

Shakespeare's role in the development of British theater

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William Shakespeare Performance:-

William Shakespeare (baptized 26 April 1564 to 23 April 1616) was an English playwright, actor and poet also known as the Bard of Avon and often called England's national poet. Born in Stratford-upon-Avon, England, he was a prominent member of the Lord Chamberlain's Men dating from about 1594. The written record gives little indication of the way Shakespeare's professional life shaped his art, except that in his 20s as a playwright Shakespeare wrote plays that capture the full range of human emotions and conflicts.

Famous throughout the world, the works of William Shakespeare have been performed in countless villages, towns, cities and metropolises for over 400 years. And yet William Shakespeare's personal history is somewhat of a mystery. There are two primary sources that provide historians with a basic outline of his life. One source is his works, plays, poems and sonnets, and the other is official documentation such as church and court records. However, these provide only brief sketches of specific events in his life and provide little information about the person who experienced these events.

Objective :-

To arouse interest in the world's greatest dramatist in English literature. Find any other parallel dramatist in the world of another language.

Hypothesis :-

Shakespeare's plays change the nature and lifestyle of the people who read them.

Data source :-

As you like it 1600 to present critical essays. Edited by Edward Tomarken.

As You Like It Edited by Juliet Dusinberre.

History plays :-

William Shakespeare began his career as a playwright by experimenting with plays in three genres—comedy, history, and tragedy—which he refined as his career matured. However, the genre that dominated his attention throughout his early career was history. Interest in the subject as proper material for drama was no doubt stimulated by England's surprising victory over the vaunted Spanish Armada in 1588. This victory fed a growing popular desire to see an account of the critical intrigues and battles that shaped England's destiny as the leading Protestant power in Europe.

This position of power was supported by the shrewd and ambitious Elizabeth I, the "maiden queen" of England, who was popularly believed to be the flower of the Tudor line. Many critics believe that Shakespeare composed the history to trace the course of fate that led to the rise of the Tudors as England's greatest kings and queens. The strength of character and patriotic spirit that Elizabeth displayed seems to be foreshadowed by the personality of Henry V, the Lancaster monarch who was instrumental in building the English empire in France. Since the Tudors traced their lineage back to the Lancasters, it was an easy move for Shakespeare to flatter his sovereign and delight his audience with nationalistic spectacles that reinforced the belief that England was the promised land.

Whatever his reasons for composing historical plays, Shakespeare must surely be seen as an innovator of a form for which there was no model in classical or medieval drama. However, he undoubtedly learned a lot from his immediate predecessors - especially from Christopher Marlowe, whose Edward II. (c. 1592) dealt with the theme of a weak king who almost destroyed the kingdom with his selfish and self-indulgent behavior. From Marlowe, Shakespeare also inherited the idea that the purpose of a history play was to revive the moral dilemmas of power politics and apply those lessons to contemporary government. Contemporaries heeded such lessons, as is amply illustrated by Elizabeth's remark when reading the life of one of her predecessors: "I am Richard II.

Shakespeare's contribution to the genre of history plays is represented by two tetralogies (two series

of four plays each), each covering a period of English history. He wrote two other plays dealing with English kings, King John and Henry VIII, but they are not specifically connected to the tetralogies in theme or structure. Edward III, written sometime between 1589 and 1595, on the other hand, is closely related to the second tetralogy in terms of theme, structure, and history. Edward III is the grandfather of Richard II. and his victory in France is repeated by Henry V. Muriel Bradbrook has pointed out the structural similarities between Edward III. and Henry V. Like the second tetralogy as a whole, Edward III deals with the education of a prince. King Edward, like Prince Hal, first neglects his duties and endangers the realm by putting personal pleasure above the needs of his country. The Countess of Salisbury begins to educate him in responsibility, and Queen Philippa completes the process by teaching him compassion. By the end of the play, Edward has become what Shakespeare calls Henry V, "the mirror of all Christian kings."

The Role of Shakespeare in the Development of English Drama :-

The term Elizabethan drama includes not only the beginning of poetic drama (1588-1600) but also the period after the reign of James I until the closing of the theaters in 1642. However, modern critics generally refer to the mature phase as Jacobean drama and the decline as Caroline drama. Returning to this distinction, Elizabethan drama would include the plays of Marlowe, the early plays of Shakespeare, the plays of Lyle, Peele, and Greene.

Considered the greatest English-speaking writer in history and known as England's national poet, William Shakespeare produced more plays than any other playwright. To this day, countless theater festivals around the world honor his work, and his works have had a great influence on subsequent theater, with students memorizing his eloquent poems and scholars reinterpreting the million words of text he composed.

Born into a family of modest means in Elizabethan England, the "Bard of Avon" wrote at least 37 plays and a collection of sonnets, founded the legendary Globe Theater and helped transform the English language. The distinction between tragedy and comedy was particularly important in Shakespeare's time. Elizabethan tragedy was the familiar story of a great man or woman brought low by hubris or fate (although some of Shakespeare's tragic heroes—such as Romeo or Macbeth—easily fit Aristotle's definition of this type). Tragedy and comedy are two of the genres into which Shakespeare's First Folio divides the plays; the third category is Histories, including plays that chronicled the lives of English kings, but these plays themselves often tended toward the tragic (such as Richard II or Richard III) or comic (the Falstaffian subplots of both parts of Henry IV. The Pistol-Fluellen meeting of Henry V.).

Almost from the beginning, then, Shakespeare's method consisted in blending the previously antagonistic visions of comedy and tragedy in ways that still seem novel and surprising. There are more laughs in the tragedy Hamlet than in a comedy like The Merchant of Venice, and some modern critics go so far as to regard King Lear as at once the height of Shakespeare's tragic achievement and a kind of divine comedy, or even an absurd farce. Romeo and Juliet is a tragedy constructed from comic material (the story of young lovers trying to overcome the obstacle of parental disapproval) and in Shakespeare's later tragedy of romantic love Antony and Cleopatra there is a lot of poignant humor at the expense of the middle-aged lovers who struggle to maintain their passion usually associated with adolescence. Some of Shakespeare's comedies—Measure for Measure and All's Well That Ends Well—seem so far removed from the optimism usually associated with the genre that they have been qualified as "problem comedies."

Shakespeare therefore united the three main streams of literature: verse, poetry and drama. He imparted his eloquence and variety to the versification of the Old English language, yielding the highest expressions with the flexibility of language. The second, sonnets and poetry, were structurally linked. He added economy and intensity to the language. In the third and most important area, drama, he saved the language from obscurity and vastness and infused it with actuality and liveliness.

Shakespeare's work in prose, poetry and drama marked the beginning of the modernization of the English language by introducing words and expressions, style and form to the language. The blank verse of his early plays is quite different from his later plays. He is often beautiful, but his sentences tend to start, pause and end at the end of lines, with the risk of monotony.

Once Shakespeare had mastered traditional blank verse, he began to interrupt and change its flow. This technique unleashes a new power and flexibility in poetry in plays like Julius Caesar and Hamlet. For example, Shakespeare uses it to express the confusion in Hamlet's mind:

**“Sir, in my heart there was a kind of fighting That would not let me sleep. Methought I lay Worse than the mutines in the bilboes. Rashly—
And prais’d be rashness for it—let us know**

**Our indiscretion sometimes serves us well ...” Hamlet, Act 5,
Scene 2.**

While it is true that Shakespeare created many new words (the Oxford English Dictionary records over 2,000), an article in National Geographic points to the findings of historian Jonathan Hope, who wrote in "Shakespeare's 'Native English'" that "Victorian scholars who read the texts for the first editions of the OED, they paid special attention to Shakespeare: his texts were more thoroughly read and more often quoted, so that he is often credited with the first use of words or meanings of words that may actually be found in other writers".

However, William Shakespeare created a new epoch in world literature. The ideas of the Renaissance, the ideology of humanism are expressed by him in the most realistic way. Shakespeare believes in man. He hates injustice. His games became popular all over the world because of his realistic characters. The history of English drama is reflected in Shakespeare's works. The development of his characters sets him apart from his predecessors (Marlowe and others). Shakespeare's characters do not remain static, they change as the action progresses.

Needless to say, Shakespeare's contribution to the development of English drama is incalculable. His work on the King James Bible alone shaped the imagination of generations of people. When it comes to tragedy, it is quite important for several reasons. First, tragedy was mainly a Western invention of the Greeks, but it was lost for a long time. Some scholars even assume that no one but the Greeks could have written a proper tragedy. Perhaps this was due to historical circumstances.

In light of this, it is significant that Shakespeare wrote successful tragedies. For this reason it can be said that he revived the Greek form for generations. Even ordinary people of that time understood his speech. The soliloquies in his plays are not long; the dialogues are true to life. Many famous English sayings come from his works.

Main Drama :-

Henry VI, Part I, wr. 1589-1590, ex. 1592, pb. 1623; Edward III, d. C. 1589-1595, pb. 1596; Henry VI., part II, pr. C. 1590-1591, pb.

1594; Henry VI., part III, pr. C. 1590-1591, pb. 1595; Richard III, pr. C. 1592-1593, pb. 1597; Comedy of Errors, pr. C. 1592-1594, pb. 1623; Taming of the Shrew, pr. C. 1593-1594, pb. 1623; Titus Andronicus, ob., pb. 1594; Two Gentlemen of Verona, pr.

C. 1594-1595, pb. 1623; Love's Labour's Lost, pr. C. 1594-1595 (revised 1597 for judicial enforcement), pb. 1598; Romeo and Juliet, pr. C. 1595-1596, pb. 1597; Richard II, pr. C. 1595-1596, pb. 1600; A Midsummer Night's Dream, pr. C. 1595-1596, pb. 1600; King John, pr. C. 1596-1597, pb. 1623; Merchant of Venice, pr. C. 1596-1597, pb. 1600; Henry IV, part I, pr. C. 1597-1598, pb.

1598; The Merry Wives of Windsor, pr. 1597 (revised ca. 1600-1601), pb. 1602; Henry IV, part II, pr. 1598, pb. 1600; Much ado about nothing, pr. C. 1598-1599, pb. 1600; Jindfich V., pr. C. 1598-1599, pb. 1600; Julius Caesar, b. C. 1599-1600, pb. 1623; As you like it, pr. C. 1599-1600, pb. 1623; Hamlet, Prince of Denmark, pr.

C. 1600-1601, pb. 1603; Twelfth Night: Or, What You Want, pr. C. 1600-1602, pb. 1623; Troilus and Cressida, pr. C. 1601-1602, pb. 1609; All's well that ends well, pr. C. 1602-1603, pb. 1623; Othello, Moor of Venice, pr. 1604, pb. 1622 (revised 1623); Measure for Measure, dia. 1604, pb. 1623; King Lear, pr. C. 1605-1606, pb. 1608; Macbeth, pr. 1606, pb. 1623; Antony and Cleopatra, pr. C. 1606-1607, pb. 1623; Coriolanus, pr. C. 1607-1608, pb. 1623; Timon of Athens, pr. C. 1607-1608, pb. 1623; Pericles, Prince of Tyria, pr. C. 1607-1608, pb. 1609; Cymbeline, pr. C. 1609-1610, pb. 1623; A winter's tale, pr. C. 1610-1611, pb. 1623; Storm, pr. 1611, pb. 1623; Two noble relatives, pr.

C. 1612-1613, pb. 1634 (with John Fletcher); Henry VIII., pr. 1613, pb. 1623 (with Fletcher).

Another major work

Poetry: Venus and Adonis, 1593; The Rape of Lucrece, 1594; The Passionate Pilgrim, 1599 (a collection of poems by Shakespeare and others); Phoenix and Tortoise, 1601; A Lover's Complaint, 1609; Sonnets, 1609.

Analysis of Shakespeare's plays

The two portraits of Shakespeare depict two parts of his nature. On the one hand, he had an immense intellectual curiosity about people's motives and actions. This curiosity and his language skills enabled him to write his masterpieces and create characters that are better known than some of the major figures in world history. On the other hand, Shakespeare, reflecting his middle-class origins, was himself motivated by strictly bourgeois instincts; he was more concerned with acquiring property and consolidating his social standing in Stratford than with preserving his plays for posterity. Had his partners not published the First Folio, there would have been no Shakespeare as he is known today: still playing and enjoying himself, the most studied and translated writer, the greatest poet and dramatist in English and perhaps any language.

In addition to his ability to create a variety of memorable characters, there are at least two other qualities that account for Shakespeare's success. One is his love of playing with language, from the lowliest pun to some of the world's finest poetry. His love of language sometimes makes him difficult to read, especially for young students, but the meaning often becomes clear in a well-played version. The second characteristic is its openness, the absence of any limiting point of view, ideology or morality. Shakespeare was able to encompass, identify with, and portray a huge range of human behavior, from the good to the bad to the indifferent. The spaciousness of his language and vision thus help explain the universality of his appeal.

Shakespeare's lack of commitment to any didactic view has often been decried. Yet he is not entirely without obligation; rather, it is concerned with what is human. The basis of his broad outlook is Renaissance humanism, a synthesis of Christianity and classicism, which is perhaps the best development of the Western mind and finds its best expression in his work. The same magnanimous outlook was evidently expressed in Shakespeare's personality, which, like his bourgeois instincts, defies the romantic myth of the artist. His peers often praised him, but friendly rival and fierce satirist Ben Jonson said it best: "He was truly honest and of an open and free nature" and "He was not of age but forever."

Conclusion:-

Shakespeare's diction, sonnets, and plays made him one of the most influential writers of all time. His plays are performed more than any other writer. Without Shakespeare, we wouldn't have everyday phrases like plain sight or clean as driven snow. We wouldn't want famous lines like your own true self from Hamlet or damn Macbeth. That is why he is still remembered all over the world.

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