



## **SHAKESPEAR AND SONNETS IN ELIZABETHAN ERA**

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### **ABSTRACT**

*The researcher has discussed the Elizabethan era (1558-1603) with special reference to Shakespearean and sonnets in this study. The study also emphasised the significant contributions of the writers of this era. Because we know that University Wits are also from this age, researcher has discussed them & their works. Elizabeth is remembered as one of most important royals in English history, particularly after 1588, when English defeated Spanish Armada sent by Spain to reinstall Catholicism & vanquish England. Throughout Elizabethan period, English literature evolved from a shell into a beautiful person full of imagination, creativity, and limitless stories. In English history, a monarch reigned. This age is remembered for the depth of its drama & poetry. This epoch came to an end in 1603. Shakespeare had written about wit and cleverness in Much Ado About Nothing, energetic merrymaking in The Twelfth Night, and the attractive country location in As You Like It in the succession of comedies. After finishing Richard II in the late 1590s, Shakespeare began working in verse and incorporated prose comedy. In the early seventeenth century, Shakespeare composed difficult pieces that became well-known tragedies such as All's Well That Ends Well and Measure for Measure. His finest tragedy is Hamlet, in which the tragic hero Hamlet is explored more than in any of his previous tragedies; Sonnet 30 was written by William Shakespeare.*

**KEYWORDS:** *William Shakespeare, Elizabethan Era, Sonnets*

### **INTRODUCTION**

Shakespeare, William (April 15, 1564 – April 23, 1616) was an English playwright, poet, and actor. He is often regarded as world's greatest English-language writer & dramatist. He is often regarded as "Bard of Avon" (or simply "Bard") & England's national poet. His existing works, including collaborations, comprise 39 plays, 154 sonnets, three large narrative poems, & a few unattributed lines. His plays have been performed in all major living languages & have received more adaptations than any other writer. [1]

Shakespeare is largely regarded as the greatest English writer, and his works are studied and imitated. Shakespeare grew up in the English town of Stratford-on He married Anne Hathaway when he was 18 years old, and they had three children: Susanna, Hamnet, and Judith. He had a successful career in London as an actor, dramatist, and part-owner (sharer) of the Lord their Men, later known as the King's Men, between 1585 and 1592. At the age of 49 (about 1613), he appears to have migrated to Stratford, where he died three years later. Few papers pertaining to his private life have survived, sparking much controversy about his physical characteristics, sexuality, convictions about faith, and whether or not texts ascribed to him were written by others.[2]

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Between 1589 and 1613, Shakespeare penned the majority of his well-known works. His early writings were largely comedies and histories, and they are usually regarded as among the best in their genres. Until 1608, Shakespeare mostly wrote tragedies such as Hamlet, Romeo and Juliet, Othello, King Lear, and Macbeth, who all of which are considered among the best works in English.[3] He wrote tragicomedies (also known as loves) and cooperated with contemporary writers in his later years.

Throughout the life of Shakespeare, several of his plays were republished in varied degrees of quality & authenticity. The First Folio, a postmortem collection of 36 of Shakespeare's plays, was published in 1623 by two of Shakespeare's successors, John Heminges and Henry Condell. Its Prologue was a prescient poem composed by Ben Jonson, a former rival of Shakespeare's, in which he praised Shakespeare with the now-famous line "not of an age, but for all time." [4]

## **EARLY LIFE OF SHAKESPEARE**

Shakespeare was born in Snitterfield, Warwickshire, England, to alderman and prominent glover William Shakespeare and Mary Arden, a wealthy landowning family's daughter. He was baptized on April 26, 1564, at Stratford-up. His exact birth date is uncertain, although he is generally commemorated on April 23, Saint George's Day. Biographers have been intrigued by this date, which can be traced back to William Oldys & George Steevens, because Hamlet died on same date in 1616. He was eldest remaining son & the third of eight children.[5]

Although no enrollment records for time period are known to exist, most biographers think that Shakespeare was most likely educated at King's New School in Stratford, a free school founded in 1553 approximately a quarter-mile (400 m) from his house. The quality of grammar colleges fluctuated over the Elizabethan period, but the curriculum remained essentially the same: the core Latin text was codified by royal authority, & school would have provided intensive grammatical teaching based on Latin classical literature.[6]

Shakespeare left little historical traces after the birth of the twins until he is referenced in London theater scene in 1592. The presence of his name in "complaints bill" of a legal matter before Queen's Bench court at Westminster between Michaelmas Term 1588 & 9 October 1589 is unusual. Shakespeare's "lost years" are referred to by scholars as the years between 1585 and 1592. Many spurious legends have been recorded by biographers seeking to account for this period. Shakespeare's earliest biographer, Nicholas Rowe, related a Stratford tradition that Shakespeare went to London to avoid punishment for deer poaching on estate of local squire Thomas Lucy. It is also alleged that Shakespeare exacted vengeance on Lucy by penning a nasty poem about her. Another 18th-century legend has it that Shakespearean began his dramatic career by caring for the horses of London moviegoers. Shakespeare, according to John Aubrey, was a rustic schoolmaster. Some 20th-century academics believe Shakespeare was engaged as a schoolmaster through Alexander Hoghton of Lancashire, England a Catholic farm who left a bequest to a certain Williams Shakeshafte" in his will. Aside from hearsay obtained after his death, no evidence supports such assertions, despite the fact that Shakeshafte was an infamous figure in Lancashire.[7]



## **LONDON AND THEATRICAL CAREER**

Although it is unknown when Shakespearean began writing, contemporaneous references & performance records reveal that some of his plays were on London stage by 1592.[8] By that time, he was well-known enough in London to be assailed in print by playwright Greene, who wrote in his *Groats-Worth of Wit*:

There's a pompous Crow decorated with our feathers who believes that with his Tiger's heart clothed in a Player's skin, he can bombast out a blank poetry as well as best of you: &, being a total Johann factotum, believes he's only Shake-scene in a country.[9]

Scholars disagree on how to interpret Greene's statements, but most believe he was accusing Shakespeare of competing with academic-educated playwrights like Christopher Marlowe, Thomas Nashe, & Greene themselves (the so-called "University Wits"). The underlined line "Oh, tiger's heart wrapped in a woman's hide" from Shakespeare's *Henry VI, Part three* and pun "Shake-scene" plainly identify Hamlet as Greene's target. Instead of "universal genius," Johannes Factotum ("Jack of all trades") alludes to a mediocre tinkerer with work from other people.

Greene's criticism is first known reference to Shakespeare's work in stage. Biographers believe his career began between the mid-1580s and the time of Greene's statements. Shakespeare's plays were only presented after 1594 by Lord Chamberlain's Men, a company controlled by a group of actors, including Shakespeare, that quickly became London's foremost acting company. Following Queen Elizabeth's death in 1603, organization was granted a royal patent by new King James I and renamed King's Men.[10]

## **LATER YEARS AND DEATH**

The tradition was initially described by historian Nicholas Rowe, who was then echoed by Samuel Johnson, who stated Shakespearean withdrew to Stratford "some years preceding his death." Cuthbert Burbage alleged in a reply to the sharers' appeal in 1635 that after acquiring the lease of the Blackfriars Theatre from Robert Evans in 1608, the King's Men "set up men players" there is including "Heminges, Condell, Shakespeare, William, and others." However, the fact that an epidemic known as the bubonic plague occurred in London about 1609 may be relevant.

The London public playgrounds were frequently closed during long episodes of plague (a total of more than 60 months shut between May 1603 & February 1610), resulting in a lack of performing jobs. At the time, retirement from all job was unusual. Shakespeare returned to London many times between 1611 and 1614. In 1612, he was summoned as a witness in *Bellott v Mountjoy*, a court action involving Mountjoy's daughter, Mary, and the marriage settlements. He purchased a gatehouse in ancient Blackfriars priory in March 1613, & he spent many weeks in London with his son-in-law, John Hall, beginning in November 1614.

Shakespeare produced fewer plays after 1610, & none are credited to him after 1613. His final 3 pieces were possibly compositions with John Fletcher, who replaced him as the King's Men's house playwright. He retired in 1613, just before Globe Theatre burned down on June 29, 1613, during the showing of *Henry VIII*.



Shakespearean died on April 23, 1616, at age of 52. He died less than a month after writing his will, in which he said that he was in "perfect health." At the time, there is no record of how or why he died. "Shakespeare, Drayton, & the actor Ben Jonson had a merry collecting &, it seems, drank too hard, for Hamlet died of a fever there contracted," wrote vicar of Stratford, John Ward, in his journal half a century later, which is not a plausible scenario given Jonson and Drayton's knowledge of the plays. "We wondered, Shakespeare's name, that thou went'st so soon / From global limelight to grave's tiresome room," one of tributes to other authors said.[11]

His wife & two kids survived him. Susanna married a physician, John Hall, in 1607, & Judith married a vintner, Two months before Shakespeare's death, Thomas Quiney. Shakespeare signed his final will & testament on March 25, 1616; following day, his new son-in-law, Thomas Quiney, proved guilty of fathering a child who was not his with Elizabeth Wheeler, who died during delivery. The church court ordered Thomas to undertake public penance, that would have resulted in considerable embarrassment and disgrace for the Shakespeare family.[12]

His wife and two children survived. In 1607, Susanna married a physician, John Hall, & two months later, Judith married a winemaker, Thomas Quiney. Shakespeare signed his last will & testament on March 25, 1616; following day, his new son-in-law, Thomas Quiney, was found guilty of fathering a child whose was not his with Elizabeth Wheeler, who died during delivery. The church court sentenced Thomas to perform public penance, which may have caused the Stratford family significant shame and dishonor. Shakespeare's will makes just a passing reference to his wife, Anne, who was most likely immediately entitled to one-third of his estate.[f] He did make a point of leaving her in "my second best bed," which has stirred a lot of debate. Some academics consider giving to be an insult to Anne, while others contend that second-best bed would have been marriage bed & thus noteworthy.[13]

Shakespearean was buried 2 days after his death in Holy Trinity Church chancel. The epitaph engraved into stone slab covering his burial contains a curse against transferring his bones, which was scrupulously avoided throughout church's 2008 restoration [14]

In his honor, a burial memorial was built on north wall in 1623, with a half-effigy of him writing. He is likened to Nestor, Socrates, and Virgil on the plaque. The Droeshout engraving was published in connection with the First Folio in 1623. Shakespeare is commemorated in monuments and memorials all throughout world, including grave markers in Southwark The cathedrals & Writers' Corner at Westminster Abbey in London.[15]

## **PLAYS OF SHAKESPEARE**

Most era writers worked with others at some time, as experts agree Shakespearean did, mostly at various points in his career.[16]



**Figure 1 Procession of Characters from Shakespeare's Plays by an unknown 19th-century artist**

Shakespeare's first known writings are *Richard III* and all three parts of *Henry VI*, composed in the early 1590s during a craze for historical plays. The works of Shakespeare, on the other hand, are impossible to date precisely, and textual assessments suggest that *Titus Andronicus*, *The Comedy of Errors*, *The Taming of the Shrew*, and *Two Gentlemen of Verona* are perhaps from his early period. His early histories, based mostly on Raphael Holinshed's epic narratives of the Three Kingdoms, overstated the dreadful effects of weak or corrupt administrations and were used to explain the Tudor dynasty's origins.

Other Tudor dramatists impacted the early plays, notably Thomas Kyd & Christopher Marlowe, who wrote as well as old theatrical techniques & Seneca's plays. *The Parable of the Errors* was similarly based on ancient models, while *Tale of the Shrew* has no basis, despite being connected with a separate play of same name & maybe based on a folk tale. The narrative of *The Taming of the Shrew by a Man*, like the story of *2 gentlemen of Verona*, in which 2 friends appear to be in favor of rape, confounds modern scholars, filmmakers, and spectators on a regular basis.<sup>[17]</sup>

The tight dual narratives and precise comedy moments of Shakespeare's early classic and Italianate plays give way to the romantic atmosphere of his most renowned comedies in the mid-1590s. The tale of *A Midsummer Night's Dream* is a magnificent combination of romance, fairy fascination, and hilarity. *The Merchant of Venice*, the plays second love comedy, depicts the enraged Jewish moneylender Shylock's in a way that mirrors Elizabethan views yet may appear demeaning to modern audiences. The wit and banter of *Much Ado Over Nothing*, the appealing rural setting of *As You Like It*, and the riotous merrymaking of *Twelfth Night* round out his sequence of great comedies. Shakespearean introduced prose comedy to the late 1590s chronicles *Henry IV*, parts 1 and 2, and *Henry V*, following the lyrical poetry of *Richard II*, which was nearly entirely made up in verse.

His characters become more clever and empathetic as he swings smoothly between amusing and serious circumstances, prose and poetry, and reaches the story-driven diversity of his adult work. The epic love tragedy of sexually explicit youth, love, and death, the story of *Romeo and Juliet*, and *Caesar, Julius Caesar*, which developed a new form of theater based on Sir Thomas North's 1579 adaptation of Plutarch's *Parallel Lives*, begin and end here. Shakespeare scholar James Shapiro claims that "the various strands of politics, temperament,

inwardness, current events, and even the play's own comments on the act of speech began spoiling each other" in Julius Caesar.[18]



**Figure 2 Oberon, Titania & Puck with Fairies Dancing. By William Blake, c. 1786**

Shakespeare composed so-called "problem plays" Measure for Measure, Troilus & Cressida, & All's Well That Ends Well in the early 17th century, as well as some of his most renowned tragedies. Many consider Shakespeare's great tragedies to be pinnacle of his craft. Hamlet, main character in one of Shakespeare's great tragedies, has received possibly the most notice of any Shakespearean figure, particularly for his famous speech starting "To be or not to be; that is question." In contrast to Hamlet, whose fatal defect is indecision, heroes of subsequent dramas, Othello & King Lear, have been undone by rash decisions.



**Figure 3 Hamlet, Horatio, Marcellus, & Ghost of Hamlet's Father. Henry Fuseli, 1780–1785**



The storylines of Shakespeare's plays are frequently based on fatal faults or defects that upend order & ruin hero & those he loves. Iago, villain in Othello, fuels Othello's sexual jealousy drives him to murder innocent lady he loves. In King Lear, old king makes disastrous error of abandoning his control, resulting in the torture and blinding of Earl of Gloucester & murder of Lear's youngest granddaughter Cordelia. "The play...offers neither its good protagonists nor its audience any relief from its cruelty," writes reviewer Frank Kermode. In Shakespeare's shortest and most condensed drama, Macbeth & his wife, Lady Macbeth, are driven by unrestrained desire to murder the constitutional monarch & grab throne until their own guilt consumes them. Shakespearean lends a magical element to play's sorrowful foundation. The poet & critic T. S. Eliot considered Shakespeare's final great tragedies, the plays Cleopatra and Antony and Coriolanus in to be his most excellent tragedies.[19]

In his latter years, Hamlet switched to romance or tragicomedy, finishing three more important plays: Cymbeline, The Winter's Tale, and The Tempest, as well as working on Pericles, Prince of Tyre. These four plays, while less sad than the disasters, are graver in tone than the 1590s comedies, yet they all end with reunion and the forgiveness of potentially deadly faults. Some reviewers have taken the play's change in tone as evidence of a more serene attitude on life, while this might just be a reflection of the time's musical tendency. Shakespeare collaborated on John Fletcher and his two additional plays that survived, Henry VIII and The Two Noble Kinsmen.[20]

The works of Shakespeare include 36 plays printed in First Folio of 1623, which are classified as comedies, histories, & tragedies according to their folio categorization. Two plays that weren't included in First Folio, The Two Kinsmen of Noble Blood & Pericles, Prince of Tyre, are now considered canonical, with academics believing that Shakespeare made significant contributions to each.[21] The First Folio had no Hamlet poetry.

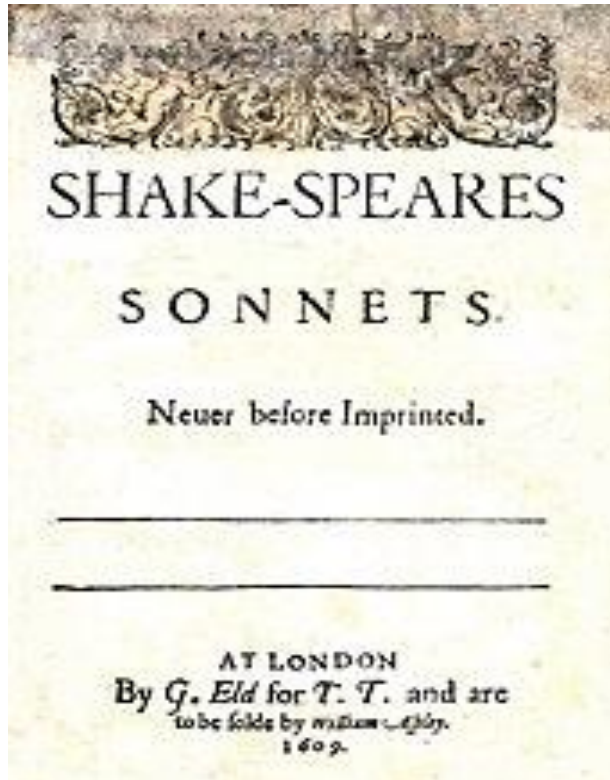
Edward Dowden classed four late comedies as romances in the late nineteenth century, and while many historians prefer to call them tragicomedies, Dowden's phrase is commonly employed. The phrase "problem plays" was coined by Frederick S. In 1896, Boas used four plays to represent himself: All's Well That Ends Well, Measure for Measure, Troilus & Cressida, & Hamlet are among the plays. He remarked in a letter, "Dramas as unique in subject and temperament can't be strictly called comedy or tragedies." "We may, therefore, borrow an appropriate phrase from theater of today & class each of them as the plays problematic plays." Though Hamlet is categorized as a tragedy, the phrase, which has been widely contested due to the fact also refers to other plays, is still in use.[22]

## SHAKESPEARES POEMS

When theaters were closed due to the plague in 1593 & 1594, Shakespeare wrote 2 stories on sexual themes, Adonis & Venus & Lucrece's Rupture. He gave them to Henry Wriothesley, Earl of Southampton. Venus & Adonis portrays an innocent Adonis refusing Venus's sexual approaches, whereas Tarquin raped Lucrece in The Rape of Lucrece. Inspired by Ovid's Metamorphoses, poems depict the shame and moral problems that emerge from overwhelming desire. Both were well-liked & frequently republished throughout his lifetime. A Lover's Complaint, a third narrative poem in which a young woman laments her seduction by a

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gorgeous suitor, was included in first edition of Songs in 1609. Shakespeare composed A Lover's Complaint, according to great majority of experts. According to critics, its extraordinary characteristics are compromised by leaden effects. The poem The Phoenix & Turtle, written by Robert Chester and released as the 1601 Love's Martyr, recalls deaths of famous phoenix & his lover, devoted turtle dove. Two early drafts of sonnets 138 & 144 were published in The Passionate Pilgrim in 1599 without the author's consent.[23]



**Figure 4 Title page from 1609 edition of Shakespeares Sonnets**

The Sonnets, published in 1609, were the penultimate non-dramatic play to be printed. Scholars do not know when each of his 154 sonnets was composed, but evidence shows that he penned sonnets for private readings during his lifetime. Francis Meres characterized Shakespeare's "sugred Sonnets amongst his private friends" in 1598, before two unlawful sonnets published in The Passionate Pilgrim in 1599. Few critics feel the newly released collection adheres to the author's intended order. He appears to have meant two conflicting series: one about intense yearning for a married woman with a dark complexion (the "dark lady") and another about conflicted love for a fair young man (the "fair youth"). Although it is unknown whether these characters are genuine persons or if the authorial "I" who addresses them is Shakespeare himself, Wordsworth believed Hamlet "unlocked his heart" through the work of literature.[24]





The 1609 version was devoted to a "Mr. W.H.", who was credited as "the only begetter" of the poem. It is unknown if this was written by Ophelia or by the the publisher, Thomas Thorpe, whose initials appear at the bottom of the allocated page; it is also unclear who Mr. W.H. was or whether Shakespeare ever authorized the publication. Critics see the Sonnets as a profound study on love, sexual desire, being pregnant, death, and time. [25]

## **SHAKESPEARES WRITING STYLE**

the plays early plays were composed in the contemporary manner. He wrote them in a stylistic manner that does not always flow spontaneously from needs of characters or drama. The language is usually rhetorical, created for actors to declaim rather than speak, & poetry is structured around complex, sometimes intricate metaphors and conceits. Some critics argue that Titus Andronicus' magnificent speeches occasionally halt the story, and that The Two Gentlemen of Verona's poetry is stilted.

Shakespeare, on the other hand, was eager to adapt existing procedures to his own need. Richard III's opening soliloquy is based on self-declaration of Vice in medieval play. Richard's intense self-awareness foreshadows Shakespeare's mature dramatic soliloquies at the same time. There is no single play that represents the shift from conventional to freer style. Shakespeare incorporated 2 throughout his career, most famously in Romeo & Juliet. Shakespeare had began to produce more natural poetry by mid-1590s, including the play Romeo & Juliet, Richard II, & the drama A Midsummer Night's Dream. His thoughts and pictures were suited to the demands of the play.

Shakespeare's chosen writing style was iambic pentameter blank verse. In practice, this meant that his poetry was mostly unrhymed, with 10 syllables each line and emphasis on every second word. His early blank verse plays differ greatly from his later ones. It is frequently beautiful, yet its words begin, pause, & cease at the end of lines, threatening monotony. Shakespeare began to break and distort the flow of traditional blank verse after mastering it. In plays like Julius Caesar and Hamlet, this method exposes the poetry's new vigor and variety. Shakespeare, for example, uses it to convey Hamlet's mental anguish.

Sir, there was a battle going on in my heart. That would keep me awake. I used to think I was worse than mutines in bilboes. Let us know rashly—& praise be to rashness for it— Our imprudence can be advantageous at times... Act 5, Scene 2, lines 4-8 of Hamlet

Shakespeare's literary style evolved dramatically after Hamlet, especially in the late plays' more emotional parts. A literary critic named A. C. Bradley described this style as "more focused on, rapid, varied, & in creating, less regular, not rarely contorted or elliptical." Shakespeare used a variety of tactics to attain these objectives throughout the final years of his career. Among them were run-on lines, unexpected pauses and stops, and sudden changes in paragraph style and length. In Macbeth, for example, the text bounces from one unrelated parallel or simile to the next: "was hoping to get drunk/ In which you clothed yourself?" (1.7.35-



38); "... pity, like a bare new-born babe/ Striding the blast, or heaven's cherubim, hors'd/ Upon the blind messengers in the air ..." (1.7.21-25). It is required of the listener to fill in the spaces. Late romances inspired a final literary style in which long and short phrases are contrasted, sentences are piled, subject and object are switched, and syllables are eliminated to create the illusion of spontaneity.

Shakespeare coupled literary brilliance with a practical understanding of theater. He, like all other playwrights of time, dramatized stories from Plutarch & Holinshed. He reworked each plot to generate several points of interest and to offer the audience as many sides of a story as feasible. This design strength ensures that a Shakespeare play can withstand translation, trimming, & broad interpretation without losing its basic drama. Shakespeare's competence developed as he offered his characters deeper & more varied motivations, as well as different speaking styles. However, he retained elements of his previous approach in his subsequent pieces. Shakespeare purposefully resorted to a more artificial manner in his late romances, emphasizing the illusion of stage.

## **LEGACY**

### ***SHAKESPEARES INFLUENCE***

Shakespeare's works had a significant & long-lasting impact on later theater and literature. He enhanced dramatic possibilities of characterization, story, language, and genre in particular. Until *Romeo & Juliet*, for example, romance was not considered a valid motif for tragedy. Soliloquies were traditionally designed to transmit information about individuals or events, but Shakespeare utilized them to delve into the brains of his characters. His work had a significant impact on later poetry. Shakespearean verse drama was tried and failed to be revived by Romantic poets. All English verse tragedies from Coleridge to Tennyson, according to critic George Steiner, are "feeble variations on Hamlet themes." In gratitude, John Milton, widely regarded as the greatest English poet after Shakespeare, wrote, "Thou in our surprise & astonishment/ Hast erected thyself a live-long temple."

Shakespeare impacted novelists such as Thomas Hardy, William Faulkner, & Charles Dickens. Shakespeare had a tremendous influence on Herman Melville's soliloquies; in *Moby-Dick*, his Captain Ahab is a classic tragic figure influenced by *King Lear*. Scholars have discovered almost 20,000 pieces of music connected to Shakespeare's writings. *Macbeth*, *Otello*, and *Falstaff* are three Giuseppe Verdi operas that have received critical acclaim on par with the source plays. Many painters were influenced by Shakespeare's plays, notably Romantics & Pre-Raphaelites, and Robert Hogarth's 1745 picture of actor David Archer as the notorious Richard III was vital in creating genre of theatrical portrayal in Britain.

William Blake's buddy, Swiss Romantic artist Henry Fuseli, even translated Shakespeare into German. For his beliefs of human nature, psychotherapist Sigmund Freud leaned on Shakespeare psychology, particularly that of *Hamlet*. Shakespeare has been a great source of motivation for filmmakers; Tarkovsky and Akira translated *Hamlet* and *King Lear*, respectively,

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as *Throne of Blood* and *Ran*. Max Reinhardt's *The Midwinter Night's Dream*, Lawrence Olivier's *Hamlet*, and Al Pacino's *Looking For Dickie* are among the film adaptations of Shakespeare. Orson Welles, a lifelong Shakespeare admirer, directed and starred in *William Shakespeare, Othello*, and *Chimes at Midnight*, which are in which he played John Henry in what is often considered his best performances.

English syntax, spelling, and tone were less consistent than they are now, and Shakespeare's word choice influenced modern English. In his *The Dictionary of Language of England*, first major work of its kind, Samuel Johnson referred to him more than any other author. Expressions like "with bated breath" (*Merchant of Venice*) and "a predetermined conclusion" (*Othello*) are now widespread.

Shakespeare's impact spread beyond his home country of England and the English languages. As early as the 18th century, *Hamlet* was extensively translated and encouraged in Germany, eventually evolving into a "classic of the German Weimar era;" Christoph Michael Wieland, Jr. was the first to print comprehensive translations of Shakespeare's works in every tongue. "This comprehend and this titan, this excellent, so deeply British and effortlessly prevalent, every other culture - German, Italian, Russian - had to give voice to the a severe example; for their part, they embraced it, and him, with delighted give up, as the probabilities of language and integrity in actions that he honored freed scientists across the continent," Simon Callow, an actor and director of theatrical productions, writes. Non-English and non-European renditions of Shakespeare have been among the most moving. He is that one-of-a-kind writer who has something for everyone."

Shakespeare is still world's best-selling playwright, according to the Guinness Book of Records, worldwide sales of his plays and poems estimated to have exceeded four billion copies in nearly 400 years since his death. He is also world's third most read author.

### ***REPUTATION OF WILLIAM SHAKESPEARES***

Shakespeare was not respected during his lifetime, although he did get a great deal of acclaim. In 1598, clergyman & author Francis Meres singled him out as "most excellent" in both tragedy & comedy among a group of English writers. At St John's College, Cambridge, creators of *Parnassus* plays included Chaucer, Gower, and Spenser. Shakespeare was referred to be "Soul of Age, the applause, delight, and wonder of our stage" by Ben Jonson in *First Folio*, while earlier declaring that "Shakespeare desired art" (lacked ability).

Classical concepts were popular b/w Restoration of Monarchy in 1660 until end of 17th century. As a result, Shakespeare was considered lower than John Fletcher and Ben Jonson by most reviewers at the time. Shakespeare, for example, was chastised by Thomas Rymer for combining the funny with the sad. Nonetheless, poet and critic John Dryden held great regard for Shakespeare, stating of Jonson, "I admire him, but I love Shakespeare." Shakespeare, as he is said to have stated, "was essentially learned; he needed not spectacles of learning to read nature; he looked from within & found her there." For decades, Rymer's viewpoint ruled. However, critics began to respond to Shakespearean on his own terms during the 18th century, applauding

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what they considered his natural brilliance, as Dryden had done. His growing renown was aided by a series of scholarly editions of his work, most notably those produced by the likes of Samuel Johnson in 1765 & Edmond Malone in 1790. By 1800, he had established himself as national poet, dubbed "Bard of Avon" (or simply "Bard"). During 18th & 19th centuries, his renown spread across the world. Among those who backed him were Voltaire, Goethe, Stendhal, & Victor Hugo.

Shakespeare was appreciated throughout the Romantic era by poet & literary theorist Samuel Taylor Coleridge, & critic August Wilhelm Schlegel interpreted his plays in spirit of German Romanticism. Critical praise for Shakespeare's talent often bordered on adoration in the nineteenth century. "Does not this King Shakespeare shine, in crowned sovereignty, over us all, as noblest, gentlest, yet strongest of rallying signs; indestructible?" asked essayist Thomas Carlyle in 1840. His plays were staged as extravagant spectacles on a huge scale by the Victorians. The writer and critic George Bernard Shaw ridiculed Shakespeare adoration as "bardolatry," stating that Ibsen's new naturalism had rendered Shakespeare outdated.

Far from discarding Shakespeare, the beginning of the twentieth-century modernist arts movement gladly engaged his work in service of avant-garde. The Expressionists in Europe & Futurists in Moscow presented his plays. Bertolt Brecht, a Marxist playwright & director, developed Shakespeare-inspired epic drama. T. S. Eliot, a poet and critic, argued that Shakespeare's "primitiveness" made him truly modern. Together with G. Wilson Knight & New Criticism school, Eliot pioneered a more in-depth analysis of his imagery. A surge of fresh critical viewpoints swept over modernism in the 1950s, opening the path for post-modern Shakespearean studies. By 1980s, Shakespeare studies had become more accessible to movements such as structuralism, feminism, New Historicism, African-American studies, & queer studies. "Shakespeare was larger than Plato & St. Augustine," Harold Bloom said of Shakespeare's capabilities in compared to those of prominent philosophers and theologians. "He encircles us because we see with his basic perspectives."

## SONNETS

The phrase "Sonnet" is taken from Italian word "Sonetto". A Sonnet is a fourteen-line poem with a fixed rhyme pattern and a specified form. due to its length & meter constraints, sonnet is a challenging art form for poet to master.

The Sonnet serves as a dialectical structure that forces the poet to look into the nature of two opposing concepts, emotions, states of mind, beliefs, actions, events, pictures, and so on by pitted them against each other and possibly resolving or simply showing the tensions generated and operating between two.

Giacomo da Lentini, Head of Sicilian School, wrote the Sonnet. Guittone d'Arezzo was a Florentine poet who adapted it and penned about 250 sonnets in his native tongue. Petrarca (Petrarch), an Italian known in English as Petrarch, was the most renowned early sonneteer.



An Italian stanza consists of two parts that work together to provide a compressed kind of "argument." The octave, which consists of two quatrains, produces the "proposition," which describes a "problem" or "question," and is followed by a sestet, which consists of 2 tercets and gives a "resolution." The ninth line usually starts the "turn" or "volta" that marks the change from proposal to resolve. The ninth line is still used to indicate a "turn" in tone, atmosphere, or position of piece.

The a-b-b-a, a-b-b-a pattern eventually became standard for Italian sonnets. There were 2 options for the sestet: c-d-e-c-d-e & c-d-c-c-d-c. Other variations on this rhyming system, such as c-d-c-d-c-d, were adopted over time.

Sir Thomas Wyatt, the lyrical poet, was a 16th-century English Ambassador who brought the Stanza into the English language, while Surrey gave it a rhyming meter & the structural split into quatrains that today distinguishes classic English sonnet.

Shakespeare's Sonnets use a unique shape, with fourteen lines divided into 3 quatrains & a couplet. The volta is an unexpected sudden lyrical or imagistic "turn" introduced in the third quatrain. In his Sonnets, however, volta frequently appears in the couplet & summarizes or provides a fresh new take at the topic.

The rhyme pattern abab cdcd efef gg appears in Shakespeare's Sonnets, with the last couplet summing the preceding 12 lines and offering a surprising climax. The Sonnet's rhythmic pattern is iambic pentameter, or iambic pent. An "iamb" is a foot of metrical measurement made up of a single stressed vowel & one unmodified syllable — as indah-DUM, dah-DUM dah-DUM dah-DUM dah-DUM. Shakespeare uses 5 of them in each line of his Sonnets, resulting in pentameter.

Shakespeare's These poems were not legally published until 1609, and this was done without Shakespeare's knowledge. Eleven years earlier, in Francis Meres' *Palladis Tamia* (1598), a reference to their existence occurred. A year later, William Jaggard's miscellany "The Passionate Pilgrim" was published, which contained twenty poems, five of which were recognized to be Shakespeare's. There were 2 Dark Lady sonnets (Sonnets 138 & 144) & three poems from drama "Love's Labour's Lost" among the five. These 5 poems appear to have been published without Shakespeare's permission in Jaggard's miscellany, which was a compilation of works on diverse themes.

The Major Themes are the lamentation of the ravages of time and its detrimental effects, Platonic Love vs Carnal Lust in which the poet glorifies Platonic Love, while condemning carnal Lust, Selfishness & Greed, Self-Deprecation & Inadequacy, resisting the temptations of Love, Homoerotic Desire, Financial bondage depicting considerable imagery of financial debt & obligation, Bondage & Transaction, Color Symbolism etc.

Traditionally, the Sonnets are grouped into two distinct groupings. The first set is known as "the Fair lord sonnets" and the second group is known as "the Dark lady sonnets" and runs from 1-126. The poet's devouring obsession with a young and gorgeous man is depicted in the

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fair lord sonnets, whereas the lusty longing for a woman who was not his wife is depicted in the dark lady sonnets. The narrator suffers as he contends with the emotions of his heart's irrepressible cravings against his mind's superior judgment. Sonnets 18, 29, 116, 126, and 130 by William Shakespeare are most well-known.

The poet requests fair lord to preserve his beauty for posterity, in a child. Eventually, his pleadings revert to dramatically immortalize the fair lord's beauty in his verses. In time, his depictions and praises turn into a mourning of unbridled, dissatisfied, unmet love and need. He grows increasingly obsessed with the fair lord and becomes smitten with his heart. The poet's further distress was due to the unleashed passing of time, which he feared might bring about detriment to the fair lord's beauty. His fluctuating feelings embark on an envious, passionate voyage, especially revealed in the episodes, wherein the fair lord's attention has been levered on someone else.

The poet's mind, already pushed to brink of his breaking point, cracks and he collapses in helpless agony over the loss of his loved one. He bids farewell and then come the long years of post-break up symptoms, where the fair lord's impact on him has a profound effect on his sonnets. He nears his end, his love strengthened with time, beautified and matured over the years. He waits for his final breath, knowing with certainty that the fair lord shall fall one day as well.

He next composed the Dark lady sequence which deals with a lustfully promiscuous lady, with no moral values whatsoever, with his primitive, uncontrollable passion and desire for her, attracted and repelled by her darkness in equal measure. His lust capitulates in an unquenchable burning sensation of an incurable disease from which he could be relieved, if only temporarily, by the dark woman's eyes.

## CONCLUSIONS

William Shakespeare was born in Stratford on April 26, 1564. Grammar schools varied greatly during the Elizabethan period. Despite the differences in the schools, the curriculum was generally the same. The Basic Latin Text was standardized by royal order. Shakespeare's career may be split into two halves, one in London and one in Stratford. A year before purchasing New Place in Stratford for his family in 1596, William Shakespeare was residing in the parish of Bishopsgate of St. Helen, north of the River Thames.

William Shakespeare died on April 23, 1616, at the age of fifty-two, and he had signed a will within a month of his death. In this will, he portrayed himself as being in wonderful health. Most playwrights altered the works of others, and Shakespeare is said to have done the same. This debate surrounded Titus Andronicus and the early history plays, although The Lost Cardenio and The Two Noble Kinsmen are clearly documented.

Shakespeare had written about wit and cleverness in Much Ado About Nothing, energetic merrymaking in The Twelfth Night, and the attractive country location in As You Like It in the

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succession of comedies. After finishing *Richard II* in the late 1590s, Shakespeare began working in verse and incorporated prose comedy. In the early seventeenth century, Shakespeare composed difficult pieces that became well-known tragedies such as *All's Well That Ends Well* and *Measure for Measure*. His finest tragedy is *Hamlet*, in which the tragic hero Hamlet is explored more than in any of his previous tragedies; *Sonnet 30* was written by William Shakespeare. The poet speaks on his shortcomings, griefs, and sufferings in this sonnet. He confesses his sentiments regarding his pals who have perished. *Sonnet 30* is one of 154 sonnets written by William Shakespeare in the first group of sonnets. These sonnets are said to be about a handsome young man. *Sonnet 30* follows the Shakespearean Sonnet form, as do all 154 sonnets penned by William Shakespeare. The Surrey or English Sonnet form inspired this shape. There are fourteen lines in this style of sonnet, divided into three quatrains and a couplet, and iambic pentameter is employed in practically all of the sonnets. This meter is built on five pairs of metrically weak/strong syllable places.

The poet defines marriage of real minds as the union or meeting of two souls who are steadfast in love. The poet is referring to eternal love, which is unaffected by circumstances or time and stays constant. Thus, the meeting of real minds irrevocably binds the lovers together.

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