

# Dear Chronicle



WRITINGS OF SHAKESPEARE

Ms Pushpa Patnaik

# DEAR CHRONICLE

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Benediction for looking back at me on this day !

From my early comedies I present *Love's Labour's Lost* in the court of Queen Elizabeth I. A Comic rustic Costards uttered Honorificabilitudinitatibus, the longest word I have ever written.

*Comedy of Errors* presented slapstick humour of mistaken identity, puns & word play of twins.

*Henry VI, Part 1* centres round Titus, a Roman general, presents Tamora, Queen of the Goths, as a slave to the new Roman emperor, Saturninus, who eventually takes her as his wife . From this position Tamora undertakes revenge against Titus for killing her son.

*The Tempest* imprisons Ariel in a pine tree rescued by Prospero. Caliban a feral, sullen, misshapen creature, the sole inhabitant in the island creates an eerie scene.

A feisty , docile Beatrice wages a merry war of wits with Benedick in *Much Ado About Nothing* .

In the tragedy of *King Lear*, Cordelia king's youngest and only honourable daughter expresses her enduring love for Lear is evident at their tender and emotional reunion near the end of the play.

One of the most famous comic characters Sir John Falstaff , a buffoonish suitor is my greatest creation in *Henry IV, Part 1*; *Henry IV, Part 2*; *Henry V*; *The Merry Wives of Windsor*.

Goneril is considered a villain, obsessed with power and overthrowing her elderly father as ruler of the kingdom of Britain in *King Lear*.

Irresponsible, fun-loving youth Prince Hal, proves to be a wise, capable, and responsible king and wins a great victory over the French at Agincourt in *Henry VI* trilogy is grouped together with *Richard III*.

Katharina's transformation into the ideal wife is quite challenging in *The Taming of the Shrew*.

*Two Gentlemen of Verona* is one of my weakest plays depicts conflict between friendship and love, and how foolish people behave when they are in love.

Historical plays & politics networking in *Edward III* & *Richard III* intended royal authority politics & war.

Friar Laurence, a well-intentioned but foolish Franciscan priest helped Romeo & Juliet to marry secretly *Romeo and Juliet*. Juliet's musing on the balcony expressed my best poetic dramatic structure.

Puck a vivacious fairy notorious for his mischievous deeds, makes witty, fanciful asides that serve to guide the play and its outrageous action in *A Midsummer Night's Dream*.

Antonio a Venetian sorrowful merchant falls prey to Shylock the cruel money lender play a contrast in *The Merchant of Venice*. Portia's eloquent speech as a lawyer, "The quality of mercy is not strain'd" to subdue Shylock the Jew wins the heart of everyone.

Herne takes a ride at night, especially during storms; he wears horns, rattles chains, blasts trees and cattle, and occasionally appears to mortals. Herne the Hunter plays the role of a savage in *The Merry Wives of Windsor*.

*Much Ado about Nothing*, the title's play on words references the secrets and trickery that form the backbone of the play's comedy, intrigue, romantic pairing and action.

Touchstone, a cynical court jester, comments on human foibles in *As You Like It*.

Henry's outstanding military successes in the Hundred Years' War against France made England one of the strongest military powers in Europe immortalized in *Henriad* plays.

**Marcus Brutus** a Roman general, Caesar's bosom friend but he thinks him as a serpent's egg / Which, hatched, would, as his kind, grow mischievous; / And kill him in the shell," in **Julius Caesar**.

Haughty, popular & brave Julius Caesar's eloquence Cowards die many times before their deaths; / The valiant never taste of death but once **Julius Caesar** is played for ages.

**Hamlet**, the usurping king of **Denmark**, uncle-stepfather of Hamlet **Claudius** is indeed a tragedy. Hamlet does not act but merely muses.

Viola-Cesario of **Twelfth Night** stands at the centre of the **play** , intelligent, self-controlled, and with mature love. For her **moral** stature and wit, Viola ranks with **Portia** and **Rosalind**, two other great female characters in my comedies

At Troy, during the **Trojan War** **Troilus and Cressida** begin a love affair. Cressida is forced to leave Troy to join her father in the Greek camp. Meanwhile, the Greeks endeavour to lessen the pride of **Achilles**. The tone alternates between bawdy comedy and tragic gloom sometimes difficult to understand.

**All's well that end well** is considered one of my "problem plays", a play that poses complex ethical dilemmas that requires more than typically simple solutions.

In **Mesure for Measure**, the protagonist, the Duke of Vienna, steps out from public life, setting in his place a very respectable and "precise" person while disguising himself as a friar, in order to see if power will corrupt his chosen substitute.

Skilful manipulations and their disastrous results is at its peak in **Iago** most intriguing and plausible villains in **Othello**. Iago is Othello's jealous and bitter **ensign** who maliciously goads his master's jealousy until the stoic Moor kills his beloved wife Desdemona in a fit of blind rage.

**King Lear** relinquishes his power and land to two of his daughters. He becomes destitute and insane and a proscribed crux of political machinations.

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Timon lavishes his wealth on parasitic companions until he is poor and rejected by them. He rejects mankind and goes to live in a cave in *Timon of Athens*

[Lady Macbeth](#), a strong, rational, and calculating woman, is determined to see her husband put aside his human kindness to fulfil their ambitions to rule in [Macbeth](#) [Macbeth](#)'s rise & his fall is the result of blind ambition .

Mark Antony , loyal friend of noble Caesar, besotted in love with [Cleopatra](#) in *Antony and Cleopatra*.

*Coriolanus*, the play is based on the life of the legendary [Roman](#) leader [Caius Marcius Coriolanus](#).

*Cymbeline* is a tragedy but modern critics often classify *Cymbeline* as a [romance](#) or even a [comedy](#).

*The Winter's tale* is an intense [psychological](#) drama, while the last two acts are comic and supply a [happy ending](#).

*The Tempest* seems to have been intended as my farewell to the theatre.

*The Two Noble Kinsmen* is a [Jacobean tragicomedy](#) is my last play. By then I feel tired & weak.

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**Alas !**

**On April23, 1616**

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I breathe my last

You hail me as a masterful dramatist, you praise my worldly wisdom of [Nestor](#), the genius of [Socrates](#), and the poetic art of [Virgil](#).

I am not of an age, but a dramatist of all time!

Sometimes I feel neglected, unread & misunderstood.

**Friends, Romans & countrymen give me your ears, 'Some are born great, some achieve greatness, and some have greatness thrust upon them.'**

Yours ever

SWAN OF AVON

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# A Teacher perspective

