

The background is a dark purple gradient. It features several decorative elements: a large purple circle on the left, a medium purple circle on the right, a smaller purple circle at the top, and a small purple circle at the bottom. A vertical pink rectangle is located in the top right corner.

UNIT - V

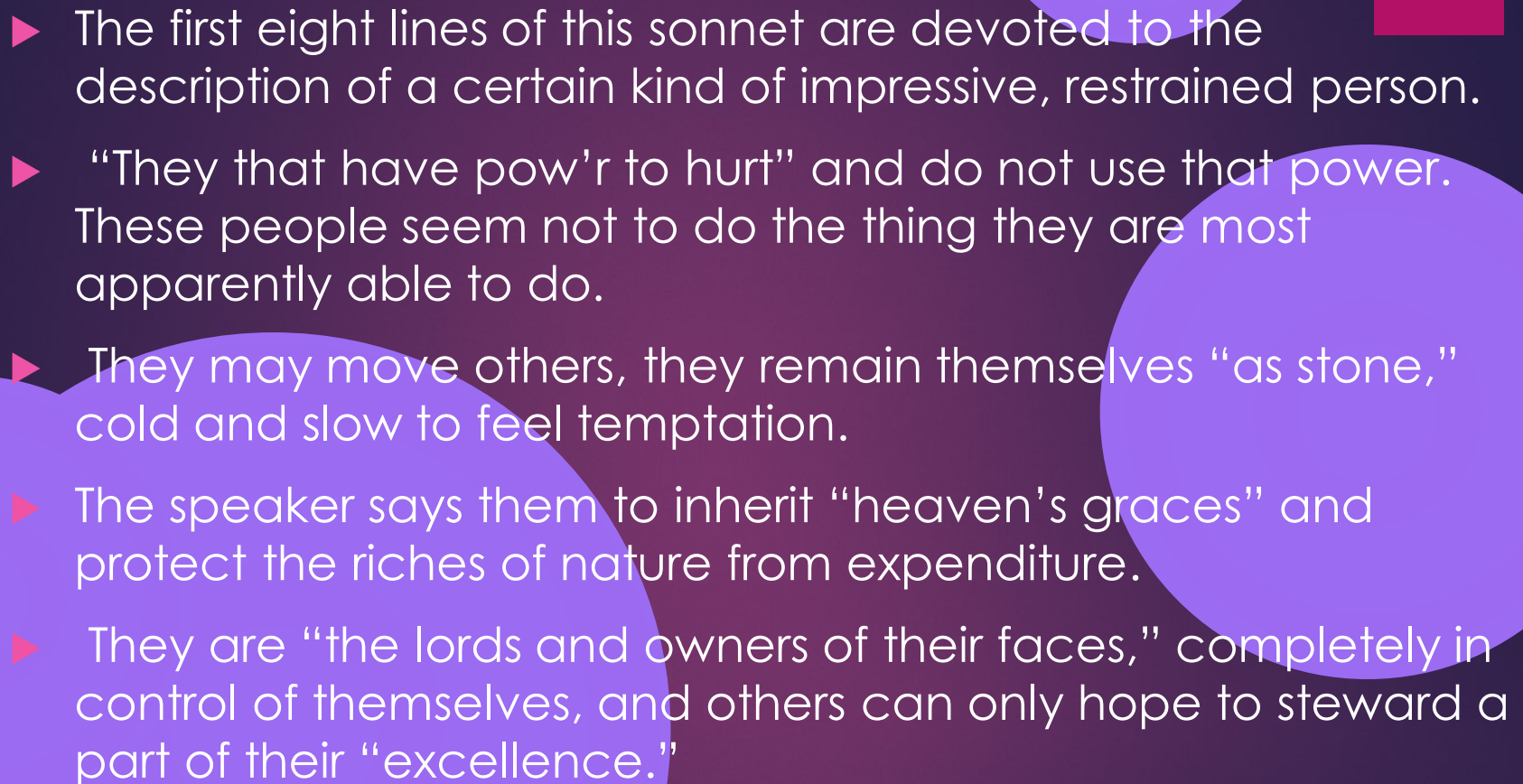
SONNET 1

FROM FAIREST CREATURES WE DESIRE INCREASE,
THAT THEREBY BEAUTY'S ROSE MIGHT NEVER DIE,
BUT AS THE RIPER SHOULD BY TIME DECEASE,
HIS TENDER HEIR MIGHT BEAR HIS MEMORY:
BUT THOU, CONTRACTED TO THINE OWN BRIGHT EYES,
FEED'ST THY LIGHT'S FLAME WITH SELF-SUBSTANTIAL FUEL,
MAKING A FAMINE WHERE ABUNDANCE LIES,
THYSELF THY FOE, TO THY SWEET SELF TOO CRUEL.
THOU THAT ART NOW THE WORLD'S FRESH ORNAMENT
AND ONLY HERALD TO THE GAUDY SPRING,
WITHIN THINE OWN BUD BURIEST THY CONTENT

- ▶ We desire that all created things may grow more plentiful,
So that nature's beauty may not die out.
- ▶ But as an old man dies at the hand of time,
He leaves an heir to carry on his memory.
- ▶ But the young man is interested only in his own beauty.
- ▶ He feeds the radiant light of life with self-regarding fuel,
Makes a void of beauty by so obsessing over his own looks.
- ▶ He is now the newest ornament in the world, young and beautiful.
- ▶ He is the chief messenger of spring,
But he is burying the gifts he has been given within himself.
- ▶ He denies others his beauty and he is actually wasting it.
- ▶ The speaker says that he should take pity on the world, or else be regarded as a selfish glutton.
- ▶ By the laws of God and nature he must create a child, so that the grave does not devour the memory of his loveliness.

SONNET 94

- ▶ They that have power to hurt and will do none,
That do not do the thing they most do show,
Who, moving others, are themselves as stone,
Unmoved, cold, and to temptation slow,
They rightly do inherit heaven's graces
And husband nature's riches from expense;
They are the lords and owners of their faces,
Others but stewards of their excellence.
The summer's flower is to the summer sweet,
Though to itself it only live and die,
But if that flower with base infection meet,
The basest weed outbraves his dignity:
For sweetest things turn sourest by their deeds;
Lilies that fester smell far worse than weeds.

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- ▶ The first eight lines of this sonnet are devoted to the description of a certain kind of impressive, restrained person.
 - ▶ “They that have pow’r to hurt” and do not use that power. These people seem not to do the thing they are most apparently able to do.
 - ▶ They may move others, they remain themselves “as stone,” cold and slow to feel temptation.
 - ▶ The speaker says them to inherit “heaven’s graces” and protect the riches of nature from expenditure.
 - ▶ They are “the lords and owners of their faces,” completely in control of themselves, and others can only hope to steward a part of their “excellence.”

- The speaker turns from his description of those that “have pow’r to hurt and will do none” to a look at a flower in the summer.
- He says that the summer may treasure its flower, even if the flower itself does not feel terribly cognizant of its own importance.
- But if the flower becomes sick—if it meets with a “base infection”—then it becomes more repulsive and less dignified than the “basest weed.”
- In the couplet, the speaker observes that it is behavior that determines the worth of a person or a thing: sweet things which behave badly turn sour, just as a flower that festers smells worse than a weed.

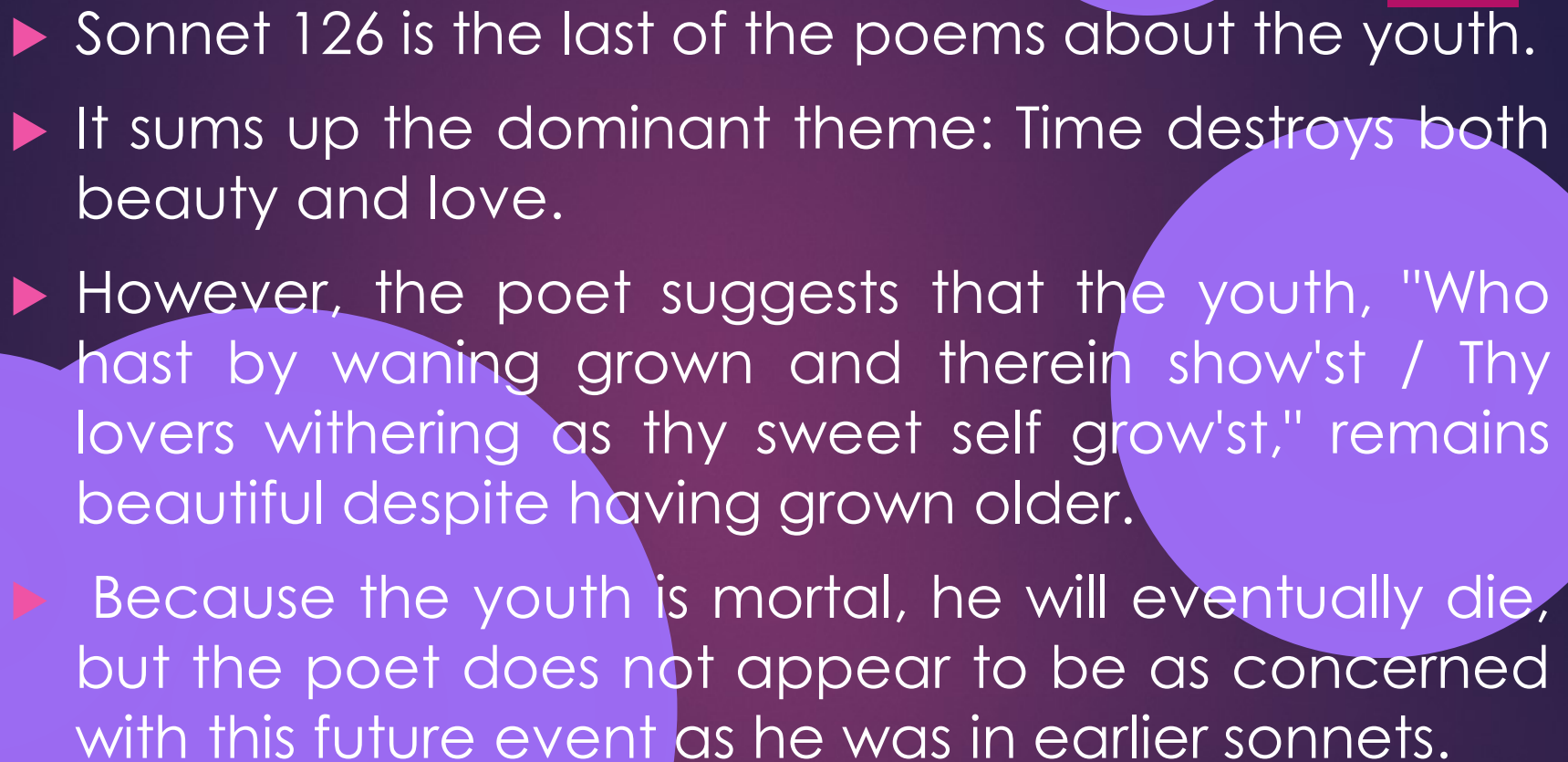
SONNET 97

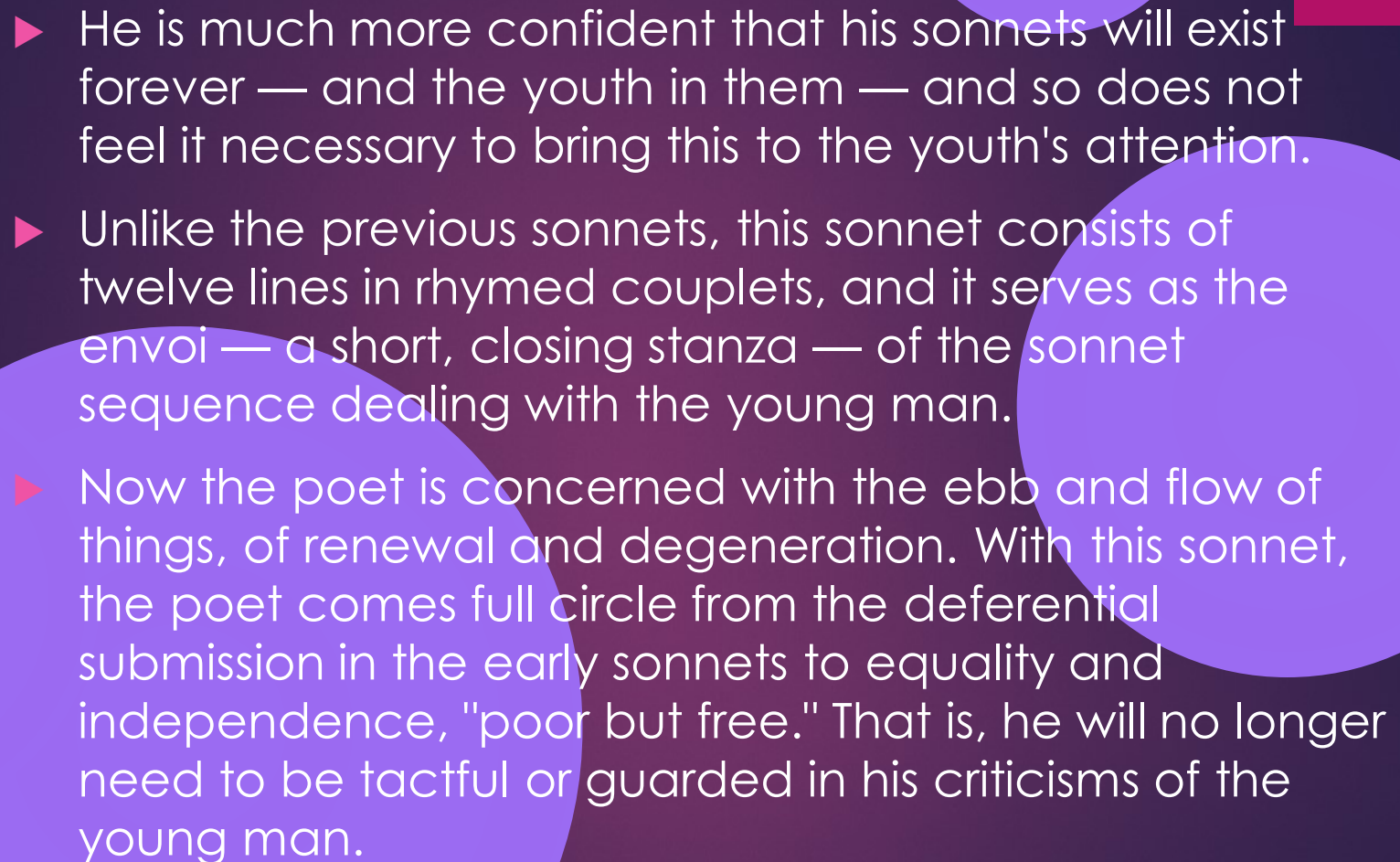
How like a winter hath my absence been
From thee, the pleasure of the fleeting year!
What freezings have I felt, what dark days seen!
What old December's bareness every where!
And yet this time removed was summer's time,
The teeming autumn, big with rich increase,
Bearing the wanton burden of the prime,
Like widow'd wombs after their lords' decease:
Yet this abundant issue seem'd to me
But hope of orphans and unfather'd fruit;
For summer and his pleasures wait on thee,
And, thou away, the very birds are mute;
Or, if they sing, 'tis with so dull a cheer
That leaves look pale, dreading the winter's near.


- ▶ The speaker has been forced to endure a separation from the beloved.
- ▶ In this poem, he compares that absence to the desolation of winter.
- ▶ In the first quatrain, the speaker simply exclaims the comparison, painting a picture of the winter: “How like a winter hath my absence been / From thee, the pleasure of the fleeting year! / What freezings have I felt, what dark days seen! / What old December’s bareness everywhere!”
- ▶ In the second quatrain, he says that, in reality, the season was that of late summer or early autumn, when all of nature was bearing the fruits of summer’s blooming.
- ▶ In the third quatrain, he dismisses the “wanton burthen of the prime”—that is, the bounty of the summer—as unreal, as the “hope of orphans.”
- ▶ It could not have been fathered by summer, because “summer and his pleasures” wait on the beloved, and when he is gone, even the birds are silent.
- ▶ In the couplet, the speaker says that the birds may sing when the beloved is gone, but it is with “so dull a cheer” that the leaves, listening, become fearful that winter is upon them.

SONNET 126

*O thou, my lovely boy, who in thy pow'r
Dost hold time's fickle glass, his sickle hour,
Who hast by waning grown, and therein show'st
Thy lovers withering, as thy sweet self grow'st—
If nature, sovereign mistress over wrack,
As thou goest onwards still will pluck thee back,
She keeps thee to this purpose: that her skill
May time disgrace, and wretched minute kill.
Yet fear her, O thou minion of her pleasure;
She may detain, but not still keep, her treasure.
Her audit, though delayed, answered must be,
And her quietus is to render thee.*

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- ▶ Sonnet 126 is the last of the poems about the youth.
 - ▶ It sums up the dominant theme: Time destroys both beauty and love.
 - ▶ However, the poet suggests that the youth, "Who hast by waning grown and therein show'st / Thy lovers withering as thy sweet self grow'st," remains beautiful despite having grown older.
 - ▶ Because the youth is mortal, he will eventually die, but the poet does not appear to be as concerned with this future event as he was in earlier sonnets.

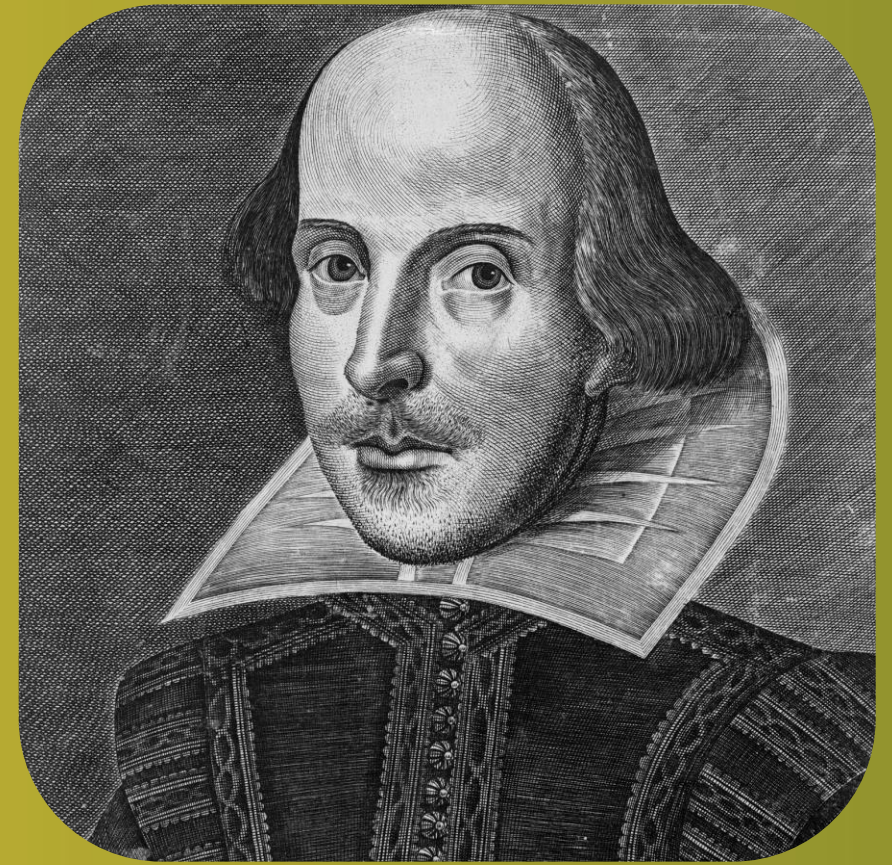
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- ▶ He is much more confident that his sonnets will exist forever — and the youth in them — and so does not feel it necessary to bring this to the youth's attention.
 - ▶ Unlike the previous sonnets, this sonnet consists of twelve lines in rhymed couplets, and it serves as the envoi — a short, closing stanza — of the sonnet sequence dealing with the young man.
 - ▶ Now the poet is concerned with the ebb and flow of things, of renewal and degeneration. With this sonnet, the poet comes full circle from the deferential submission in the early sonnets to equality and independence, "poor but free." That is, he will no longer need to be tactful or guarded in his criticisms of the young man.



THANK YOU

UNIT – V
GENERAL SHAKESPEARE

William Shakespeare
(1564 - 1616)



Elizabethan Age

- Shakespeare lived and wrote during what is known as the English Renaissance, which lasted from about 1485 through the 1660s
- Period is also known as Elizabethan Age, named after Queen Elizabeth who ruled England from 1558-1603

Shakespearean Theatre and Audience



Three kinds of theatres Public Theatres Private Theatres The Halls of Royal Palace/The Inns of Court

Important Theatres

- The Red Lion-- the first English theatre--in 1567-- Whitechapel--John Brayne--failure. *The Story of Samson—only play known to be performed.
- The first successful theatre, The Theatre, -- 1576-- at Shoreditch, London -- James Burbage *The Lord Chamberlain's Men used it from 1594 to 1596
- The Globe Theatre—1599-- destroyed by fire on 29 June 1613—Henry the Eighth. *The Globe was owned by the shareholders of the Lord Chamberlain's Men *Circular in structure, the inside yard was open to the sky—3 tiers of galleries— Pit around the stage—no seats in the pit—uppermost gallery, thatched roof.



GLOBE THEATRE



Structure of the theatre

Public Playhouses ***Octagonal, circular or square** in shape. *Timber, nails, stone (flint), plaster and thatched roofs were used to build. *Can accommodate 1500 –3000 people. The stage was raised, 4-6 feet, extending to the center of the yard. *The pillars supported a roof called the 'Heavens' *Traps in the floor, for fire, smoke, other effects. Flag on top of hut – to signal performance day

Stage dimensions--Varying from 20 foot wide 15 foot deep to 45 feet to 30 feet *The height of the stage--A raised stage - supported by large pillars or trestles *Floor of the Stage--Made of wood, sometimes covered with rushes *Had a "pit" or "yard" – where the "groundlings" were seated. *The yard cost less ,the Gallery cost more. *A hut above the Tiring House, for equipment and machinery. *Musicians' gallery. *No restroom Facilities



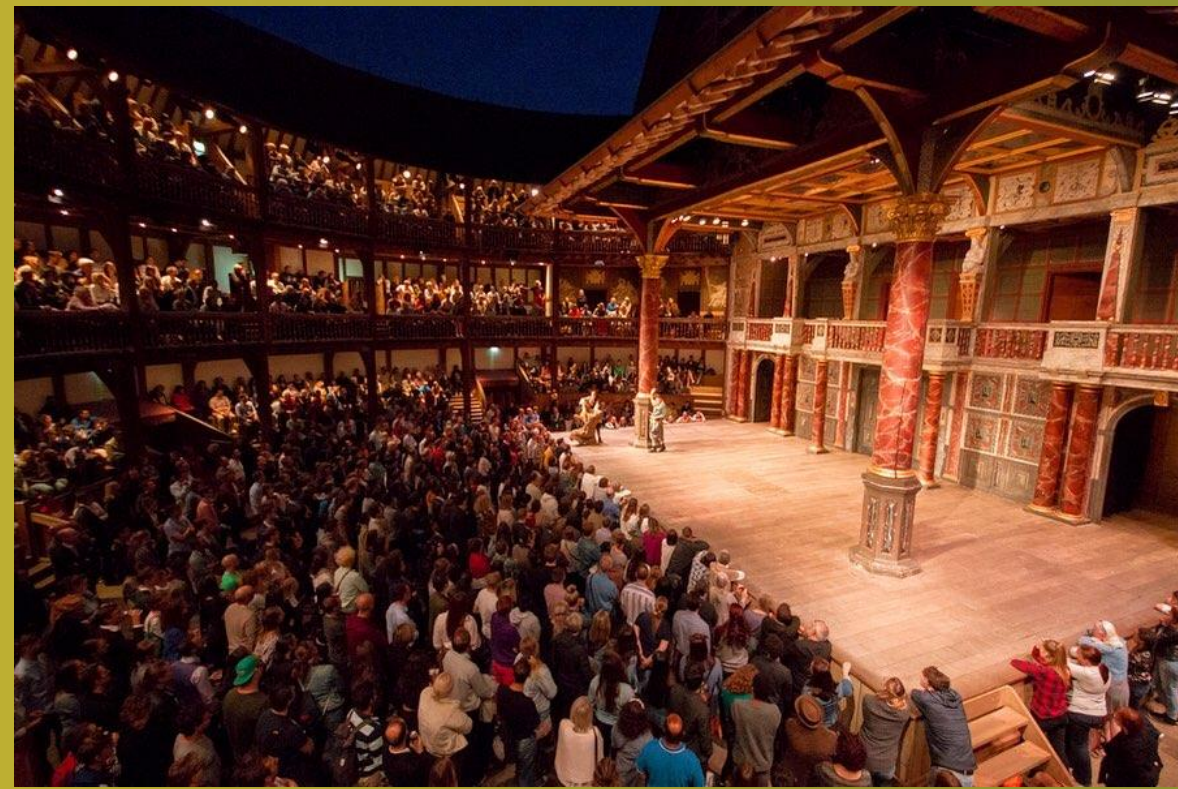
Shakespearean Audience

*Heterogeneous--sailors, soldiers, thieves, pickpockets, immoral men and women, tanners, butchers, iron-workers, millers, seamen ,glovers, servants, shopkeepers, wig-makers, bakers, and countless other tradesmen and their families, public officers, critics, scholars

The wise and many headed bench That sits upon the life and death of plays, is Composed of gamester, captain, knight, knight's man Lady or pucelle, that wears mask or fan, Velvet or taffeta cap, ranked in the dark, With the shop's foreman, or some such brave spark, That may judge for his sixpence. --Ben Jonson on the diversity of the playgoers



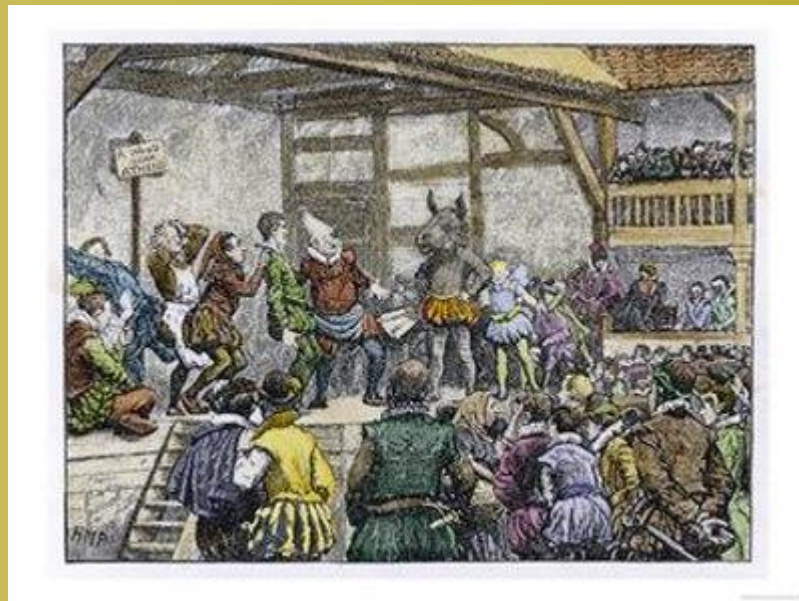
Groundlings-- They generally stood in the pit round the stage – noisiest— 1 penny The refined gentry usually sat on the chairs close to the stage and sometimes upon the stage itself There were special boxes for very high officials Most of the members of the audience--illiterate



- Women often wore masks to cover their identity. Fashionable ladies generally occupied the first row Highly respectable ladies did not usually visit public theatre
- Boisterous, loud and hot-tempered “These are the youths that thunder at a playhouse, and fight for bitten apples; that no audience, but the Tribulation of Tower-hill, or the Limbs of Limehouse, their dear brothers, are able to endure.” (Henry VIII, 5.4.65-8)
- Crude and unrefined *They came to the theatre to have a good laugh at the antics of the clown *Shakespeare—Clowns and Fools appeared even in his tragedies--The grave-diggers in Hamlet, the drunken porter in Macbeth, the clown in Othello
- The Elizabethan audience, in general, liked scenes of murders, bloodshed, vengeance, oppressions and atrocities.
- Delighted in exhibitions of juggling, tumbling, fencing and wrestling The Wrestling-match in As you Like It, the rapier duels in Romeo and Juliet riot in Julius Caesar and in Hamlet, the sword fight in Macbeth delighted them
- Elizabethan audiences were fond of music and song. Vocal music--serenades, part-songs, rounds, and catches Musical instruments had symbolic significance— Hoboys (oboes)--doom or disaster lute and viol --eased melancholy



Social Variety at



the Theatre



Supernatural Elements on Stage

Supernatural Elements

*There was a strong belief in the existence of the supernatural. *Appearance of fairies, witches. Ghosts—common-- Midsummer Night's dream, the Tempest, Macbeth, Hamlet...

