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## Christopher Marlowe and Doctor Faustus

*Marlowe tried to create medieval morality play with a late Renaissance temper through Dr. Faustus. Faustus can not merely be treated as a figure in a medieval morality play. We do not see a typical morality play temptation by a character symbolic of evil prevailing upon an innocent Faustus to start him upon a course of evil-doing. We see a “Knowing “ Faustus “ deliberately launching himself upon an evil course. He is a scholar overpowered by his intellectual pride swollen with cunning of a self conceit “ as chorus says in the prologue. The Chorus presents one aspect of Faustus's tragedy in two, when he says that his waxen wings did mount above his reach and melting heavens conspired his over throw.”*

ANANT GAWANDE

Christopher Marlowe was the greatest of Shakespeare's predecessors. He may be regarded as the true founder of English drama. He was a great poet a lyrical, personal violently egoistical poet who carried with him his own unique conception of man and life. His exclusiveness produced intensity and the English stage was in great need of intensity then. There had been an abundance of grace, wit and fancy mingled with faults of every kind in the English plays, but never hither to had English drama known the dash and vehemence which Marlowe infused into it. Doctor Faustus is one of the greatest play of Marlowe which is planned in well manner. It's greatness lies rather in single scenes and its general suggestion. In if the characters are more life like and we find in if a deeper conception of tragedy.

Marlowe tried to create medieval morality play with a late Renaissance temper through Dr. Faustus. Faustus can not merely be treated as a figure in a medieval morality play. We do not see a typical morality play temptation by a character symbolic of evil prevailing upon an innocent Faustus to start him upon a course of evil-doing. We see a “Knowing “ Faustus “ deliberately launching himself upon an evil course. He is a scholar overpowered by his intellectual pride swollen with cunning of a self conceit “ as chorus says in the prologue. The Chorus presents one aspect of Faustus's tragedy in two, when he says that his waxen wings did mount above his reach and melting heavens conspired his over throw.” Thus Marlowe when introducing Faustus shows him a challenger of heaven. But he also shows him as a man bent upon aggravating this challenge by the exercise of the magic art which Faustus prefers to his salvation. Doctor Faustus is an extension of the traditional morality play. The traditional morality play generally depicted an innocent man being tempted by evil. But in this play the hero knows a lot about the world, the flesh and the devil for the gratification of his

lust for power and his sensual desires. His learning makes him thin that Christianity restricts mans striving and aspiration. In spite of that he does not show himself inclined to work destruction upon Christianity or to be malicious toward his fellow-men. He simply casts aside what he calls the old wives tales of religion in order that he may live more fully in this world. He tells Mephistophilis that he thinks hell to be a “ fable” and Mephistophilis replies that he may think so till experience changes his mind. The rest of the drama brings this mind changing experience to Faustus. For soon after he has singed away his soul he enters an ever present private hell like that of mephistophilis and into it he sinks deeper and deeper. He quickly finds that instead of having enslaved the devilish spirits he has been enslaved by them. Whenever he thinks of repenting the devils take immediate measures to stop him from such thought.

Faustus wishes to be powerful which is his dream to attain by the skill of knowledge instead of physical strength. He is a scholar and he turns to magic as a means to infinite power. He feels on urge to pursue knowledge to infinity. However he is never concerned with carrying on the pursuit of knowledge for its own sake He longs for the knowledge that can bring tangible results in the shape of power honour, fame sensual gratification etc. Faustus is the sort of personage of whom Aristotle would have approved as the hero of a tragedy. Aristotle's conception of a tragic hero was that of a man essentially human and noble, but led astray by some excusable vice or error. Marlowe's public would see in Faustus a man and a Christian like themselves, carried too far by ambition and the love of pleasure. He is no redical unbeliever, no natural mate for the devil; he is not conscienceless nor is he a heathen. On the contrary he is a good protestant and holds manfully to all those parts of the creed which express his spontaneous affections. A good angel is often overheard

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whispering in his ear and if the evil angel prevails finally, it is in spite of continual remorse and hesitation on Faustus's part. This excellent Faustus is damned by accident or by pre-destination; he is brow-beaten by the devil and forbidden to repent when he has really repented. The terror of the conclusion is thereby heightened; we see an essentially good man driven against his will to despair and damnation.

As a representative of a class or type he is the young extremist, eager and buoyant with a brilliantly energetic and enquiring mind intoxicated by his enthusiasms wash in his dislikes and fundamentally superficial in both. After the scene at the pope's court, the boyish quality disappears and there is a sense of ageing. The keynote of the weak Vanhott scene is its courtesy. In this scene and the later scene with the scholars we admire a quieter and more mature Faustus. Doctor Faustus is thus the tragedy of a man who misdirects great gifts of mind and spirit and who therefore progressively loses his soul by disintegration. Faustus's disintegration brings low comedy into the tragedy. This low comedy repeats clownishly what he is doing to himself. It even draws him into its own clownishness. This low comedy, whether written by Marlowe or by some other hand serves to show the tragic failure of the hero to live up to his high hopes of what he would gain from magic a failure that brings him to play ridiculous tricks on the world instead of taking imperial control of it or even transforming it. We should not lose sight of this too even if we feel sure that the comic scenes were written merely with the object of amusing the Elizabethan audiences in the most obvious and easy way. The comment of the chorus at the end of the play is in part the moral of a morality play. In terms of the Christian tradition in which the play is mainly cast it offers an orthodox warning. We can say that Doctor Faustus is not a Christian morality play for it contains no affirmation of the goodness or justice of the religious system it depicts. It is rather a protest against this system which is revealed here as imposing a limitation upon the aspirations of man, as holding him in subjection and bondage, as denying him at last even the comfort of Christ's blood and as dooming him to the most terrible destruction.

Doctor Faustus is a work which once read can never be forgotten. It must be allowed that Marlowe did not perceive the full capabilities afforded by the legend he adopted. That crudeness of treatment is shown in making Faustus abandon the pursuit of supernatural knowledge and turn to trivial uses the power that he had purchased at the price of his soul. This and more may be granted but criticism is silenced when we reflect on the agony of Faustus's final soliloquy and the fervid splendour of his captures over Helen's beauty. Doctor Faustus is rather a series of dramatic scenes than a complete drama.

Dr. Faustus is recognized as one of the masterpieces of English drama. There can therefore be no doubt as to the greatness of this work. Its stranger point, of course is the characterization of the tragic hero himself. The tragic hero is Doctor Faustus a man of great learning and scholarship who bartered away his soul to the devil for twenty four years of omnipotence and pleasure. The character of Faustus has

skillfully been delineated. The author successfully brings into focus both the high and the low sides of Faustus's character. According to Hazlitt the character of Faustus in this play is a rude sketch but a gigantic one. Faustus is shown as a personification of the pride of will and eagerness of curiosity. Faustus is devoured by tormenting desire to enlarge his knowledge to the utmost bounds and to extend his power with his knowledge.

The first thing that strikes us about Faustus is his extraordinary learning and scholarship. The Chorus in his very first speech tells us of this aspect of Faustus's character. According to Chorus Faustus made a rapid progress in the study of divinity and by grasping scholarship was soon graced with a doctor degree. From Faustus's first soliloquy we learn that before he decided to practise magic he had already attained mastery over various other branches of studies. He had acquired a great proficiency in logic his medical skill had won him great renown he had made a name as a theologian and so on. From his talk with Valdes and Cornelius we learn that with concise syllogisms he had baffled the priest of German Church made the young and promising scholars of Wittenberg flock to him in order to listen to his disquisitions. It is this learning that makes Cornelius say that Faustus knows all the principle required by magic and that soon Faustus would be visited by more people anxious to hear his prophecies than used to visit the ancient Delphic oracle. And it is this quality of Faustus which makes Valdes say that although Faustus may have to learn the rudiments from Valdes soon he will become perfecter than the teacher. Intellectually equipped as Faustus is he soon becomes a great magician whose wonderful performances astonish all Germany. Speaking to the scholars towards the end of the play, Faustus recalls the wonders that he has done and that the whole world has witnessed.

Faustus is endowed with a rare imaginative faculty. Indeed his imaginative reach is amazing though it is something that we would naturally expect from a man whose intellectual caliber as we have seen above, is extraordinary. Having rejected the various branches of study. Faustus visualizes the wonders that he will be able to work with the power of magic. He goes on to speak of the unlimited authority he will wield. He will be greater than emperors and kings and his dominion will stretch as far as doth the mind of man. He will become a mighty god. He sees bright visions of spirits bringing him gold from India, pearls from ocean, pleasant fruits from different corners of the world. His poetic faculty is indeed remarkable almost every speech of Faustus is instinct with poetry that is an innate gift with him.

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## A Transcultural Study of Zadie Smith's White Teeth

*Zadie Smith in her novel the White Teeth has aptly described the transcultural society of modern London by emphasising on the transcultural friendships shared between characters from diverse backgrounds. These friendships help people to overlook the apparent differences and see the commonalities that they share as humans. It is also the best way to fight against the vices that crop up because of diversity like racialism, marginalisation, discrimination etc. Transculturalism creates a world in which everyone is equal and an individual can create his identity by taking the best of all cultures.*

BETSY MATHEW

The modern globalised world is witnessing the blurring of boundaries between diverse nationalities and cultures, as there is heightened interaction between people of different geographical locations, due to increased technological advancements and migrations. Every individual in today's multicultural world is exposed to diverse cultures, which have a profound effect on their identity. Although the term "transcultural" was coined in the year 1940, it has gained much more relevance in the modern interconnected world, and is now emerging in various fields of literary studies, films, theatre, architecture, music and anthropology.

Transculturalism transcends cultural borders and emphasises the unification of varied cultures; it acts as a unifying force of cultural diversity, which not only brings together, different cultures but also creates a new common culture. Instead of emphasising the differences between cultures, transculturalism brings out the similarities and the common aspects that the cultures share.

The repercussion of globalisation is conspicuously visible in contemporary literary writings, with the rise of a new body of transcultural authors who no longer delimitate their creativity to their ethnic backgrounds, but take the readers in an intrepid journey to different countries and nationalities, thus creating a wider reading audience. Zadie Smith is one the most celebrated contemporary British authors who writes about migration, cross cultural affiliations, hybridity, assimilation, and identity in her works. Though she was born in London, she hails from a mixed cultural background, as her mother is from Jamaica and her father from England. Smith, through her writings exhibits a meticulous picture of modern Britain, which is thoroughly

multicultural in structure.

Zadie Smith's debut novel White Teeth was published in the year 2000. It was a huge literary success and Smith was compared to established authors like Salman Rushdie on its publication. The novel was applauded with an endless stream of literary awards and recognitions. Fiona Tolan in her book New Directions Writing Post 1990 states:

White Teeth is an enthusiastic and exuberantly epic novel, crossing cultural, racial and generational divides. The breadth of characters, inclusion of multiple social strata, and vibrant depictions of the city are novelistic traits Smith's novel shares with the works of Charles Dickens and Salman Rushdie. (97)

White Teeth is undoubtedly a transcultural novel in all its aspects. The setting of the novel is the sub urban London which is thronged by characters from diverse nationalities, cultural and religious backgrounds. The novel unfolds the story of three culturally and racially diverse families of the Iqbals, the Joneses and the Chalfens. This research paper will analyse Smith's White Teeth as a model for transculturalism, by discussing the transcultural aspects prevalent in the novel.

The story unravels the life of two Second World War veterans Samad Iqbal Miah and Archie bald Jones. They continue their friendship after the war as Samad migrates to England. Samad marries the Bangladeshi Alsana and has two twin boys Magid and Millat; Archie marries Clara who is Black British citizen; they have a daughter Irie. The story unfolds the endeavours of these characters as they lead their life in a multicultural setting and the struggle they face to make an identity in a land where they are immigrants. The

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Sage Dictionary of Cultural Studies defines identity as:

Identity is a cultural construction because the discursive resources that form the material for identity formation are cultural in character. In particular we are constructed as individuals in a social process that is commonly understood as acculturation without which we would not be persons. Indeed the very notion of what it is to be a person is a cultural question. (93)

Most of the characters of the novel are either immigrants or children of immigrants. It is onerous for immigrants to carve their identities in a foreign land as there are many factors that contribute in contriving a person's individuality. An immigrant often acculturates and adopts the nuances of the host culture but in most cases they also cling on to the values and traditions of the previous or homeland culture. Smith in *White Teeth* reveals how the characters create a transcultural identity for themselves.

Archie Jones is an English man, yet his transcultural perspective is evident from the fact that he is willing to marry outside his race and culture. He was first married to the Italian Ophelia and later he married the black lady Clara. As a transcultural individual he is willing to overlook the apparent cultural differences and makes friendships based on the inherent commonalities that humans share with each other, irrespective of the glaring differences. He considers Samad, a Bangladeshi to be his best friend and mentor. Samad though he is a Bangladeshi enjoys a good English roast; he enjoys the English food and even dresses up as one.

Transculturalism affirms that people accept each other's culture and customs. There are many instances in the novel to substantiate this. Archie, for example says that, "you can get fourteen types of dal...in the Euston road"(67), which shows that Indian lentils are greatly used by the English as well. The existence of many Indian restaurants and eateries and shops also justifies that food is a common link that brings together people of diverse nationalities.

The schools too advocate an environment in which everyone is welcome, and equal importance is given to all cultures and nationalities. Mrs Owens, the school head teacher tells Samad that their school celebrates "Christmas, Ramadan, Chinese New Year, Diwali, Yom Kippur, Hanukkah, the birthday of Haile Selassie, and the death of Martin Luther King" (129). Teaching the young children to embrace diversified cultures and nationalities is preparing them to see the world from a transcultural lens, through which they can see the analogy that each cultures has, in spite of the conceivable differences.

In *White Teeth* we see people accepting each other customs and style in attire as well. Joyce and Marcus Chalfen are seen in Indian attire, Alsana wears Clara's African Headdress and running shoes, Samad wears a LA Raiders baseball cap. When Magid comes back to England from Bangladesh, he was expected to be all Bangladeshi in his style but he is always seen in formal western clothes. The immigrants are seen doing things that they would probably

never do in their homeland, for example Varin, a Hindu by religion, works in a halal meat shop. Samad consumes alcohol, which is prohibited in his religion, Neena is in a lesbian relationship; Shiva, a Hindu by religion joins the Islamic group KEVIN.

Another character in the novel that is very open to inter cultural exchange, is the music teacher Poppy Burt Jones, she is very interested in different cultures and wants to merge the customs and traditions of her own land into the new cultural aspects that she is coming across. She tells Samad, "We just don't have that in the West- the sense of sacrifice- I just have so much admiration for the sense your people have of abstinence, of self- restraint"(160). Once when Samad holds Archie's hand during a conversation, his first reaction was to punch him, then he reconsiders that Indians are emotional. Such a change and empathy can bring a change in a world that is divided by differences.

Most of the characters in the novel are seen adopting a transcultural identity, by merging the aspects of different cultures together. Samad is a staunch Muslim, but he has adopted several aspects of the English life. His wife Alsana though from a very traditional background in Bangladesh, enjoys her life in England and is grateful to God for the peace and safety she enjoys. She understands that her children are second generation immigrants and they will do things differently compared to their parents.

Smith has also brought about the differences that the first generation and the second generation immigrants have. The second generation immigrants want to break off all the bonds of the previous or homeland culture and want to be unfettered in the new land. They often find their cultural background uncomfortable as they fear not being understood by their peers. Magid for instance wishes that he was born in a normal English family and asks his friends to call him Mark. Millat too, in unable to truly comprehend his culture and religion and joins a radical Islamic group, only with the desire of belonging to some group. Irie too, has issues with her identity as she is a curvy black girl with very curly hair; she wishes to be lean like white girls and dreams of having straight hair like them. However she is able to come to terms with her identity as she realises her past cultural and racial heritage.

All the three kids are bewildered with identity issues and cannot make up what they want in their life and who they want to be. Panikos Panayi in *The Immigration History of Britain* states:

The migration process creates hybrid identities. While the first generation may have a closer connection with the homeland, they also find themselves affected by their surroundings. We might see the development of migrant communities in Britain as demonstrating the move from ethnicity to Britishness, but this new form of identity incorporates elements of homeland for individuals. (182)

Samad feels that the young children do not go to the mosque, they speak strangely, dress strangely, they do not

have any respect for tradition, he tells Archie that this change is not assimilation but corruption.

As a multicultural author, Zadie Smith has dealt with the differences that come up in families due to the cultural influence that comes over the second generation immigrants. Throughout the novel it can be seen that the parents or the first generation immigrants are trying to bring their children back to their roots where they belong. However, the children are more exposed to the new culture and want to fit into the new environment, for which they are willing to change. The new generation immigrants are more open minded and they find it easier to accept new cultural influences compared to the older generations.

Zadie Smith in her novel the White Teeth has aptly described the transcultural society of modern London by emphasising on the transcultural friendships shared between characters from diverse backgrounds. These friendships help people to overlook the apparent differences and see the commonalities that they share as humans. It is also the best way to fight against the vices that crop up because of diversity like racialism, marginalisation, discrimination etc. Transculturalism creates a world in which everyone is equal and an individual can create his identity by taking the best of all cultures.

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## Empowered Women Portrayals in The Short Stories of Rabindranath Tagore : Mashi and Raja Rani

*In this paper, the researcher studies the views Rabindranath Tagore about women by studying his short stories. The status of women in early Bengal was not good. The women were confined to the four walls of their households. They were not educated and were considered subordinate to men. Tagore was not happy with the plight of women at that time. He had revolutionary views about the status of women. His campaign for women was much ahead of his times and helped in shaping the society at time. He voiced his opinion through his stories in which he portrayed bold and self dependent women characters.*

**DR. VIKAS JAOOLLKAR\* & MRS. POOJA BHATIA\*\***

### Introduction :

Rabindranath Tagore was famous poet and writer of India. He lived at a time when there was expansion of Western education due to exposure of British administration. There was also development of science and beginning of social reforms in Bengal leading to Bengal renaissance. All these developments left an impact on his work. He was a firm believer of women empowerment. Women Empowerment refers to increasing and improving the social, economic, political and legal strength of the women, to ensure equal right to women. It means giving them equal opportunity for education and work and living a life with a sense of self-worth, respect and dignity. The condition of women in Bengal at that time was miserable. They were given a position subordinate to man. Law and religion did not recognize the equality and equal rights of man and woman. Tagore did not approve of this practice and voiced his opinion through his works. Many of his short stories depict bold women characters who are self dependant and equal in status with their male counterparts.

In the story, Mashi, Tagore showcases an empowered woman, bearing the responsibility of the house on herself. She looks after the management of house, showering love and affection on the family members. Mashi is the central character in the story "Mashi" who is a widow and lives with her nephew Jotin and his wife Mani. She is the headstrong woman, manages the house and looks after her ailing nephew. Jotin is a young fellow lately married to a beautiful girl Mani. He was much fascinated by his wife but was also aware of the fact that he didn't have much time left in the world. Mashi would pamper him and tell him to have some sleep but he

worried about Mani and wanted her to go back home, to her father's place.

Mani was an innocent and young girl and not aware of the seriousness of her husband's illness. She wanted to go to her sister's annaprashan and persisted Mashi to do so. Although Mashi tried to convey the seriousness of the situation and advised her to stay at her husband's side, Mani remained adamant. Mashi did not disclose this behavior of Mani in front of Jotin and praised her, telling him how much Mani loved and cared for him. She didn't want Jotin to know that his wife did not care for him and wanted him to believe she was a devoted wife.

Jotin used to wait for his wife to come in his room and talk to him but Mani had gone to Sitarampur for her sister's annaprashan. Every time Mashi would cover up Mani's absence giving one excuse or other.

Jotin was brought up by Mashi and her house and property belonged to him but in his will he transferred all his belongings to Mani, including Mashi's house. Mashi was a large-hearted woman. She did not mind a bit and didn't even care what would happen of her after Jotin's death. All she worried was about whether Mani would value money and property, Jotin was leaving for her. She said to Jotin, "It's no trifle you are giving, dearest. I only pray she (Mani) may have the power to know the value of what is given her." (Tagore: 2007, 15)

Once Mashi brought up a shawl for Jotin telling him it was made by Mani herself. Jotin took the shawl and caressed it lovingly as if he was caressing Mani herself. He even questioned Mashi how Mani knit the shawl to which Mashi answered, "It doesn't take long to learn a thing. Of course I

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had to teach her. Then there are a good many mistakes in it.” (16)

Jotin covered his feet with the shawl, night after night, believing Mani had been caressing his feet. He asked Mashi to call Mani that night as he wanted to remind her of their wedding night the next day. Mashi promised him to call Mani but could not stop herself from crying outside Jotin's room. Though she was a firm-willed woman, she could not bear the longing of Jotin for his wife and the heartless attitude of Mani, who had gone to Sitarampur, leaving her husband in this condition. She cried, “Oh come, come once, you heartless wretch! Keep his last request who has given you his all! Don't kill him who is already dying!” (18)

Jotin, who was waiting for Mani, came to know from a servant the reality that Mani had gone to Sitarampur three days back and kicked back the shawl. On his death bed, Jotin lay with his head in Mashi lap and wished Mashi would become his daughter in his next birth so that he would tend her with all his love and would name her Laxmi. He even sent away the doctor saying that medicines would not be able to cure him. At that moment, Mani did come at Jotin's feet, realizing her mistake but the sad part was that Jotin had only a short time left with him. Thus the efforts of Mashi were awarded as Mani realized that happiness of a lady lies with the happiness of her husband.

The empowered women are the women of substance. They never, never give up whatever difficulties or hurdles they face in life. Tagore in his story “Raja Rani” portrays the picture of empowered wife, Rani who gets her way with her husband. Raja Chittaranjan, Rani's husband, organized an Amateur Theatre Party. He was impressed by the looks of a man named Bipin Kishore who squanders money more than he earned it. Raja was so captivated by his appearance and musical endowments that he kept him in his theatre crew. After that, he spent a lot of time with Bipin discussing music. Raja was used to eating at appointed hours but discussions would often make his meals grow cold. Rani got irritated by this disturbance in her husband's routine. She tried to make her husband understand that he was wasting his time with Bipin Babu but in vain. She even rebuked her servant Pute for shirking household work and serving Bipin Babu. Pute taking the hint left the comforts of Bipin Babu and concentrated on his household work. But even this did not solve Rani's problem to get rid of Bipin Babu as he rarely complained and adjusted in all sorts of conditions.

Rani did not lose heart and waited for the right opportunity to do away with Bipin Babu. Once there was a play “Subhadraharan” in which Raja acted the part of Krishna and Bipin played the part of Arjuna. After the play when Raja came to Rani to ask her how did she like the play, she praised Bipin Babu looks and voice as Arjuna, “Indeed, Bipin acted the part of “Arjuna” gloriously! He does look like the scion of a noble family. His voice is rare!” (Tagore:2007, 59) And when Raja asked about his own acting, she did not give a proper answer saying, “Oh, yours is a different case!” (59)

She went on commending the extraordinary abilities of Bipin Babu. This enraged his husband and his relation with Bipin Babu turned sour. Rani added fuel to the fire by making special arrangements for Bipin Babu at meals and proposing to invite him on the first-rice ceremony to which her husband turned a deaf ear. Following a prey to Rani's planning, slowly Raja started taking his meals at regular times. The thread of Raja's friendship with Bipin Babu broke, once when Raja visited zenana early and found Rani reading the Bipin Babu's song book. The next day, Raja dismissed Bipin Babu to the satisfaction of his wife and she achieved what she wanted.

#### **Conclusion :**

Tagore wanted to improve the social and political conditions of women in the society at that time. He had revolutionary ideas about women at the time when people in India had a parochial outlook about women. He wanted them to have social status in society equal to their male counterparts. He opined that they had a right to education and a professional career. The two stories stated above talk of women who are bold, self independent and have a way to deal with others.

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## Shakespearean Concept of Romantic Love in his Comedies

*The proposed research work is designed to explore the treatment of love in the comedies of Shakespeare, with special reference to the great comedies, such as the comedy of Errors, Love's Labour's lost, A Mid-Summer Night Dream and The Two Gentlemen of Verona. The aim is to bring out a comprehensive image of love as portrayed by the master. The likeness and dissimilarity of this conception of love will also be strived to be achieved with modern conception of love. The different types and stages of love between different characters will be dealt with and the different characters will be dealt with and the different shreds of love and its various manifestations like, obsession, wooing, seduction and surrender, all will come under discussion. The virginal, conjugal, innocent and lustful nature of loves will come under purview. The purpose is to bring out the real essence of Shakespearean love with all its mellowness and fragrance.*

**ABHAY KUMAR SINGH**

Lots of discussions have already been taken place to analyze and evaluate various aspects of the masters' genius. Love- as a major preoccupation- has naturally come into scrutiny. A large number of scholars and researcher have pointed out various significant facts about Shakespeare and the portrayal of love in his comedies. However, the topic still has considerable prospects and significant research can be done by incorporating all the existing ideas as well as by innovating new ideas.

Stanley wells in his book Shakespeare, Sex and Love (2010) asserts that in comparison to any other aspects, Shakespeare attracts more attention of the readers by his portrayal of love. Here the depiction of love has more than one meaning thus establishing the iconographic nature of his plays. Wells has tried to explain the different implications of love and sex in Shakespeare by interpreting different,, sexual passages in his plays. Orlando's apparent innocent question- "who could be out before is mistress"- in 'As You Like It' can be seen as an example. Wells interprets the word "out" either as "inability to ejaculate" or "be denied vaginal entry". Such innovative interpretations are to entertain and excite the readers and get their immediate reactions.

Catherine Bates in her essay "Love and Courtship in Shakespearean Comedies" (2002) points out a definite pattern of love and marriage in Shakespeare's comedies. According to her design of courtship, however, differ from comedy to comedy. A Shakespearean comedy follows an eternal pattern of where men and women meet; they get married, thus becoming soul mates at the end. Courtship, thought an essential part of, its portrayal is different in different comedies. Here sometimes we find men chasing women and another time it is women who chases after men and in this process a new shape is given to the traditional love story in

which women are also presented as expressing their desires. Viola and Rosalind are the perfect examples of this.

David Galbraith in his essay "Theory of Comedy" (2001) has strived to establish that comedy is resistant to theorization and in this way Shakespearean comedies can be seen as resist theoretical and generic pigeonholing because Shakespeare uses Renaissance theories in his play to depict the parody only. As You Like It is the perfect example of this. Here the pert and articulate own wishes and desire.

Maurice Charney in her scholarly analyze Shakespeare on love and lust (2000) focuses on these two seemingly similar, but totally contradictory aspects of Shakespeare's portrayal of love. Ms. Charney, from Columbia University, describes his portrayal of love as "complex and contradictory". According to the author, it shows "how Shakespeare's treatment of love varies from sympathy through amusement to agony". Maurice Charney's study has already established the complex and contradictory nature of love, reflected in Shakespeare's plays. It implies that though it is difficulties, hostile society and extremely adverse situations are sure to come in the ways of love. But it has the power to subdue all the adversity. It is both a cleansing and purifying agent. The author says that the treatment of love in Shakespeare is so profound that love themes sound the depth of sins. It also reveals psychological insight of Shakespeare where a reader is forced to search out the reason behind the depiction of a particular event or the rationale behind the recitation of lines by characters or the reason of the use of a particular platform for the scene. Love, is a main ingredient of Shakespearean plays and it teaches us how to get rid of obstacles and how to tackle the situation because it is the virtue; which makes our life good or bad.

Penny Gay in her book As She Likes It: Shakespeare's

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Unruly Women (1994) explores the heroines of Shakespearean comedies from feminist perspective. The book is an attempt to explain how gender politics effects the production to the comedies, and how gender is represented, both in the text and on the stage. She forcefully asserts that how Shakespeare's fascination with code of gender forces even the modern director of his plays to empower these heroines to the extent of relating them with the modern audience. According to the author Shakespeare's comedies, more than any other group of his plays, "offer the actress the potential to put forth (an) extraordinary transgressive energy, to assume power, whatever the ultimate containing pattern of the play may be"(15).

Maria Cecilia Polka in her Use of songs in Shakespeare's Comedies (1967) has focused on the use and role of music in Shakespeare's great comedies. Ms. Polka the Research student at the Salve Regina College (Now University) in Newport, highlights the frequent use of music in Shakespearean comedies like As You Like It, The Merchant of Venice and Twelfth Night, where she finds more concentrated use of songs and music in general. According to her, "All men delight to dream of an existence in picturesque surroundings, far removed from the drab conditions of their everyday life, as it is possible for the imagination to make it. It is there that the secret of the charm of the comedy lies". She finds As You Like It as lazy that moves by violent fits and starts. Thus, she asserts that it is there that secret of the charm of the comedy lies". She finds As You like It as lazy that moves by violent fits and starts. Thus, she asserts that it is not surprising that none of the songs helps to develop the action:

"Neither is there any song, if we except those by Hymen, which is part and parcel of the action... in fact, in the case of all the songs except "Blow, blow, thou winter wind", the scenes would appear to have been created in order that the songs might be sung."

There is no doubt that, every song performs an important dramatic function, which conveys the color of scene and good sense of atmosphere which is perfect for audience's imagination and understanding about the current situation. In addition, according to Ms. Polka, Shakespeare uses the music to express the internal feelings of human and "Twelfth Night" is a perfect example of this, where Duke Orsino in love and exotic mood prays to sing a song to Feste. The song describes the grief and agony of duke who has become mad in love for the Countess Olivia: Feste Sings:

***"Come away, come away, death  
and in sad sypress let me be laid;  
Fly away, fly away breath;  
I am slain by a fair cruel maid.  
My shroud of white, stuck all with yew,  
O, prepare it!  
My port of death, no one so  
true did share it"***

Shakespeare is really a great master: who effects a perfect treatment of love in his comedies. The plot, the characters, songs and music, fun frolic and wittiness- all work in unison to effect a perfect musical note that is as complete and as profound as are the symphonies of Beethoven.

The proposed research work is designed to explore the treatment of love in the comedies of Shakespeare, with special reference to the great comedies, such as the comedy of Errors, Love's Labour's lost, A Mid-Summer Night Dream and The Two Gentlemen of Verona. The aim is to bring out a comprehensive image of love as portrayed by the master. The likeness and dissimilarity of this conception of love will also be strived to be achieved with modern conception of love. The different types and stages of love between different characters will be dealt with and the different characters will be dealt with and the different shreds of love and its various manifestations like, obsession, wooing, seduction and surrender, all will come under discussion. The virginal, conjugal, innocent and lustful nature of loves will come under purview. The purpose is to bring out the real essence of Shakespearean love with all its mellowness and fragrance.

From another perspective, rather than serving as censoring and disguising devices, dreams are valid verbal, visual, and emotional constructs - autonomous, experimental in and of themselves possessed of their own significance. Dreams are generated by sleep's peculiar information processes, which are unlike those operating during waking periods and which thus produce curious-seeming results. In Shakespeare's dream play, this perspective grants the audience access to the integrity of the stage image, for example, the purely metaphoric denomination of Bottom an "ass" becomes tangibly real in his wearing a visible literal ass-head. Bottom's "dream," like dreams in general, yields an extended range of experience not apt to be met with in everyday life. By respecting the autonomy of dream, we can see in this play the often-remarked connection between dream and drama, a kinship Shakespeare and his contemporaries grasped. We see Shakespeare comically exploiting the illogicality of dream experience by attaching it to the behaviors of stage figures ostensibly awake. In the play proper and in the play- within-the-play, we see his alertness to the creative role of the audience that, like the dreamer, creates, participates, and watches all at once, transcending the unbelievable illogicalities of stage illusion. Greenfield points out that, through strong images of female worlds, dream opens up, at an almost mythic level, divisions between male and female that go well beyond sexual anxieties and frustrations. Only with loss, she writes, can the experiential mode of Dream's dream-infused creations be sacrificed to searching out the play as a congregation of Freudian symbols.

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Dr. Faustus study guide contains a biography of Christopher Marlowe, literature essays, a complete e-text, quiz questions, major themes, characters, and a full summary and analysis. Doctor Faustus, a talented German scholar at Wittenburg, rails against the limits of human knowledge. He has learned everything he can learn, or so he thinks, from the conventional academic disciplines. All of these things have left him unsatisfied, so now he turns to magic. A Good Angel and an Evil Angel arrive, representing Faustus' choice between Christian conscience and the path to damnation. The former advises him to leave off this pursuit of magic, and the latter tempts him. FAUSTUS discovered in his study. FAUSTUS Settle thy studies, Faustus, and begin To sound the depth of that thou wilt profess: Having commenc'd, be a divine in shew, Yet level at the end of every art, And live and die in Aristotle's works. Sweet Analytics, 'tis thou hast ravish'd me! Bene disserere est finis logices. Is, to dispute well, logic's chiefest end? Affords this art no greater miracle? Then read no more; thou hast attain'd that end: A greater subject fitteth Faustus' wit: Bid Economy farewell, and Galen come, Seeing, Ubi desinit philosophus, ibi inci