

AS YOU LIKE IT

B.A. III

**Directorate of Distance Education
Maharshi Dayanand University
ROHTAK – 124 001**

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Maharshi Dayanand University
ROHTAK – 124 001

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Nature of questions to be set on As You Like It in accordance with the syllabus (with distribution of marks):

- The First Question in Paper B shall require the students to explain a given passage/speech from the play (One out of the given two) with reference to the context.

(5 Marks)

- In the Second Question the students shall be required to answer 2 out of the given 4 questions (in about 100 words.)

(10 Marks)

- In the Third Question (with internal choice) the students shall be required to answer one essay type question on topics like the plot, characters, episodes, sense, beginning, ending, comedy, humour, title, dramatic significance of scenes etc.

(10 Marks)

As You Like It – Introduction

–William Shakespeare–

Learning Objectives

After reading this unit, you should appreciate the following:

- Introduction
- As you like it: General Introduction
- As you like it: A Critical Appreciation
- As you like it: An Act-Wise and Scene-wise Summary

Introduction

Life & Works of Shakespeare

William Shakespeare was born on April 23, 1564 in the village of Stratford-on-Avon in the country of Warwickshire. His father John Shakespeare was a trader in agricultural products like corn, wheat etc. Not much is known about Shakespeare's education and it is widely believed that after attending the grammar school at Stratford in the initial few years, his formal education had to be discontinued and then his real teachers were the men and women and the natural influences which surrounded him. At the age of fourteen his father lost the little property he had and fell into debt. The boy probably started working to support his family. In 1582, Shakespeare married Anne Hathaway, the daughter of a peasant family. About the year 1587, he shifted to London where he joined Burbage's company of actors. After working as an actor for some time, he started working with other writers. He soon broke away from this apprentice work and came out with his own plays which appeared in quick succession viz. Love's Labour's Lost, Comedy of Errors, Two Gentlemen of Verona, the English chronicle plays like Henry VI, Richard III, Richard II, King John etc., A Midsummer Night's Dream, Romeo and Juliet. Following these experimental works, he came out with some great and maturer works like The Merchant of Venice, As You Like It, Twelfth Night, Julius Ceasar, Hamlet, Macbeth, Othello, King Lear, Antony and Cleopatra etc. About the year 1611, he left London and settled permanently at Stratford-on-Avon. The Tempest was his last play based upon an actual shipwreck. After a few years of quiet at Stratford-on-Avon Shakespeare died on the anniversary of his birth, April 23, 1616.

Shakespeare's greatness as a playwright is universally acknowledged. Infact, his extreme diversity and multi-dimensional talent are uniquely responsible for his superiority and popularity over other dramatists of his day. Whether it might be history, comedy, tragedy, romances or fairy plays, Shakespeare had an ability to handle every area with a surprising skill and enthusiasim. He has created a multitude of living characters

such as have never been created by any other writer. His characters are at once living and true to life. Shakespeare displayed a deep understanding of men and matters and a wide range of human emotions which makes his plays universal in nature. In Dr. Jonson's words, "Shakespeare was not of an age, but of all time".

As You Like It: General Introduction

As You Like It is estimated to have been written at some time between 1598 and 1600. It is one of the finest comedies written by Shakespeare. A romantic comedy is a play in which the romantic elements are mingled with comic elements. While the romantic elements delight, thrill and enchant us the comic elements make us laugh. Thus a romantic comedy is a marvellous kind of play which appeals greatly to our emotions, our imagination and which at the same time also appeals to our faculty of laughter. The leading characters of the play are Rosalind, Orlando, Celia, Oliver and the two Dukes—Duke Senior and Duke Frederick. All these characters are integrated with the main plot which is the love story of Rosalind and Orlando. As the play opens, we are introduced to two brothers, Oliver and Orlando—the eldest and the youngest sons respectively of the late Sir Rowland de Boys. Hot words are being exchanged between these two brothers who feel a deep dislike for each other. Orlando dislikes Oliver because Oliver has shown a disregard for his father's will according to which Orlando was to receive a certain amount of money and was also to be properly brought up and educated by Oliver. But Oliver did nothing for his younger brother Orlando. Orlando is, therefore, justified in bearing a grudge against the injustice done to him by Oliver. Oliver, on the other hand, dislikes Orlando for no particular reason. When Orlando protests against this treatment and demands his rights, Oliver gets infuriated and a violent quarrel takes place between the two brothers. Adam, an old servant of the family, intervenes in the quarrel and appeals to both the brothers not to create an unpleasant situation. But Oliver's hatred for his brother is so deep that he employs a professional wrestler namely Charles who is incidentally Duke Frederick's court wrestler also, to fulfil his evil designs against Orlando. As Oliver wants to get rid of his brother, he tells Charles to break Orlando's ribs and if possible, to kill him in the wrestling match. All this drama happens on the stage before the eyes of the audience. But another event is indirectly conveyed to us. This event has already taken place before the play begins. It is regarding a dispute between two other brothers viz. Duke Frederick and Duke Senior. Duke Senior, the lawful King was dethroned from the Dukedom and was banished by his younger brother Frederick. Duke Senior, accompanied by some loyal lords took refuge in the forest of Arden.

Rosalind, the daughter of the banished Duke naturally feels sad because of the banishment of her father while Celia, the daughter of Duke Frederick, tries to console her. Although Duke Senior has been banished, his daughter Rosalind has been retained by Duke Frederick to keep company with his daughter Celia who is deeply attached to Rosalind. The two ladies now see a wrestling match between Charles and Orlando. Everyone present there to see the match was of the opinion that Orlando will easily be defeated at the hands of Charles, the professional wrestler of greater strength. But everyone is quite surprised when after a few moments Orlando emerges a winner. But when Duke Frederick comes to know that Orlando is the son of late Sir Rowland de Boys, he becomes furious and instead of rewarding Orlando for his bravery, the Duke leaves the venue of the wrestling match in a state of anger. Sir Rowland, during his life time had been very

intimate with Duke Senior and therefore is a natural enemy of Duke Frederick. Rosalind and Celia are, however, filled with admiration for Orlando and in fact, Rosalind falls instantly in love with him as Orlando too, feeling greatly attracted by Rosalind, falls in love with her at first sight.

In a private conversation, Rosalind discloses to Celia that she has fallen in love with Orlando. This conversation between the two sisters is incidentally overheard by Duke Frederick. He passes an order of banishment against Rosalind and charges her of being a traitor. After Duke Frederick has gone, Celia tells Rosalind that she would also now quit her father's court as an answer to her father's injustice to Rosalind and would stealthily go into exile with Rosalind. The two ladies persuade Touchstone, the court jester to join them in exile. Celia suggests that they should go to the forest of Arden and join there Rosalind's father, the banished Duke. Rosalind accepts the suggestion. They also decide that they would disguise their identity. Celia would smear her face with some kind of paint while Rosalind would disguise herself as a man so as not to be recognized by anyone.

Orlando, on the other hand, on returning home, learns from his loyal servant Adam that his brother Oliver has devised a plan to put an end to Orlando's life by setting on fire the lodging where Orlando sleeps. Adam, a great well-wisher of Orlando, urges him not to stay any longer in that house. As Orlando is penniless and there is no other place where he can go and live, Adam gives him an amount of five hundred crowns, which is Adam's whole life savings. Adam insists on accompanying Orlando and serving him loyally till the end of his life. Orlando and Adam then decide to quit the city and proceed to the forest of Arden where Rosalind and Celia have also gone.

Duke Senior and his loyal lords are living in the forest of Arden in a state of perfect contentment, without having any ill-will against Duke Frederick or anyone else. They have all become used to the hardships of life. Among the lords attending upon Duke Senior is Jaques, a man of contemplative nature. The diverse experiences have made his attitude towards life somewhat cynical. And he freely offers critical comments on Duke Senior's behaviour. His presence is valuable in the play as he acts as a censoring authority to Duke Senior.

Attired in their respective disguises, Rosalind and Celia now arrive in the forest of Arden, with Touchstone as their accomplice. Celia has changed her name to Aliena and Rosalind, disguised as a man has adopted the name Ganymede. Rosalind pretends to be Celia's brother. Luckily, they find a rich shepherd in the forest of Arden willing to sell his flock of sheep and his cottage. Rosalind and Celia readily buy this cottage and settle down there. Both Rosalind and Celia have to face the hardships of the forest life to which they are not used to, but they do not allow any bitterness to enter their hearts. They still retain their sense of humour, vitality and natural gaiety.

When Duke Frederick, comes to know that his daughter and Rosalind have fled from the palace, he becomes extremely angry. It is doubted by everyone that the two ladies might have gone with Orlando who is also missing. His brother Oliver is summoned and asked to reveal the whereabouts of Orlando. But Oliver says that he has no idea where his brother Orlando has gone, neither has he any feeling of love or concern for his brother. On hearing this, the Duke becomes even more furious and asks Oliver to produce

Orlando before him within a year or he will be punished. The Duke also orders his officials to seize the entire property of Oliver and turn him out of palace. Now Oliver finds himself in great trouble.

Here we come across another subplot of the play viz. the Silvius-Phoebe one-sided love-affair. It so happens that Rosalind, Celia and Touchstone overhear a talk between an old shepherd Corin and a young Shepherd Silvius, when Silvius is telling Corin about his deep love for a Shepherdess by the name of Phoebe who, however, does not respond to Silvius's love.

Now, as a way to bring Orlando closer to Duke Senior, as a part of dramatic strategy, Shakespeare introduces another incident in the play. Orlando and Adam have already arrived in the forest of Arden. But Adam being very old feels hungry and totally exhausted. Orlando then leaves Adam there and promises to bring for him something to eat. Duke Senior and his friends have just set down to dinner when Orlando enters there and draws his sword. He demands food for the starving Adam. Duke Senior reassures him that there was no need to threaten them with sword and he can bring the old man there to accompany them in their dinner. Orlando feels happy and moved at the kind-heartedness of these people, and brings Adam there. On learning that Orlando is the son of late Sir Rowland de Boys, Duke Senior feels very happy as Sir Rowland had been a great friend of his. Orlando now becomes a member of this group of Duke Senior.

Having plenty of time at his disposal, Orlando keeps himself busy composing poems in praise of Rosalind. He carves the name of his beloved on trees and attaches to the trees the poems which he has written for Rosalind. He has no knowledge at all that Rosalind and Celia are also present in the same forest. Celia happens to see Orlando one day and informs her cousin about it. Rosalind is immensely thrilled to know that the man whom she loves has also come to the forest of Arden, and is also full of love for her. Soon both of them come face to face, though Rosalind being disguised as a man and having the name Ganymede, is not recognized by Orlando. They soon develop a friendship for each other and it is decided that Orlando would come daily to Ganymede and speak of his love for Rosalind to him. In this section of the play, we are introduced to Rosalind's brilliant wit through her conversation with Orlando. She comes out as one of the most witty and intelligent heroines of Shakespeare's plays.

In the meantime, other connected plots also keep moving along with the main plot of Rosalind-Orlando love affair. For example, we have Touchstone meeting Corin the old shepherd, Orlando the romantic lover, and Jaques the cynical philosopher. We have another interesting love story of Touchstone and the shepherd girl Audrey. Both decide to marry each other. In their love story, we have the delineation of two very interesting and temperamentally different characters in Touchstone and Audrey. Touchstone is a practical lover who treats marriage as a matter of convenience. Audrey, on the other hand, is a simple, unambitious, homely girl, without having much expectations from Touchstone.

Another interesting development takes place in the play regarding Silvius and Phoebe. As mentioned earlier also, theirs is a one-sided love affair whereas Silvius loves Phoebe deeply, Phoebe shows utter disinterest and even disrespect to Silvius's feelings. But Phoebe develops a kind of attraction towards Rosalind who is disguised as a man, and she falls in love with him (Rosalind). This is another amusing situation which has resulted from Rosalind's masculine disguise. Silvius seeks Phoebe's love while Phoebe now seeks

Rosalind's (Ganymede's) love. She goes to the extent of sending a letter to Ganymede through Silvius expressing her passion for him. She tells Silvius that the letter contains her disgust for Ganymede. But on learning the contents of the letter from Ganymede, Silvius feels hurt and Ganymede (or Rosalind) rebukes Silvius for having become too servile to Phoebe.

Meanwhile, Orlando gets wounded in an attempt to save his eldest brother Oliver from the attack of a lioness. Orlando rescues Oliver from the clutches of a lioness despite the fact that Oliver had always tried to put an end to Orlando's life. Oliver comes across Rosalind and Celia in the forest and informs them about Orlando's being wounded by a lioness, Ganymede (or Rosalind) faints on hearing this. It becomes evident to us that after having been severely dealt with by Duke Frederick, Oliver too has taken refuge in the forest of Arden.

Oliver and Aliena have fallen in love with each other at first sight and would like to get married. As Oliver and Orlando have now become fully reconciled to each other, Oliver informs Orlando of his ardent love for Aliena. Orlando approves of this relationship and says that their marriage should take place the very following day. As both Rosalind and Celia are still disguised as Ganymede and Aliena, neither Oliver nor Orlando yet knows their true identity. Even Duke Senior does not yet know about the presence of his daughter Rosalind and his niece Celia in the forest of Arden, though he happened on one occasion to meet Ganymede/Rosalind for a few minutes.

Orlando is feeling sad because though his brother Oliver is going to get married, his own love for Rosalind is far from being fulfilled. Ganymede assures Orlando that he knows magic and he can use this knowledge of magic to unite Orlando and Rosalind. Orlando tells Duke Senior what Ganymede had told her. So Duke Senior, Orlando and all others wait for Ganymede's magic. After a little while, both Ganymede and Aliena shed their disguises and appear before the gathering in their proper persons. The Duke is surprised as well as happy to see his daughter Rosalind and Celia. He readily agrees to the marriage of Rosalind and Orlando. At this time, three other marriages, along with the marriage of Rosalind and Orlando will be solemnised — Touchstone and Audrey; Oliver and Celia; Phoebe also agrees to marry Silvius, because she discovers, to her surprise, that the young man Ganymede with whom she had fallen in love is really a woman viz. Rosalind.

This is the climax of the play where almost all the major issues have been resolved. What remains to be seen is the end of enmity between Duke Senior and Duke Frederick. Now, it so happens that more and more worthy and efficient people had started coming to the forest of Arden in order to join Duke Senior. Duke Frederick cannot tolerate this and he heads towards the forest with a large force to attack Duke Senior and to put an end to his life. But by chance he meets a saint in the forest of Arden. Duke Frederick falls under the spell of this saint to such an extent that he decides to renounce the world and become a saint himself. Therefore, Duke Senior is restored to his Dukedom. So the play ends on a happy note for all the concerned characters.

As You Like It: A Critical Appreciation

As You Like It is indeed one of Shakespeare's finest and most entertaining comedies. The small stories connected with the main story of Rosalind and Orlando are very interesting, the portrayal of characters is vivid and convincing, the dialogue is brilliant and full of wit and humour. Most of all, Rosalind is one of the wittiest and the most beautiful heroines of Shakespeare's plays.

The Main Plot and the Sub-Plots: As You Like It has at its centre the main plot of Rosalind and Orlando love-affair. We have some other sub-plots like the dispute between Duke Senior and Duke Frederick which leads to the banishment of Duke Senior and usurpation of the Kingdom by Duke Frederick unlawfully; a dispute between two other brothers Oliver and Orlando, due to which Orlando has to leave the city and take shelter in the forest of Arden where Rosalind has also arrived with her cousin Celia; the Celia-Oliver love-affair; the Silvius-Phoebe-Ganymede complication; and the Touchstone-Audrey love-affair. All these love affairs find fulfilment in the last scene and are closely related to the main plot.

Themes of the Play: Love is, in fact, the main theme of the play but there are several other themes which find expression in the play—the futility of injustice, cruelty and selfishness; the triumph of love, the theme of self-reform and forgiveness. Love manifests itself in the play in many ways but the most striking kind of love is the love-at-first-sight between the pairs of opposite sex.

A Romantic Comedy: There are a number of romantic elements in the play. The theme of love is at the center of the play which in itself is a romantic subject. Orlando's intense love for Rosalind, Celia's passionate love for Oliver give a romantic touch to the play. The setting of the most part of the story in the forest of Arden and the entire atmosphere of the forest life has something romantic about it.

Comic Elements in the Play: Although the play begins on a note of sadness due to the banishment of the rightful Duke and also because of the treatment that Orlando receives at the hands of his brother Oliver, the play ends on a happy note. A happy ending is one of the essentials of a comedy. A comedy must have the events which produce laughter and laughter is produced by the means of wit and humour. Rosalind is perhaps Shakespeare's wittiest heroine. Some of her remarks are most amusing and brilliant. Celia too is a witty woman, always ready with her humorous remarks. Then, of course, we have Touchstone, who offers witty and laughable comments over various matters. Touchstone pokes fun at everything and everybody. There is rich comedy in the scenes which are characterised by irony. For instance, Orlando's mock-wooing of Rosalind when we know that Ganymede whom Orlando thinks to be a young man is actually Rosalind herself in disguise. A similar irony is to be found in Phoebe's love with Ganymede. Another instance of amusement in the play is the Touchstone-Audrey love affair which is a parody of the romantic love affairs of Rosalind and Orlando, Celia and Oliver. Indeed, As You Like It is rich in laughter and comic elements.

The Pastoral Character of the Play: As You Like It has a pastoral setting. The major portion of the play takes place in the forest of Arden inhabited by sheep, shepherds, shepherdesses, goat-herds and the like. But the pastoral element is emphasised by the presence of three characters namely Corin, Silvius and Phoebe. It is through these three characters that the necessary atmosphere, manners and ways of pastoral life have been portrayed faithfully.

A Musical Comedy: *As You Like It* contains a number of songs. These songs undoubtedly add to the entertainment value of the drama. Besides the songs in *As You Like It* are closely related to the themes of the play and have been used to reinforce the main idea of the play. Two of the songs “Under the greenwood tree” and “Blow, blow, thou winter wind” are sung by Amiens, a lord attending upon Duke Senior. These two songs make a considerable contribution in highlighting the theme of injustice, cruelty, usurpation, the spirit of endurance, and sacrifice in man etc. The finest of all songs in the play is the one sung by the two Pages of Duke Senior: “It was a lover and his lass”. Due to the prolific use of songs, *As You Like It* may be regarded as a musical comedy.

The Characters of Jaques and Touchstone: The character of Jaques does not have much connection with the action of the play but Jaques has such an outstanding personality that makes him unforgettable. He is a thinker and a philosopher. His philosophic remarks amuse us and also stimulate our minds. The famous speech "All the world is a stage" — dividing the life of man into seven parts comes from Jaques only. Touchstone, on the other hand, is important as a humourist and as a witty commentator upon the action of the play. Although they are minor characters, but without them, the play would lose much of its depth and humour.

A Large Number of Memorable Passages: *As You Like It* may be described as a comedy of dialogue and as a comedy containing some memorable passages. We have some beautiful passages, for instance, Duke Senior’s description of the icy winds and other hardships of a life in forest; Orlando’s appeal to Duke Senior and his companions for food for the starving Adam; Jaques’ meditations over the wounded deer; Jaques’ satirical speech on the city women’s lavish spending of money on clothes, Rosalind's description of Time and several more.

Wide Range of Effects: The play achieves a wide range of effects. Shakespeare here passes from sentiment to comedy, from comedy to philosophy, from philosophy to passion, from passion to a parody of it, and then shifts to the matters of great importance. In the process various facets of the major as well as the minor characters are revealed to us.

List of characters in the play with their brief particulars:

Duke Senior or the Banished Duke: The Senior Duke is the banished Duke for he has been robbed of his dukedom by his younger brother Frederick who has assumed control as a duke. The Senior Duke has shifted to the Forest of Arden where he lives in exile with close associates and followers who have chosen to leave the court in sympathy with him. Rosalind is the Senior Duke's daughter. She has chosen to live in company with Frederick's daughter, Celia, who is Rosalind's cousin and a very close friend.

Duke Frederick: Duke Frederick is the Senior Duke's younger brother who has grabbed the authority from his elder brother. He is cruel-hearted and arrogant. He expels not merely the Senior Duke but also his daughter Rosalind. Even Frederick's own daughter Celia feels ashamed of the evil nature of her father. Later Frederick meets a mysterious priest and undergoes a sudden change of heart. He renounces the court and takes his place in the Forest of Arden, enabling the Senior Duke to assume his legitimate authority.

Oliver de Boys: Sir Rowland de Boys' elder son and heir is Oliver de Boys, referred to in the play Oliver. His father, the lord, is now dead but in his will he has left instructions regarding the management of his property in the interest of his sons. Oliver, being the eldest, has been instructed to look after his two younger brothers in keeping with the high traditions of the family. However, Oliver discriminates against Orlando. When Orlando seeks to enforce his rights as per the will, Oliver fights with his younger brother. Oliver cannot overpower Orlando and therefore he engages a professional wrestler Charles to engage Orlando in a duel and tear his body to pieces. However, he falls in love with Celia when he enters the Forest of Arden in pursuit of Orlando. From this moment onwards, he is a changed man who repents and seeks to make amends.

Orlando de Boys: Orlando is the younger son of Sir Rowland de Boys who is given an unfair treatment by his elder brother, Oliver. Orlando runs away from the conspiring atmosphere of the court when under Oliver's instigation, Charles — a professional wrestler — attempts to kill him. In the forest he pursues his lady-love Rosalind and seeks to woo and win her as a beloved.

Jaques de Boys: Jaques de Boys is another son of the late lord Sir Rowland de Boys. He is younger to Oliver but elder to Orlando. Oliver treats him well but does not attend to Orlando's well-being. Jaques de Boys appears in the play only towards the close when he brings the happy news of the Duke Frederick's change of heart and of his leaving the court to pass his days in the Forest of Arden in repentance.

Rosalind: She is the daughter of the Senior Duke who is living in exile. Her uncle, Duke Frederick expels her also. Celia, Duke Frederick's daughter also accompanies her cousin Rosalind. Rosalind puts on a male disguise and carries the name of Ganymede. She herself falls in love with Orlando but engages with him in a witty exchange by asking him to rehearse what he would have said to Rosalind. Rosalind is dressed as Ganymede and she asks Orlando to talk to Ganymede as if Ganymede were Rosalind. Later, she practises a similar strategy with Phoebe who has foolishly fallen in love with Ganymede. Rosalind asks Phoebe to allow Silvius to plead to Phoebe on Ganymede's behalf. Afterwards she removes all confusion by appearing in her normal dress as Rosalind. This forces Phoebe to accept Silvius' love, bringing a happy ending to their affair.

Celia: Celia is the daughter of Frederick, the reigning Duke. She considers Rosalind, her cousin, the Senior Duke's daughter, as inseparable from her. When Celia's father expels Rosalind from his court, Celia also accompanies her against the wishes of her father. She, being frail and small, puts on a rustic dress and assumes the name of Aliena. For the security purpose as they go to the Forest of Arden. Aliena, i.e., Celia in her 'mean disguise' teases Rosalind for her new found love for Orlando. The villainous Oliver falls in love with Aliena at first sight and thus Celia is instrumental in changing Oliver's heart.

Touchstone: He is the court-jester in Duke Frederick's court. He feels himself especially close to Rosalind, the exiled Duke's daughter. Therefore he readily agrees to accompany Rosalind and Celia when they plan to run away from the conspiring court to the jungle. Touchstone provides a fresh perspective by calling a spade a spade. In company of Audrey, a plain country girl, he presents an unromantic and unglamorized version of love.

Jaques: He is referred to as "the melancholy Jaques" because he is always harping on the dark aspects of life. The famous speech "All the world is a stage and all the men and women merely players" sums up his philosophy of life. The Senior Duke refers to his libertine nature also. Jaques is so much given to contemplative nature that he chooses to stay on in the jungle to give company to Duke Frederick who shifts to the Forest from the court as a measure of repentance.

Phoebe: The play introduces her in the list of characters as "a shepherdess". She is a rustic woman of ordinary charm but she has a very high impression of herself. Therefore she scorns a sincere lover like Silvius and runs after Ganymede who is none other than Rosalind in disguise. It is only towards the close that she realizes her immaturity and turns to Silvius for love.

Silvius: He is a shepherd — simple, sincere, noble-hearted and devoted. He is in love with Phoebe, a rustic girl but she scorns his love and treats him as a mere toy. Ganymede, i.e., Rosalind in male attire chides him for his simplicity, nay foolishness. It is through Ganymede's intervention that Phoebe is ultimately brought round to appreciate Silvius' love, sincerity and dedication to her.

Corin: Corin is another character from the rustic world of the Forest of Arden. He is old and he has to work hard under a cruel and demanding master. He helps Rosalind and Celia by helping them buy shelter and food in the jungle.

William: William is another countryfellow. He is in love with Audrey and therefore he is Touchstone's rival in winning Audrey's love. William is the butt of Touchstone's courtly wit who holds him to ridicule, causing much mirth and laughter.

Audrey: She is a country wench — presentable and young. She is no match to Rosalind or Celia in wit or charm. But her being a young woman is enough for a lover like Touchstone. Audrey, in a way, represents an earthy version of womanly beauty and charm.

Adam: He is an old family retainer who sides with Orlando and sympathizes with him when Oliver ill-treats his younger brother. Adam stands for the values of loyalty, devotion, faithfulness and commitment.

Sir Oliver Martext: He is a vicar in the countryside adjoining the Forest of Arden who solemnizes Touchstone's marriage with Audrey. But he has been given a comic treatment in the play.

Hymen: Hymen is the traditional god of marriage, love and procreation. In a masque or stage-show, the god appears in person to join the lover's hands.

Amiens: He is a lord attending on the banished Duke. He is a melodious singer.

Charles: He is a wrestler as well as a hired killer. Oliver employs him to kill his younger brother Orlando and tear his body to pieces.

Le Beau: Le Beau is also a courtier attending upon Frederick.

As You Like It: An Act-Wise and Scene-Wise Summary

Act I, Scene I

The play opens with a dialogue between Orlando and Adam. Orlando is the youngest son of Sir Rowland de Boys and Adam is a loyal servant who has been serving the family for many years. Orlando is seen telling Adam that he has been ill-treated by his eldest brother Oliver. His father had left money for Orlando's education and also left to Oliver the responsibility to properly look after Orlando also to get him educated. Another son of Sir Rowland is studying at the university and is being properly looked after by Oliver. For some strange reason, he has a grudge against Orlando. Orlando tells Adams that he will protest against this discrimination. Then comes Oliver and talks to Orlando in harsh words. Orlando tells Oliver that he owes all respect to Oliver as Oliver is elder to him but Oliver cannot exploit him only because of his being younger to him. Orlando further says that Oliver treats him as a slave and not as a brother. Oliver, in a fit of anger, slaps Orlando whereupon Orlando seizes Oliver by his neck. At this point, Adam intervenes and pleads patience. Orlando is determined not to free Oliver until he promises to give him the money allotted to him in the will. Orlando finally releases Oliver and moves out.

After the departure of Orlando and Adam, Oliver calls his servant Dennis and orders him to bring Charles, the Duke's wrestler. Oliver decides to teach Orlando a lesson and also to hold back the money of Orlando's share from the family property. He instructs Charles to break Orlando's bones and give him such severe blows as to kill him. Charles tells him that Frederick, the younger brother of the Senior Duke has usurped the throne. The Senior Duke has gone to exile in the forest of Arden with three or four faithful lords. Then he assures Oliver that he will give a severe thrashing to Orlando in the wrestling bout which is to take place next day in the Duke's palace lawn. Charles goes out. Oliver now expresses his feelings for Orlando. He says that he hates Orlando because Orlando is loved by all. He has superiour strength and although never schooled, is well informed and cultured.

Act I, Scene II

The scene opens in the lawn near the palace of Duke Frederick. Rosalind, the daughter of the banished Duke, is feeling extremely sad while Celia, Duke Frederick's daughter, is trying to cheer her up. Celia is fairly aware of the injustice done to his uncle Duke Senior by her father. Therefore, she promises to Rosalind that she would restore the Dukedom to Rosalind after her father's death. Rosalind then sheds her sorrow and her spirit is roused again. They start talking about love and express their opinion about it. Celia then scolds Lady Fortune who is unjust and partial in showering her favours upon undeserving persons. Rosalind agrees that lady fortune is certainly a blind woman who is especially unfair towards women. Celia replies that Lady Fortune is so unjust that she bestows beauty upon those women who are unchaste and chastity upon those who are ugly. Touchstone, the court jester, enters and is welcomed by both Rosalind and Celia. He informs them that he has come to take them to the Duke. Then they are joined by a courtier Le Beau who tells them that they have missed a good sport as Charles, the champion wrestler has disabled his three young opponents. It is now a young man with the name of Orlando to fight the court wrestler. Duke Frederick, accompanied by a few of his courtiers, now arrives. He is followed by Orlando, Charles and some attendants. Everybody thinks that Charles would easily defeat Orlando. Rosalind and Celia are also moved to pity when they come to know that Orlando, a handsome young man, is to risk his life by

fighting the court wrestler who is undoubtedly a man of great strength. All of them – Duke Frederick, Rosalind and Celia — try to dissuade Orlando from fighting with Charles but Orlando is quite determined and says that he needs only their good wishes and blessings to win the match.

In the contest, Charles is surprisingly thrown down by Orlando in a matter of minutes. Duke Frederick would like to congratulate Orlando on his success but when he learns to his dismay that Orlando is the son of Sir Rowland de Boys, his enemy, he loses his temper and does not even give Orlando any reward. Celia and Rosalind feel shocked at the behaviour of the Duke. Both Rosalind and Celia try to cheer up Orlando by cheerful words. Rosalind even offers her necklace but Orlando is too disappointed to speak anything. Le Beau asks Orlando to run away from the Duke's territory. He also tells him that among the two ladies, the taller one is the daughter of the banished Duke and the other one is the daughter of the present Duke. He also informs Orlando that Celia, Duke Frederick's daughter, is of a noble nature and she loves her cousin Rosalind immensely. Orlando leaves the place thinking heavenly about Rosalind.

Scene III, Act I

The scene opens in a room in the palace of Duke Frederick. Rosalind and Celia are seen engaged in conversation. Rosalind expresses her love for Orlando and asks Celia to stand by her. The door is flung open. Duke Frederick enters. His eyes are full of anger. He orders Rosalind to leave the court. He says that she will be killed if she is found within twenty miles of the court. She is given a time of ten days. Rosalind wants to know her fault. She says that she has been loyal to the Duke all the time. Duke Frederick says that she is the daughter of the banished Duke and as such he cannot trust her. Celia insists on accompanying her. Duke Frederick calls Celia a fool and asks Rosalind to leave the court. The Duke leaves the room. Celia decides to go along with Rosalind. They plan to go in search of the banished Duke in the forest of Arden. They decide that Rosalind should dress herself as a man and Celia should cover her face with colour and put on a poor and mean attire. The taller Rosalind takes up the name of Ganymede and Celia is to be called Aliena. The two persuade Touchstone the fool, to go with them for company. They take their jewels and gold and find the fittest time and safest way to leave the palace. In this way, the scene shifts from the court to the forest of Arden.

Act-II, Scene I

The scene now shifts to the forest of Arden where we meet Duke Senior and the loyal lords who had gone voluntarily into exile with him. Duke Senior is talking to his companions about their changed life in the forest. He says that here in the forest they are certainly exposed to the cold and icy winds of winter and, no doubt, they are facing hardships in the forest but these hardships are a blessing in disguise. "Sweet are the uses of adversity", says Duke Senior. He compares adversity to the toad which is ugly and rough but carries at its head a precious jewel. He further says that he and his comrades are leading a quiet life, away from the crowded public places, and that here in the forest they find tongues in trees, books in the running brooks, sermons in stones, and good in everything. In other words, Duke Senior and his associates are leading a life of contentment in the forest inspite of the hardships there.

Then Duke Senior suggests that they should get ready for the hunt and should kill a few deer for their meat. At this point mention is made of a comrade, Jaques, who moralises on every issue.

Jaques feels saddened by the fact that the Duke Senior and his companions are in the habit of killing the deer who live in the forest, their natural home. Jaques is of the opinion that Duke Senior is as much a usurper as his brother Duke Frederick is. Duke Frederick has usurped the authority of Duke Senior while Duke Senior has usurped the dominions of these deer who live in this forest.

Act II, Scene II

This scene takes us back to Duke Frederick's court. Duke Frederick is shocked to find that his daughter and niece have fled from home and no man could see them leaving the place. He thinks that some of his courtiers must have planned and supported the girl's flight. One of the courtier tells him that the court jester Touchstone is also missing. This courtier also says that in his opinion the two princesses had fled in the company of Orlando who had won high praise from the two girls when he defeated Charles, the court wrestler. Duke Frederick thereupon orders his men to look for Orlando and tells that in case they cannot trace Orlando, they should bring Oliver to him so that he may question Oliver about the whereabouts of Orlando.

Act II, Scene III

Having won the wrestling contest, Orlando returns to his brother's house where Adam, the loyal servant, informs him that his success in the wrestling match had made his brother Oliver more revengeful and that he has now decided to put an end to his life by setting fire to the house where Orlando is sleeping inside. Adam had overheard Oliver telling his plan to someone. Orlando feels thoroughly distressed and asks Adam what he should do. Should he become a beggar or one robbed of his inheritance? He possesses no other talent to earn a respectable living. Adam offers Orlando his whole life saving of five hundred crowns which he had saved when he was in the service of Sir Rowland. He also offers Orlando his services in addition to the cash. He suggests to Orlando that he should leave this place as soon as possible as it is full of risk for Orlando. Orlando is greatly impressed by the faithfulness of Adam and pays him glowing compliments on his generosity and spirit of service. Adam is so great that he does not want anything in return and so tells Orlando not to waste anytime but to flee from this place. Adam promises to serve Orlando till his last breath with sincerity and loyalty. Adam has lived in this house from the age of seventeen and he is now eighty. He says that he hates to live in a house where the eldest brother has become so revengeful to the youngest brother. And so Orlando and Adam depart from the city. Adam's devotion to Orlando is one of the finest emotions in the play.

Act II, Scene IV

Rosalind, Celia and Touchstone have arrived in the forest of Arden. Rosalind is disguised as a man and has taken the name of Ganymede, and Celia has now assumed the name of Aliena. Having covered a long distance, all the three are feeling extremely tired. They lie under a tree on the outskirts of the forest of Arden. Just then, the two shepherds, an old one by the name of Corin and the young one by the name of

Silvius, appear on the scene. Unaware of the presence of Rosalind, Celia and Touchstone, they openly talk to each other. Silvius tells Corin that he is deeply in love with Phoebe, the shepherdess, but Phoebe does not respond to his love for her. Rosalind, who overhears their dialogue, feels a sympathy for Silvius. Silvius's passion for his beloved Phoebe reminds her of her own love for Orlando. She speaks of her love for Orlando but Touchstone makes fun of her. Touchstone recalls that he had once fallen in love with a girl Janesmile and did some absurd things like breaking his sword at Jane's house, kissing passionately the wooden bat with which she used to beat her clothes while washing them and also kissing the cow's ladder from which Janesmile's pretty hands had drawn milk. Actually by talking in this manner, Touchstone is making fun of the absurdities which people in love often commit.

Celia asks Touchstone to talk to Corin and find out if he can give food in exchange for gold. Corin expresses his helplessness as he is a servant to Silvius. He, however, informs them that his master plans to sell his cottage, sheep and pasture. Rosalind decides that they should purchase these and also promises to have Corin in their service. Corin accepts the proposal. Rosalind, Celia and Touchstone find shelter, food and identity as shepherds.

Act II, Scene V

In this scene we find Amiens, Jaques and a few others talking among themselves. Amiens sings a song which greatly pleases Jaques who asks Amiens to continue singing. A picture of the merry and careful life of the Duke and his followers in the forest is portrayed herein. Amiens sings the famous lyric "Under the green woodtree" praising the forest life. Jaques is interested only in melancholy. He hates pleasure. The song, no doubt, pleases Jaques but he is not going to offer his thanks as 'thanks' are meaningless and only formal. Amiens, however, ends the song inviting all, who are not ambitious to a happy and contented life in the open. Jaques parodies Amiens song alluding to the folly of the Duke in deserting his dukedom and coming to the forest.

In this short scene we find contrasting characters of Amiens and Jaques — one idealising the pastoral life and the other always criticizing it.

Act II, Scene VI

Orlando and Adam, having departed from the city in the quest of security, arrive in the forest of Arden. The long journey has completely exhausted Adam who, as we have already noted, is an old man of eighty. Adam is on the verge of fainting and he tells Orlando that he can walk no further. Adam's predicament is all the more serious because he has had no food during the journey and is now feeling extremely hungry. Orlando tries to comfort Adam, and says that he would try to get some food from somewhere for Adam. He urges Adam to cheer up and asks him to wait patiently for a little while so that Orlando may go and bring Adam something to eat. He promises not to let Adam die of starvation.

Act II, Scene VII

Duke senior and his companions sit down to have their meals. Everyone is present except Jaques. The Duke asks where Jaques could have gone. One of the lords informs that Jaques had been enjoying Amien's songs a little while ago. Duke senior feels surprised and says that if a serious man like Jaques developed a love for music, it is something most astonishing. Just then Jaques appears on the scene. He informs that he met a fool in the forest with whom he is greatly impressed. Jaques goes on to say that this fool by the name of Touchstone is full of knowledge and information and that he had been a courtier at one time. Touchstone had told Jaques that time keeps passing without pause and that, hour by hour, a man grows older and older, or riper and riper and in this way, a man's whole life is spent. Touchstone also expressed his opinion that if ladies are young and beautiful, they somehow become conscious of their youth and beauty. Jaques tells the Duke that he himself would like to play the same role of a professional fool which Touchstone had been playing because it will give him an unlimited freedom to talk and thus criticise anybody anywhere and nobody will feel offended. He says that as a jester he would condemn people for their extravagance. At this point Orlando bursts in holding his sword and warns them all against touching their food till he and his aged companion have first been fed. The Duke is not in any way scared by the drawn sword. He on the other hand, asks the intruder to show good manners and express his need with proper civility. Orlando is impressed with the Duke's humanitarian approach. He says that he is almost on the verge of death for want of food. The Duke invites him to join them at the meal. Orlando tells them that he has an old loyal servant whom he has left in a sheltered place and who needs food to survive. He seeks their permission to go and bring Adam to the cave-site. The Duke asks him to go and bring the old man and assures him that nothing will be tasted till they return. Orlando leaves to find out Adam. In the meanwhile Jaques restarts his philosophic observations. He tells of the seven ages of man and says that human life is but a play on the stage of the world. These seven ages form the seven acts of the drama of life. At first man is an infant, crying in the hands of the nurse. Then he grows up to a school boy who with his books and bright morning face goes to the school slowly and unwillingly. Then there is the lover who recites love poems for his beloved. Next follows the stage of the soldier who takes all the oaths to save his country, then the magistrate who is full of wise proverbs and witty remarks. The sixth stage in the life of man is that of a lean and thin body, wearing spectacles. The final part in human existence is that of an old man who has lost his teeth, eye sight and his memory. Orlando now returns bringing Adam with him. Duke senior invites both men and asks them to eat to their fill. Duke senior also requests Amiens to sing a song for them. Amiens starts singing a song. "Blow, blow, Thou winter wind". The song is full of practical wisdom and comments on some timetested observations. While Amiens sings his song and while Adam is eating the food, Orlando tells the Duke that he is son of late Sir Rowland de Boys. Duke senior is quite pleased to learn of Orlando's identity. Sir Rowland had been a very intimate friend and a loyal courtier of Duke Senior. Orlando is now heartily welcome to Duke senior's banquet.

Act III, Scene I

This scene brings us back to Duke Frederick's court. Oliver is brought by Frederick's officials and Frederick questions him about Orlando's whereabouts. Oliver says that he does not know at all where his brother Orlando has gone. He also discloses to the Duke that he never loved his brother Orlando all his life. But Duke Frederick is not prepared to listen to any such excuses. He feels that Oliver is trying to befool him.

Duke Frederick then orders that the entire property and wealth of Oliver be seized and if Oliver fails to produce his brother Orlando before him within twelve months, his entire property will be forfeited.

Act III, Scene II

In the forest of Arden, Orlando has nothing to do. Therefore, he spends his time writing verses in praise of Rosalind's beauty and virtue and hanging these poems on the trees. He also carves Rosalind's name on the barks of trees. After Orlando has gone away, Touchstone and Corin appear on the scene. They have now become quite friendly with each other. Corin and Touchstone exchange views on different matters. Corin asks Touchstone whether he likes the life of a shepherd, to which Touchstone replies that a shepherd's life has some good as well as bad features. Now Touchstone wants to know whether Corin has any philosophical ideas. Corin expresses some of his ideas which are too simplistic. Touchstone says that as Corin has never been to the court, his ideas and manners are absurd, to which Corin replies that what are known as good manners at the court are regarded as absurd manners in the countryside, just as the behaviour of a country man is regarded as absurd by the people at court. Touchstone then makes a few more remarks, pointing out that Corin is an unintelligent fellow. Ultimately, Corin says that he is no match for Touchstone because Touchstone has the wit of a courtier.

Rosalind appears with a sheet of paper which she found hanging on a tree. She reads the verse and finds that they have been written in praise of her beauty and virtue. Touchstone says these verses do not have any rhythm. He makes fun of Rosalind. Celia now appears on the scene. She too has found a sheet of paper hanging on a tree and shows it to Rosalind. The writer of these verses has showered praise on Rosalind who according to him possesses all the heavenly virtues like modesty, faithfulness, beauty and majesty. The writer also declares in these verses his decision that he will live and die as Rosalind's slave. Rosalind pretends not to know the composer of these verses. After having fun with Rosalind, Celia at last tells her that Orlando is the man who has written these verses and hung them on trees. Rosalind feels overjoyed to know that Orlando too has come to the forest of Arden, but at the same time she feels unhappy as she is dressed like a man and has to behave like a man.

When the two cousins are talking in this way, Orlando and Jaques appear on the scene. The two girls hide themselves and overhear the conversation between the two men. Jaques advises Orlando that he should not ruin the beauty of the trees by writing love songs on their barks. Orlando replies that Jaques should not ruin the beauty of his verses by reading them in the wrong spirit. Jaques remarks that Orlando's worst fault is that he is in love; Orlando replies that he would not exchange this fault with Jaques's best virtues. Finally they take leave of each other and Jaques goes away. Rosalind now goes to Orlando to have some fun with him. She tells Celia that she would be playing some tricks upon Orlando. She then asks Orlando what hour of the day it is. Orlando replies that there are no clocks in the forest and therefore he cannot tell the time. The talk continues in this witty style. Then Orlando tells that it is he who has written love poems and carved the name of his beloved on the trees. Ganymede tells him that he does not look like a lover. Orlando tells him that his love for Rosalind is greater than his rhymes reveal. Ganymede tells Orlando that the madness of love can be cured if he accepts his proposal. He proposes a game. Orlando is required to treat Ganymede as if he were Rosalind. Orlando says that he would not like to be cured. Ganymede asserts that

he would cure Orlando if he would call him Rosalind and come everyday to his cottage and woo him as Rosalind. Orlando agrees. He says “with all heart good youth”. Ganymede does not accept the expression “good youth” and wants to be addressed as Rosalind. They depart.

Act III, Scene III

Touchstone has developed a friendship with a goat herd whose name is Audrey. Touchstone tells her that he would help her in looking after her goats. Audrey says that she is a chaste woman, though not beautiful. Touchstone likes the honesty and virtue of Audrey and wants to marry her. He is prepared to get married to her in the wood, not in the church. Touchstone now tells Audrey that the vicar of the next village, Sir Oliver Martext, would soon be coming to perform the rites of their marriage. He arrives in a few minutes but tells Touchstone that a guardian should give away the bride to Touchstone otherwise the marriage would not be considered valid. Jaques has been watching all this from behind and he offers to give away the woman in marriage to Touchstone. He, however, does not like that a cultured man like Touchstone should get married like a beggar in an indecent way. Touchstone, too would not like to take her from anyone as a gift. So, on Touchstone's advice he dismisses the priest. Jaques assures him that he would have Touchstone married in a proper manner by a proper priest.

Act III, Scene IV

Rosalind and Celia are talking about Orlando. Rosalind is feeling sad and tells Celia that she feels like crying because Orlando has not come, as per his promise. Celia teases Rosalind by saying that Orlando was a hypocritical lover. She also informs Rosalind that Orlando is working as an attendant on Duke Senior in the forest. Rosalind then tells her cousin that she also happened to meet her father yesterday by chance and had even a dialogue with him. It has to be kept in mind that all this while Rosalind is in the disguise of a man Ganymede. Meanwhile enters Corin and proposes to take Rosalind (Ganymede) and Celia (Aliena) to witness a love scene between Silvius and Phoebe. Rosalind readily agrees because the sight of lovers is a source of satisfaction for those who are themselves in love.

Act III, Scene V

The scene opens in another part of the forest. Silvius is seen kneeling before Phoebe. He says that his heart will break if Phoebe Scorn his love. Phoebe however remains unmoved. Rosalind, Celia and Corin stand behind unseen and hear Phoebe's bitter remarks. Rosalind advances and chides Phoebe for her pride. She tells her that she was no beauty. Silvius, the shepherd, is a thousand times a proper man than she a woman. She asks Phoebe to kneel and thank heaven for a good man's love. Phoebe kneels to Rosalind who in male attire (Ganymede) looks very handsome. Rosalind asks Phoebe to love Silvius and accept his offer. She warns her not to fall in love with her (Ganymede) as she does not like her. Rosalind walks away followed by Celia and Corin. Phoebe loses her heart to Ganymede. She discovers the truth of the saying who ever loved that loved not at first sight, and she wants to know more about the youth. Silvius tells her that the youth has bought the cottage and the belongings of an old carlot. Phoebe asks Silvius to deliver a letter to Ganymede. This she says will be a taunting letter as the youth scorned her. She will answer scorn with scorn. Simple Silvius believes her. Phoebe and Silvius depart.

Act IV, Scene I

Jaques and Rosalind meet in the forest by chance. Rosalind says that she had heard that Jaques is melancholy by nature. Jaques admits that he likes sadness more than merry-making. While they are talking to each other, Orlando arrives. Jaques now leaves. Orlando apologizes to Rosalind for being late. Rosalind says that if a lover is late in coming to meet his beloved even by a fraction of a minute, he is not a true lover. Rosalind (Ganymede) then invites Orlando to make love to her as if she were the real Rosalind as it had been settled between them. Rosalind tells Orlando that she is in a gay mood and will readily accept Orlando's love. Orlando confides in Ganymede (Rosalind) that he loves Rosalind very deeply but he is not aware of her love for him. He says that if she does not respond to his love, he would die. Rosalind says that no man has ever died for cause of love. Both of them keep talking in this light-hearted manner. Then Orlando says that he has to go and attend upon Duke senior at dinner time but he would return to Ganymede after two hours. She, however, tells him that if he is late in returning by one minute, he will be taken as a fake lover. When Orlando is gone, Rosalind tells Celia that she is passionately in love with Orlando and her love is as deep as the Bay of Portugal.

Act IV, Scene II

One of Duke Senior's lords has killed a deer. Jaques makes fun of this lord by saying that he deserves to be honoured like a Roman conqueror and that the dead deer's horns should now be planted upon the lord's head to serve as a garland of victory. Jaques then asks another lord to sing a song even if he cannot sing it in tune. The second lord thereupon sings a song the subject of which is the killing of a deer.

Act IV, Scene III

Rosalind and Celia are waiting for Orlando's arrival but there is no sign of him. Meanwhile, Silvius arrives with a letter for Rosalind, sent by Phoebe. Whatever is written in the letter is not known to Silvius. He, however, guesses that the letter is full of scorn and anger for Ganymede. Rosalind asks Silvius if he would like to hear the letter. Silvius answers in positive and Rosalind reads aloud. It is a letter of love and expresses Phoebe's passionate love for Ganymede. Silvius is surprised to learn that Phoebe told a lie to him that the letter was a rebuke to Ganymede. Celia expresses her sympathy for Silvius. But Rosalind is of the opinion that Silvius deserves no sympathy because he loves a woman who has no regard for his feelings. She then sends her reply to Phoebe's letter that if Phoebe wants Ganymede's love, she should respond to the love of Silvius.

Orlando's eldest brother Oliver now appears unexpectedly on the scene. He says that he has been sent by Orlando who could not come to Ganymede as he had promised. Then he also hands over a blood-stained handkerchief to Rosalind. Both Rosalind and Celia feel puzzled and ask Oliver to narrate clearly what had happened. Oliver informs them that Orlando is his youngest brother. He further reveals that after leaving Rosalind and Celia, Orlando saw on the way a man lying asleep under an old oak tree. Orlando also saw a green and golden snake which had encircled itself around that sleeping man's neck. Hearing the noise of footsteps, the snake slipped away into a bush. Behind that bush a lioness was hiding and waiting for the sleeping man to wake up. On approaching the man who lay asleep under the tree, Orlando saw to his utter surprise that this man was no other than his own brother Oliver. So he fought with the lioness and saved his

brother's life. Orlando could have let the lioness kill Oliver who was responsible for Orlando's present predicament. But being generous and forgiving by nature, Orlando saved his brother's life from the attack of the lioness very enthusiastically. Then there was reconciliation between the brothers. Oliver was introduced to the Duke who welcomed him as the son of Sir Rowland. Oliver also confesses that he is that brother who was after the life of Orlando. He further tells that Orlando had received a wound on his arm while fighting with the lioness. Therefore, he couldn't come in time and has sent Oliver with this handkerchief stained in blood as an evidence of the fact that he had got wounded.

On listening this story and on learning that Orlando has been wounded, Ganymede (or Rosalind) now faints. But soon she recovers her consciousness. Oliver tries to cheer up Rosalind. This scene is important for two reasons-bringing Oliver to the forest of Arden and his reconciliation with Orlando.

Act V, Scene I

In an earlier scene, Jaques had advised Touchstone to postpone his marriage for two reasons – one that Touchstone belongs to a good family and he should not marry stealthily and secondly, he should wait till a better priest than Sir Oliver Martext could be found to perform the marriage ceremony. But Audrey is quite eager to get married to Touchstone. Touchstone however, assures her that they would get married soon. Another young man by the name of William appears on the scene and claims that Audrey had promised to marry him. Touchstone then puts a number of questions to William. Touchstone asks William whether he (William) is a wise fellow. William replies that he certainly has a pretty wit. Then Touchstone repeats the saying 'The fool doth think he is wise, the wise man knows himself to be a fool'. William is beaten flat in the battle of wit and Touchstone asks him to depart. Audrey too asks William to leave them. William goes away.

Act V, Scene II

Oliver informs his brother Orlando that he has fallen in love with Celia (or Aliene) and Celia too has fallen in love with him. Oliver does not know the true identity of either Celia or Rosalind. Both wish to marry each other and Oliver wants Orlando's support in this matter. Oliver also tells that he has now no wish to return to the city and he would transfer the entire property of their late father in the name of Orlando. After marriage, he says, he would settle in the forest of Arden and lead the life of a shepherd. Orlando readily gives his consent to Oliver's marriage to Aliena and says that the marriage should take place the very next day. He says that he will invite Duke Senior and his companions too on his brother's wedding.

Oliver now leaves to inform Aliena about his brother Orlando's approval of their marriage. Rosalind comes to see Orlando who had been wounded by the attack of a lioness. She expresses great concern for him and he says that he has been wounded by the eyes of a lady i.e. Rosalind. It is to be kept in mind that even at this time Rosalind is disguised as a man. Orlando shares his feelings about Oliver-Aliena marriage with Rosalind (Ganymede). He says that although he is very happy that his brother is going to get married the next day, yet feels sad that his own love for Rosalind is far from being fulfilled. Rosalind thereupon consoles Orlando by saying that a learned musician has been teaching her magic since she was three years old. She will use her knowledge of magic to bring Rosalind to him. Orlando half believes and half

disbelieves what Rosalind is saying. But Rosalind assures Orlando that she is damn serious and she means what she says. She asks Orlando to get ready to be married the following day along with his brother Oliver.

Silvius and Phoebe now appear on the scene. Phoebe says that it was most ungentlemanly on Ganymede's part to have revealed the contents of her letter to Silvius. Rosalind tells Phoebe that Phoebe should value Silvius's faithful and sincere love towards her. Silvius says that his love for Phoebe is all passion, all adoration, all humility, and all purity. Phoebe says that her love for Ganymede is exactly of the same kind; and Orlando intervenes to say that his love for Rosalind is also entirely of the same kind. Rosalind asks Phoebe, Silvius and Orlando to meet her next day at Oliver and Aliena's wedding. Rosalind promises that she will make all the lovers feel happy and would somehow fulfil their desire the next day. They disperse.

Act V, Scene III

Touchstone assures Audrey that he would marry her on the following day. Audrey feels immensely happy and says that it is her inmost desire to become a house wife. Two of Duke senior's boy-servants come and Touchstone asks them to sing a song. They start singing a song which is about a lover and his sweetheart who are going to get married in the season of spring. At the end of the song, Touchstone says that it was a foolish song and he has not liked it at all. He asks them to go and mend their voices.

Act V, Scene IV

All the arrangements for the marriage of Oliver and Aliena have been made. Orlando has also informed Duke Senior that a young man, Ganymede, has promised to bring Rosalind and to have her married to him (Orlando). Rosalind (still disguised as Ganymede) now arrives with Silvius and Phoebe. Rosalind asks Duke Senior if he is ready to give away his daughter Rosalind to Orlando in marriage in case she is produced before him. Duke senior gives his whole-hearted consent to this match. Ganymede then makes Phoebe repeat her promise that in case Phoebe refuses to marry Ganymede, she would have no objection in marrying Silvius. Ganymede urges all of them to fulfil their promises when the time comes. Ganymede (Rosalind) then leaves in the company of Aliena (Celia) for a little while.

Duke Senior tells Orlando that the features and appearance of this shepherd boy, namely, Ganymede seem to resemble those of his daughter Rosalind. Orlando says that he too had noticed it but had dismissed the idea when this boy told him that he was forest born, and was taught magic by his uncle who lives in this forest.

Touchstone and Audrey now appear on the scene. Jaques introduces Touchstone to Duke senior and says that this fool claims that he had been a courtier at one time. To prove the truth of his claims, Touchstone says that he has participated in the dances at the court, that he had known how to flatter a lady, that he had been dealing with friends in a diplomatic manner, that he had ruined three tailors by not paying their bills and that he had four quarrels and was very close to fighting a duel during one such quarrel. In other words, he is in a way satirizing the conduct of the courtiers.

Touchstone then says that he is going to marry Audrey who is a poor and ugly girl, but she belongs to him and him only. She may be ugly, he says, but she is chaste. Duke senior says that Touchstone is a quick-witted man who talks in a pithy style.

Jaques now asks Touchstone how Touchstone had avoided the duel to which he has just referred. Touchstone now says that in his case, the quarrel between him and another courtier had assumed serious proportions till it reached the stage of what might be called the "lie circumstantial". Fortunately, the quarrel had not gone beyond this stage of "Lie Direct". Touchstone says that even when a quarrel has reached the last, namely, the "Lie Direct", the actual fight may be avoided by the use of the word "if". On one occasion, says Touchstone, even seven magistrates had failed to put an end to a quarrel between two courtiers. But when one of the courtiers used the word "if", the quarrel was immediately settled. One of the quarrelling men just said, "It you said so, then I also said so". At this the two quarrelling men had shaken hands and become sworn brothers. Thus, says Touchstone. The word "if" is a peace-maker. Listening to all this, senior Duke makes the following comments upon Touchstone: "He uses his folly like a stalking horse, and under the presentation of that, he shoots his wit". In other words, Duke Senior means to say that Touchstone uses the label of a fool for himself but he talks in a wise manner.

Rosalind and Celia now come back in their own persons. They are no longer disguised as Ganymede and Aliena. They are escorted by Hymen, the God of Marriage. He tells Duke Senior that he has brought Duke's daughter from heaven and that Duke Senior should now unite her with her lover Orlando. Rosalind then addressing Duke senior says that she gives herself to him because she belongs to him. Then she addresses Orlando and says that she gives herself to him because she belongs to him also. Both Duke senior and Orlando feel amazed to see Rosalind. Phoebe now realizes that the young man who called himself Ganymede is actually a woman by the name of Rosalind. Hymen now speaks to Duke senior and tells him that there are various couples who are to be united in wedlock. These couples are: Orlando and Rosalind; Oliver and Celia; Silvius and Phoebe; and Touchstone and Audrey. Hymen goes on to say that marriage is the supreme gift which Juno, the queen of Gods, bestows upon human beings. A song is then sung in honour of the marriage and the god of marriages. Duke senior is extremely happy because he has got his daughter Rosalind and also his niece Celia. He welcomes Celia to this place. Phoebe tells Silvius that she will be true to the words given to Rosalind and would marry him.

At this point a young man by the name of Jaques de Boys appears on the scene. He tells the gathering that he is the second son of Sir Rowland de Boys and that he has brought some news. The news is that Duke Frederick was coming with a mighty force to kill Duke Senior who had been attracting more and more followers to the forest of Arden but Fredrick met an old religious man at the outskirts of the forest. The words of this saintly old man had influenced Duke Frederick's mind to such an extent that he gave up all the thoughts to attack Duke Senior and decided to renounce the world. As a result, the dukedom is now to be restored to Duke Senior and the property of Duke Senior's followers will also be restored to them.

Duke Senior cordially welcomes Sir Rowland's second son. He says that Jaques de Boys has really brought a great news. He has given his two brothers excellent wedding gifts. Oliver would get back his estate whereas Orlando as Duke's son-in-law would inherit Duke senior's dominions. Duke Senior then informs

all his followers that they would duly be rewarded for having kept company with him in the evil times. He asks them all to rejoice and celebrate the occasion with music and dance.

Jaques, the philosopher, then offers his good wishes to all the four couples who are going to get married. Finally, he announces his decision to leave them in order to go and join Frederick who has become a hermit because Jaques believes that one can get many ideas from persons who have renounced the worldly life. Duke Senior tries to stop Jaques from going away, but Jaques is firm in his decision. When Jaques has left, Duke Senior asks all others to resume their celebrations.

Rosalind now appears on the stage alone to speak an epilogue. She calls upon all the members of the audience to express a good opinion about the theatrical performance which they have witnessed. She says: “I charge you, O women, for the love you bear to men, to like as much of this play as please you.”

Explanation with Reference to the Context

1. I am no villain. I am the youngest son of Sir Rowland de Boys: he was my father, and he is thrice a villain that says such a father begot villains. Were thou not my brother, I would not take this hand from thy throat till this other had pulled out thy tongue for saying so. Thou hast sailed on thyself.

Act I, Scene (i)

Context: The present lines have been extracted from the eminent playwright Shakespeare's famous romantic comedy *As You Like It* Act I, Scene (i). Oliver, the eldest son of Sir Rowland de Boys slaps his younger brother Orlando. He also calls him a low-born fellow. Orlando loses his temper and speaks these words.

Explanation: Orlando says that he is not a low-born fellow. He is the youngest son of Sir Rowland de Boys. Sir Rowland was his father and he who says that Sir Rowland begot low-born sons, is three times a villain. Orlando further says that had Oliver not been his brother, he would have plucked out his tongue for talking to him in this manner. In calling Orlando a villain, Oliver has abused himself.

Comment: The lines reveal Orlando's character. He is very attached to and proud of his father. Though angry with his brother, Orlando still shows self-control.

2. I hope I shall see an end of him; for my soul—yet I know not why hates nothing more than he. Yet he is gentle, never schooled and yet learned, full of noble device, of all sorts enchantingly beloved, and indeed so much in the heart of the world, and especially of my own people, who best know him, that I am altogether misprized. But it shall not be so long; this wrestler shall clear all.

Context: These lines taken from *As You Like It* have been spoken by Oliver in Act I, Scene (i). He here discloses the fact that he nurtures hatred for his youngest brother Orlando because the latter is talented, intelligent and loved by all. However, Oliver is happy to learn that his brother Orlando is ready to compete with Charles, the mighty wrestler. He hopes that Orlando will definitely be killed in this competition and in this way he will get rid of Orlando. Oliver speaks these words to himself.

Explanation: Oliver, talking to himself, feels relieved to think that Charles will put an end to Orlando's life. He does now know why his soul hates nothing more than it hates Orlando. Whatever he may feel about Orlando, he admits that he is a noble fellow. Although he has not received any formal education, yet he is intelligent and full of noble intentions. He is thus loved by one and all as if he has cast a spell on them. Even Oliver's own friends despise him and think him totally worthless

when compared with Orlando. Oliver, however, feels relieved that Orlando's story will not last long as Charles the wrestler will settle all problems.

Comment: (i) The lines reveal character of the two brothers—Orlando and Oliver. Oliver comes out as a jealous and mean person who can go to the extent of plotting his brother's murder. Orlando's virtues stand in contrast – gentle, learned and beloved of all.

(ii) The lines also hint at the future events – Charles' fatal wrestling with Orlando.

3. You know my father has no child but I, nor none is like to have; and truly when he dies, thou shall be his heir; for what he hath taken away from thy father perforce, I will render thee again in affection. By mine honour I will, and when I break that oath, let me turn monster.

Act I, Scene (ii)

Context: These lines have been taken from Act I, Scene (ii) of Shakespeare's play *As You Like It*. The lines have been uttered by Celia to her cousin Rosalind. Rosalind is feeling sad because of the banishment of her father, Duke Senior by Celia's father Duke Frederick. Celia requests Rosalind to feel happy and assures her that she will return the whole empire to Rosalind when her father Duke Frederick is dead.

Explanation: Celia says that Rosalind knows very well that Duke Frederick has no other child but herself. Nor is there any chance of his having another child. Therefore, she promises that when her father dies, Rosalind will inherit all his property. What her father has taken away by force from her father, Celia will restore to Rosalind. Celia swears that she will do so and if she breaks her promise, God may change her into a monster.

Comment: The lines are significant as they bring out Celia's great love for her cousin Rosalind.

4. She is too subtle for thee, and her smoothness,
Her very silence, and her patience
Speak to the people and they pity her
Thou art a fool; she robs thee of thy name,
And thou wilt show more bright and seem more virtuous
When she is gone. Then open not thy lips.
Firm and irrevocable is my doom
Which I have passed upon her; she is banished

Act I, Scene (iii)

Context: These lines, taken from Act I, Scene (iii) Shakespeare's play *As You Like It*, have been spoken by Duke Frederick to his daughter Celia. Duke Frederick suddenly decides to banish Rosalind from his kingdom. Celia protests against this decision. In these lines Duke Frederick tries to convince Celia that it is only for Celia's benefit that he has taken this decision of banishing Rosalind.

Explanation: Duke Frederick says that Rosalind is very cunning as compared with Celia. He says that she is using all shrewd methods to win the hearts of people. Her silence, and her feeling or resignation to her condition – all these move the hearts of people and they feel sympathetic towards her. Duke Frederick further says that Celia is a fool not to realise that Rosalind's presence at the court serves only to harm Celia's good name or reputation. Celia will appear to be more virtuous after Rosalind has left the kingdom. Duke Frederick, therefore, urges Celia to keep quiet, saying that the sentence he has passed against Rosalind is firm and final and Rosalind must go to exile in accordance with the order of banishment.

Comment: The above lines throw light on character of Rosalind and also reveal Duke Frederick's nature. Rosalind's qualities – subtleness, smoothness, patience win admiration for her. The Duke comes out as a shrewd, jealous and contriving villain.

5. Are not these woods
 More free from peril than the envious court?
 Here feel we but the penalty of Adam,
 The seasons difference, as the icy fang
 And churlish chiding of the winter's wind;
 Which, when it bites and blows upon my body
 Even till I shrink with cold, I smile and say
 This is no flattery: these are counsellors,
 That feelingly persuade me what I am.

Act II Scene (i)

Context: These lines, taken from Act II, Scene (i) of Shakespeare's *As You Like It* are part of a famous speech delivered by Duke Senior to the lords who have accompanied him to exile. It shows that he has taken the hardships of life in forest in his stride.

Explanation: The Duke asks his lords if they do not agree with his views that the Forest of Arden is more free from danger than the court with its jealousies and rivalries. Here they have to endure the punishment which was originally imposed on their first ancestor, Adam. Adam was the first man created by God. God allowed him to live a life of comfort and luxury in the Garden of Eden. But when Adam disobeyed God's command, God expelled Adam and also his female companion Eve to experience the discomforts and hardships caused by climatic changes on the earth. In the Garden of Eden, which was their home before damnation, they used to enjoy eternal spring. The Duke goes on to say that here in the forest they have to tolerate icy stings of the winter wind. When this icy wind blows upon the Duke's body, he begins to shrink with cold. Even then he keeps on smiling and points out that the wind and the cold are at least frank and free from the hypocrisy, because they remind him what he actually is. The elements of weather are not hiding their severity under any false show of warmth. Thus, the cold winds of winter do not follow the example of the courtiers who falsely flatter their Duke. On the contrary, these cold winds are like true and wise advisers who make him realise his actual physical limitations and his weaknesses.

Comments: (i) The lines are related to one of the themes of the play—the comparison between the natural blissful life of Arden and artificial, corrupt courtly life.

(ii) The piece also brings out Duke’s temperament-his liking for the natural way of life.

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

Context: These famous lines have been taken from Act II, Scene (i) of Shakespeare’s play *As You Like It*. Duke Senior is talking about the uses and benefits of hardships to the loyal lords who have accompanied him to exile. He remarks that the hardships of the forest life have their positive aspects too. Far away from the maddening life of the city, this forest life has enabled them to see general good in everything.

Explanation: Duke Senior tells his comrades that adversity or misfortune has its bright side also. Therefore, the advantages of misfortune are to be welcomed by them. He compares misfortune to a toad which is ugly and poisonous but which at the same time carries in its head a precious jewel having medicinal properties. Like the sting of the toad, life’s misfortunes also bring many benefits to human beings, besides being too painful. Living in the forest of Arden, far away from the crowds of people, Duke Senior and his comrades are able to hear the trees speaking to them in their own way and conveying some messages. Likewise, they can find in the flowing streams much wisdom one finds in books. The stones seem to give moral lessons, and every object of nature seems to convey the message that there is some good in everything. In short, Duke Senior here emphasises the beneficial impact of forest life and makes his lords see and appreciate the positive influences of nature here.

Comments: (i) In these lines, through Duke, Shakespeare has eulogized the natural life of Arden.

(ii) The lines contain a beautiful simile – adversity compared to a toad with jewel on head.

7. Know you not master, to some kind of men
Their graces serve them but as enemies?
No more do yours. Your virtues, gentle master,
Are sanctified and holy traitors to you
O what a world it is this, when what is comely
Envenoms him that bears it.

Context: These lines have been taken from the celebrated comedy *As You Like It* written by the master dramatist William Shakespeare. In Act II, Scene (iii), Orlando, after defeating the court wrestler Charles, returns home. There he meets his loyal old servant Adam. Adam addresses the above lines to Orlando. He says that the news of Orlando’s victory has already reached Oliver.

Explanation: Adam tells Oliver that in case of some people their own virtues and achievements go against them. Orlando's achievements too are his enemies. In fact, they have proved fatal to him. These gentle qualities have caused him harm and danger. Adam wonders what kind of world is this where good qualities of a man should prove harmful for him.

8. O good old man, how well in thee appears
 The constant service of the antique world,
 When service sweat for duty, not for need.
 Thou art not for the fashion of these times,
 Where none will sweat but for promotion,
 And having that do choke their service up
 Even with the having, it is not so with thee.
 But poor old man, thou prun'st a rotten tree,
 That cannot so much as a blossom yield,
 In lieu of all thy pains and husbandry.

Context: These lines have been taken from Act II, Scene (i) of *As You Like It* by William Shakespeare. The lines have been spoken by Orlando to his servant Adam. As Orlando's life is in danger because of the evil designs of his elder brother Oliver, the servant Adam puts his life-long savings at Orlando's disposal. He suggests that Orlando should leave Oliver's house as soon as possible and take refuge somewhere else. Adam also offers to accompany Orlando and serve him with all sincerity.

Explanation: Orlando is deeply moved by Adam's devotion and loyalty towards him and says that in him appears the ancient spirit of loyal service. In the ancient times, servants had this sense of commitment towards their masters and they did not also expect any rewards for it. In these days nobody is prepared to work hard except to gain promotion in life. And once having gained promotion, servants stop to give the kind of service by which they had got promotion. Such is not the case with Adam. Orlando tells the poor old man that he is offering his services to a man who is totally bankrupt and who can make no return to Adam for all his loyalty. He compares himself to a rotten tree which won't give any fruit when being trimmed.

Comments: (i) Adam is a selfless and dedicated person. Shakespeare here pays tribute to these virtues.

(ii) The lines contain a commentary on changing times and changing hobbies of people.

(iii) Orlando's kindness is revealed in his concern for Adam's well-being.

9. I remember when I was in love I broke my sword upon a stone, and bid him take that for coming a-night to Jane Smile; and I remember the kissing of her battler, and the cow's dungs that her pretty chopt hands had milked; and I remember the wooing of a peascod instead of her. From whom I took two cods, and giving her them again, said with weeping tears, "Wear these for my sake". We that are

true lovers run into strange capers; but as all is mortal in nature, so is all nature in love mortal in folly.

Context: These lines, taken from Act II, Scene (iv) of Shakespeare's play *As You Like It*, are a speech by Touchstone. Touchstone has accompanied Rosalind and Celia to the forest of Arden. In the forest one day they all overhear a rustic lover Silvius speaking about his love for the shepherdess Phoebe to an old man called Corin. Rosalind says that this young man's account of his love for Phoebe has reminded her of her own love for Orlando. Thereupon, Touchstone makes this speech.

Explanation: Touchstone says that after hearing the rustic fellow speak of his love, he too has been reminded of his own youthful love-affair. He recalls that he had been in love with a girl called Jane Smile. One day he visited his beloved at night but became furious on seeing a rival in that girl's house at the time of night. His rival, he says, was no other than his own sword which he had carried with him to her house. He became so angry that he broke the sword by striking it against a stone slab. Touchstone then goes on to describe another ridiculous act that he did under influence of love. He once kissed the wooden bat which his beloved had held in her hand while beating the clothes she was washing. He had also kissed a cow's udder which his beloved's pretty hands had touched while milking the cow. As both these things i.e. the wooden bat and the cow's udder had been touched by his beloved, he had experienced the same kind of pleasure that he would have experienced in kissing her hands. Then Touchstone recalled another absurdity which he had committed as a lover. In the absence of his beloved, he had one day begun to make love to a plant, imagining that the plant represented his beloved. He took two pea-cods from the plant, requesting the plant to wear those pods for his sake. Touchstone concludes the speech by saying that people like him, who fall truly in love, indulge in fantastic pranks. He further visualises that just as everything in nature is bound to meet death, everyone who falls in love is likely to commit most unthinkable absurdities. In other words, what Touchstone means to say here is that just as death is a condition of life, folly is a condition of love. He who falls in love is sure to commit follies and absurdities under the effect of passionate love.

Comments: (i) The lines are aimed at bursting the bubble of romantic love. Touchstone mocks at the wild ways of crazy lovers.

(ii) Shakespeare has made a pregnant observation about nature of love.

10. Well then, If ever I thank any man, I'll thank you; but they call compliment is like the encounter of two dog-apes, And when a man thanks me heartily, me thinks I have given him a penny and he renders me the beggarly thanks.

Context: These lines taken from Act II, Scene (v) of Shakespeare's *As You Like It* have been spoken by Jaques. He makes this speech in reply to Amiens's agreeing to sing a song on Jaques's request.

Explanation: Jaques appreciates Amiens that he has agreed to his proposal to sing a song. He says that generally he never thanks anybody and will also not like to thank Amiens because this practice of thanking others and receiving thanks from others is really disliked by Jaques. Jaques says that in his view, an exchange of compliments between two men is like a chance meeting of two monkeys

who just grin at each other. Jaques adds further that when a man thanks him enthusiastically, he gets the impression that he has given a penny in charity and the man has, in return, thanked him, just as a beggar thanks anyone who gives him alms. According to Jaques, thanks - giving is just a formality which is performed by someone who has received a favour.

‘Tis but an hour ago since it was nine,
 And after one hour more, it will be eleven;
 And so from hour to hour, we ripe and ripe,
 And then from hour to hour, we rot, and rot,
 And thereby hangs a tale.

Context: These lines have been taken from Act II, Scene (vii) of Shakespeare’s play As You Like It. Jaques speaks these lines to Duke Senior. He is reporting the words of Touchstone whom he met in the forest of Arden.

Explanation: Jaques quotes the words of Touchstone that only one hour before it was nine o’clock and after one hour it will be 11 o’clock. And so concludes that human beings grow older hour by hour and then begin to rot and rot hour by hour. That is the story of human life on this planet.

Comment: The musings of Jaques, the melancholy philosopher, reveal his pessimistic view of human life and world.

12. It is my only suit

Provided that you weed out better judgements of all opinion that grows rank in them
 That I am wise. I must have liberty
 Without, as large a charter as the wind
 To blow on whom I please, for so fools have;
 And they that are most galled with my folly.
 They most must laugh.

Act II, Scene (vii)

Context: These lines extracted from Shakespeare’s As You Like It Act II, Scene (vii) represent a speech by Jaques. Jaques has felt quite impressed by Touchstone’s comments upon human life and human nature. Jaques reports to Duke Senior that he is delighted to have met a man by the name of Touchstone who is a court clown. Jaques says that motley is the best apparel for a man and that he himself would like to wear a motley suit so that he may enjoy the same freedom as Touchstone has.

Explanation: Jaques says that motley is the only kind of dress which he would like to wear. However, if he is to perform the function of a fool, his listeners must change their opinion about him. He has the image of a serious kind of man. This opinion of theirs has to be removed from their minds just as any wild and unwanted growth is pulled out from a corn-field. When Jaques has put on the apparel meant for a fool, he must be taken and treated as a fool only. He must have the unlimited freedom to

clearly express himself, to criticise and make fun of people. Those persons who feel hurt by his words, should laugh and keep in mind that those remarks were not aimed at them.

Comment: Shakespeare's use of simile of wind' is very apt.

13. He that a fool doth very wisely hit
Doth very foolishly, although be smart,
Not to seem senseless of the bob. If not
The wise man's folly is anatomized
Even by the squand ring glances of the fool.

Context: These lines have been taken from Act II, Scene (vii) of Shakespeare's play As You Like It. These words are spoken by Jaques to Duke Senior. Jaques here expresses his wish that he would love to wear the multi-coloured, clownish dress of a professional jester so that he may laugh at the follies of people. Duke Senior promises to provide him with such a dress. Herein this passage he expresses his view that people on whom mocking comments are made should not feel hurt, on the contrary they should also take these remarks light-heartedly.

Explanation: Jaques says that people whom he mocks at should laugh heartily. They should pretend not to be aware of the sarcasm in the jester's remarks. If they do not behave in this manner and take offence at the words uttered by the jester, they will look foolish and people will come to know that the jester has rightly hit them. In other words, if they feel hurt at the jester's remarks about their foibles and whimsicalities, their vices will stand vindicated and thus they will get exposed and dissected even by the jester's casual hits and remarks.

14. Invest me in my motley. Give me leave
To speak my mind, and I will through and through
Cleans the foul body of th' infected world,
If they will patiently receive my medicine.

Context: The lines have been extracted from Shakespeare's play As You Like It Act II, Scene (vii). In these lines Jaques outpours his sentiments before Duke Senior. He wants to assume Touchstone's identity, wear multi-coloured clothes like him and then cleanse people of their foul mind i.e. to rectify their vices in a light-hearted and casual manner.

Explanation: Jaques says that if Duke Senior allows him to wear the apparel of a professional jester and express his ideas, opinions in a free way; he will be able to remove all follies and vices of the society. The world will be purified of all its foibles and weaknesses if people receive his medicine patiently and willingly and do not take his remarks as an attack on their good image and reputation. His caustic remarks should be taken in good-humour and not as taunts. Only then the evils prevalent in society can be removed.

Comment: The lines bring out Jaques' general dislike for the world.

15. Most mischievous foul sin, in chiding sin.

For thou thyself hast been a libertine,
 As sensual as the brutish sting itself,
 And all the embossed sores and headed evil
 That thou with licence of free foot hast caught
 Wouldst thou disgorge into the general world.

Context: These lines are taken from Act II, Scene (vii) of *As You Like It*, by Shakespeare constitute a speech by Duke Senior to Jaques in Act II, Scene, (vii). Jaques says that he would like to put on the motley clothes of a professional fool so that he may freely criticize the evils prevailing in society and therefore may reform the whole world. Duke Senior comments that contrary to reforming the evils of society, Jaques, by adopting a clown's apparel, will increase vices and follies through his remarks about other people.

Explanation: Duke Senior says that if Jaques is given a free hand to comment upon the ills of the society, he will commit most mischievous kind of sin. Duke Senior says so because he knows that Jaques himself has been a dissolute man all through his life. He further says that Jaques has been as lecherous in his life as the urge of sexual desire itself is. Therefore, if Jaques now becomes a professional jester, he would rather incite all those vices in the society of which he himself is guilty of. In this way he would add to the corruption which already exists.

Comment: The comment by Duke Senior reveals Jaques' past history-his sinful nature.

16. Why who cries out on pride,
 That can therein tax any private party?
 Doth it not flow as hugely as the sea;
 Till that the weary very means do ebbe?
 What woman in the city do I name,
 When that I say the city-woman bears
 The cost of princes on unworthy shoulders?
 Who can come in and say that I mean her,
 When such a one as she, such is her neighbour.

Context: These lines have been taken from Act II, Scene (vii) of the play *As You Like It*. Jaques is the speaker. Speaking to Duke Senior, Jaques tells him that he has met a fool in the forest and has felt much impressed by his ideas. He too would like to wear a fool's motley that he will be in a position to ridicule and criticize people.

Explanation: Jaques says that as a jester he will satirise people's pomp and show and their extravagant use of money. In doing so he will not offend any individual. People often indulge in too much spending of money to such an extent that all their money is spent. People continue to spend money extravagantly in order to show-off their affluence. Jaques further says that if he criticises a city woman for wearing as costly clothes as the woman of royal family wear, he does not intend to

criticize a particular woman of the city. No lady would have any complaint against Jaques because his general remarks would equally fit to her fashionable neighbour.

17. And then the lover,
Sighing like furnace, with a woeful ballad
Made to his mistress' eyebrows. Then, a soldier,
Full of strange oaths, and bearded like the pard.
Jealous is honour, sudden, and quick in quarrels
Seeing the bubble reputation
Even in the cannon's mouth.

Context: These lines are taken from Shakespeare's play *As You Like It*, Act II Scene (vii). In these lines Jaques addresses Duke Senior and others in the forest of Arden. He describes this human world as a stage on which all men and women are merely actors. Each man has to play seven roles in his life, says Jaques. In the above cited lines, two of these seven roles are being described.

Explanation: In the third stage in his life, a man plays the role of a lover. The lover heaves deep sighs like a furnace which releases smoke. The lover is ever ready with his songs which he has composed to express his longing and to admire the beautiful eyebrows of the beloved. Next stage is that of a soldier in man's life. His beard is similar to that of a leopard's whiskers and he is full of oaths. He is very sensitive to insult because he has a keen sense of honour. He is impulsive and rash in picking up quarrels. He waits for opportunities to win military honour even though such glory is short-lived and this winning of glory involves courting danger and facing artillery-fire.

Comments: (i) The lines bring out melancholy and cynical nature of Jaques who finds no beauty in any stage of human life.

(ii) The lines contain beautiful similes and imagery—sighing like furnace, 'bearded like the pard' and 'bubble reputation'.

18. And then the justice,
In fair round belly, with good capon lined
With eyes severe, and beard of formal cut,
Full of wise saws, and modern instances,
And so he plays his part.

Act II, Scene (vii)

Context: These lines have been taken from Shakespeare's romantic comedy *As You Like It* Act II, Scene (vii). The lines are spoken by Jaques to Duke Senior and his lords. Jaques philosophically divides the life of a man into seven parts. These lines contain description of the fifth stage of man's life.

Explanation: The fifth stage of life is that of a magistrate who has a round belly fed with good chicken meat. The magistrate's eyes have a stern expression in them; and he supports a beard of a

formal cut in order to give an impression of dignity and grace. He is full of wise proverbs which he quotes time and again in his speech. And this is how the magistrate plays his role.

Comment: In these lines, Jaques, the melancholy cynical philosopher, mocks at the role of a corrupt judge.

19. Last scene of all,
That ends this strange eventful history,
To second childishness and more oblivion,
sans teeth, sans eyes, sans taste, sans everything.

Context: These lines have been extracted from Act II, Scene (vii), of Shakespeare's comedy *As You Like It*. In these lines Jaques, the melancholy philosopher, who has divided man's life into seven parts, gives an account of the last stage.

Explanation: The last period of a man's life may be described as the second childhood. It is with this last period that the strange and active life of a man comes to an end. In this period of life, a man becomes forgetful, he loses his teeth, his eye-sight, his sense of taste and infact everything. This is extremely old age period the last phase in man's life.

Comment: The lines describing the last stage of a man's life are typical of Jaques cynical commentary. Old age is divested of all grace and dignity.

20. Love is surely a madness, and I tell you, deserves as well a dark house and a whip as madmen do; and the reason why they are not so punished and cured is that the lunacy is so ordinary that the whippers are in love too.

Context: These lines taken from Act III, Scene (ii) of Shakespeare's play *As You Like It* are a speech by Rosalind to Orlando. At this time Rosalind is disguised as a man. Orlando is so deeply in love with Rosalind that he composes verses in praise of beauty and virtues of Rosalind and hangs these verses on trees. Rosalind, in this passage, tells Orlando that love is like a madness which is incurable and universal.

Explanation: Rosalind, disguised as Ganymede, says that love is complete madness and a lover should be treated exactly as a madman is treated. If he is to be cured of his madness of love, a lover should be confined to a dark room and then whipped. However, this treatment is not given to lovers because the madness of love is almost universal, and even those who are to carry out this kind of punishment are themselves victims of love.

Comment: The lines bring out Rosalind's gift of the gab and her sharp wit.

21. And lean cheek, which you have not, a blue
eyes and sunken, which you have not; an unquestionable

spirit, which you have not; a beard neglected,
 which you have not – but I pardon you for that, for
 simply your having in beard is a younger brother's revenue.

Context: These lines have been taken from Shakespeare's *As You Like It*, Act III, Scene (ii). Orlando asks Rosalind, what are the signs of a love-sick man as told by her uncle. Rosalind describes the condition of a lover.

Explanation: Rosalind says that a love sick man is supposed to be an emaciated being. He has sunken cheeks and sunken eyes with dark rings round them caused by insomnia. Rosalind further says a lover is neither interested in talking to other people, nor in mixing freely with them, but Orlando has none of these traits. His beard is also not untrimmed like that of a dejected lover. Rosalind says that she will pardon him as his small beard is like a younger brother's income.

Comment: The lines bring out Rosalind's gift of the gab and her sharp wit.

22. I was seven out of nine days out of the wonder before you came; for look here what I found on the palm-tree. I was never so berhymed since Pythagoras' time that I was an Irish rat, which I can hardly remember.

Context: These lines taken from Act III, Scene (ii) of *As You Like It*, by Shakespeare have been spoken by Rosalind to her cousin Celia. Rosalind tells Celia that she is quite surprised to see her name carved on the trees.

Explanation: Rosalind says that she is extremely surprised to see her name carved on trees and to find verses in praise of her beauty hung upon them. Rosalind further says she has never been admired so much in verses by anybody. She refers to the time of the Greek philosopher Pythagoras who believed in the theory of transmigration of souls. According to that theory, she must have been a rat in Ireland in one of her past lives though she hardly remembers all this. A large number of verses must have been addressed to her by writers when she was a rat, because in those days, it was believed that mice and rats can be driven away from homes by reciting appropriate verses. Just as she had been made the subject of rhymes in one of her past births, when she was a rat, she has been made the subject of rhymes in this life when she is a woman.

Comment: Reference to Pythagoras time displays Shakespeare's vast knowledge.

23. Good my complexion! Dost thou think though I am comparisioned like a man I have a doublet and hose in my disposition? One minute of delay more is a South sea of discovery. I prithee tell me who is it quickly, and speak space. I would thou couldst stammer, that thou mightst pour this concealed man out of thy mouth, as wine comes out of a narrow-mouthed bottle; either too much at once or none at all. I prithee take the cork out of thy mouth, that I may drink thy tidings.

Context: These lines are an extract from Act III, Scene (ii) of Shakespeare's play *As You Like It*. The lines have been spoken by Rosalind to Celia in the forest of Arden. Celia knows the identity of the man who has been carving Rosalind's name on trees and also these hanging these verses in praise of her beauty and virtue. Rosalind is extremely curious to know the name of this man who is so madly in love with her. Celia, teases Rosalind by delaying to provide this information to Rosalind whereupon Rosalind appeals to Celia not to keep her waiting.

Explanation: Rosalind swears by her complexion and says that although she is wearing muscular attire, she has not become masculine in temperament by nature. In other words, what she means to say is that only her disguise is that of a male otherwise as a man, she is a tender and soft woman in temperament. Rosalind is so impatient that she tells Celia that one minute's delay in revealing the identity of the lover by Celia will be as irritating to Rosalind as a voyage to the Pacific ocean. Rosalind then tells Celia that if she is unable to speak clearly, she can disclose the name of this lover in a stammering voice just as wine comes out in a halting manner out of a bottle which has a narrow mouth. Wine comes out from such a bottle either in abundance—large quantity at a time or it does not come out at all. Rosalind compares Celia's mouth with the mouth of a bottle. Celia is keeping her mouth shut as the mouth of the bottle is shut with a cork. Rosalind asks Celia to remove the cork from her mouth so that the name of the man may come out.

Comment: This speech by Rosalind is an excellent example of her wit.

24. And will you, being a man of your breeding, be married
Under a bush like a beggar? Get you to
church, and have a good priest that can tell you what
marriage is. This fellow will but join you together as
they join wainscot; then one of you will prove a
shrunk panel, and like green timber, wrap, wrap.

Context: These lines taken from *As You Like It* by Shakespeare are a speech by Jaques in Act III, Scene (iv). Touchstone wants to marry a goat-herd Audrey. He asks Sir Oliver to perform the marriage ceremony to unite them under a tree. Jaques dissuades Touchstone from thus marrying secretly in the forest.

Explanation: Jaques says that Touchstone is a man of noble parentage and advises him that he should not marry a girl in this forest in an undignified way, like a beggar. He should rather go to the church and meet a good priest who can perform their marriage ceremony in a proper way. Jaques further suggests that Oliver will unite the two lovers i.e. Touchstone & Audrey as a carpenter joins wooden panels. The problem is that if they get married in this immature manner, it is sure that one of them will soon start shrinking like the green wood. Jaques means to say that they will soon start quarrelling and their marriage, if not properly performed will have a tragic ending. Without understanding the true meaning of marriage and entering into a wedlock only as a way to fulfil a ritual is sure to break the marriage of Touchstone and Audrey.

Comment: Jaques' remarks are again full of philosophic wisdom.

25. These was a pretty redness in his lip,
 A little riper and more lusty red
 Than that mixed in his cheek; it was just the difference
 Betwixt the constant red and mingled damask
 There be some women Silvius, had they marked him
 In parcels as I did, would have gone near
 To fall in love with him.

Context: Extracted from Act III, Scene (v) of the play *As You Like It* by Shakespeare, these are the lines spoken by Phoebe to Silvius about Ganymede's physical features. Rosalind, disguised as a male, rebukes Phoebe for treating her lover Silvius in a cruel manner.

Explanation: Phoebe is quite enchanted by Ganymede's physical appearance without knowing that he is really a girl in disguise of a man. She tells Silvius that the young man's (Ganymede's) lips were quite red. His lips were a little riper and deeper red than his cheeks. The difference in the redness of his lips and cheeks is like the difference one finds between the redness of real red colour and the color of damask roses (a mixture of red and white). Phoebe further tells Silvius that many women, on observing the personality of the young man feature by feature, would have fallen in love with him.

Comment: The lines describe Phoebes, falling in love with Rosalind disguised as Ganymede.

26. You foolish shepherd, wherefore do you follow her
 Like foggy south puffing with wind and rain?
 You are a thousand time a proper man
 Than she a woman. 'Tis such fools as you
 That makes the world full of ill-favoured children,
 'Tis not her glass, but you, that flatters her,
 And out of you she sees herself more proper
 Than any of her lineaments can show her.

Context: These lines taken from Act III, Scene (v) of Shakespeare's famous comedy *As You Like It*, constitute a speech by Rosalind to Silvius in the forest of Arden. Silvius pleads of his love to Phoebe but Phoebe is too cruel to respond. Rosalind, who overhears all this, comes forward and rebukes Phoebe for being too arrogant towards her lover Silvius. Then she turns to Silvius and in the above cited lines, she rebukes him for steeping so low before a woman who doesn't love him.

Explanation: Rosalind who is disguised as a man says that Silvius is a fool running after Rosalind. He sighs like the south west wind which blows forcefully, as it is full with mist and rain. She says that Silvius is thousand times more handsome as a man than Phoebe is as a woman. She further says that it is fools like Silvius who marry such plain-looking girl like Phoebe and fill the world with ugly children. It is not the mirror which shows any beauty in Phoebe, says Rosalind. It is Silvius who finds Phoebe beautiful. Rosalind means to say that Phoebe has ordinary looks but she feels beautiful just because of Silvius over-rating her.

Comment: The lines bring out the though side of Rosalind's nature as she rebukes Silvius for his servile attitude towards Phoebe.

27. I have neither the scholar's melancholy, which is emulation; nor the musician's which is fantastical; nor the courtier's which is proud; nor the soldier's which is ambitions; nor the lawyer's, which is politic; nor the lady's, which is nice; nor the lovers, which is all these; but it is a melancholy of mine own, compounded of many simples, extracted from many objects, and indeed the sundry contemplations of my travels, in which my often rumination wraps me are in a most humourous sadness.

Context: These lines have been taken from the play *As You Like It* by Shakespeare. Jaques speaks these lines in Act IV, Scene (i) to Rosalind. Rosalind who is disguised as a man meets Jaques in the forest of Arden by chance and tells him that Jaques is reported to be a melancholy fellow. Jaques defends his melancholy and describes its nature.

Explanation: Jaques says that his melancholy is not of an ordinary kind. This melancholy is not like a scholar's melancholy that arises from the jealousy of other learned scholars. It is not either the melancholy of a musician that is the product of fantasy. Neither does it match the melancholy of a courtier which is due to the courtier's feeling of pride and self-importance nor is it the soldier's melancholy which is consequence of his unfulfilled ambition. His melancholy is not also of the variety of a lawyer's melancholy which arises from his cunning. It is also not a lady's melancholy which arises from a lady's fastidiousness. Nor is his melancholy the lover's melancholy which is a combination of all kinds of melancholies specified above. His melancholy, says Jaques, is a melancholy of a peculiar kind. His melancholy is composed of many ingredients mingled together and extracted from many observations that he made during his travels. Jaques concludes his speech by saying that his melancholy is also a result of his frequent meditations that often envelop him in sadness, a sadness which he describes as of a most whimsical kind.

Comment: This speech shows Jaques' keen observation of life and human nature. Jaques' description of the various kinds of melancholy has a lot a truth in it. Here we have one of the most famous speeches in Shakespearean comedy which gives a penetrating analysis of the minds of various categories of human beings.

28. Break an hour's promise in Love! He that
will divide a minute into a thousand parts, and break
but a thousandth part of a minute in the
affairs of Love, it may be said of him that cupid hath clapped
him o'th shoulder, but I'll warrant him heart whole.

Context: These lines have been taken from *As You Like It*, Act IV, Scene (i) by Shakespeare. Orlando has come to Rosalind (Ganymede) an hour late. Rosalind feels angry and lovingly rebukes him in the above lines.

Explanation: Rosalind tells Orlando that in love, going late to the other partner by an hour is not a small matter. A man who divides a minute into thousand parts, and comes late to meet his beloved by one such part of the minute, is not a sincere lover. It can be conveniently said about such a late comer that God of love has only touched him and not overwhelmed him. Rosalind means to say that he is not deeply absorbed in love and is only on the superficial level of love. Actually Rosalind is herself desperate to see her lover Orlando and cannot bear his separation, even for a short while.

29. No, faith, die by attorney; the poor world
is almost six thousand year old, and in all
this time there was not any man died in his
own person, videlicet, in a love cause.

Context: These lines have been extracted from Act IV, Scene (i) of *As You Like It*, a romantic comedy by Shakespeare. The lines are spoken by Rosalind to Orlando. Rosalind, disguised as a man, asks Orlando to woo her as his beloved. Orlando, in this mock-wooing, says that he would die if Rosalind refused to marry him. Rosalind retorts that from the time when this world was conceived, no man has ever died of love.

Explanation: Rosalind says that Orlando should appoint some another person who may die in love on his behalf. She further says that the world is nearly six thousand years old and in all these years, there is not even a single man who has died for the cause of love. She cites examples of the disappointed lovers – Troilus and Leander argues that they finally died not because of love sickness but other reasons. Rosalind, in a way, has fun at the cost of Orlando, who is totally unaware that Ganymede is actually Rosalind in disguise.

Comment: The lines bring out Rosalind's wit at its best.

30. Men are April when they woo, December when they wed.
Maids are may when they are maids, but the sky changes
when they are wives. I will be more jealous of thee than a
barbary cock pigeon over his hen, more clamorous than a
parrot against rain, more new fangled than an ape, more
giddy in my desires than a monkey. I will weep for nothing
like Diana in the fountain, and I will do that when you are
disposed to be merry. I will laugh like a hyen, and that
when thou art inclined to sleep.

Context: These lines, taken from Act IV, Scene (i) of Shakespeare's play *As You Like It*, are a speech of Rosalind to Orlando. Rosalind, disguised as a man insists that Orlando treats her as his beloved and plead his love to her as if she were actually his beloved. According to this arrangement Orlando makes love to her. Rosalind, wittily replies and tells that she does not believe him.

Explanation: When Orlando says that he would love her forever and a day, she replies that he would love her only for a day and not for ever. She further remarks that men are false lovers. In the beginning, during the period of courtship, they are as gay and brilliant as is spring-time, but they become as cold and dreary as winter after they have got married. In the same way, girls are as merry as summer in their maiden phase but they become dry and contemptuous when they get married. Thus the attitude of both men and women undergoes a change after marriage. Rosalind then gives Orlando an idea how she would behave when she gets married to her lover. She says that after marriage she will feel more jealous over her husband than an African male pigeon feels over his hen. She will become more noisy than a parrot against the danger of rain, she will be more and more fond of novelty than an ape, and more unstable in her desires than a monkey. Like the statues of Diona (goddess of chastity) in fountain, she will weep for no particular reason at all. She will weep especially when Orlando is in a joyful mood. She will laugh loudly when he wants to sleep. She therefore will behave in such a way after marriage that her husband feels irritated by her crude, and irrational manners.

Comments: (i) This speech by Rosalind contains beautiful observations on attitude of men and women before and after marriage.

(ii) Her remarks also ridicule the crazy tantrums of married women.

31. If any man doubt that, let him put me to my purgation. I have trod a measure, I have flattered a lady, I have been politic with my friend, smooth with my enemy, I have undone three tailors, I have had four quarrels, and like to have fought one.

Context: These lines taken from Act V, Scene (iv) of Shakespeare's play *As You Like It*, have been spoken by Touchstone. Touchstone becomes acquainted with Jaques in the forest of Arden. Touchstone tells Jaques that he was a courtier at one time. Jaques introduces Touchstone to Duke Senior. Touchstone makes this speech to convince Duke Senior that he was indeed a courtier at one time.

Explanation: Touchstone says that nobody should doubt his claim that he had been at the royal court one time. He is willing to take an oath to prove this. He says that as a courtier he used to participate in the stately dances held in the court; he also asserts that like a courtier he too has spoken flattering words to a lady; like a true courtier, he too has used dubious and cunning methods in dealing with his friends; and that like a courtier, he too has been behaving an amiable manner towards his enemy in order to deceive him. Touchstone goes on to provide yet more evidence of having lived at the court. He tells that he has ruined three tailors by not paying for his clothes and that he has quarreled four times with other courtiers. One of his quarrels became so serious that he had to challenge his opponent to a duel.

Comment: This is an important speech in which Shakespeare, through Touchstone, salirises the erratic behaviour of the courtiers.

32. A poor virgin Sir, on ill-favoured thing sir, but mine own; a poor humour of mine sir, to take that man else will. Rich honesty dwells like a miser sir, in a poor house, as you pearl in your foul oyster.

Context: In the play, *As You Like It* by Shakespeare, these lines have been spoken by Touchstone to Duke Senior in Act V, Scene (iv). Touchstone is going to marry the village girl, Audrey; and in the above given lines, Touchstone tells Duke Senior about his intention to marry her.

Explanation: Pointing to Audrey, Touchstone tells Duke Senior that Audrey is poor and ugly but she belongs to him, and only him. He then goes on to say that it was just a wretched whim of his to decide that he would marry a woman whom no other man was prepared to marry. He further says that Audrey is a chaste woman even though she lives in a poor, humble cottage, just as a rich man may be living in poor lodgings because of his miserliness, and just as a most precious pearl dwells inside an ugly shell-fish.

Comment: Touchstone's unglamourised description of his beloved is quite a contrast with other lovers' adulation of their beloveds.

- 33 All these you may avoid but the lie Direct; and you may avoid that too, with an If. I know when seven justices could not take up a quarrel, but when the parties were met themselves, one of them thought but of an If, as, "If you said so, then I said so." And they shook hands and swore brothers. Your if is the only peace maker; much virtue in if.

Context: These lines, taken from Act V, Scene (iv) of Shakespeare's play *As You Like It*, are a part of speech by Touchstone. In his peculiar satirical manner Touchstone has tried to provide evidence to Duke Senior that he has been a courtier. He also said that on one occasion he came very near to fighting a duel with a fellow courtier. Now he says that it is possible for two quarrelling courtiers to avoid an actual fight and come to terms with each other.

Explanation: Touchstone says that an actual duel between two courtiers can be avoided in all cases except in the case of the "lie direct". Then he adds that even in the case of the "lie direct" a duel can be avoided by the use of the word "if". He says that on one occasion, there arose a situation in which even seven magistrates could not collectively settle a dispute but that the two quarrelling men themselves settled it when one of them made use of the word "if". One of the two quarrelling men merely said: "If you said so, then I also said so. But if you did not say so, then I assure you that I also did not say so". At this, the other man felt pacified. Then they both shook hands and vowed that henceforth each would treat the other like a brother. In this way, the quarrel was settled. Touchstone concludes by saying that the word "if" is the only means by which a compromise between two quarrelling men can be easily reached between two warring parties. Thus the word "if" is very useful indeed.

Comment: The speech by Touchstone brings out his wit and eloquence.

Important Questions with Complete Answers

Q.1 Bring out the comic elements in As You Like It.

Ans. One of the brightest comedies by Shakespeare: A comedy is a form of drama which presents a major chunk of events in a pleasant, joyous and light-hearted manner. It may begin with some sad and serious happenings but in the end all the conflicts are resolved and we have happy ending. As You Like It is one of Shakespeare's most brilliant comedies and offers tremendous entertainment and amusement to the readers. The playwright has introduced the elements of wit and humour in characters and incidents to make it one of the most lovable of his comedies.

The Healthy Wit of Rosalind and Celia: Rosalind and Celia shine apart in As You Like It for their excellent wit and intelligent remarks. Their comments are intelligent as well as amusing. Wit generally consists of making amusing remarks which may be ironical, satirical, sarcastic or simply playful. Not only Rosalind and Celia but almost all the characters of As You Like It make a masterly use of this weapon of wit. Even the irony and satire do not appear pungent because they are covered in the mask of wit. As the play opens, we find Rosalind in a sad mood because of the unjust banishment of her father by her uncle Duke Frederick, but soon she cheers up when assured by her cousin Celia. The conversation between the two cousins offers an insight into their wit. First of all they start talking about the topic of love. Celia is of the opinion that one should take love merely as a game. It should not be taken seriously and a girl should not fall in love so deeply as to earn her a bad name. Then they change the topic and start talking about lady fortune who is unfair in distributing her gifts – Rosalind agrees to this and says that lady fortune is blind and she is unfair especially towards women. Celia observes that if lady fortune gifts a woman with beauty, she takes away chastity from her, and if a woman is chaste, she is generally ugly. Rosalind disagrees and says that the gifts of lady fortune should be separated from the gifts of Nature. Beauty is a gift of Nature while chastity is a gift of lady fortune. Rosalind gives an example of her outstanding wit when she tells Orlando, at a later stage, that time passes at different speeds with different people. We have then the memorable lines from Rosalind, "Men are April when they woo, December when they wed. Maids are May when they are maids, but the sky changes when they are wives." These lines are an excellent example of Rosalind's wit & humour.

Infact, Celia's mind is very sharp and she is always ready with intelligent remarks. The forest of Arden gives Rosalind and Celia a right atmosphere to display their wit and gaiety. When Rosalind wants to know the identity of the man who has written so many verses in praise of her, Celia wittily remarks that this gentleman wears round his neck a chain which Rosalind herself used to wear at one time. She then says that

there may be mountains separating two lovers but that these mountains can be removed by an earthquake so that the lovers are able to meet each other. There are many more such examples. It is noteworthy that there is no malice or bitterness in Celia's remarks. These remarks rather reveal her good sense and humour. They are examples of healthy wit.

Similarly, Rosalind's dialogues with Orlando when she is disguised as Ganymede are also finest examples of her wit and sense of humour. Her detailed description of how time passes at different speed with different people bear a testimony to her sharp mental faculties. She says that with a maiden, time passes very slowly between her betrothal and marriage. Contrary to this, time passes easily and comfortably with a priest and also with a rich man. Her description of a lover is also very amusing. A lover, she says, is supposed to be lean and thin, with sunken eyes, and a neglected beard. His sleeve buttons are untied, his shoe is untied and his stockings are ungartered. When Orlando says that he will die if he fails to win Rosalind, Rosalind wittily remarks that "Men have died from time to time and worms have eaten them, but not for love."

The Professional Wit of Touchstone: We have in the play the professional wit of Touchstone who is a motley fool at Duke Frederick's court. Throughout the play are spread his ironical and satirical remarks which he unsparingly passes on everybody. Towards the end of the play we have his excellent comments on the behaviour of the courtiers when he tries to assure Duke Senior that he himself was at one time a courtier. In his second speech, he describes that 'if' is a very useful word and can be used to avoid a quarrel between two persons. Duke Senior also compliments Touchstone on his wisdom.

The Cynical Wit of Jaques: Jaques too is a witty character but in a very different sense. His wit is not a healthy wit as it is dominated by melancholy. Over the years, he has developed a sense of disgust with mankind in general. He regards Duke Senior as a usurper as he kills the deer in the forest, their natural abode. He remarks that in this respect Duke Senior is no better than his brother Duke Frederick. After listening to Amien's song in which he utters praise of the forest life, he comments that those who choose to live in forest are fools as they deprive themselves of the comforts of the court life. After having met Touchstone, he strongly feels that he too will like to wear motley clothes like him as it will give him an opportunity to satirise the vices and follies of the people around him. Jaques' speech about the seven stages of human life is also cynical. He again shows his cynicism by saying that Orlando's worst fault is that he has fallen in love. Another example of his cynicism is when he tells Orlando that he doesn't like the name 'Rosalind'. Infact, in all his speeches he displays a sharp wit but all this also shows his bitterness and cynicism of mind. Therefore, although he is a witty fellow, yet he has a cynical wit and not a healthy wit. Jaques' decision to join Duke Frederick at the end of the play is the final proof of his cynicism.

The Comic Situations: Not only the characters display a sharp wit which is the source of comedy, but the comic situations also make the play replete with humour. Infact irony is at work in so many situations which arouse laughter and amuse the readers. For instance, everyone knows Ganymede as a young man, but actually Ganymede is Rosalind in disguise. It is most ironical that even Duke Senior fails to recognise his daughter, Rosalind in the guise of Ganymede. When Orlando woos Ganymede, he does not know that he is wooing the very woman he loves. Equally amusing is Phoebe's falling in love with Ganymede. Therefore,

Rosalind's disguise as a young man is a constant source of amusement for us. All these factors contribute to make *As You Like It* a delightful comedy, a pleasure to watch and read.

Q.2 Analyze the structure of *As You Like It*.

Ans. *As You Like It* has at its centre, the theme of love which constitutes the main plot of the play. It has, however, three sub-plots. Shakespeare is a romantic dramatist in the sense that he did not follow the rules set by his predecessors regarding the dramatic unities in a play. The unity of action demands that there should be a single plot in the whole play, but in most of his dramas Shakespeare includes one or more sub-plots.

The Main Plot: Love of Rosalind and Orlando: The main plot in the play is the love story of Rosalind and Orlando. At the time of the wrestling match, the two fall in love with each other at first sight. Destiny brings them together once again in the forest of Arden. Here Rosalind is disguised as a young man by the name of Ganymede and therefore Orlando cannot recognise her. As Orlando has not much to do in the forest of Arden, he writes verses in praise of the beauty and virtues of Rosalind and hangs these verses on the trees. Rosalind comes to know that the writer of these verses is none other than Orlando and she feels immensely happy. Rosalind & Orlando meet and she as Ganymede suggests to Orlando that they should meet daily and Orlando should imagine that Ganymede is his beloved Rosalind. He should express his love for Rosalind to Ganymede and woo her. In this way he will be cured of his madness for Rosalind. Orlando acts upon the suggestion and in one of the finest scenes of the play woos Ganymede imagining that he is wooing Rosalind. Eventually, Rosalind sheds her disguise and Duke Senior readily agrees to their marriage.

The Silvius-Phoebe-Rosalind Sub-Plot: The first sub-plot of the play is the Silvius — Phoebe — Rosalind complication. Silvius, a shepherd is in love with a shepherdess Phoebe who doesn't respond to his love. Ignorant of the fact that Ganymede is actually a woman by the name of Rosalind, Phoebe falls in love with Ganymede. She also sends a love-letter to Ganymede. The letter is carried by Silvius. Silvius feels hurt when he comes to know the contents of the letter. Ganymede rebukes Silvius for his servility to Phoebe who does not care for him at all. Finally Phoebe agrees to marry Silvius when Rosalind sheds her disguise. This sub-plot is closely linked with the main plot. It does not appear as a separate story without having any connection with the main plot of Rosalind-Orlando love-affair. Through Phoebe, Silvius and Corin, Shakespeare has given a faithful description of the pastoral life. Silvius is a love-sick man, Phoebe is a country girl and through the character of Corin Shakespeare has paid a compliment to the honest labour of a servant.

The Touchstone-Audrey Sub-Plot: Another sub-plot is that of the Touchstone's affair with a goat-herd Audrey. Audrey is a simple-minded girl who wants to be only a housewife. She decides to marry Touchstone only because he is city-bred and is superior to the man she had promised to marry earlier. This man Williams is defeated by Touchstone in the battle of wits and therefore he leaves the thought of marrying Audrey. Touchstone, on the other hand wants to marry Audrey not because of any romantic feeling for her. He simply wants a girl who can look after his needs, without demanding anything from him, a woman whom he can fondle when he wants. Audrey has all these traits. So their love affair is far from

being romantic. They come close to each other due to their practical reasons for getting married to each other. Finally, they get married the same day Rosalind and Orlando get married to each other.

The Celia-Oliver Sub-Plot: The romantic love affair of Celia and Oliver constitutes the third sub-plot of the play. This sub-plot is slightly improbable due to the suddenness with which Oliver and Celia fall in love with each other at first sight. This sub-plot is an important part of the main plot as Celia is the cousin of the heroine Rosalind and Oliver is elder brother of Orlando. Oliver undergoes a change of heart after being saved by Orlando from the attack of a lioness. He now becomes a suitable man to come closer to Celia. But this sub-plot is dealt with in short by the dramatist. Not much space is given to the description of Oliver-Celia love affair.

Superfluous Characters: The above discussion however shows that although the play contains more than one plots they are closely knit and the structure of the play is not loose. All the sub-plots are significant and are intrinsically related to the main plot. There are, however, some characters who seem to be superfluous to the main plot. For instance, Touchstone, the court jester falls in love with Audrey. This sub-plot offers a prosaic version of love. The play would have been complete even if this love story had been absent and Touchstone had remained only a humorist in the story. Secondly, Jaques also sometimes seems to have no significant role in the main plot of the play. He does nothing to forward the action of the play. He is merely a contemplative character, but he has a special place in the play as a full-fledged character. His observations and comments on various issues lend depth to the play. Although these two characters namely, Touchstone, the humourist and Jaques, the cynical philosopher have no substantial role in furthering the action of the main plot, yet on the whole, they are important characters in themselves. The play would lose its humour and intensity without these characters.

Songs in the Play: As You Like It contains a number of songs. These songs are closely related to the action of the play. For instance, the two songs sung by Amiens clearly reflect the condition of Duke Senior and his comrades in the forest.

On the whole, there is no loose thread in the play. All the characters are placed where they are required at different times. Shakespeare has also made use of another strategy of comparison and contrast to lend the play a wholeness. Duke Senior and Duke Frederick are antagonists to each other. Similarly, another pair of brothers i.e. Oliver and his youngest brother Orlando, are also found in a similar situation. They nurture strong dislike and hatred for each other. Again, Oliver undergoes a change of heart in the forest of Arden and becomes reconciled to Orlando. Similarly, Duke Frederick also gets transformed in the forest of Arden when he meets a saintly man. Love at first sight is again another common feature of all the four pairs who fall in love with each other. Then there are a number of contrasts in the play. The most striking contrast is between Celia and Rosalind. Then there is a contrast between the romantic love of Orlando and Rosalind and the practical love of Touchstone and Audrey. The artificial life of court serves as a contrast to the country life with its simplicity and honest labour.

All these factors make As You Like It, a well-knit play from the structural point of view. The presence of so many sub-plots does not disturb the mity and beauty of the main plot of the Rosalind-Orlando love affair. Shakespeare has added some other strategies which contribute to strengthening the structure of the

play on the whole. In short, *As You Like It* may comfortably be termed as a close-knit play with a taut structure.

Q.3 Discuss the importance of the opening scene in *As You Like It*.

Ans. An impressive opening scene in a play should ideally serve as an eye-opener for the spectators. It should give an adequate and satisfying hint of the forthcoming story around which the plot is woven. In the opening scene, the playwright also introduces the leading characters either directly or indirectly. Another challenging demand on the opening scene is that it should be interesting and forceful enough to capture the attention of the viewers. In other words, the dramatic action herein has to be such as arouses the curiosity of the audience to know further about the characters and their lives.

The opening scene of *As You Like It* has been very finely devised and presented by Shakespeare. It is very well scripted and gives to the viewers a fair idea of the main thrust of the story. It gives a glimpse of the present events and also the events that have taken place in the past. These events of the past have not been enacted on the stage, but have indirectly been introduced through conversation and dialogues between various characters. The important characters have also been introduced. The dramatic action is also captivating enough to arouse the curiosity of the audience to know further. In short, Shakespeare has shown his skilful craftsmanship in introducing the whole work plan of the play in the opening scene.

The scene opens with Orlando's speech who is talking to Adam, the old family servant. Orlando is seen in a bad temper and is talking about the ill-treatment he has received at the hands of his eldest brother Oliver. We come to know through the speech of Orlando that Orlando is the youngest of the three sons of Sir Rowland de Boys. Through the conversation of Orlando with Adam, we also come to know that Oliver is a villainous character as he has shown utter disregard for the will of his late father Sir Rowland. In the will Sir Rowland had given Oliver the responsibility to look after his youngest brother Orlando and also to give him proper education. At this point, Oliver enters. Hot words are exchanged between the two brothers and they also go to the extent of manhandling each other. The dialogue between the brothers throws enough light on the hatred they have for each other. We also come to know about the nobility of Orlando's character and his immense physical strength. Orlando leaves in anger. Oliver is infuriated and calls for Charles, the court wrestler. Charles informs Oliver about the political happenings at the court. He tells him that the old Duke, Duke Senior has been banished by his younger brother, Duke Frederick. Three or four loyal comrades have accompanied Duke Senior into exile. He further informs that Duke Senior's daughter Rosalind, has however, been held back to give company to her cousin, Duke Frederick's daughter, Celia. It is also informed that Celia loves Rosalind immensely and would prefer to go with Rosalind in exile rather than live alone in the forest. Charles also informs Oliver and indirectly the viewers that Duke Senior has headed towards the forest of Arden with his lords. Through this conversation, we are acquainted with the main happenings and the leading characters of the play. We get introduced with the banished Duke and with his younger brother Duke Frederick who has illegally usurped the whole empire of his elder brother. This gives us an insight into what sort of characters are these two brothers. We are also introduced to Duke Senior's daughter, Rosalind and her cousin. Although her name is not mentioned in the first scene but we at once recognise her in the second scene when we meet her in conversation with Rosalind. The hatred that

exists between the two brothers Oliver and Orlando is also introduced. Through their discussion we get an idea of Oliver being a jealous character with a negative bent of mind. Orlando, on the other hand, is a cultured and well-behaved man. The forest of Arden is also mentioned which will serve as the place where the major events of the play will take place. The opening scene, therefore, is a window to the whole play.

Now the scene moves forward and gives an indication of the events to follow. Charles is instructed by Oliver to have a wrestling bout with his brother Orlando. Oliver tells Charles to break Orlando's ribs and if possible, to put an end to his (Orlando's) life. Oliver also confides to Charles that Orlando is not his brother, he is rather an object of hatred. Charles promises that he will follow Oliver's instructions and will break Orlando's neck. Now we come to know that the wrestling match is to take place the next day in the lawn of Duke Frederick's court. After the revelations in the first scene, it becomes obvious for the viewers to guess that Rosalind and Celia will also come to see the match as it will take place in the lawns near the Duke's court and also in the presence of the Duke. We also wish in the heart of our hearts that Orlando wins this match. Although we do not have any precise idea of the coming developments but we are fully prepared to enter into the lives of the characters already introduced or hinted and also understand the events that will take place during the further course of action in the play.

The opening scene, thus, unfolds the coming events that form the core of the plot and secondly, introduces to us the main characters of the play. It also fulfils another demand i.e. building an atmosphere of suspense and curiosity as well as of excitement. The audience are curious to know as to what happens to Orlando in the wrestling match; they want to know more about Rosalind and Celia, about how Duke Senior has adjusted to the life in the forest of Arden, so on.

Q.4 Discuss the significance of the closing scene in *As You Like It*.

Ans. The opening and closing scenes play a very significant role in the scheme of a drama. These scenes in Shakespearean drama are masterpieces of dramatic craft. Whereas the opening scene gives us an insight into the forthcoming events of the play, the closing scene sums up all the conflicts either in a tragic or in a happy way. Although an entire play of Shakespeare presents his highly creative genius as a playwright, yet his opening and closing scenes come out as unforgettable pieces.

Besides the main plot of Rosalind-Orlando love affair, *As You Like It* has many sub-plots. Therefore, the demands on the closing scene become all the more exacting as it needs to resolve all the fragments into one single whole in a reasonable and credible way. Shakespeare has managed to achieve this effect in a masterly manner in *As You Like It*. Even before the last scene, the indications are given that the playwright is winding up the issues that were raised during the course of the play. In Act V, Scene II, Ganymede prepares Phoebe to marry Silvius in case Phoebe doesn't marry Ganymede. In this very scene she asks Orlando, Phoebe and Silvius to be present at the time of the wedding of Aliena and Oliver the next day. They all promise to be there and it is enough of an anticipation of the final resolution being close at hand. In Act V, Scene III, Touchstone is seen telling Audrey that they are going to get married the next day. Infact, the marriage of Touchstone and Audrey is withheld from being solemnised in Act III, Scene III only because Shakespeare wants this pair to be married alongwith the other three pairs in the closing scene in order to heighten the effect at the end of the play.

When the closing scene opens, we see Duke Senior talking to Orlando about the efficacy of Ganymede's magic. Orlando replies that he himself is not very sure about it. Sometimes he believes it and sometimes he doesn't. Ganymede then asks the Duke if he would agree to give his daughter Rosalind in marriage to Orlando if she happens to appear before them by magic. Duke Senior promises to do so. Ganymede then reminds Duke Senior, Phoebe, Silvius and Orlando once more of their promise. Rosalind and Celia depart together. Duke Senior tells Orlando that this young man Ganymede bears a stark resemblance with his daughter Rosalind. Orlando agrees and says that he too first suspected him to be Rosalind's brother, and also enquired about it, but Ganymede told him that he was forest born and had learnt magic from his uncle. His revelation made Orlando change his view. Now Touchstone and Audrey join the band and Audrey is introduced to the Duke by Touchstone in his particular humorous way. Jaques, who has already developed a liking for Touchstone enters into a witty conversation with him. In this conversation, Touchstone makes a scathing attack on the behaviour of the courtiers but in a humorous and witty manner. Duke Senior is also impressed and compliments Touchstone by saying that he is a wise fool.

Meanwhile, Rosalind and Celia get enough time to shed their disguise and assume their natural self once again. At this juncture, Hymen, the God of marriage enters with his train in a masque. And now Rosalind and Celia, accompanied by God Hymen, appear in their original selves. Ganymede's magic has produced Rosalind and Celia but Ganymede and Aliena are nowhere to be seen. Phoebe discovers, with mixed feelings of amazement and disappointment that Ganymede was actually a girl by the name of Rosalind in disguise. She, however, has no other option to accept Silvius' love whose love for Phoebe is at least pure and sincere. It is a perfect scene where no threads are left loose.

There is, however, one more issue that is still unresolved, i.e. the restoration of Duke Senior to his throne so as to re-instate law and order. This is accomplished by the sudden entry of Jaques de Boys, the son of Sir Rowland de Boys. He brings the news that Duke Frederick was heading towards the forest of Arden with an intention to put an end to Duke Senior's life, but he came across a hermit on the outskirts of the forest. The Duke was influenced by this hermit's views to such an extent that he got transformed, decided to renounce this world and to spend his remaining life in the forest of Arden. This means that Duke Senior, the rightful Duke, will be reinstated & his companions will also get back their lost glory. Jaques, the cynical philosopher seeks an assurance from Jaques de Boys whether Duke Frederick has chosen the religious life in all sincerity and Jaques de Boys confirms it by saying "He hath". Jaques, the melancholy philosopher, declares his decision to accompany Duke Frederick as he will get enough opportunity to share philosophical ideas with Duke Frederick. Now the celebrations are made for the four pairs of couples getting married and also for the rightful re-installation of Duke Senior.

The closing scene is, therefore, the most satisfying and artistically excellent scene in the play. It meets all the demands of a well-conceived, logical and agreeable ending in the play *As You Like It*.

Q.5 Discuss *As You Like It* as a romantic comedy.

Ans. *As You Like It* is one of the finest romantic comedies that Shakespeare has written. A romantic comedy is a play where the romantic elements are combined with comic elements. While the romantic

elements thrill us, the comic elements make us laugh. The romantic elements shift us to an ideal world in which things are more pleasing than the actual world in which we live. And the comic elements make us laugh and forget our worries and anxieties. As *You Like It* contains so many characters and situations which provoke laughter although, there are sad incidents at the base of the play. Whereas Rosalind, Celia and Touchstone arouse the reader's/audience's laughter by their witty remarks; Jaques amuses us with his cynical, whimsical but wise comments.

The Mixture of Comic Elements and Sad Happenings: The plays before Shakespeare were purely tragic or purely comic. The mixture of these two elements, either tragic and comic was not considered healthy in the ancient plays. The very mixture of the comic situations and characters with sad and serene happenings is romantic. Shakespeare has made a daring attempt to write plays in a different mould. Therefore, the description of the play as "romantic" is quite justified. We have, for instance, the sad elements in *As You Like It* as the banishment of Duke Senior, the violent quarrel between Oliver and Orlando, Oliver's plan to get Orlando killed, the banishment of Rosalind for no reason at all, and many other such events. But simultaneously, we have the presence of Touchstone, the court jester, Jaques's melancholy wit, the romantic love affairs of Rosalind-Orlando, Celia-Oliver, Touchstone-Audrey and Phoebe-Silvius; the beauty of life in the forest of Arden despite its hardships; and above all the happy ending of the play – all these factors amuse the readers.

The Theme of Love — Highly Romantic: The play has at its centre the theme of youthful love. All the four love pairs present the same example of love-at-first-sight. Rosalind falls in love with Orlando at first sight and he too falls in love with her instantly. Rosalind gives him a chain which she had been wearing round her neck. In the forest of Arden too, we find Orlando composing verses in praise of beauty and virtue of Rosalind, hanging these verses on the branches of the trees, carving the name of Rosalind on the trunks of the trees– all these show Orlando as a passionate romantic love of the highest order. As for Rosalind she also responds to Orlando's love in the same romantic manner. She plays the game of love with Orlando in a fantastic manner. Being herself disguised as a male by the name of Ganymede, she prepares Orlando make love to her as if she were his own Rosalind. And the mock-wooing scene in the play is highly romantic. The love of Celia and Oliver too is a romantic affair. They too fall in love at first sight. But their love is quite sudden. Phoebe's love for Ganymede also is very romantic. She falls immediately in love with Ganymede, struck by his handsome appearance. All these are the examples of romantic love in the youthful phase. However, we have another pair, Touchstone & Audrey who present a kind of love quite different from the romantic love. Their is a kind of practical love based on the factors of mutual convenience of both people. But on the whole, *As You Like It* is a striking example of the romantic theme of youthful love.

The Romantic Setting: The Forest of Arden: The major part of the story is being set in the rural surroundings of the forest of Arden. Far from the crowds of people in the city and the shrewd and diplomatic people there, the forest of Arden presents a congenial atmosphere for the feelings of love to flourish. As Duke Senior says, one may have to face rough weather and icy winds, but there is no place for hypocrisy here in the forest of Arden. And that is the reason why the passion of love gets enough scope to grow here. Orlando's passion for Rosalind, Rosalind's passion for Orlando, Phoebe's passion for

Ganymede, Celia's passion—all these find a proper atmosphere to mature. The pastoral element also heightens the romantic quality of the play.

Romantic Friendship: The element of romance is found not only in the persons of opposite sex, but there is something very touching about the beauty of relationship between Celia and Rosalind; and between Adam and Orlando too. Celia's love for Rosalind is very special in nature. She cannot stand the separation with Rosalind. When Duke Frederick passes an order of banishment for Rosalind, Celia defends her cousin and tells her father that she and Rosalind have slept together, risen from bed together, studied together, played together, eaten together, and gone everywhere together and therefore, if Rosalind is a traitor, why is she spared. She is as much a traitor as Rosalind is. It is Celia who offers to go with Rosalind into exile. Such affection is really touching. Similarly, there is something romantic about the loyalty & devotion of Adam to Orlando. Adam suggests Orlando to quit the house of his brother Oliver at once as his life there was in danger because of Oliver's plan to put an end to Orlando's life. Again, Adam places his whole life's savings at Orlando's hands and also offers to accompany him anywhere. Such devotion is also very moving.

The Three Dramatic Unities Not Observed: The ancient classical plays recommended that an authentic play should observe the three unities – of time, place and action. The unity of time demands that the play should cover not more than twenty four hours; The unity of place demands that the entire action of the play should occur in the same town; the unity of action demands that the play should have a single plot. Shakespeare has violated all these conditions. *As You Like It* is a romantic play from this perspective also. *As You Like It*, therefore is lightly termed as a romantic comedy which appeals greatly to our emotions, imagination and our faculty of laughter.

Q.6 Justify the title of the play *As You Like It*.

Ans. Nomenclature of a work is of paramount significance. A good title contributes to the over-all success of a work in its own way. Title should be meaningful, apt and suggestive. It should be also be appealing and catchy. Generally, the title of a work relates to the theme or central character but at times the writers are more innovative and assign to their works titles which have their own uniqueness.

There is a method in Shakespeare's entitling of his plays. His tragedies have been entitled after the names of their heroes, whereas, the comedies have fanciful and imaginative titles, for example, *Love's Labour's Lost*, *Much Ado About Nothing*, *What You Will* and so on. The title of the romantic comedy *As You Like It* also falls under the second category.

The title of *As You Like It* seems to have been suggested by a phrase in Lodge's preface to his novel. The epilogue brings out the significance of the title:

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

The title is a very suitable one as it strikes the chord of this beautiful light-hearted comedy. Shakespeare has not written the play with any didactic purpose. He has no thesis to present or morals to preach and the title suggests such an attitude of the playwright.

The title is appropriate in many ways. Here, everyone, be the character of the play or a reader, gets what he or she likes. Carefree as the Forest itself, all the characters behave as they like. The outcome is just what everyone wants. The Duke gets his dukedom, the lords get their estates, the lovers get their lasses and nothing goes wrong.

As for the readers and audience, they have a large treasure to pick out whatever they like – romance, comedy, pastoral life and even the moral import which the play has in abundance. This romantic comedy further presents varied shades of love and humour. The play deals with love between lovers, love between friends, love between relatives, love between master and servant and so on. Even the love between lovers is of varied kinds. Different relationships – Orlando-Rosalind, Oliver-Celia, Touchstone-Audrey, Phoebe-Ganymede all have their distinctive flavours. Similarly, humour is also of varied type. The excellent wit of Rosalind, the cynical wit of Jaques, comic humour of Touchstone make the play a virtual delight. Thus, Shakespeare has presented a wide variety and maximum number of people can choose from the play whatever they like. The title clearly reflects such an intention of the playwright.

Other Possible Titles: Another way of entitling the play could be to name it after the main characters. The play has a number of impressive characters – Rosalind, Orlando, Celia, Duke Senior and others but the purpose of the playwright here, unlike in his tragedies, is not to present an in-depth study of any one character.

The play could not have been justifiably entitled Rosalind and Orlando like Romeo and Juliet or Antony and Cleopatra. The focus here is not on presentation of one relationship or even one theme. In this play Shakespeare has brought together many elements, sub-plots, themes, contradictions, improbabilities and witty fooleries. The title related to one character or theme could not have served his purpose.

Examined from various angles, the present title *As You Like It*, seems to be the most appropriate choice. It does full justice to a play as comprehensive and fanciful as the present one. In fact, the title adds to the overall charm of the play and renders its own contribution in making *As You Like It* a popular celebrated comedy.

Q.7 Give a character sketch of Rosalind.

Ans. Rosalind enjoys the status of being one of the most brilliant and lovable heroines in the whole corpus of Shakespeare's plays. She possesses the qualities of head as well as heart and she is portrayed in a convincing manner by Shakespeare. She dominates the whole play and represents a vibrant and dynamic personality. Her zest for life and her brilliant wit are simply remarkable. She is the most vividly drawn character in the play. In spite of her sharp mental faculties, her beauty and virtue, she is a humble and noble soul. All these traits make her a lovable character.

Her Dignity Even in the Mood of Sadness: When we first meet Rosalind, she is in a sad mood due to the banishment of her father Duke Senior. But when her cousin Celia tries to cheer her up, she soon agrees to

come out of her melancholic mood in order to share Celia's happiness. Then we find Rosalind entering into an amusing dialogue with Celia when they exchange witty jokes about lady fortune who is most unfair and partial in distributing her gifts to women. Rosalind's natural gaiety returns and she displays a capability to forget her worries and maintain a balanced and dignified posture even in the midst of her anxieties and tensions.

Her Sympathetic Nature: Later in the same scene, Rosalind meets Orlando and falls in love with him at first sight. Contrary to the expectations of Duke Frederick and all other audience, Orlando wins the wrestling bout from the professional wrestler Charles. On learning that Orlando is the youngest son of Sir Rowland de Boys, his enemy, Duke Frederick gets annoyed and does not give any reward to Orlando. Rosalind, takes off a chain from her neck and gives it to Orlando as a token of her appreciation of his boldness, courage and manhood. This throws light on her basic sympathetic nature.

Her Brilliant and Sparkling Wit: Rosalind is one of the most witty and intelligent of Shakespeare's heroines. She is packed with knowledge and novel ideas and her sense of confidence is simply commendable. Her mental faculties reveal themselves at their best when she arrives in the forest of Arden. Seeing the verses written in her praise on the branches of the trees, she tells Celia she had never been so rhymed since the time of the Greek philosopher Pythagoras when she used to be an Irish rat. She presses upon Celia to reveal the name of the writer of verses to her as she can wait no longer. She expresses her impatience in the following witty manner: "One inch of delay more is a South Sea of discovery." She then compares the mouth of Celia to the mouth of a corked bottle, and says that Celia should take off the cork from her mouth and should let the name of the author come out so that she may drink the tidings as one drinks the wine coming from a narrow-mouthed bottle.

Rosalind displays her brilliant and sparkling wit in her encounter with Orlando. For instance, she tells Orlando that time passes at different speeds with different people. Time passes very slowly with a young maiden between her betrothal and marriage. On the other hand, time passes very comfortably with a priest who does not know latin and also with a rich man who is not suffering from gout. Time passes very quickly for a thief who is to be hanged. This description of time by Rosalind is not only amusing but convincing also. Her description of the appearance of a lover is equally amusing. A lover, she says, is supposed to have a lean cheek, sunken eyes, and a neglected beard. A lover's stockings are ungartered, his bonnet is unbanded his sleeve is unbuttoned and his shoe is untied. In other words, she means to say that a lover is a true picture of desolation. All this while, Rosalind has the obvious advantage of being disguised as a man.

In the scene of Orlando's mock-wooing of Rosalind, she further shows her ready wit. Two of the several witty remarks she makes in this scene are particularly noteworthy. She tells Orlando the world is almost six thousand years old but in all this time, no man has ever died for the sake of love. She gives the example of Troilus and cressida. Her second memorable remark in this scene is: "Men are April when they woo, December when they wed. Maids are May when they are maids, but the sky changes when they are wives". And then she goes on to describe how she would behave in a whimsical manner as a wife so that her husband would feel entirely fed up with her. Indeed, Rosalind here mocks at the eccentric behaviour of women in a most amusing manner, and shows her talent for satire.

In her encounter with Jaques too, she gives an example of her excellent wit. She tells Jaques that being a traveller, he has every reason to feel sad. He must have sold his own lands to see other men's land; and to have seen much and to have nothing, is to have rich eyes and poor hands.

Her Toughness: Rosalind's intervention in the Silvius-Phoebe love-affair shows not only her wit, but also the tough side of her nature. She feels so very upset by Phoebe's callous attitude towards Silvius that she intervenes and rebukes both Phoebe and Silvius. She tells Phoebe that she has no right to insult such a sincere lover like Silvius. She scolds Silvius for being too servile to Phoebe. Eventually, she brings about Silvius' union with Phoebe.

Her Sharp Brain: She gives an evidence of her sharp brain in her successful execution of the role of a man by the name of Ganymede. Even when Orlando doubts Ganymede to have some resemblance with Rosalind, she says she was forest-born and has learnt magic from her uncle. Her idea of bringing Rosalind face to face with Orlando is also an evidence of her creative mind.

Her Womanliness: She has not only intelligence and wit, but also feminine beauty and grace. Despite playing the role of a man, she can't forget even for a moment the woman in her. In every-action her womanliness manifests itself. Her love for Celia is also unique in itself.

To sum up, Rosalind possesses all the endearing qualities of a great heroine. She displays outstanding qualities of head and heart and remains in the minds and hearts of readers as a witty and lovable female character.

Q.8 Write a brief character sketch of Celia and indicate the importance of her role in the play.

Ans. Celia is the second leading female character in the play *As You Like It*. The most striking facet of Celia's character is her deep attachment to Rosalind. When Rosalind is in a melancholic mood on account of her father's banishment, it is Celia who cheers up Rosalind. She also gives an assurance to Rosalind that after the death of her father Duke Frederick, she (Celia), being the only heir to his empire, would restore to Rosalind what her father has taken from Rosalind's father by force. There is a perfect understanding between the two cousins. When Duke Frederick passes an order for the banishment of Rosalind, it is Celia who comes to Rosalind's defence. Celia reminds her father that she and Rosalind have slept together, risen at the same time, learned together, played together, eaten together and gone everywhere together. She categorically tells her father that she cannot live without Rosalind. It is again Celia who offers to go with Rosalind into exile and suggests that they should change their respective appearances. In making this suggestion Celia shows her practical wisdom.

Her Sympathetic Nature: Like her cousin Rosalind, Celia too has very sympathetic nature. This becomes evident when she dissuades Orlando from participating in the wrestling contest with Charles who is a man of immense physical strength. She reminds Orlando that Charles had already broken the ribs of three contestants in the wrestling match. She wishes him good luck, when she sees Orlando determined to take part in the match. She says the most sympathetic words to him by wishing that she would like to add her own strength to Orlando's in order to increase his fighting spirit. She also becomes highly upset when her father refuses to give Orlando any reward for his bravery.

Her Merry Disposition: Celia, like Rosalind, has a jovial nature. She is seen talking in a light-hearted and merry manner. She is always ready with amusing remarks. Her views about lady fortune who distributes her gifts among women unfairly are quite amusing. She says that if lady fortune bestows beauty upon a woman, she doesn't give her the gift of chastity and if lady fortune gives chastity to a woman, she withholds the gift of beauty from her. Later in the play, we get more evidence of Celia's witty disposition. She is not at all sorry for leaving the palace and going to forest with Rosalind. And when, one day, she finds verses pinned to a tree praising Rosalind for her beauty and virtue, she gives even more free play to her wit and cheerfulness. It is quite noteworthy that she is not at all jealous of Rosalind. This trait of her character deserves highest praise. When Rosalind impatiently enquires from her the identity of her lover, she wittingly remarks that the writer of these verses wears round his neck the same chain that Rosalind used to wear at one time. She says that there may be mountains separating two lovers but these mountains can be removed by an earthquake so that the lovers may meet each other.

Her Talent for Prompt and Ready Answers: Celia has a talent for retorts. She is always ready with quick answers. When Rosalind says that she feels like weeping because Orlando has not come, Celia replies that men do not shed tears. When Rosalind says Orlando's kissing is holy, Celia replies that Orlando's kisses are even more religious than those of a nun. Celia makes perhaps the wittiest remark when she says that Orlando may not be a pickpocket or a horse-thief, but as a lover, he is certainly as empty as a cup covered with a lid.

Her Romantic Temperament: Celia has a romantic temperament like Rosalind. She not only enjoys her cousin's love for Orlando, but she herself falls in love with Oliver at first sight. Her falling in love is quite sudden and unexpected. Rosalind recalls Julius Ceaser's words: "I came, I saw, and overcame". By this time Oliver is also a changed man and her liaison with Celia is not intriguing.

Her Importance in the Play: Celia is very important to the structure of the play. Although it is Rosalind and Orlando's love-affair which occupies the central place in the play but Celia too provides the play a natural verve and vitality. Celia possesses all the good qualities of Rosalind though to a lesser degree. In all the scenes where she appears she heightens the interest and appeal of the play. She is always present with Rosalind, adds to the dramatic effect, is always brimming with suggestive ideas, and takes hold of the situation.

Therefore, Celia is an important character in the play. She lends a wholeness to the play and attracts the readers and viewers by her good sense of humour, simple-mindedness and jovial nature.

Q.9 Give a character sketch of Orlando.

Ans. Orlando is a significant character in the play who enjoys the stature almost equal to Rosalind. He wins our sympathy and admiration at the beginning of the play. His account of his wretched condition due to the unjust treatment meted out to him by his eldest brother Oliver. We come to know through his speech that his father had left the responsibility of Orlando's education and proper upbringing to Oliver. The father had also left certain amount of money for Orlando, but Oliver has not fulfilled his duties towards Orlando. Then there is some quarrel between the two brothers. All through this, we find that Orlando is a noble-

mindful and cultured person despite being uneducated. Later, Orlando wins more of our sympathy when Rosalind and Celia dissuade him from taking part in the wrestling match and he says that he has nobody to mourn his death, even if he gets killed in the wrestling match.

His Sense of Self-Respect: Duke Frederick's ill-treatment of Orlando, after learning that Orlando is the son of the late Sir Rowland de Boys, comes as a great shock to Orlando. Duke Frederick takes Sir Rowland as his enemy and he remarks that he wished Orlando to be some other man's son. At this Orlando answers that he is proud to be Sir Rowland's son and he would not like to change his paternity even to become Duke Frederick's adopted heir. This shows his sense of great self-respect.

His Love For Rosalind: His love for Rosalind is immensely pure, romantic and also passionate in nature. Having reached the forest of Arden, he gives a free play to his feelings for Rosalind. He writes verses in praise of Rosalind's beauty and virtues. He hangs these virtues on the branches of the trees and carves the name of his beloved on the trunks of the trees. Here we are also introduced to Orlando's poetic talent. Although his education has been neglected by his brother Oliver, yet Orlando is seen as not entirely uneducated. His verses clearly show his wide knowledge of history and mythology.

His response to Adam's Loyalty: Adam informs Orlando about Oliver's plan to put an end to Orlando's life by putting on fire the room where he (Orlando) sleeps. He suggests to his master that he should no longer stay in that house. Orlando expresses his helplessness as he has no money with him and he has nowhere to go. At this Adam puts his whole life's savings in Orlando's hands and also offers to accompany him wherever he decides to go. It is Adam again who suggests Orlando to take refuge in the forest of Arden. Orlando gratefully accepts Adam's offer and expresses his extreme gratitude by saying that Adam's character ranks much higher than that of most people of these times when nobody is prepared to work hard for their masters. He further says that people in the modern times work hard only to gain promotion, and once getting promoted, they stop giving their services to those through whom they had gained promotion. This shows that Orlando is not a thankless fellow. When the two reach the Forest of Arden, Orlando goes to the extent of attacking Duke Senior with sword to obtain food for starving Adam. In Orlando's own words he is a 'doe' who would like to feed 'fawn' (Adam) first.

His Courage: Orlando gives an evidence of his daring nature when he enters Duke Senior's camp to demand food for the starving Adam. Orlando is indebted to Adam and would not let him die at any cost. With his drawn sword, he bursts into the gathering and warns them against touching their food till the hungry old man is well fed. Orlando, quite contrary to his expectations, is welcomed by Duke Senior who asks him to bring the old man so that Adam can have his food. In this way Orlando reveals his fearless and courageous nature.

His Forgiving Nature: We become aware of the forgiving nature of Orlando when he saves his brother Oliver from the attack of a lioness. Twice Orlando thought of turning his back upon the sleeping Oliver but twice his innate kindness had overcome his desire for revenge. Oliver is the one who is responsible for the present condition of Orlando and he has also showed his utter meanness of character by plotting Orlando's death yet Orlando shows his magnanimity and nobility of spirit in saving the life of such a brother.

Quick at Repartee: Orlando's encounter with Jaques shows that Orlando is quick at repartee. When Jaques says that they should meet as little as they can in future, Orlando answers "I do desire we may be better strangers." When Jaques says that Orlando should not mar the trees by writing love songs on their bark, Orlando says that Jaques should not mar his verses by reading them in a wrong manner. In this way, the battle of wits between both of them goes on. But Orlando certainly lags behind Rosalind so far as the conversational skill is concerned. In his meetings with Rosalind in the forest of Arden, Rosalind definitely outsmarts him.

To sum up, we can remark that with all these qualities, Orlando can very conveniently be taken as the hero of the play, despite the fact that Rosalind outshines him in every respect. If Rosalind is the heroine of the play, he stands almost at par with her and proves himself to be a proper contestant for winning her love.

Q.10 Write a brief character sketch of Oliver.

Ans. Right at the outset the dialogue between Oliver and Orlando resulting in a quarrel reveals much about the nature of Oliver as well as Orlando. Oliver comes out as an unfavourable, negative character. He is envious of his younger brother Orlando. As Orlando confides in his loyal servant Adam, Oliver is treating Orlando shabbily. Their father late Sir Rowland de Boys had entrusted Oliver with the responsibility of looking after Orlando's upbringing and education and had also bequeathed a certain amount of money to Orlando. Oliver had refused to give any money to Orlando and at the same time been neglecting Orlando's education. As Oliver enters on the scene, there is a quarrel between the two brothers which reveals Oliver's jealous and wicked nature.

His Plot Against Orlando's Life: Later, when Orlando and Adam leave after the violent quarrel, Oliver, in a monologue, confesses that he is jealous of Orlando. Orlando is well-cultured and well-informed despite being uneducated, and he is also loved by all. Oliver's dislike for Orlando goes to such an extent that he makes plans to put an end to Orlando's life. First he conspires against Orlando by appointing the court wrestler Charles to break Orlando's bones and if possible, to kill him on the spot. When this plan fails and Orlando beats Charles in the wrestling match, Oliver makes another plan to kill Orlando. He intends to set fire to the lodging where Orlando sleeps every night and thus burn Orlando to death. It is the vigilance and integrity of Adam, the loyal old servant that saves Orlando from Oliver's devilish scheme. Here we really form an opinion of Oliver as a villain. A man planning the murder of his youngest brother is no less than the devil himself in human shape. He, however, gets what he deserves. Duke Frederick banishes Oliver from his court and asks him to produce Orlando before him as early as possible. Duke is not ready to listen to any logic given by him in his defence. Oliver defends himself by saying that he does not know the whereabouts of his brother Orlando and that he has never had any affection for him. At this Duke Frederick becomes all the more infuriated and orders that all his property be forfeited.

Oliver's Love for Aliena: We next meet Oliver when having nowhere to go he too strays into the forest of Arden. Here he is saved by Orlando from the attack of a hungry lioness. This incident brings a drastic change in Oliver's personality. He reconciles with his brother Orlando and is also full of repentance for his past doings. Soon afterwards, Oliver falls in love with Aliena i.e., Celia at first sight. Celia too gets attracted towards him and both decide to get married. This is a significant development which confirms

Oliver as a completely transformed man, worthy of Celia's love. Through this conversion and relation Shakespeare also reinforces the theme of forgiveness in the play.

The Importance of His Role in the Play: In the opening scene, it is Oliver's conversation with Charles which gives us information of the series of happening which are not directly enacted on the stage. We come to know through this conversation about the banishment of Duke Senior by his younger brother Duke Frederick. We further come to learn that Duke Senior has gone into exile with some of his loyal lords, and that the banished Duke's daughter Rosalind has not been banished along with her father to keep company with Celia, Duke Frederick's daughter.

Oliver is important to the plot of the play as it is only due to his evil designs that Orlando is compelled to quit the city and go to the forest of Arden which gives the love-affair of Rosalind and Orlando a full chance to flourish. Thus this coincidence brings the two lovers together. The main plot could not move forward if Orlando was not made to go to the forest of Arden. From this point of view, therefore, Oliver plays an essential role. Oliver also offers a parallel to Duke Frederick who too has treated his brother Duke Senior with the same callousness. Oliver offers a parallel to Duke Senior in another way also. Both Oliver and Duke Frederick subsequently undergo a transformation. Oliver is filled with remorse and repentance when he finds that his life has been saved by the same brother whom he had tried to kill. So he sheds all his hatred for Orlando. Duke Frederick, who had come to the forest of Arden to put an end to Duke Senior's life, likewise undergoes a great change after he has met a saintly kind of man in the forest. This brings a revolution in Duke Frederick's life and he sheds all craving for power and self. Finally, Oliver serves as a means of introducing another sub-plot into the play. The Aliena (Celia)—Oliver love-affair reinforces the theme of love at first sight in the play.

Oliver, therefore, occupies an important place in the scheme of the play. Through Oliver Shakespeare suggests the possibility of transformation of a villain into a noble person — the transformation that love and forgiveness can bring.

Q.11 Write a brief character sketch of Duke Frederick.

Ans. In the very first scene of the play, we learn from the court wrestler Charles that Duke Frederick has banished his brother Duke Senior who has gone into exile with a few of his loyal comrades who have voluntarily accompanied him. In other words, we learn that Duke Frederick is usurper who has illegally his elder brother's dominions and become the ruler. Thus, at the very outset, we form a most unfavourable opinion about Duke Frederick.

His Cruelty and Wickedness: We meet Duke Frederick in person when he comes to witness the wrestling match between the court wrestler Charles and his challenger. Orlando, contrary to the expectations of Duke Frederick, Rosalind, Celia and all other audience, wins the match. When Duke Frederick comes to know that Orlando is the youngest son of late Sir Rowland de Boys, who he considers to be his enemy, Duke gets infuriated and refuses to present any reward to Orlando for his chivalry. This shows the basic callousness of his nature.

Frederick's Irrational Banishment of Rosalind: Our dislike for Duke Frederick deepens when he suddenly passes a sentence of banishment against Rosalind. Without any prior warning or notice, he tells Rosalind that if within the next ten days she does not remove herself from his court to a distance of at least twenty miles, she would be put to death. When Rosalind asks the reason for this sudden decision of Duke Frederick, he replies that he does not trust her because she is the daughter of the man whom he regarded as a traitor. When Celia, Duke Frederick's daughter, pleads to her father to change his decision, he tells her that her merits and virtues, would be recognised by people only when Rosalind is not there. Celia can't think of winning the hearts of people as long as Rosalind remains at court. Duke Frederick may justly be regarded as the chief villain in the play. A lesser villain is, of course, Oliver who has treated his brother in almost the same manner in which Duke Frederick has treated his own brother.

The Action taken by Frederick Against Oliver: In the meantime two significant developments take place. Rosalind and Celia are missing from the court and Orlando has also left the city because of the threat to his life from his elder brother Oliver. Now it is seriously doubted that Orlando has accompanied the ladies and has helped them in their escapade. The Duke, therefore, summons Orlando's brother Oliver and puts him to thorough interrogation. Duke doubts that Oliver has helped his brother to flee from the city, and Oliver knows about their whereabouts. But on learning that Oliver nurtured hatred for his brother Orlando, he becomes even more angry. He orders his officials to push Oliver out of his court and to seize his entire property. This incident also shows Duke Frederick to be a wicked as well as a foolish man.

The Transformation of His Character at the End: Finally, towards the end of the play we learn that Duke Frederick who had actually come to the forest of Arden to put an end to Duke Senior's life, has come across a saintly kind of man and has fallen under his influence. Duke Frederick now decides to renounce the worldly life and spend the rest of his days in the forest as a hermit. This is certainly a welcome change. Through him Shakespeare reinforces the theme that goodness and kindness are much more powerful than evil and jealousy. Shakespeare also seems to convey the message that such transformations do take place in real life and there are examples in history to serve as an evidence of this fact.

Q.12 Write your estimate of the character of Duke Senior.

Ans. In the very opening scene we learn that Duke Senior, after being banished by his younger brother Duke Frederick, is now living in exile in the forest of Arden. He is accompanied by a few faithful lords who went with him willingly. We get the impression that Duke Senior is a man of peaceful nature who did not show any resistance against Duke Frederick's usurpation of the Dukedom. At the very outset Duke Senior wins the sympathies of the audience.

A Most Eloquent Speech by Duke Senior: When we meet Duke Senior in person at the beginning of Act II, speaking to his companions, he expresses his preference for a life in forest over a life at court. Here, in the forest, he has to endure the ice-cold winds of winter, which make them shiver. These icy winds are less cruel than courtiers who falsely flatter a monarch, and give him an exaggerated impression of his power and strength. Duke Senior makes a memorable speech when he says "Sweet are the uses of adversity." He compares adversity to the poisonous toad which carries on its head a precious stone having medicinal value. Duke Senior makes another remarkable speech that the life in the forest enables him and his lords to find

“tongues in trees, books in the running, brooks, sermons in stones, and good in everything.” This speech by Duke Senior is one of the most famous in the entire range of Shakespearean drama. It is a noble and edifying speech. The present speech shows Duke Senior’s capacity for adjustment to his new environment.

His Condescending Attitude Towards Jaques: Duke Senior certainly likes Jaques but he has a patronising attitude towards him. Jaques' melancholy and sullenness are a source of amusement to Duke Senior. For instance, when the first lord tells the Duke that Jaques had felt much grieved to see a wounded deer, forsaken by his companions, Duke Senior expresses his desire to be with Jaques. Jaques too does not have a high opinion of Duke Senior. When Amiens tells Jaques that the Duke has been looking for him all day, Jaques replies that he has been trying all day to avoid the Duke because the Duke’s company is a source of irritation rather than of pleasure to him.

A Highly Cultured and Kind-Hearted Man: Duke Senior shows his refinement of temper and his fundamental goodness and kindness when in response to Orlando’s threatening attitude for the demand of food for the starving Adam Duke Senior tells Orlando to bring the old man there so that the starving man may be fed. Duke-Senior’s behaviour in this scene is that of a highly cultured noble man to bring Adam Duke tells Orlando that Orlando can get more by humility than he can by a show of force. After Orlando has gone to bring Adam Duke Senior tells his comrades that he and his companions have reason to regard themselves as more fortunate than many other people in the world as there are people who do not have even food to eat.

His Failure to Recognise His Daughter: It is, however, strange that Duke Senior fails to recognise his daughter Rosalind on two occasions when he meets her. Although she was disguised as a man, yet she could not have disguised her voice. Although Duke Senior tells Orlando that he finds stark resemblance between Ganymede and her daughter Rosalind, he is not sharp enough to identify his own daughter. We as readers, really find it strange on the part of Duke Senior and feel that Duke Senior should have noticed this resemblance much earlier.

The Contrast Between Duke Senior & Duke Frederick: Duke Senior differs from Duke Frederick in almost every aspect. Whereas Duke Senior stands for moral traits and represents a thorough kind heartedness and goodness of character, Duke Frederick is full of jealousy, callousness and crooked behaviour. The contrast between Duke Senior and Duke Frederick is as striking and vivid as the contrast between the other two brothers i.e. Orlando and Oliver. It is also noteworthy that both the villains, Duke Frederick and Oliver undergo a complete change shed their evil and begin to follow the path of goodness by the end of the play.

Q.13 Write a brief character-sketch of Touchstone and comment upon his role in the play.

Ans. Touchstone is a professional jester in Duke Frederick's court. As a professional jester, he enjoys unlimited freedom of making satirical and ironical comments upon everyone. He, however, agrees to accompany Rosalind and Celia to the forest of Arden when Rosalind is banished by Duke Frederick.

Touchstone’s Wit: Touchstone has a creative mind full of wit and humour. His remarks are amusing as well as thought-provoking. He takes full advantage of his allotted role, comments freely and frankly on the

behaviour of all sorts of people and in these attacks his weapon is wit. Nobody feels offended by his comments as all this is a part of his calling. Touchstone performs two important functions. Firstly, he acts as an official critic of the follies, foibles and absurdities of the people and exposes them to ridicule, so that they may rectify their behaviour. Secondly, he makes everyone laugh as he goes about criticizing and exposing people in a light-hearted, amusing and humorous manner.

A Humorist: Touchstone displays great quality of humour. On arriving in the forest of Arden, Rosalind says that her spirits are weary. Celia at the same time says that she cannot walk any further and that Rosalind and Touchstone should therefore bear with her, meaning that they should have patience with her. Touchstone remarks that he would not mind bearing with her as long as he does not have to bear her (i.e., to carry her on his back). In making this remark, Touchstone is merely playing on the word "bear". Thus in Touchstone's remarks, there is a pun upon the word "bear". His speech about the passing of time hour by hour is another example of his wit and humour, though it contains serious reflections. It is really bit by bit that time keeps passing. On one hand, we become ripe and ripe every hour, and on the other hand, we rot and rot, again hour by hour. Later, he enjoys some fun at the cost of Corin. When Corin says that he has never been to court, Touchstone pokes fun at him saying, "Truly, thou art damned like an ill-roasted egg, all one side". Touchstone's comparison of country life and court life is equally interesting. Country life, he says, is good in itself, but as it necessitates the occupation of a shepherd, it is worthless. Country life is pleasing because one spends one's time in the fields; but it is tedious because it doesn't offer any pleasure which the court offers. Touchstone's logic here is completely unquestionable. Again, the argument with which Touchstone dismisses William, the rejected suitor of Audrey, is also interesting.

His Anti-Romantic Attitude: Touchstone is a practical man and his attitude towards love is far from being romantic. His speech about love addressed to Rosalind reveals his attitude towards love. He tells that he too was in love at one time and went beyond the extent of visiting the house of his beloved Jane Smile late in the night. There, he got annoyed when he found his rival already present there. Most interestingly, this rival was none other than Touchstone's own sword. In order to punish the rival, he broke his sword upon a stone. Then Touchstone also once kissed the udder of a cow because this cow had been milked by Jane Smile, and because her hands touched the cow's udder. Thus, Touchstone reduces the passion of love to absurdity. He says that every living being who falls in love commits follies of various kinds. His attitude towards Audrey, the woman he wishes to marry, is anti-romantic. His anti-romantic attitude is emphasised when he says that he would forsake Audrey after marriage as soon as he gets fed up with her. Towards the end of the play, he again reveals his unromantic attitude towards Audrey when, speaking to Duke Senior, he describes her as "a poor virgin" and as "an ill-favoured thing". No romantic lover would describe his beloved in these terms.

Touchstone as a Satirist: Two memorable speeches set apart Touchstone as a great satirist in the play. In both speeches, he satirises the habits and conduct of courtiers. In the first speech, Touchstone claims that he too had been a courtier at one time, and in order to prove his claim, he says that he had flattered a lady, that he had dealt in a cunning manner with a friend, that he had ruined three tailors by not paying their bills, and that he had four quarrels, one of which almost developed into a duel. In this speech, he is obviously making fun of the courtiers. In the second speech, he says that even the most serious quarrels can be resolved by the use of the word "if". In an indirect manner, he means to say that the courtiers are coward people who

pretend to be very sensitive to the issue of their honour, and who were, at the same time anxious to avoid fighting a duel.

His Importance in the Play: Although Touchstone does not have anything to do with the progression of events in the drama, yet he contributes significantly to the sub-plot. His importance in the play is two-fold. Firstly, he presents a contrast to the romantic lovers. Touchstone's practical attitude is in sharp contrast with the adoring and glorifying attitude of Orlando and Oliver. Secondly, Touchstone acts as a realistic commentator on people's behaviour. He is as philosophical as Jaques, but he is not cynical like Jaques. Touchstone's attitude towards life is healthy. It is because of these qualities that Duke Senior recognises him as a 'wise fool'.

Q.14 What opinion have you formed of Jaques from your reading of *As You Like It*.

Ans. **Jaques's Role in the Play:** Jaques plays the role of the observer, commentator and a cynical critic of the vices and follies of the people around him. Infact, melancholy and cynicism are his leading character-traits. Although Jaques does not make any direct contribution to either the main plot or the sub-plot of the play but his presence in the play is all pervasive. The play will certainly lose its philosophical and moral value, if Jaques is removed from the play. Infact, the play gets much of its intensity and weight from the speeches which Jaques makes. It is Jaques who provides a true insight into the glamorous and idealised love of Orlando, Rosalind and Celia.

His Melancholy: Jaques is by nature a melancholy man. Jaques is very well aware of this element of his personality and is not at all ashamed of it. On the contrary he constantly makes efforts to keep up his melancholy. Speaking to Rosalind, he explains the nature of his melancholy and also its the chief cause. It is not the scholar's melancholy which is due to envy of other scholars; it is neither the musician's melancholy which is a result of excessive imagination; nor is it a courtier's melancholy which is due to pride. He does not have soldier's melancholy which results from ambition. Nor is it the lawyer's melancholy which comes from cunning. It is not a lady's melancholy which is a result of fastidiousness. Nor is it a lover's melancholy which is made up of all these ingredients. His melancholy is a melancholy of his own, which is a product of many observations of life and the experiences which he has gained during his travels. This is, infact, a most detailed description of his melancholy which Jaques considers as one of his virtues.

His Cynicism: Jaques is cynical to the point that he refuses to look at the bright side of life. For instance, he has a dislike for the social custom of people thanking one another or paying compliments to one another for small things. Even the famous speech regarding the seven stages of life, though highly philosophical, reflects his cynical attitude. He represents the unpleasant side of every period of life in this speech. An infant only mews and pukes in the nurse's arms; a school going boy goes to school unwillingly; a lover sighs like a furnace; and Jaques goes on till he comes to the description of the last stage of man's life when a man loses his teeth, his eyesight, and his sense of taste. Even in describing this last period, Jaques does not take into account the positive side which is represented by the old servant Adam. This old man of eighty (i.e. Adam) represents the precious qualities of fidelity, integrity and devotion to his master and shows the spirit of self-sacrifice. But Jaques is entirely blind to any bright feature of the human life. Infact, his

comments on Orlando's passion for Rosalind are full of disapproval. Therefore, on the whole, he takes into account only the darker side of affairs and not the positive brighter side.

His Relationship with Duke Senior: It is true that Jaques is a loyal follower of Duke Senior and Duke Senior also has a liking for him, but their liking for each other is not pure and whole-hearted. Both speak disparagingly about each other in other's absence. For instance, on being told that Jaques has enjoyed listening to a song, Duke Senior expresses surprise as he feels that Jaques is composed of "discords" and it is impossible for such a man to enjoy music. As for Jaques, he openly criticises the Duke for hunting and killing the poor deer in the forest, their natural dwelling place. Jaques also reveals his secret dislike for Duke Senior's decision to live in the forest of Arden after exile.

His Liking for Touchstone: Jaques, however, likes Touchstone. After listening to Touchstone's talk, Jaques laughed for full one hour without pause. Jaques felt surprised that even a fool could be so thoughtful. Jaques feels very interested in Touchstone's satirical account of various degrees of a lie, and the exposition how a fight may be avoided by the use of the word "if". Earlier, Jaques had shown his interest in Touchstone's welfare by having Touchstone's marriage postponed till a better priest could be found to perform the marriage ceremony. Jaques also tells Duke Senior how he has been impressed by a fool. He expresses his deep-seated desire to wear the motley clothes like Touchstone and be a professional fool like him as it will give him unlimited freedom to satirise and ridicule the vices and follies of people without causing and offence. In this way he hopes to reform the world around him. It shows that Jaques has a tendency to draw moral lessons from whatever happens around him.

A Serious Charge Against Him: Although there is much meaningful in what Jaques says but his past life, as revealed to us by Duke Senior, is really shocking. According to Duke Senior, there was a time when Jaques himself led the life of a libertine and used to enjoy all the sensual pleasures without any scruples. Duke Senior, therefore, says that if Jaques is given the freedom of speech which he demands, then Jaques, instead of removing vices and follies from the society he would, bring these very vices in the society from which he used to suffer in his younger days. He would rather add to the vices in this way. What the Duke says is believed to be true, desire to reform society and to cure it of its moral ills, loses much of its force and he falls in our eyes.

To sum up, one can say that although Jaques connection with the main plot and the sub-plot is not very substantial yet he is quite important in lending a serious tone to this gay comedy. The play would lose much of its intensity and profundity without Jaques.

Q.15 How is the character of Adam delineated in *As You Like It*? What is the role assigned to him in the play?

Ans. The play has a crowded canvas: *As You Like It* has focus on its major characters — Orlando, Rosalind, Oliver and Celia. There are other characters of some significance like Duke Frederick and the banished Duke, Jaques, Touchstone, the shepherds Phoebe and Silvius etc. Adam figures as a character of very little significance. Yet he cannot be brushed aside as of no consequence so far as the development of the plot is concerned. Adam figures in the very first scene of the play. It is to him that Orlando, the hero of

the play, speaks. Indirectly Adam's qualities of head and heart are brought out clearly enough at the very outset in the play.

Adam — Trusted and Reliable: Adam is the old trusted family retainer in Orlando's household. Orlando is fully confident of his loyalty and trustworthiness. It is because of this reason alone that Orlando takes Adam into confidence and complains to him against Oliver. Being a part of the family, Adam is fully aware of the selfish nature of Orlando's elder brother, Oliver. Adam knows only too well the petty-mindedness of Oliver which is in total contrast with the large-heartedness of the younger brother, Orlando. Adam also knows that Oliver is vindictive and that he can go to any extent to settle his score with Orlando because Oliver feels jealous of Orlando's popularity. It is through Adam that Oliver's base and depraved nature is revealed when Oliver calls the old family servant, Adam "old dog". Sir Rowland de Boys, the respected father of Oliver and Orlando, would never have tolerated such ill-mannered conduct. Therefore Adam is a means of projecting the contrast in the character of the two brothers — Orlando and Oliver. This is an important role which Adam plays in the play.

Adam's practical Wisdom: Not merely is Adam trustworthy and dependable, he is also full of practical wisdom. When we meet Adam in Scene (iii) of Act II, we find Adam in a new role. After Orlando is victorious against Charles in the wrestling match, Adam advises Orlando to leave the place without any delay. He warns Orlando of Oliver's evil plans to burn his house. The time, according to Adam, is not ripe for fight anymore. The best thing is to run away from the scene to safety. Adam does more than merely advise Orlando. He offers Orlando all his savings unmindful of his advancing age and unfortunate circumstances. He knows that Orlando is in greater need of resources at this hour of crisis. The devotion of Adam to Orlando can very well be understood if we examine how he requests Orlando to permit him to go with him. Adam pleads his case forcefully enough. He has served the family for a number of decades, more than half a century. He was but a boy when he joined the de Boys family as a servant. He would not like to keep himself away from the young Orlando when he faces misfortunes in plenty. He is still strong and in good health, despite his age which is nearing eighty. Adam here reveals himself to be a real well-wisher of Orlando. He is prepared to sacrifice not merely his life-savings but also his own life. He, in this respect, stands for the values cherished in the good old world. Orlando is touched to the core by Adam's gesture and he cannot reject Adam's request.

Adam's significant role in the play: Adam is frail in body but not in spirits. It is victory of the mind over the ageing body in him when we come across him going with Orlando to the jungle in search of safety and security. But soon Adam's old body makes him yield. When we meet him in Scene (vi), Act II, Adam is shown fainting of hunger and exhaustion. Even this helplessness advances the plot because when Orlando rushes into the forest in search of food with a drawn sword, he happens to meet the Senior Duke. In the company of his friends and associates, the exiled Duke welcomes Orlando to the frugal meals which he was going to share with those present. The Senior Duke invites Adam too and, in a way, acknowledges, Adam's loyalty and commitment to the old values. It is later that it is revealed that Orlando's father, Sir Rowland de Boys, was a close friend and associate of the Senior Duke. Thus Adam, even by the passive act of fainting, performs an important role in the play.

A Key Character: Adam is not heard of beyond this point in the play, but before going out of the play, Adam performs a very important role. His qualities of devotion, loyalty, commitment, dependability and

service expose by contrast the evil world of deception, betrayal, greed, revenge and hypocrisy represented by Duke Frederick and Oliver, in the early stages of the play. In view of all this, we just cannot dismiss Adam as a minor functionary of no consequence in the play.

Q.16 Examine the delineation of the character of Silvius in *As You Like It*. Does he play an important role in the play?

Ans. *As You Like It* is a famous romantic comedy by William Shakespeare. It presents a world of love, romance, adventure and music. Love is the presiding deity of the play and Orlando, Oliver and Touchstone — all show different shades of love. Silvius is yet another lover giving company to other lovers, adding his own distinctive flavour to the atmosphere of the play.

A Shepherd: Silvius, Corin and Phoebe introduce the pastoral world to the courtly life, as presented in the play. Silvius appears for the first time in Scene (iv), Act II, together with Corin. He is a person totally different from the gallant Orlando, the scheming Oliver and the greedy Duke Frederick. Silvius is in company of another shepherd — the old man Corin. The young shepherd narrates to the old man his unhappy experience with Phoebe — a young and beautiful shepherdess. He is over head and ears in love with her but she is totally unmoved and unrelenting. His plight is meant to be, in a way, a reminder of the universal appeal of love which affects the rich and the poor, the cultured and the uncultured, the wise and the foolish in the same intense manner.

Silvius — a fool: Silvius is a lover, pining for love in the beautiful pastoral world but he has been presented as a foolish and unimaginative creature. He loves Phoebe from the core of his heart but he has no idea about the working of a woman's mind at all. Phoebe makes fun of his love and sincerity and treats him with disdain. He is just an errand boy for her, doing the running about. Phoebe makes him pass on her letter to Ganymede (who is Rosalind in male disguise). Phoebe has fallen in love with Ganymede but she befools Silvius, giving him the impression that it is her scorn for Ganymede that she is conveying in her letter to the stranger. Silvius is so much lost in love for Phoebe that he cannot even think of questioning Phoebe's motives. Even Ganymede exploits his simplicity. When 'he' sends him back to Phoebe with the message that Ganymede will reciprocate Phoebe's love only if Silvius himself pleads to Phoebe on behalf of Ganymede. Thus Silvius has to go back to Phoebe and plead to her eternal love on behalf of Ganymede. Silvius is such an utterly foolish character that he cannot see through the whole game.

Silvius creates the romantic atmosphere: Silvius plays a very important role in the play because he helps in the creation of the romantic atmosphere. When he cries "Phoebe, Phoebe, Phoebe" and buries his face in his hands and runs into the forest, Rosalind is immediately reminded of her own strong passion for Orlando. When Corin takes Rosalind to witness Silvius' wooing of Phoebe, Rosalind is appalled to see Silvius being scorned by his lady-love, the proud and disdainful Phoebe. Rosalind feels inclined to teach her a lesson and so begins the romantic comedy where comedy has been created out of the sentiment of love. Rosalind gets into male attire and presents herself as Ganymede. It is with this form of Rosalind that Phoebe falls in love, unaware of the fact that Ganymede is also a woman like her. In this way Silvius helps in the furthering of the narrative in the play.

Silvius — the cause of fun and laughter: Another important role played by Silvius relates to his contribution to the creation of fun and laughter in the play. Rosalind — in her male disguise as Ganymede — discloses to Silvius that his lady-love, Phoebe, has fallen in love with Ganymede. Rosalind is aware of the absurdity of the situation. How can a woman have another woman as a beloved/lover? Therefore Rosalind plans to bring Silvius and Phoebe together because she understands the intensity of Silvius' love for Phoebe. In her form as Ganymede, Rosalind tells Phoebe that Ganymede would love Phoebe only if she (i.e., Phoebe) allows Silvius to plead on Ganymede's behalf. In this way Silvius can freely express his love to Phoebe and Phoebe will not be in a position to rebuff him. Here we have a highly amusing situation. Silvius is actually expressing his real feelings towards Phoebe but she takes it to be a kind of play in which Silvius is speaking on behalf of Ganymede. Silvius thus performs a very important role in the play by providing ample opportunities for fun and laughter through expression of the sentiment of love which helps in making *As You Like It* a romantic comedy. Ganymede (or Rosalind in male disguise) provides a happy ending to the Silvius — Phoebe affair when Ganymede promises to Phoebe that Ganymede would marry Phoebe if Ganymede is to marry a woman. If Phoebe herself finds it impossible, she will have to marry her old faithful lover Silvius. This plan admirably succeeds when Phoebe comes to know that Ganymede is actually a woman (Rosalind) in male disguise. Therefore she has no option but to accept Silvius' love.

Silvius thus performs a very significant role in exposing the whims, eccentricities, moods and impulses of love, as presented in the play.

Q.17 Examine the delineation of Phoebe's character in *As You Like It*. What role does she play in the play?

Ans. *As You Like It* is a famous romantic comedy by William Shakespeare. It presents fun, frolic, love and laughter in a pastoral setting. Not merely do the courtly characters like Rosalind Celia, Touchstone, Orlando and Oliver move to the Forest of Arden but present there are also pastoral characters like Corin, Silvius and Phoebe. They introduce the real pastoral touch to the atmosphere of the play. Phoebe is a shepherdess and she brings out new shades in the treatment of love in the play.

A Proud Disdainful Woman: Phoebe has been presented as a proud, disdainful woman who slights Silvius' love. Silvius is over head and ears in love with her. He is prepared to go to any extent to woo Phoebe. But Phoebe toys with his affection. She has a very high opinion of herself. She considers herself very beautiful but Ganymede (i.e., Rosalind in male attire) has a rather poor opinion of her. She warns Phoebe that Silvius is a much better person than her. Rosalind's advice to her is to accept the sincere love of an honest lover like Silvius, otherwise she will repent later. Phoebe, certainly is not also as beautiful as Rosalind or Celia. Her treatment of Silvius is full of mockery. Rosalind also playfully comments on Orlando's love pleas but she is, in no sense, proud and disdainful as Phoebe appears to be.

Phoebe is caught in her own trap: Phoebe has been presented not merely as proud and disdainful but also as someone who tries to be over-smart. However, she is caught in her own trap. When Rosalind disguised as Ganymede chides Phoebe for her unwomanly conduct, Phoebe, ironically enough, falls in love with Ganymede, taking 'him' to be a man. She instructs the ever-faithful Silvius to deliver a letter to Ganymede. She tells Silvius that it contains her scorn for Ganymede, but Silvius later finds out that Phoebe had lied to

her. The letter was full of Phoebe's intense love for Ganymede. Here we seem caught in a difficult situation. However Ganymede promises to Phoebe that if 'he' marries a woman, 'he' will marry Phoebe and Phoebe only. If it cannot be done, Phoebe will have to marry Silvius and no one else. Phoebe readily agrees to this. Later Ganymede removes the male attire and everybody comes to know that Ganymede was actually Rosalind in male disguise. Now Rosalind — herself a woman — cannot marry Phoebe. Therefore Phoebe is caught in her own trap and ultimately she has to agree to marry Silvius, her faithful lover.

Phoebe — an unusual character: Phoebe is not a conventional Pastoral character. She is unusual in the sense that she has been presented as a scheming woman who exploits others for her own advantage. She falls in love at first sight as Rosalind does but she lacks the frank and fun-loving, open-heartedness of Rosalind. She does agree to marry Silvius towards the close of the play but we always have the suspicion that her love-life may not be as smooth as of Rosalind — Orlando or Celia-Oliver. Perhaps Shakespeare wants to convey the idea that the pastoral world is not as free from anxieties and problems as people suppose it to be.

Phoebe's Important role: Phoebe plays a very important role in the play. She complicates the story by falling in love with Ganymede, i.e., Rosalind in male disguise. She reminds Rosalind of her own love for Orlando. She presents another variation on the theme of love at first sight. This theme thus becomes the central point around which the whole comedy revolves. Together with Audrey — another pastoral character — she throws light on the unconventional and unusual aspects of the countryside. By joining hands with Silvius along with other lovers, viz., Rosalind – Orlando; Celia-Oliver, Touchstone-Audrey, Phoebe helps in the ringing of marriage bells towards the close of the play. This is the manner in which all comedies of Shakespeare end.

Phoebe is thus a significant character in *As You Like It*. She helps the story move forward. She brings twists and turns in the story and makes it more interesting. Her character contrasts with the character of Rosalind and Celia and thus brings the element of variety in the play. Her witty dialogues in her conversation with Silvius and Ganymede heightens the comic element in the play. Thus Phoebe's character has been delineated in a masterly manner and she has been given a significant role in the play.

Q.18 Examine the importance of the setting of *As You Like It*. Why has the play been set in the Forest of Arden? Does this setting also play some role in the work concerned?

Ans. *As You Like It* is a romantic comedy. It contains two elements of romance and comedy. It is a comedy because it presents a witty and humorous picture of life. The term 'romantic' carries a number of meanings. It means that the play has the theme of romance or love. It also means that the play has been set in a novel or new setting which is different from the usual worldly setting. It has an atmosphere different from the routine reality of the world. Shakespeare sets the play in a remote forest, far away from the court. Except a few scenes, the whole play has the Forest of Arden as the setting. All the characters gather here and the whole action takes place here only. This pastoral setting provides not merely the essential background, but it also conditions the characters and influences the course of action in the play.

In keeping with the open-ended nature of the play, the pastoral setting has also been dealt with in a free and frank manner. Many views on the pastoral countryside have been projected in the play. Rosalind, Orlando,

Celia and Oliver have one view of the Forest in particular or the pastoral in general. For them it is a world far from the madding crowd. Here is a place which is free from the problems of the court. There are no villains or conspirators here. These characters can devote all their time to the game of love. Oliver goes around writing his beloved's name on each and every tree in the jungle. Rosalind passes her time watching other lovers like Silvius and Phoebe indulge in love-talk. Later, Rosalind disguised as Ganymede adds to the playful mood by starting another game of love with Phoebe. Seen from this perspective, the pastoral world appears to be a place where singing of songs, exchanging vows of love or of playing innocent tricks on love-partners seem to be the only industries.

However, *As You Like It* presents another picture of the pastoral world represented by the Forest of Arden. Touchstone voices discontent the moment he steps into the forest when he asks if this is the place for which he has left behind the comforts of the court. The Forest has its own quota of problems. We discover that very soon when we find a haughty and disdainful Phoebe scorning Silvius' love. We also have the sight of a tired, fainting and starving Adam. Orlando gets so desperate for that he food draws his sword to snatch food from wherever he can get it. We also learn of Orlando being attacked by a hungry lion. Orlando gets wounded and bleeds in this encounter. In this way, the pastoral world is not as free from tension as it is supposed to be.

The Forest of Arden has another relevance in the play as it presents an earthy, real, physical variety of love, represented by Touchstone and Audrey. This form of love contrasts with the highly glamorized and romanticized variety of love represented by Rosalind and Orlando, Celia and Oliver. Even Phoebe has the same notion of love for Ganymede and Silvius for Phoebe. Touchstone and Audrey stand for a more realistic and blunt shade of love where love is taken just as a way to bring together a man and a woman for the purpose of sexual union. It is this kind of animal – coupling which Touchstone seeks with Audrey. This shade of love is as significant as the other shades represented by other couples. The pastoral setting of the Forest of Arden significantly contributes to the complexity of the play by touching upon the animal in the bodies of the lovers and the beloveds.

Last but not least, the pastoral setting provides a refuge or a shelter where one can achieve a perfect blending of the best of the court and the jungle. The banished Duke's feast is a very good example of this blending. Orlando intrudes upon this scene with a drawn sword but the Duke disarms him by his graceful demeanour. He asks Orlando to also bring there the exhausted Adam and refers to the old man in terms of great respect. The pastoral world of the forest is shown to be as good or bad as is the other world. It has cultured and respectable people as well as uncivilized and unruly people. It is this world of grace and simplicity to which the banished Duke has turned after his younger brother snatched authority from him. After he has had a change of heart Duke Frederick himself chooses to spend his days in this world towards the close of the play. A cynical thinker and philosopher like Jaques would like to spend his life in the forest alone. He cannot even think of moving away from this world of Nature.

In this way the pastoral setting is an integral part of the theme of the play. It contributes its own variety of love. It provides opportunities of witty exchanges between courtly jesters like Touchstone and rustic characters like William. It also helps in establishing that people and places are essentially the same. A thing

is "as you like it". People are good or bad irrespective of the place they are at. The Forest of Arden thus contributes to the justification of the title of the play itself.

Q.19 Discuss and illustrate the different varieties of love in *As You Like It*?

Ans. Love is leitmotif of Shakespeare's romantic comedies. *As You Like It* owes its charm to the flavour of love that pervades the play. It has been called "the comedy which culminates in the fullest celebration of the ideal of Love's Order". Shakespeare herein goes beyond the usual theme—portrayal of man–woman love and presents love in various colour and hues.

As You Like It deals with different kinds of love — love between lovers, love between relatives, love between friends, love between master and servant. Infact, Rosalind–Celia relationship is one of Shakespeare's achievements in portrayal of delicate human relationship where he looks into the minds and hearts of female characters. The brothers–Orlando, Oliver and Jaques—coming together and affirming their love for one another represent powerful brotherly love. The play is also enriched with Adam's love for his master Orlando and vice-versa, and equally appreciable is Touchstone's fondness for his two mistress Rosalind and Celia.

To Elizabethan people, "to live was to love, and to love was to love romantically." The man-woman relationship continues to be the focus of Shakespeare's concern in the present comedy. Even the epilogue has its theme man-woman love. It goes to his credit that he has successfully presented varied hues of this romantic love. We have Orlando—Rosalind, Oliver–Celia Touchstone–Audrey and Phoebe–Silvius–Ganymede relationships, each with a distinctive flavour of its own.

Orlando and Rosalind: Orlando–Rosalind love is the pivot around which the play revolves. The relationship has an imaginative and poetic quality, and also wit, humour and gaiety. True love pervades their souls. Orlando's life gets a new significance and he is completely swayed over by his emotion. His acts of composing romantic verses, hanging these verses on trees and engraving Rosalind's name everywhere are but the expression of this overpowering emotion. Rosalind also feels enriched by this feeling. She, however, tries to teach her lover restraint. The camouflaged courtship between Orlando and Rosalind (Ganymede) is unsurpassed in its appeal. It creates both romance and comedy of a high order.

Oliver and Celia: The sudden and abrupt love at first sight between Oliver and Celia has a different flavour. Celia always made fun of her cousin but she herself falls victim to such love. In Rosalind's words "no sooner look'd but they loved, no sooner loved but they sighed...., and they will be together.

However, this love does not have either the imaginative, poetic quality or wit and humour of Orlando–Rosalind relationship.

Touchstone and Audrey: Touchstone–Audrey relationship is shorn of all romance, idealism and glamour. It is the most prosaic kind of love – a biological, utilitarian variety of love. Touchstone calls Audrey "a poor virgin, an ill-favoured thing" in her very presence. He proposes to leave her when he is tired of her. As for Audrey, she marries Touchstone not for love but for his superior status. The relationship presents a contrast to the other highly romantic relationships in the play.

Silvius and Phoebe: This love is a parody of the love convention of pastoral poetry. The relationship is different from all other relationships—the romantic, poetic courtship of Rosalind–Orlando, the sudden impulsive love of Oliver–Celia or the rustic courtship of Audrey–Touchstone. Phoebe is the typical coquette and Silvius, the hopeless swain. However, the relationship is one-sided. Silvius is madly in love with Phoebe who falls for Ganymede. Ultimately, when she marries Silvius, it is under compulsion and choicelessness. Theirs is only a pragmatic bond.

Shakespeare gives a ritualistic treatment to this theme of love at the end of the play. Hymen, the god of marriage, comes on the stage and blesses all four pairs.

Thus *As You Like It* is a play that reveals complex potentiality of love. All credit to Shakespeare that he has dealt with so many forms of love and has done justice to all. This skilful handling of different varieties of love makes *As You Like It* an unforgettable romantic comedy.

Q. 20 How does Shakespeare introduce humour in *As You Like It*? What are the different forms in which it appears in the play?

Ans. A Typical Comedy – *As You Like It* is a typical Shakespearean comedy. It has elements of love or romance as well as comedy or humour. Rather the two elements are very well blended together. It is through the predicament of lovers that comedy is created. It is through humorous situations that the cause of love is advanced. Humour operates in different forms and varieties in the play.

Humour in character: There are a number of characters who have been presented as comical or humorous. Touchstone, the court jester, is not a comical character because we do not laugh at him. But there are other characters like Williams and Silvius who appear as ridiculous. William is a totally rustic character who feels most uncomfortable in the company of the witty Touchstone. In a similar manner Silvius presents a ridiculous picture as he seems to be but a plaything for Phoebe. She makes fun of his love and uses him to deliver her love-letter to Ganymede. She tells Silvius that it is actually a letter of censure and criticism and Silvius is so simple that he believes her. Sir Oliver Martext, a vicar, also presented as a figure who is made fun of. Touchstone first summons him to solemnize his marriage with Audrey but later on he dismisses him.

Humour of Situation: Another very important source of humour in the play is the humour of situation. Here some situations are humorous in themselves and we laugh effortlessly whether whatever is said is humorous or not. One such situation is Rosalind in male disguise as Ganymede. She asks Orlando to practise whatever he would like to say to Rosalind by talking to her as if Ganymede were Rosalind. Orlando takes part in this game. He does not know that he is not rehearsing but actually expressing his love to Rosalind. In a similar manner Ganymede makes Phoebe listen to Silvius pleas for love. Ganymede would like Phoebe to imagine that it is not Silvius but Ganymede who is talking to her. In this way Silvius can express his own love for Phoebe.

Witty Humour: There is also plenty of witty humour in the play. Touchstone is the wittiest person in the play. He uses his professional wit to ridicule the customs of the court, the artificial language and manners of the courtiers. He also exposes Rosalind's and Celia's enthusiasm for the pastoral environment. His

exchanges with Corin and William — both out and out rustic characters — also lead to lots of laughter. His remarks on different kinds of lies are also very amusing.

Philosophic Humour: To counterbalance the boisterous and exuberant humour, Shakespeare has introduced a more serious and philosophic variety of humour through Jaques. One example of such somber, and serious humour would suffice. When the Senior Duke sits down for a feast with his associates, companions and deer—meat is served to them, Jaques equates the Senior Duke (who is exiled) with Duke Frederick (who has exiled his brother). Jaques reasons it thus: While Frederick has usurped the dukedom of his elder brother, the Senior Duke has usurped the natural habitat of the deer, the Forest of Arden. In a similar vein, Jaques' reference to the 'seven ages of man' also focuses on the oddity of man's behaviour in his life. This makes one laugh though not in a loud or back-slapping manner. *As You Like It* also has such philosophic humour to provide variety. Even Touchstone's humorous references to Audrey — "a poor virgin", "an ill-favoured thing" are noteworthy for they reveal love to be a reality of life, even if it is without gloss or polish.

A store-house of humour: Like any other typical comedy by Shakespeare, *As You Like It* has plenty of humour not of one but of many different kinds. This rich variety of humor along with a rich variety of love makes *As You Like It* one of Shakespeare most memorable plays.

Q. 21 Comment on the social, moral and spiritual aspect of the play.

Or

As You Like It is a comedy critical in nature. Discuss.

Ans. Shakespeare's plays are rich in observations and reflections on men and matters. *As You Like It* is at once romantic and philosophical. The play is rich in social, moral and spiritual import and pearls of wisdom lie scattered throughout.

It is a comedy which is critical in nature. Both follies and vices are exposed. Criticism is unsparing. Both the court and even Arden, the place of spiritual refreshment, are criticized. Arden is the home of the shepherd Corin's master who is a man

Of churlish disposition
And little rocks to find the way to heaven
By doing deeds of hospitality.

Touchstone is a character who criticizes both Arden and the court—

I have trod a measure; I have flattered a lady; I have been politic with my friend, smooth with mine enemy: I have undone three tailors; I have had four quarrels.

The story of *As You Like It* is all fun and joy but the various characters, under the guise of humour, convey their view and criticism of life and affairs. Touchstone is the comic or playful critic of life. His penetrating remarks offer an insight into life. He satirizes and ridicules life, country life, romantic love and marriage etc. Jaques is another critic of life and his criticism is serious and melancholy. He finds faults everywhere

and censures everything. Jaques laments injustice, callousness and misery in the world. The heroine of the play, Rosalind, is a critic of life in several ways. Her criticism appears in her excellent witty remarks:

Men are April when they woo, December when they wed; Maids are May when they are maids, but the sky changes when they are wives:

Thus the play presents an unflattering picture of human life and world. It is certainly not a perfect world. Brothers are sworn enemies, evil flourishes, and even the forest of Arden is not an Elysium or a perfectly happy place. What should be one's approach and strategy of survival in such a world? Certainly not Escapism but Acceptance. One has to fight it out. Most of the characters return from Forest of Arden, purified, to resume their duty and life in city. In Shakespearean scheme of things acceptance of co-existence of good and evil seems to be the right choice. Duke's famous speech "Sweet are the uses of Adversity" reveals a positive outlook which must be cultivated and maintained in all circumstances.

Alongwith acceptance, the play also endorses the theme of reconciliation and forgiveness. Duke Frederick's change of heart, Oliver's transformation and reconciliation between the brothers, Phoebe's union with Silvius—all these are endorsements of this very theme.

Thus the play presents a playful criticism of life. This criticism is woven into the plot and implied in wit and humour. However, Shakespeare goes beyond this criticism and endorses acceptance, forgiveness and reconciliation. However, the play has no explicit didacticism, moral design or statement of themes. At the end of the play, the reader is a wiser person, without his even being aware of it, and that is the achievement of Shakespeare.

Short Answer Questions

Q.1 Write in brief the escapade of Rosalind, Celia and Touchstone from the Duke's palace.

Ans. Infact, out of sheer jealousy, for Rosalind's popularity among people, Duke Frederick passed an order of banishment for Rosalind. Despite a strong protest from Celia, Duke Frederick refused to reverse his order. Celia was deeply attached to Rosalind right from the childhood. She could not bear the idea of being separated from Rosalind. Therefore, she suggested a plan to Rosalind. The plan was says that both of them would slip out of the palace in disguise. It was decided that Rosalind would disguise herself as a male by the name of Ganymede whereas Celia would smirch her face with umber and put on poor, rough clothes. According to the plan Celia assumed a new name 'Aliena'. They now acted like a brother and sister. They took all their wealth and jewels with them. They also took Touchstone, the court jester with them and fled from the palace unnoticed. The Forest of Arden was their destination. It was, no doubt, a brilliant plan.

Q.2 Describe the first meeting between Orlando and Duke Senior and his lords.

Ans. Orlando, fled to the Forest of Arden realising the risk to his life from his eldest brother Oliver. The old loyal servant Adam was with him. Orlando and Adam had reached the outskirts of the forest of Arden. Both were exhausted and extremely hungry. Being young Orlando could tolerate hunger and fatigue, but Adam was an old man of eighty and was almost dying of starvation. Orlando was deeply indebted to Adam for his loyalty and was committed to save his life at any cost. So he put Adam under a tree in a safe place

and went in search of food. Duke Senior with his comrades was sitting in front of his cave. They were about to start their meal. Orlando suddenly burst upon them with his sword drawn. He warned them not to touch food until he had taken some share of food for the starving old man. Duke Senior assured him that he was welcome to their camp and there was no need for him to behave in such a rude and uncultured manner. The Duke asked Orlando to go and bring Adam there. The Duke also promised that nobody will touch anything till the old man was well fed. Orlando and Adam were welcomed by the group of Duke Senior. Orlando introduced himself as the youngest son of late Sir Rowland de Boys who was a great friend of Duke Senior. Orlando, thus, got a shelter for himself in the forest of Arden. He was accepted as a member of the camp of Duke Senior and his lords.

Q.3 Describe how Rosalind and Orlando fell in love with each other at first sight.

Ans. Orlando accepted the open challenge of Charles, the court wrestler. Everyone present there, including Duke Frederick, Rosalind and Celia tried to dissuade Orlando from entering into a wrestling bout with Charles who was undoubtedly a strong man and had broken the bones of three contestants before Orlando. Orlando was determined and said that he wanted only the blessings and good wishes of everyone to win this match. To the astonishment of all the audience, Orlando very soon overthrew Charles. Rosalind was extremely impressed and she fell for his bravery and sense of determination. She felt all the more drawn to him when Duke Frederick refused to provide any reward to Orlando simply because he was son of his rival, late Sir Rowland de Boys. She took a chain from her neck and requested him to wear then chain round his neck for her sake. Orlando was too spell-bound to utter a single word. He was captivated by Rosalind's heavenly beauty. In this way, Rosalind and Orlando fell in love with each other at first sight. Orlando became so speechless that he could not even ask the two ladies about their identity. When Le Beau returned and told him that his life was in danger and he must leave the palace immediately, then Orlando enquired about the names and identities of the ladies. He was informed that the smaller one was Duke Frederick's daughter Celia and the tall one was the daughter of the banished duke. Orlando left the place thinking about Rosalind.

Q.4 Describe briefly the love game which Rosalind played with Orlando.

Ans. Rosalind, disguised as the man by the name of Ganymede, meets Orlando in the forest of Arden. She is overwhelmed to see the verses composed in praise of her beauty and virtues hanging on the trees and her name carved on the tree trunks by none else than her Orlando. She manages a meeting with him. Orlando confides in Ganymede and reveals his love-sickness to Ganymede. At this, Ganymede suggests a plan to cure Orlando of his affliction. The plan is that they should meet daily and Ganymede will play the role of Rosalind and Orlando will give a free expression to his feelings for Rosalind, considering Ganymede as Rosalind. Orlando agrees to this and starts coming to their cottage. He does not have the slightest idea that Ganymede is his own beloved Rosalind. This love game forms the most romantic part of the play. It also displays Rosalind at the best of her wits. Both of them reveal their most subtle emotions in this love-making. The scene in which Orlando woos Rosalind is one of the best scenes of the play.

Q.5 Describe briefly how Adam, the old servant came to the help of Orlando.

Ans. Since the time of (Orlando's) father Sir Rowland de Boys, Adam had seen the servant in Orlando's house. After the death of Sir Rowland, Oliver ill-treated his younger brother Orlando. He did not discharge the responsibility of providing proper education or upbringing to Orlando and also wanted to hold back the money that Sir Rowland had left in Orlando's share. Oliver went to the extent of instigating the court wrestler Charles to break Orlando's ribs and if possible, to put an end to his life. This plan of Oliver turned out to be a failure as Orlando overthrew Charles in the wrestling bout. Oliver again planned to set on fire the lodging where Orlando used to sleep at night. Adam overheard all this and requested Orlando not to stay any longer in that city as his life was in danger. Orlando asked Adam how he would sustain himself without any money and any specialised skill for any work. At this Adam offered him five hundred crowns which was the savings of his lifetime. He also offered to accompany Orlando wherever Orlando went and promised to provide Orlando his services till the end. Orlando felt deeply indebted to Adam and both left for the forest of Arden.

Q.6 How was Oliver saved from the attack of a lioness by Orlando?

Ans. Rosalind and Celia were found missing from the palace and, Orlando has also fled from the city. It was therefore widely suspected that Orlando was a party to this conspiracy. Oliver, the eldest brother of Orlando was summoned by Duke Frederick to enquire from him the whereabouts of Orlando, which would provide clue to the whereabouts of Rosalind and Celia also. After a haughty conversation between Duke Frederick and Oliver, Duke Frederick seized Oliver's property and expelled him from his kingdom. Oliver also headed towards the forest of Arden. Orlando happened to pass by that way when he saw Oliver lying asleep and a snake encircling itself around Oliver's neck. On seeing Orlando approach, the snake uncoiled itself and slipped away into a bush. Behind the bush was a lioness waiting for Oliver to wake up. It is well known that lions and lionesses never attack a sleeping person. When Orlando saw it was Oliver, his first instinct was to leave him in danger as Oliver was the mean brother who maneuvered Orlando's murder but brotherly affection overcame Orlando's feelings of hatred. He took the initiative and fought the lioness at the risk of his own life. The lioness was ultimately killed. In this way, Orlando succeeded in saving Oliver's life. Oliver woke up when Orlando was engaged in fierce fight with the lioness. He felt ashamed of his attitude towards Orlando. He repented for his past follies and both the brothers shed tears and became reconciled to each other. Orlando's forgiving Oliver is a reinforcement of the theme of forgiveness and love in the play *As You Like It*.

Q.7 How did Rosalind, Celia and Touchstone manage to get food and shelter in the forest of Arden?

Ans. Rosalind, Celia and Touchstone had already reached the forest of Arden. Although they had jewels and money with them but they had no shelter. Moreover, they were extremely tired and hungry too. Incidentally they met Corin, an old shepherd. Rosalind asked him if he could arrange for them some food and shelter in the forest. Corin said that he was only a servant and couldn't do anything for them but his master was an owner of a sheeppcote and had large flock of sheep. He further told that his master wanted to sell his property including his cottage and flock of sheep. Rosalind expressed her willingness to make a deal with

Corin's master. The deal was finalized. Rosalind and Celia bought the cottage and the sheep from Corin's master. They also took services of Corin as they were totally unacquainted with the ways of forest life. In this way Rosalind and Celia came to have an identity of being shepherds in the forest of Arden. It was due to this new-found identity that they could maintain their anonymity in the forest of Arden. Neither Orlando nor Duke Senior or even Oliver could look through the disguised Ganymede and Aliena.

Q.8 Write a short note on how Silvius was befooled by Phoebe in carrying Phoebe's love letter to Ganymede?

Ans. Silvius loved Phoebe passionately and most sincerely but unfortunately his love remained unreciprocated and Phoebe behaved very rudely with him. She did not value Silvius' intense feelings for her and talked to him in a humiliating manner. An interesting development took place. Rosalind disguised as a man namely Ganymede, made an intervention and rebuked Phoebe for talking to Silvius' in such a hurting manner. Phoebe was just swayed by Rosalind's handsome appearance and fell instantly in love with her (Ganymede). Phoebe then wrote a love-letter to Ganymede and directed Silvius to hand it over to Ganymede saying that she had written a scornful letter as a reaction to Ganymede's scolding. Silvius, unaware of the reality of the situation went to hand over the letter to Ganymede, but he was shocked when he came to know the contents of the letter. Rosalind (Ganymede), realising the gravity of the situation, sent Silvius back to Phoebe with the message that she would love Phoebe only if Silvius pleaded for her. The incident shows Rosalind's sharp wit, and her brilliant mind to amicably handle an adverse situation.

Q.9 Describe in brief Oliver and Celia's love at first sight.

Ans. Oliver happened to see Celia (Aliena) when Orlando sent him to Rosalind to apologise on Orlando's behalf that Orlando had not been able to keep his appointment. Now Orlando was injured in an attempt to save his eldest brother Oliver's life from the clutches of a lioness. Oliver went there and Celia, disguised as Aliena, was present with Ganymede when Oliver narrated the whole story. He was full of penitence for his evil designs in the past and wanted to redeem himself. He decided to lead the rest of his life in the forest and transfer his entire property in the name of Orlando. On seeing Orlando's blood stained napkin, Ganymede fainted. This short meeting brought Oliver & Celia together. Oliver fell in love with Aliena at first sight. He proposed to Aliena and she readily accepted his proposal for marriage. Celia and Oliver's falling in love with each other was so sudden that Rosalind was compelled to recall Julius Ceaser's saying, "I came, I saw, and overcame." Oliver told Orlando about his love for Aliena and their plan to get married quickly. Orlando give his consent and the audience, infact, feel happy that Celia too has found somebody worthy of her love. Fortunately, Oliver is now a changed man. He is no more a wicked and obnoxious fellow. He has become as noble and good as Orlando himself. We do not regret that he is the object of Celia's choice, as Oliver is now a transformed person.

Q.10 Write a short note on the most comical scene in the play.

Ans. Although there are more than one comical scenes in the play but the one describing the marriage of Touchstone and Audrey which could not, however, materialise because of Jaques' intervention is a

masterpiece. Touchstone and Audrey fell in love in the forest of Arden. The very pairing of these two is intended to lend a comic impact to the play in the sense that these two lovers present a version of love, entirely different from the type displayed by the rest of pairs. Touchstone and Audrey decide to get married. Touchstone makes all the arrangements and asks the priest Sir Oliver Martext, to perform the marriage ceremony under a tree. The priest asks him if there was anybody to give away Audrey to Touchstone in marriage. Jaques is listening to all this and offers to act as Audrey's guardian. Jaques, however, dissuades Touchstone from entering into this wedlock by saying that Touchstone belongs to a noble lineage and it does not behove him to get married under a bush like a beggar. He suggests that Touchstone should go to the church and get his marriage ceremony solemnised by a good priest who could make Touchstone understand the real meaning of marriage. To this, touchstone replies that he will not like to be well-married so that later on he might have a good excuse to leave his wife. He, however, follows Jaques' advise and postpones the marriage. This scene appears comical as it depicts the unromantic romance between Touchstone and Audrey. One really laughs at the way in which they were getting married so hurriedly, just for the heck of it. The scene has something of a clownish perfection.

Q.11 Describe in short the scene in which Rosalind fainted on seeing the blood-stained napkin.

Ans. Orlando sent Oliver to Rosalind to explain the cause of Orlando's delay in meeting her. Oliver narrated the whole story of how he was saved from the clutches of a hungry lioness by Orlando and how Orlando's arm got wounded. Orlando sent the message that Rosalind should excuse his delay and as a proof of his wounded condition he sent the blood-stained napkin to Rosalind. Rosalind, disguised as Ganymede, was shocked to see it and she fainted. Celia supported her and she recovered in a short while. Celia knew that Rosalind was passionately attached to Orlando and this was the reason for her fainting. Oliver consoled Ganymede by saying that he should have a strong heart. Rosalind became conscious of the suspicion which might arise in Oliver's mind due to her fainting. To set at rest any doubt she said that she only pretended to faint as she was playing a game with Orlando in which she feigned like Rosalind, Orlando's beloved. The fainting of Rosalind really touches the heart of the audience. It shows the depth of her love for Orlando. This scene takes place in Act IV, Scene III. The scene is an ultimate example of the tender womanly feelings of Rosalind.

Q.12 Write a short note on how Duke Frederick underwent a change of heart.

Ans. Right from the very beginning Duke Frederick, appears before us as a negative character who has usurped the kingdom of his brother Duke Senior by force. Ab-initio we form a most unfavourable opinion of Duke Frederick. He banishes his niece Rosalind too for no reason or fault of hers. He behaves rudely with Orlando when he comes to know that Orlando is the son of late Sir Rowland de Boys, whom Duke considered as his rival. He also seizes the property of Oliver, Orlando's elder brother. Therefore, he appears to be a thorough villain in all his actions. On learning that more and more people were joining his elder brother, the banished Duke in the forest of Arden, he is filled with envy. He wants to put an end to Duke Senior's life. He starts for the forest of Arden with all his force, with this malintention. Now comes the turning point. When he reaches the outskirts of the forest of Arden, he meets an old hermit. After

listening to him, Duke Frederick feels enlightened enough to undergo a transformation. He abandons his evil plans and decides to renounce the material world. Such is the spell of this old saintly man that the Duke decides to return the dominions to the lawful man i.e. Duke Senior, and also to restore the property of all the lords who were banished with him. Duke Frederick's transformation signifies the triumph of good over evil.

Q.13 What is a masque? What is the role of the brief drama involving Hymen in *As You Like It*?

Ans. A Romantic Comedy: *As You Like It* is one of the most famous romantic comedies by Shakespeare. The setting is the Forest of Arden and Rosalind and Celia lead the action in disguise. A most memorable incident towards the close is the staging of a masque during which Hymen appears in person to bless all the men and women in love.

A masque was a popular device: In the Elizabethan times a masque was a popular device. It was often a musical drama within a play. Often characters from old classical works or myths appeared on the stage in such masques. Masques also involved music, dances, songs and other ritual performances. The action in such masques was related to the theme or story of the main play. Similar is the case of the masque in *As You Like It*.

The Role of the Masque: The masque, in a way, resolves all complications in the play. Rosalind in her disguise as Ganymede had promised to all the lovers — Orlando, Silvius, Phoebe — that she would get them united with their loved ones the next day. Next day the masque is arranged and we see that the ground is clear for Phoebe, Silvius and Orlando to be happily married to the partners of their choice, and join Celia and Oliver, Touchstone and Audrey in their happiness. Rosalind, in her disguise as Ganymede has already won an assurance from Duke Senior that if his daughter, Rosalind could be found in the forest, he would hand her over to Orlando in marriage. Likewise Phoebe had resolved before Ganymede that if Phoebe herself refused to marry Ganymede, she would have to accept Silvius in marriage. After this initial spade-work, Ganymede disappears.

What happens in the Masque?: Soon Celia and Ganymede appear in their real form as Celia and Rosalind. The god of marriage Hymen is with them. Hymen in a ceremonial and ritualistic manner gives Rosalind in marriage to Orlando. Phoebe now realizes that on, Ganymede, with whom she had fallen in love is herself a woman. In keeping with her promise she now accepts Silvius as her husband because she cannot marry Ganymede. Hymen then speaks of love, marriage and fulfilment. Hymen speaks of marriage as the supreme gift given by Juno to human beings. It is a heavenly bond to keep lovers together. Therefore marriage should be respected as a sacred institution. Thus the masque involving Hymen advances the action of the play further and helps in bringing a happy ending.

The Masque adds beauty and Melody: The masque performs another important function. It adds beauty, surprise, music and melody to the play. Prior to it there was suspense all around because the lovers' situation had become complicated. However all tension is gone and everyone feels happy and fulfilled after the masque is over.

The Masque — an Important Part: The masque thus plays a very important role in *As You Like It*. It is not merely in keeping with an Elizabethan convention but makes many other important contributions in the play.

Q.14 Do the happenings and characters appear to you to be realistic or improbable? Does the storyline have some unbelievable developments?

Ans. A Romantic Comedy: *As You Like It* is a very famous romantic comedy by Shakespeare. The term 'romantic' means 'concerned with romance' as well as 'concerned with a different kind of reality'. The play is not a dull and prosaic, realistic comedy. We do have a number of improbable developments defying the standards of realism.

The male disguise of Rosalind: One of the most obvious examples of improbabilities is the male disguise of Rosalind as Ganymede. It is unrealistic that not only Phoebe Silvius and Ganymede but also her father Duke Senior fail to identify her. However, so much fun and laughter emanate from this that we do not seriously object to it.

The change of Heart in Oliver and Frederick: Perhaps even more unrealistic is the sudden manner in which Oliver and Duke Frederick undergo a change of heart. Oliver is saved from a lion by his younger brother Orlando and then all of a sudden he becomes a different person. In case of Duke Frederick it is even more unconvincing. He starts from his kingdom with a huge army to attack his elder brother, the Senior Duke but he meets a religious man on the way. This meeting influences Duke Frederick so much that he gives up the idea of launching an attack. Not merely this, he also decides to renounce courtly life and move to the forest to lead a simple life away from the court. This enables the Senior Duke who all along had been singing songs of praise for the life in the forest, to move back to the court and assume power and authority.

Love at first sight: Love at first sight is the very basis of Shakespeare's love comedies, but at places it appears to be unrealistic. How can an intelligent girl like Celia fall in love with Oliver about whom she does not know anything. How can an arrogant girl like Phoebe meekly accept the rebuke from Ganymede? Far from being angry with her, she just falls in love with her at first sight.

The play nevertheless succeeds: There are thus some improbabilities and inconsistencies in the play but these do not come in the way of our enjoyment of the play. We lose ourselves in the magical world and enjoy the fun, frolic, laughter, songs and music presented therein play. We do not stop to think of these improbabilities and inconsistencies in the play and that is Shakespeare's victory.