pleasure” (Act I : Scene II)

60
“Herein I see thou lovest me not with the full weight that I love thee. If my uncle, thy banished father, had banished thy uncle, the duke my father, so thou hadst been still with me, I could have taught my love to take thy father for mine: so wouldst thou, if the truth of thy love to me were so righteously tempered as mine is to thee.” (Act I : Scene II)

61
You know my father hath no child but I, nor none is like to have: and, truly, when he dies, thou shalt be his heir, for what he hath taken away from thy father perforce, I will render thee again in affection; by mine honour, I will; and when I break that oath, let me turn monster. (Act I : Scene II)

62
“when Nature hath made a fair creature, may she

68
“Treason is not inherited, my lord;

not by Fortune fall into the fire?" (Act I : Scene II)

63
"Peradventure this is not Fortune's work neither, but Nature's; who perceiveth our natural wits too dull to reason of such goddesses and hath sent this natural for our whetstone; for always the dulness of the fool is the whetstone of the wits."
(Act I : Scene II)

64
"Young gentleman, your spirits are too bold for your years. You have seen cruel proof of this man's strength: if you saw yourself with your eyes or knew yourself with your judgment, the fear of your adventure would counsel you to a more equal enterprise" (Act I : Scene II)

65
"But let
your fair eyes and gentle wishes go with me to my trial: wherein if I be foiled, there is but one shamed that was never gracious; if killed, but one dead that was willing to be so: I shall do my friends no wrong, for I have none to lament me, the world no injury, for in it I have nothing; only in the world I fill up a place, which may be better supplied when I have made it empty."
(Act I : Scene II)

66
"I do beseech your grace,
Let me the knowledge of my fault bear with me:
If with myself I hold intelligence
Or have acquaintance with mine own desires,
If that I do not dream or be not frantic,--
As I do trust I am not--then, dear uncle,
Never so much as in a thought unborn
Did I offend your highness" (Act I : Scene III)

67
"Thus do all traitors:
If their purgation did consist in words,
They are as innocent as grace itself"
(Act I : Scene III)

Or, if we did derive it from our friends,
What's that to me? my father was no traitor:
Then, good my liege, mistake me not so much
To think my poverty is treacherous"
(Act I : Scene III)

69
"if she be a traitor,
Why so am I; we still have slept together,
Rose at an instant, learn'd, play'd, eat together,
And wheresoever we went, like Juno's swans,
Still we went coupled and inseparable."
(Act I : Scene III)

70
"Rosalind lacks then the love
Which teacheth thee that thou and I am one:
Shall we be sunder'd? shall we part, sweet girl?
No: let my father seek another heir."
(Act I : Scene III)

71
"Maids as we are, to travel forth so far!
Beauty provoketh thieves sooner than gold."
(Act I : Scene III)

72
"Now, my co-mates and brothers in exile,
Hath not old custom made this life more sweet
Than that of painted pomp? Are not these woods
More free from peril than the envious court?
(Act I : Scene III)

73
Here feel we but the penalty of Adam,
The seasons' difference, as the icy fang
And churlish chiding of the winter's wind,
Which, when it bites and blows upon my body,
Even till I shrink with cold, I smile and say
'This is no flattery: these are counsellors
That feelingly persuade me what I am.'
(Act I : Scene III)

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74
"Sweet are the uses of adversity,
Which, like the toad, ugly and venomous,
Wears yet a precious jewel in his head;
And this our life exempt from public haunt
Finds tongues in trees, books in the running brooks,
Sermons in stones and good in every thing.

80
"O, yes, I heard them all, and more too; for some of them had in them more feet than the verses would bear." (Act III: Scene II)

81
"Time travels in divers paces with

I would not change it”
(Act II: Scene I)

75
“Know you not, master, to some kind of men
Their graces serve them but as enemies?
No more do yours: your virtues, gentle master,
Are sanctified and holy traitors to you.
O, what a world is this, when what is comely
Envenoms him that bears it!”
(Act II: Scene III)

76
“What, wouldst thou have me go and beg my food?
Or with a base and boisterous sword enforce
A thievish living on the common road?
This I must do, or know not what to do:
Yet this I will not do, do how I can;
I rather will subject me to the malice
Of a diverted blood and bloody brother.”
(Act II: Scene III)

77
“I could find in my heart to disgrace my man’s apparel and to cry like a woman; but I must comfort the weaker vessel, as doublet and hose ought to show itself courageous to petticoat: therefore courage, good Aliena!” (Act II: Scene IV)

78
The wise man's folly is anatomized
Even by the squandering glances of the fool
(Act II: Scene VI)

79
Hang there, my verse, in witness of my love:
And thou, thrice-crowned queen of night, survey
With thy chaste eye, from thy pale sphere above,
Thy huntress' name that my full life doth sway.
O Rosalind! these trees shall be my books
And in their barks my thoughts I'll character;
That every eye which in this forest looks
Shall see thy virtue witness'd every where.
Run, run, Orlando; carve on every tree
The fair, the chaste and unexpressive she.
(Act III: Scene II)

divers persons. I'll tell you who Time ambles withal, who Time trots withal, who Time gallops withal and who he stands still withal.”
(Act III: Scene II)

82
“Marry, he trots hard with a young maid between the contract of her marriage and the day it is solemnized: if the interim be but a se'nnight, Time's pace is so hard that it seems the length of seven year.” (Act III: Scene II)

83
With a priest that lacks Latin and a rich man that hath not the gout…these Time ambles withal.
(Act III: Scene II)

84
“Who doth he gallop withal?
…With a thief to the gallows, for though he go as softly as foot can fall, he thinks himself too soon there.” (Act III: Scene II)

85
“Who stays it still withal?
…With lawyers in the vacation, for they sleep between term and term and then they perceive not how Time moves.” (Act III: Scene II)

86
“Love is merely a madness, and, I tell you, deserves as well a dark house and a whip as madmen do: and the reason why they are not so punished and cured is, that the lunacy is so ordinary that the whippers are in love too. Yet I profess curing it by counsel.”
(Act III: Scene II)

87
“The common executioner,
Whose heart the accustom'd sight of death makes hard,
Falls not the axe upon the humbled neck
But first begs pardon: will you sterner be
Than he that dies and lives by bloody drops?
(Act III: Scene II)

88
“So holy and so perfect is my love,
And I in such a poverty of grace,
That I shall think it a most plenteous crop
To glean the broken ears after the man
That the main harvest reaps: loose now and then

92
“Break an hour’s promise in love! He that will divide a minute into a thousand parts and break but a part of the thousandth part of a minute in the affairs of love, it may be said of him that Cupid hath clapped him o' the shoulder, but I'll warrant

A scatter'd smile, and that I'll live upon. (Act III: Scene II) 89 Think not I love him, though I ask for him: 'Tis but a peevish boy; yet he talks well; But what care I for words? yet words do well When he that speaks them pleases those that hear. (Act III: Scene II) 90 “To fall in love with him; but, for my part, I love him not nor hate him not; and yet I have more cause to hate him than to love him: For what had he to do to chide at me?” (Act III: Scene II) 91 “I have neither the scholar’s melancholy, which is emulation, nor the musician's, which is fantastical, nor the courtier's, which is proud, nor the soldier's, which is ambitious, nor the lawyer's, which is politic, nor the lady's, which is nice, nor the lover's, which is all these: but it is a melancholy of mine own, compounded of many simples, extracted from many objects, and indeed the sundry's contemplation of my travels, in which my often rumination wraps me m a most humorous sadness. (Act IV: Scene I)	him heart-whole.” (Act IV: Scene I) 93 “You have simply misused our sex in your love-prate: we must have your doublet and hose plucked over your head, and show the world what the bird hath done to her own nest. (Act IV: Scene I) 94 “It is not the fashion to see the lady the epilogue; but it is no more unhandsome than to see the lord the prologue. If it be true that good wine needs no bush, 'tis true that a good play needs no epilogue; yet to good wine they do use good bushes, and good plays prove the better by the help of good epilogues. What a case am I in then, that am neither a good epilogue nor cannot insinuate with you in the behalf of a good play! I am not furnished like a beggar, therefore to beg will not become me: my way is to conjure you; and I'll begin with the women. I charge you, O women, for the love you bear to men, to like as much of this play as please you: and I charge you, O men, for the love you bear to women--as I perceive by your simpering, none of you hates them--that between you and the women the play may please. If I were a woman I would kiss as many of you as had beards that pleased me, complexions that liked me and breaths that I defied not: and, I am sure, as many as have good beards or good faces or sweet breaths will, for my kind offer, when I make curtsy, bid me farewell”

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