

Tribhuvan University

Aestheticization of Pastoral Elements in Shakespeare's Play

As You Like It

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Letter of Recommendation

Mr. Bhumi Narayan Sapkota has completed his thesis entitled
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Approval Letter

This thesis entitled “Aestheticization of Pastoral Elements in Shakespeare's Play *As You Like It*” submitted to the Central Department of English, Tribhuvan University by Mr. Bhumi Narayan Sapkota has been approved by the undersigned members of the Research Committee.

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Abstract

This thesis entitled “Aestheticization of Pastoral Elements in Shakespeare’s play *As You Like It*” portrays the glorification of nature, rustic scenes and rural life. Full of poetry, sweet songs, comic invention, satire, exiles from urban to country life, the exiled characters converse with Shepherds and wedding masque, it’s unlikely plot is more than redeemed by the joyous confusion of lovelorn swains, strong minded heroine in disguise, a melancholy philosopher and eventual triumph of justice. By providing an artificial realm of the imaginary forest and shepherds, Shakespeare presents the life of exiled duke and his followers more satisfying and romantic.

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I. Dramatization of Ideal Life in *As You Like It*

The purpose of this research is to portray the aestheticization of pastoral elements in William Shakespeare's comedy, *As You Like It* (1600), in which he glorifies nature, rustic scene, rural life and pastoral romance. This research tries to prove that the perfection of pastoral life, which is far better than courtly life. In pastoral genre, the purity and simplicity of shepherd's life, is contrasted with the corruption and artificiality of the city. It is hypothesized that the play *As You Like It* foregrounds the glorification of nature and aestheticization of pastoral robin hood. The play is depiction of how pastoral life becomes more valuable than courtly life. All major characters of the play are compelled to live in pastoral life and they spent their lives typically in pastoral background. Shakespeare presents the life of exiled duke and his followers more satisfying and pleasing than courtly life.

Shakespeare is one of the most prominent and great icons of renaissance period. He is an English playwright and poet as well as recognized in much of the world as the greatest of all dramatists. He has written many comedies and tragedies. So he has his own history in English literature. He had a remarkable knowledge of human behavior, which he was able to communicate through his portrayal of wide variety of characters. He was able to enter fully into point of view of each of his characters and to create vivid dramatic situations in which to explore human motivation and behavior.

Shakespeare's comedy celebrates human social life even as they expose human folly. By means that are sometimes humiliating, even painful, characters learn greater wisdom and image with a clearer view of reality. Some of his early comedies can be regarded as light farces in that their humor depends mainly upon complication of plot, minor foibles of characters and elements of physical comedy such as

slapstick. The so-called joyous comedies follow the early comedies and culminate in *As You Like It*. Written about 1600, this comedy strikes a perfect balance between the worlds of the city and country, verbal wit and physical comedy and realism and fantasy.

Shakespeare wrote this play *As You Like It* in 1599 in which he draws a reach and varied contrast between the strict code of manners at the court and relative freedom from such structure in the countryside. Courtly life seems to be impure because that is handled through power and politics. In courtly life, there is no any space of love, heart and feelings and there is no any sense of reciprocity and kinship. But in pastoral life, there is love, heart, kinship and reciprocity. The sense of upheaval has been reflected in the lives of the characters either senior duke or fake duke and their followers. Exiled duke and his followers are compelled to live in pastoral background and this is their destiny to live in Forest of Arden. But pastoral life becomes more satisfying and pleasing than the courtly life. Everything becomes centered on the Forest of Arden, where exiled duke and his followers live. In the play, following the tradition of pastoral, the protagonists are shown to be forced to flee from the court of Duke Frederick to the shelter of Forest of Arden, due to corruption of family and court. The main reason of *As You Like It*, is the contrast between the duke's court and Forest of Arden. In the former, there is a powerful political presence which creates dangers. Deception lurks behind many actions, brothers have secret agendas against their brothers and people have to answer to arbitrary demands of power. The exiled duke flees from court, free of deceits of flattery and double dealing and welcomes Orlando to the feast without suspicion. In the Forest of Arden, they are free to roam around the forest, promoted by their own desires. There is plenty of food

to eat, so communal hunt takes care of their physical needs and the absence of complex political hierarchy.

Shakespeare's plays have characters from all walks of life - kings' pickpockets, drunkards, shepherds and philosophers. He presents rural life perfectly and characters appear in disguise form. Cross- gender disguise is one of the components of pastoral genre. Rosalind disguises as man because she thinks that it will be unsafe two young ladies to travel in rich clothes. Rosalind, an independent minded and strong willed girl, acts as a shepherd to escape from her cruel uncle, Duke Fredrick, and to test Orlando's love for her. Rosalind and Celia become shepherdesses and begin to spend their lives happily in rural life. The essence of the play is the pastoral romance and true sociability which accompanies it and confers upon personal relationship. The play, *As You Like It* deals with pastoral romance between Rosalind and Orlando and other three pairs. Like in other romantic comedies, the characters are overwhelmed with the thought of love, with much love intrigues, at the end the characters expose their real love and become ones each other.

William Shakespeare's play *As You Like It* clearly falls into pastoral romance genre, but Shakespeare does not merely use the genre; he develops it. Pastoral literature is a type of literature which has its setting in countryside inhabited by shepherds and shepherdess. Clearly *As You Like It* hits some key requirements of pastoral genre, both thematically and dramatically. The forced living of major characters to the forest, sweet songs of Amies, the wedding masque featuring hymen of goddess/ god of marriage, the restoration of both social and gender order and use of supernatural are the main features of pastoral genre.

Shakespearean comedy in spite of inadequacies of the plot, *As You Like It* aims to mock at the conventions of romantic love in Ganymede's exchange with

Orlando, pastoral convention in his depiction of Silvius and Phebe, pragmatic wooing in the case genuine love of Rosalind and Orlando. Rosalind's comic overtones surpass the prudent and scholarly fashion of tragedy. It is no more unhandsome than to see the catastrophic doom of king or lord in tragedy. Shakespeare presents the life of exile duke and his followers more satisfying and pleasing than courtly life.

This play, *As You Like It* aestheticizes nature, rustic scene, rustic life and pastoral romance. Shakespeare, as a renaissance figure, he breaks the medieval romance and he develops his own kind of romance. Medieval romance is based on courtly love tradition. In romance hero and heroine are shown in love with physical relationship but marriage was very difficult because love was not given to legal channel during middle age. Marriage was determined by property. The hero undergoes adventurous journey to win the heart of the heroin. Such love is fashionable love in upper class family and there is no any space of feeling. In medieval romance, hero was from lower class and heroin used to be from upper class. So courtly love tradition's heart was medieval romance. But Shakespeare converts this trend and gives new way in romance. But Shakespeare shows genuine love by rejecting this courtly love. In Shakespeareans romance, hero expresses the love in term of honor and heroine loves him spiritually and heartily. In medieval romance, courtly love tradition is based but Shakespeare leaves chivalry medieval trend which is sophisticated culture and glorifies nature, rural life and pastoral romance.

Shakespeare's love is never easy. He never glosses over it or treats it lightly. For Shakespeare, true tragedy is in love making. The Forest of Arden plays vital role to success union between lovers, restoration of social order, with duke senior resuming his rightful place in the court. The forest is the right place for courtship which puts lovers in the state of nature. By the same token, it is right place to

transform mad lovers, if the wish into grown up lovers fully prepared for the marriage rite with which the play ends. By the end of play its “self- covered” villains also have been transformed. That shows the corruption of courtly life and purity and simplicity of pastoral life.

Shakespeare glorifies nature and rustic life, which are conception of romanticism. All the romantic writers are influenced by nature. The main assumption of romanticism is nature, which helps human beings. Simple rustic life reveals the natural spirit. Like romanticist, Shakespeare valorizes nature, rustic scenes and rustic life. In that sense, we can take Shakespeare as pre-romanticist, because romanticism is the discovery of nature.

The recent quickening of interest in Shakespearean and medieval romance may be seen as part of a border movement within criticism at large, an attempt to rediscover the root of our modern literary consciousness in romance forms of fantasy, play and dreaming that we are all, so to speak, born into. While this rediscovery of older romance traditions proceeds in a serene and scholarly fashion, a more speculative polemical side of the same critical project is emerging in the field of romanticism, conceived no longer as an isolated period of movement within literary history but as a continuing artistic crisis. The interest in nature and country life had been a literary influence in England long before William Wordsworth, a founder of romanticism. Indeed, the present mood of each field met even reflects the nature of their respective subjects and hint at the dialectical relations between them. For it is precisely the apparently untroubled sublimity of the native tradition of high romance embodied in the work of Shakespeare- a gorgeous in spontaneous abundance as a nature itself.

Romanticism is rediscovery of nature and which is an objective reality, virtually synonymous with god and which helps human beings. There are two slogans of Rousseau to develop romanticism, which are follows: “back to nature” (1782) and “liberte, egalite, franternite” (1789). Both two slogans are two aspects of romanticism. The implication of these phrases appears; it must be recognized, in uncrystallized form throughout early romantic literature. So that Shakespeare uses many romantic elements in his plays. And the play, *As You Like It* is not free from these elements. In the play, rustic scenes and life, nature, radical politics, war, beautiful, intelligent and strong- minded heroines as well as love makes this play as romantic plays. However, Shakespearean comedies are most often observed as romantic comedies.

The life of exiled duke and his merry men in *As You Like It*, as has often been observed, is similar to that of Robin Hood and his men in the ballads. Its connection with the representation of Robin Hood on the London stage has not, however, been more than causally noticed. It seems worthwhile, therefore, to consider the relation of *As You Like It*, produced in 1599, two Robin Hood Plays, the *Downfall and the Death of Robert*, Earl of Huntington, acted in the preceding year. Robin Hood is the embodiment of charity and forgives his worst enemies. Even when this forgiving spirit results in his being poisoned, he still maintains it to be very end and dies. Finally, King Richard himself comes to the forest but at the festivities in his welcome, Robin Hood is poisoned by the villain Doncaster.

In this connection it may not be irrelevant to note that Shakespeare’s choice of the pastoral play seems to find an explanation in the stage of the time. Exiled duke and his followers into the Forest of Arden due to the greedy and intriguing nature of courtly life demonstrated by the usurper Fredrick. But exiled duke and his followers are duke outlawed in his joint by a band of friends, who occupy their time largely

with marry making and hunting. Orlando, in spite of his violence, is hospitably received, the wicked Oliver is freely forgiven and the usurping duke falls under the spell of the forest and repents. In the receptions of Oliver and Orlando, Shakespeare followed the play: but in the final conversion of the usurper, he departed from lodge that sends the banished duke and his outlaws to fight it out with the usurping king. This shows that Shakespeare felt the spirit of repentance and forgiveness and piece to be an essential of the forest.

The play, *As You Like It*, is a rival to the Robin Hood plays. So that Shakespeare should have some knowledge about Robin Hood plays. We may examine *As You Like It*, then, to discover if it was in any respect their rival. To the material derived from *Rosalynde*, we have some evidence that Shakespeare consciously adding a Robin Hood element. In the first scene of the play, Charles, the wrestler thus describes the life of the old duke. The play, *As You Like It* deals entirely with the life of the banished duke and his followers and which, except for the entrance of Orlando and Adam in the third, have no counterparts. The open air atmosphere, then, that pervades these scenes, and to a degree of course, other scenes makes this play as pastoral Robin Hood play. Thus the duke compares the forest and the court with finer moralizing, but with less manifest joy in the woodland pleasures. In the scenic presentation, we have, moreover, the same main situation as in the Robin Hood plays.

The play has got much more critical responses from various sources. Most of the critics have looked the play as a projection of pastoral glorification. They show how the play is a depiction of glorifying nature and projecting pastoralism. The romance in pastoral background has much attracted the heart of critics. In this regards, the critic Fredrick S. Boas opines:

The pastoral background is simple greenery of the forest glades, such as the writer of ballad and his hearers and themselves known. But in the Elizabethan as this homely native product become associated in the hands of lodge with a completely different literary grown-conventional renaissance pastoral. In the primitive occupations of shepherd's class sophisticated wording found most piquant of contracts to the problem of their own existence. (276)

The pastoral romance has been much admired by many critics as soon as the scene shifts to the Forest of Arden, there is change and we feel that the air of sylvan retreat has a subtle effect on all who breathe it. The Forest of Arden becomes more important place where characters find them in more dearly environment than of the city. It becomes the place where everything becomes as the heart wants. Edward Albert regards the play *As You Like It* as fool of vitality and containing many comic situations, and reveal great warmth and humanity. This shows that Shakespeare drew real life situation to attract social evils of English society at the time. David Daiches notices that more adult tone in this plays. He says, "The texture is richer, the overtone subtler. The comic elements enrich and comment on the romantic elements and the romantic attitude is itself is gently mocked at the time it is glorified, as a result the play represents an attitude to life" (146). Similar, Derek Traversi comments on this play as he says:

The opening scenes of *As You Like It* introduces the issues of human life in society under a variety of conventional forms which are seen to concern both the family and society as a whole. The play is not only an evasion, an escape into a world of mere poetic fancy, but also it lays

focus on disorder and the sinister reversal of most natural human relationships. (283)

Shakespeare's comedies, in addition to providing entertainment, reveal customs, traditions, prejudices, specific mode of thought and behavior as well as beliefs typical of that period. While analyzing the structure of the comedies, we can't avoid historical and political connotations. By showing the conflict between people in society, Shakespeare creates new place to show pastoral life.

Similarly Edward Dowden describes the Forest of Arden as a resting place of Shakespeare from the hangover of historical plays. He says, "Shakespeare, when he wrote his idyllic play, was himself in his forest of Arden. He had ended one great ambition- the historical plays- and not yet commenced the tragedies. It was a resting place. He sends his imaginations into the wood to final response" (81). Instead of the court and camps of England and embattled pain of France, here was this woodland scene, where the palm- trees and birds are to be found. There is an open air feeling throughout the play.

Likewise, talking *As You Like It* as one of the pastoral romance, Margaret Webster examines the pastoral setting and pastoral romance and he writes:

As You Like It, however is the most cloudless of the comedies. It has been described as most English. There is no danger in the forest and not mildest inconvenience to progress of mellow though, sweet speech and gay, full hearted loving predestined to happiness. (199)

This play, *As You Like It* deals with the pastoral romance and the forest of Arden plays and influential role upon the characters whoever enters in its, they are filled with the feeling of love and tenderness. In the Forest of Arden, characters are free from tension. While they were in town, they were hanging by the property,

authority, power, politics and many sorts of anxieties. But this pastoral background makes them free from these things. Even the usurper duke Fredrick leaves his malicious motives when he enters in the Forest of Arden, Adam also is overwhelmed with the love for brother leaving his jealousy and other characters are also living happily in love and harmony of nature.

Another critic Hazlitt comments upon the pastoral scenario of Arden and praises it for the sentiment that it provokes:

Shakespeare has here converted the Forest of Arden into another arcadia, where they fleet the time carelessly, as they deed in the golden world. It is the most deal of any of this author's plays. It is a pastoral drama, in which the interests arises more out of sentiments and characters than out of actions and situations. (404)

Hazlitt is much impressed by the pastoral air of the Arden: "The vary air of the place seems to breathe of philosophical poetry: To stir the thoughts to touch the hearts with pity, as the drowsy forest rustles to the singing gale. Never was there much such beautiful moralizing, equality free from pedantry or petulance" (404).

This play, *As You Like It* mainly concerned with pastoral ideal of romantic love. Forest of Arden is the primary setting where these ideas develop. Nature serves as a refuse from society where we can find solution to injustice and unhappiness.

The research has been divided into three chapters. The first chapter presents a brief introduction including the literature review and a discussion on the propriety and significance of topic and its hypothesis. The second chapter will deal with the discussion of theoretical tool that shall be applied to the text. The major tool will be pastoralism for analyzing nature, rustic scenes, rustic life and pastoral romance. This chapter will apply the theoretical tool to the text and prove the hypothesis. Finally the last chapter will be the conclusion of research on the basis of chapter two (Textual analysis).

II. Pastoral Elements in *As You Like It*

Love and the Pastoral Genre in *As You Like It*

William Shakespeare's play *As You Like It* clearly falls into the pastoral genre, but he does not merely use the genre, he develops it. Clearly *As You Like It*, hints some key requirements of the pastoral genre, both thematically and dramatically. The protagonists are forced to flee from the court of Duke Frederick to shelter of the Forest of Arden, due to both the corruption of family and court, sweet songs of Amiens, the wedding masque featuring hymen of the goddess/god of marriage, the restoration of both social and gender order and use of the supernatural are the main elements of the pastoral genre.

As with any literary form, there are certain features which add together to create renaissance pastoral genre. In this simplest form pastoral genre is when a shepherd's life is presented in conventionalized manner. In this convention the purity and simplicity of the shepherd's life is contrasted with the corruption and artificiality of the court or city. However, the hallmarks of renaissance pastoral model were complicated definition first suggests, with including; A fantastic world is created, where the constraints of geography, nature, gender and time can become irrelevant and subverted. This pastoral model is applied in the play *As You Like It*. In this play, following the tradition of pastoral, the protagonists are shown to be forced to flee from the court of Duke Frederick to the shelter of Forest of Arden. Exile from urban to country life, focusing on pastoral romance, rustic scenes and nature are the main features of pastoral genre. Discussion and examination between the concept of nature and nurture, songs, masque, disguises and celebration of rural simplicity are the dramatic features of pastoral genre, pastoral figures are used to examine the veils of various ways of life, such as; greed, cruelty, deceit, corruption and bribery-either

through their actions or through their discourse. By seeing these elements of pastoral genre which proves that this play *As You Like It* as a pastoral genre.

Shakespeare used to the pastoral genre in *As You Like It* to ‘cast a critical eye on social practices that produce injustice and unhappiness, and to make fun of anti-social, foolish and self-destructive behavior’, must obviously through the theme of love, culminating in a rejection of the notion of the traditional patriarchal lovers. For the renaissance, the petrarchan lover worshiped and idealizes a woman who is inaccessible to him, either because of her rank or because of her cold heart. He burns with passion, he wastes with disappears, she does not respond Orlando and Silvius. Both try and occupy the role of petrarchan lover, and in the role of petrarchan lover are both rejected by Rosalind and Phebe. Silvius is taking on the role of petrarchan lover pining for love, and he is also trying to put upon Phebe the role of idealized woman who is inaccessible to him because of her cold heart. Phebe’s reaction to Silvius is a violent rebuttal. The extract below that Silvius attempts to woo Phebe in the role of petrarchan lover will not work. Silvius, who is hopelessly in love with Phebe, represents pastoral love:

Enter SILVIUS AND PHEBE

SILVIUS:

Sweet Phebe, do not scorn me, do not, Phebe;

Say that you love me not, but say not so

In bitterness. The common executioner,

Whose heart the accustom’d sight of death makes hard,

Falls not the axe upon the humbled neck

But first begs pardon; will you sterner be

Than he that dies and lives by bloody drops?

Enter ROSALIND, CELIA and CORIN, behind

PHEBE:

I will not be thy executioner;

I fly thee, for I would not injure thee.

Thou tell'st me that the frail'st and softest things,

Who shut their coward gates on atomies

Should be call'd tyrants, butchers, murderers!

Now I do frown on thee with all my heart;

And if mine eyes can wound, now let them kill thee;

Now counterfeit to swoon; why, now fall down;

Or if thou can'st not, O, for shame, for shame,

Lie not, to say mine eyes are murderers! (III, V, 1-19)

Silvius is pursuing Phebe but she seems to be cruel to his love. Orlando's attempts at taking on the role of petrarchan lover are no more successful than Silvius, although he has the added advantage to his cause that Rosalind is also in love with him. The most obvious concern of *As You Like It* is love, and particularly the attitudes and the language appropriate to young romantic pastoral love. In this story of Shepherd Silvius and Phebe who is object of his reasoning and servile devotion. Silvius is romantic lover personified in all his excess, who is content to see his disdainful mistress as his executioner. Phebe's beauty has enraptured Silvius in such a way that he comes ready to face all insults in the hope of ultimate victory over his love romance. Phebe has all the charm of pastoral nymph-ink brows, black silk hair, bugle eyeballs and cheeks of cream. Phebe thinks that such a pastoral nymph and rejects his love for her.

This play *As You Like It* deals with pastoral romance between Orlando and Rosalind, Silvius and Phebe, Touchstone and Audrey, and Celia and Oliver. When, the characters move to the Forest of Arden then the pastoral romance begins more interestingly. In the Forest of Arden Rosalind can be free from the constraints of her social situation and instructs Orlando to woo her, and correct him when he does it wrong, as she could never do as Rosalind:

ORLANDO: My father Rosalind, I come within an hour of my promise.

ROSALIND: Break an hour's promise in love! He that will divided a minute into a thousand parts, and break but a part of a minute in the affairs of love, it may be said of him that cupid hath clapped O 'the' shoulder, but I'll warrant him heart—whole.

ORLANDO: pardon me, dear Rosalind.

ROSALIND: Nay, an you be so tardy come no more in my sight, I had as life be wooed of a snail. (IV. I, 38-47)

Rosalind wants to find a lover without losing her sense of self in the process. Rosalind answers the questions about love, which arise during the play. She is lovesick maiden and yet she remains as intelligent, witty, and strong character. She clearly uses her disguise to know her lover, Orlando and educate him about love. Rosalind disguises herself as a man and examines love of Orlando for her. So, that she is independent-minded, strong-willed, good-hearted, and terribly clever. By creating such character, Shakespeare shows the pastoral romance perfectly.

Orlando, in the very moment of his trial, has fallen in love with Rosalind received from her token of true love which he carries with him in the Forest of Arden. His mind hunts by the memory of Rosalind. But in the Forest of Arden, Rosalind

appears in disguise form as a man. But Orlando can't live without her because of "her smoothness, her very silence, her patience and her virtues" (I. II. 80). So that he loves her heartily and spiritually. He keeps both hearts equally:

JAQUES: Rosalind is your love's name?

ORLANDO: Yes, just.

JAQUES: I do not like her name.

ORLANDO: There was no thought of pleasing you when she was christened.

JAQUES: What stature is she of?

ORLANDO: Just as high as my heart. (III. II. 261-67)

The love between Orlando and Rosalind is portrayal as superior to the other romances. Orlando burns with passion, and wants to become one with Rosalind. He is mad in love, doesn't care when Jaques scolds him. He is very proud in the name of Rosalind and finds there is no any different between their hearts because of his noble qualities.

Another dramatic feature of pastoral genre is songs, which makes this play as pastoral genre. In this play, most of songs performed by the character Amies. He says:

Under the greenwood tree,

Who loves to lie with me

And turn his merry note

Unto the sweet bird's throat...

Come hither, come hither, come hither;

Here shall be see

No enemy,

But winter and rough weather. (II. V. 1-8)

This song praises the pastoral life. In the Forest of Arden, entire characters indulge in the natural beauty of rustic life. He sees green scenes, and hears the joyous songs of birds. In pastoral life, there is no any enemy. Love, affection, heart and feeling are fund in pastoral life. Simplicity and purity of rural life frees from the evils ways of courtly or city life. The pains and sufferings of winter season are avoided by the natural beauty of pastoral background.

The play, *As You Like It* is the sweetest and happiest comedies among Shakespeare's comedies. Everything comes to end without any kind of suffering of the characters. The Forest of Arden plays an influential role to reconcile lovers each others. The culmination of the play, shows the recognition of natural instinct of human realities. All lovers are changed into wives and husbands. Various coupling are at last complete in the 'atonement' the resolution, the restoration of unity which has made the possible. The wedding masque featuring hymen the goddess/ god of marriage praises pastoral romance:

Wedding is great Juno's crown;
 O blessed bond of board and bed!
 'this hymen peoples every town;
 High wedlock then to honoured;
 Honour, high honour and renown,
 To Hymen, god of every town (V. IV.138-143)

This hymen leads to an end of the play with the harmonious ending of the pastoral romance, after the group marriage ceremony. In the wedding masque, the four pairs of lovers are united in the Feast of Hymen before the banished Duke and followers. So Hymen are quite sweet which seems praising the pastoral romance.

Cross-gender disguise is another feature of pastoral genre. Rosalind appears in male disguise form. Her cruel uncle, Duke, Frederick banishes her because she has good reputation among the people of the court due to her “smoothness, her very silence, and her patience” (I. II. 80). Thus duke, Frederick wants to banish her from his court. So, that Celia, his daughter, can be the “more bright and more virtuous” (I. II. 83). When Celia finds she could not prevail upon her father to let Rosalind remind with her. Then Rosalind and Celia make plan to escape from court to the Forest of Arden. Then Rosalind goes to the Forest of Arden, in disguise form. Rosalind is ‘more than common tall’ which enables her look more like a man. She arms herself with a ‘curtle-axe’, a ‘boar-spear’, anyway, a ‘martial outside’. In this way, Rosalind can play the man convincingly:

Were it not better,
 Because that I am more than common tall,
 That I did suit me all points like a man!
 A gallant curtle-axe upon my thing,
 A boar-spear in my hand, and ... in my heart
 Lie there what hidden women’s fear there will, ...
 We’ll have a swashing and a martial outside,
 As many other manish cowards have
 That do outface it with their semblances (I. III. 118-125)

Rosalind is confident because she is more than common tall; she suits to be like a man. Her male Ganymede disguise is the features of pastoral genre. She is freed from her constraints of her social situation. In pastoral life, there is no any formal rule and all clothes are common to all, either male or female. But in the city life, both female and male show their actual identity in high stylized manner.

Shakespeare shows the romantic view of pastoral love. Rosalind is converted into young shepherd, Ganymede. So that she is appeared as young gentleman. By showing this, Phebe falls in love with Rosalind but she doesn't know about Rosalind's actual identity. In such situation, she loves Rosalind madly. But time to time, Rosalind advises her not to fall in love with she (Rosalind). This is the illusion of Phebe because she thinks that Rosalind is young Ganymede. But poor Rosalind falls in trap and gives the rightful way to Phebe and says to follow Silvius, a shepherd:

PHEBE: Youth, you have done me much ungentleness,

To show the letter that I write to you.

ROSALIND: I care not if I have. It is my study

To see despiteful and ungentle to you;

You are there followed by a faithful shepherd—

Look upon him, love him; he worships you (V. II. 71-76)

When Rosalind appears in disguise form, Phebe sees Rosalind and thinks that she is man. She falls in love with Rosalind. This one-sided love makes more romantic. Phebe becomes devotee of Rosalind and writes love letter to Rosalind. Phebe thinks that Rosalind insults her and accuses Rosalind being cruel. But kindly and good-hearted Rosalind suggests her (Phebe) to accept love of Silvius. But obsess- minded Phebe doesn't ready to accept Silvius as lover and says: Dead shepherd, now I find thy saw of might, 'who ever loved that loved not at first sight?' (81-83). So Phebe's mind always moves around the memory of young Ganymede. Phebe thinks nothing except Ganymede. Here, Shakespeare wants to show blindness nature of love because his love never easy and he never treats love lightly.

The pastoral genre celebrates rural simplicity and purity but in a highly stylized and artificial manner. By providing an artificial realm of imaginary Forest of

Arden and shepherds, the pastoral genre provides its characters with an opportunity to see more clearly, and therefore gives them the opportunity, and the freedom, to change. “The Forest of Arden becomes such an important place where characters find them in more dearly environment than of city. It becomes the place where everything becomes as the heart wants. So the Forest of Arden, the pastoral setting plays an influential role upon the characters whoever enters in it; they are filled with the filling of the love and tenderness. Pastoral figures are used to examine the evils ways of courtly life. All vices characters are changed into virtuous and restore the respect of senior Duke and Orlando is the result of pastoral background. The pastoral setting of the Fores of Arden purifies the vices characters and also helps the virtuous characters. So that the Forest of Arden helps both men either they are good or bad.

The play *As You Like It* is pastoral genre. The pastoral genre was originated in the poetry of Theocrites in the 3rd century. Theocrites used rural setting to celebrating the simplicity of rural life in Sicily. Theocrites valorized pastoral life as ideal life and depicted an ideal life removed from the complexities of civilization. Pastoral literature as:

Pastoral literature is a class of literature that presents the society of shepherds free form the complexity and corruption of city life. Many of the idyllic written in its name are far remote from the realities of any life, rustic or urban. Among the writers who have used the pastoral convention with striking success and vitality are the classical poets Theocritus and Virgil and the English poets, Spencer, Herrik, Milton, Shelly and Mathew Arnold. (Pastoral 792)

Pastoral literature is a type of literature which setting in countryside in habited by shepherds and shepherdess. The first record of the use of the pastoral theme was in the

poetry of Theocritus, he used pastoral setting to show simplicity and purity of rural life and explore the justices of daily life and to investigate love. In Eclogues, Virgil created an opposition between court and country. This is the progressive development of pastoral theme.

The pastoral vision of *As You Like It* is contrasted between the Duke's court and the Forest of Arden. And this play deals with evils of various ways of courtly life and simplicity and purity of rural life. Shakespeare presents the lives of exiled duke and his followers more satisfying and pleasing than the courtly life.

Duke Fredrick has banished his brother, the rightful Duke, to the Forest of Arden with a group of his faithful followers. This is the news of court and Charles, a wrestler delivers this hot news to Oliver. Charles informs this news about exiled Duke and praises the Forest of Arden along with the virtue of exile duke and his followers:

CHARLES: They say he is already in the Forest of Arden, and a many merry men with him; and there thy like like the old Robin Hood of England, they say many yond gentleman flock to him every day, and fleet the time carelessly as they did in the golden world. (I. I. 109-113)

The life of exiled duke and his merry men in *As You Like It* as has often been observed is similar to that of Robin Hood and his men in the ballads. Exiled duke and his merry men are completely amused by the Robin Hood pastoral life which represents idyllic folk tradition. The pleasant pastoral comedies of Robin Hood and little John and *As You Like It* have contained "pleasant skippings up and down the wood, "hunting songs" and "coursing of the deer," at least the little "pastoral" suggests an Arcadian forest life (A. H. Thorndike 61). Like, the Forest Arcadian, the Forest of Arden becomes centre, and young gentlemen flock to there everyday. They can do anything what they want. This is the idea of out-of door freedom. The Forest

of Arden is such place, which satisfies many problems of exiled duke and his followers. So, that the Forest of Arden is compared with golden world. Derek Traversi is much impressed by the Forest of Arden:

The golden world is accordingly, set in an ideal past, presented as a compound of legendary antiquity, of the reign of the gods and goddess in Forest, and of the original timeless which existed in the Garden of Eden before the fall. The ability to neglect the action of time, indeed, is essential to the conception, the key at once to its attraction to its final insufficiency. (286)

The forest is like golden world, where gods and goddess existed.

In the Forest of Arden, entire characters are changed into Shepherd's life. They involve in give and take of society and they desire for this reciprocity of society. There is deep relationship between entire exiled characters and native shepherds. During such time, Corin a native shepherd, asks question about shepherd's life to Touchstone. Touchstone internalizes the shepherd's life:

TOUCHSTONE: Truly, shepherd, in respect of itself, it is a good life; but in respect that it is a shepherd's life, it is naught. In respect that it is private, it is very vile life. Now in respect it is fields, it pleasant me well; but in respect it is not in the court, it is tedious. (III. II. 13-18)

Shakespeare presents this rural simplicity in a highly stylized and artificial manner. Touchstone, a clown neither admires nor hates the pastoral life. In the Forest of Arden, Touchstone shows the way of courtly behavior. He cannot accept the ways of pastoral life. It is very difficult to adopt another way very soon. Even it, shepherd's life is naughty, solitary, and vile, Touchstone praises shepherd's life because he is conscious about the evils way o courtly life. In the pastoral life, there is no any

presence of complex politics. There is social relations, love, affection, and so on. Anyway, sense of humanity can be found in the pastoral life.

Shakespeare presents the purity and simplicity of shepherd's life. Corin a shepherd, who is not familiar with the life and standards of the city people. He is spending simplicity and purity of rural life. He has his own identity of shepherdhood life. He gives clear vision of shepherd's life:

CORIN: Sir, I am a true labourer. I earn that I eat, get that I wear, owe no man hate, envy no man's happiness, glad of other men's good, content with my harm, and the greatest of my pride is to see my ewes graze and my lambs suck. (I. I. 98-104)

Corin, a shepherd shows his gentle and innocent behavior. He doesn't know about the evils of various way of city life. He does everything according to the rules of humanity. Selfishness, every, greed, cruelty and bribery are far away from his life. He is filled with love and affection. So this extract shows the unspoiled behavior of shepherd's life. Anyway, pastoral background is spiritual place, where everything and everybody remain pure. Corin is the honest laborer, old, tired, and practical but who has had his day of love in youth and remember it.

Discussion and examination between the concepts of nature and nurture are presented throughout the pastoral genre. The nature and nurture debate is raised in *As You Like It*, through the use of the two sets of brothers: Duke Senior and Duke Frederick, and Oliver and Orlando. Nature is related to morality, but nurture concerns with ethics. Man is a social animal and he cannot go beyond the universal rules, which represents nature. Man comes with inherent qualities by birth. After birth, man learns how to treat behavior in the society. Man is civilized by applying ethics. So, nature is primary and nurture is later developed quality. In pastoral genre, nurture

always depends on nature. The play, *As You Like It* examines the concepts of nature and nurture. Nature represents the natural laws or inherited quality but nurture represents culture. In the play, *As You Like It*, the Duke senior is usurped from this Dukedom by his young brother Duke Frederick:

CHARELS:

There's no news at the court, sir, but the old news:

that is, the old duke is banished by his younger

brother the new duke; and three of four loving lords

Whose lands and revenues enrich the new duke;

Therefore he gives them good leave to wander. (I. I. 98-104)

Naturally, the oldest son of duke, who becomes duke of his kingdom after the death of father duke. The oldest son is inherited of the kingdom. In dynasty system, this is universal law and no one can fight for the post of Duke. But in the play, Duke Frederick has banished his brother, the rightful Duke, to the Forest of Arden. That is why the nature and nurture debate raises.

In the second case of Orlando and Oliver; Orlando is forced to flee from the murderous intention of his older brother Oliver:

OLIVER:

Now will I stir his gamester: I hope I shall see

an end of him; of my soul (yet I knew not why) hates

nothing more than he...yet he's 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 now him, that I am altogether

misprized; but it shall not be long; this

wrestler shall clear all; nothing remains but that

I kindle the boy thither, which now I'll go about. (I. I. 53-62)

We get the impression that Oliver has been mistreating his younger brother, since the death of his father, refusing him the rights and respect due to him.

The reasons are given for the behavior of the two villainous brothers, Frederick and Oliver, would not seem to justify their violation of brotherly love, however through these two sets of brothers, Shakespeare could be seen to be critiquing the practice of primogeniture and dangers it raises.

Are Oliver and Duke Frederick reacting to the circumstances that this tradition has created, or are they naturally evil? Did Duke Frederick usurp his brother as a reaction to the mass imbalance in inheritance? The reconciliation between Oliver and Orlando made possible because in saving Oliver's life Orlando demonstrates the brotherly love that should have prohibited the brother? Shakespeare leaves these questions open ended, he gives us not neatly tied up ending to the debate, but he does do is use the form of pastoral genre to open debate between nature and debate.

This play *As You Like It* aestheticizes nature, rustic scenes and rural life at the cost of courtly love and chivalry medieval trend thereby liberating nature from sophisticated culture. Shakespeare as a Renaissance figure leaves this medieval trend of courtly love, and chivalry. Courtly love tradition's heart is medieval romance. In this romance, hero and heroine are shown in love with physical relationship but marriage is not possible because love is not given the legal channel. Marriage is related to property, and inheritance. Heroine is from upper class and hero comes from lower class. The hero undergoes adventurous journey to win heart of the lady. Such

love is fashionable love in upper class family. And there is no any sense of feeling and heart.

Medieval romance depicts on ideal world of which each element is occasioned by the idea of chivalry. It is a world of courtesy. Its hero's are without fears and without reproach they are initiated in courtly forms of service in lady's bower, until with manhood they lay their heart before the lady of their choice. So, hero takes risky to win the heart of heroine. That is why medieval romance love story is necessarily a story of adventure.

But Shakespeare breaks this medieval romance of adventure and shows the simplicity of pastoral romance. Medieval love story of adventure is changed by Shakespeare and he shows the story of the comedy of love. The adventure story of medieval romance wooing follows elaborately prescribes formalities, and quest penetrates strange remote regions where deeds of unexplained valor are called forth by the attacks of terrifying monsters more horrible than the eyes of man has seen. But Shakespeare romance presents the existence of supernatural force of loss. In the romance, he shows there is only love and natural adventures and natural solution. He takes hero and heroine from same class either upper or lower. This play, *As You Like It* is the sweetest and happiest comedy among Shakespeare's comedies. Everything comes to happily end without any kind of suffering of the characters. The love between Orlando and Rosalind is portrayed as superior to other romances. Touchstone and Audrey's romance represents physical passion. Silvius falls in love with Phebe, represents pastoral love. Shakespeare presents various romances between all couple; get married at the end of the play. So that, love is legal channel for marriage and marriage is not concerned with property and inheritance. Anyway, Shakespeare presents genuine love romance between couples in natural way.

But somehow resembles Shakespearean romance with medieval romance. *As You Like It* deals with the pastoral romance between Rosalind and Orlando and other three pairs. Like in other romantic comedies the characters are overwhelmed with thought of love. With much love intrigues, at the end, the characters expose their love and becomes of each other's. Like in the medieval romance, Orlando, the hero of the play, wins the heart of the lady detecting renowned wrestler. Orlando shows his valor defeating a lion and gets the lady of his choice. In act-IV, scene-I, Rosalind disguised as Ganymede, plays with love-struck Orlando. She makes Orlando to express his love to her.

Anyway, Shakespeare leaves the medieval trend of chivalry and courtly love and focuses on rustic life and pastoral romance. He takes hero and heroine from same status and this romance ends happily when all pairs of lovers get married.

Romanticism in *As You Like It*

Renaissance brings with it a new vision of nature, and this new view is called pantheism. Shakespeare, a renaissance figure, emerges with this new view in his literary field, so that we can take this play as a seed of romanticism. Shakespeare takes nature as determiner of everything and rules over the world. Yearning for nature is romantic philosophy, which philosophy is applied by Shakespeare in this play *As You Like It*. The play *As You Like It* deals with romantic themes of nature and romance.

Romantic writers glorify nature, rustic scenes and rustic life, which are the concept of Romanticism. Romanticists are greatly interested in nature and nature's mystics as well as they deified nature. The romantics see a deep relationship between nature and man. The main assumption of romanticism is nature and it does not betray to man but it gives relief from worldly pains and sufferings. Simple and pure rustic

life reveals the natural spirit. Like this, Shakespeare applies these elements in this play *As You Like It*. By showing these elements in his play, we can tell Shakespeare as pre-romanticist. In the play, *As You Like It* we can find these romantics elements, such as: focusing on nature, man-nature relationship, rustics scenes and themes of love, romance, sublimity, radical politics, war and so on. Shakespeare valorizes the rustic scene, the Forest of Arden, which represents nature. So that, the Forest of Arden solidifies this play as romantic play. The many love relationships in *As You Like It* are delightful in their romance and the humor which Shakespeare has dashed into each them, enchanting the happy nature of the play various situations of love, are explored true love at first sight, unrequited love, even a hint of homosexuality in Orlando's attraction to Ganymede and Phebe's falling for Ganymede, who is really a woman. Their contrasting variety causes them to complement one another in the play's theme of love and foolish things it makes people do, making *As You Like It* both romantic and entertaining.

Study of the Shakespearean comedy as romantic comedy is much concerned with the features of the definition of being called as 'romantic' features which enter into the comedy for the first time in Shakespeare's day. Shakespearean romantic comedy is an attempt to adopt the world of romance and all its implications to the service of comedy. Shakespeare appears in such context as an influential figure with his romantic play:

Shakespeare's play embodies a literary manner and moral code, its action are conducted according to a conventional etiquette and are determined by a particular creed, and every feature of it, in romantic attitude of man to woman. The course of the whole play is determined

by the values. Such doctrine attaches to the love and woman. (Charlton 27)

Romantic love between male and female has an influential impact upon the subject matter of Shakespearean plays than the chivalry and adventures of medieval romance. Shakespearean comedies celebrate human social life even as they expose human folly. The play, *As You Like It* strikes a perfect balance between the worlds of city and the country, verbal wit and physical comedy and realism and fantasy.

Like Romantics, Shakespeare also focuses on the pastoral background. The pastoral background, Forest of Arden, which warmly welcomes the protagonists. Exiled duke and his followers as well as Rosalind, Celia, and Orlando examine the evils of the various ways of the courtly life. Then they enter into the Forest of Arden in the quest for freedom, rights to life and liberty. Such human's basic rights are found in the Forest of Arden. When romantics fed up with their daily lives, they turn to the nature because they think that nature gives relief from worldly pains and sufferings and they begin to take nature as shelter. Like romantics, the protagonists of the play, leave the court in search of freedom and liberty from evil ways of courtly life. They begin to live in the lap of nature because nature is guide of them.

This play *As You Like It* is not often observed as romantic comedy. Focusing on love, nature, romance and sublimity makes this play as romantic play. At the beginning of the play, we can find some romantic elements. The female characters Rosalind and Celia talk about nature and Celia gives good lesson about nature to Rosalind. Celia takes nature as supreme all over the world:

CELIA: 'Tis true, for those that she makes fair the scarce makes honest, and those that she makes honest she makes very ill-favouredly.

ROSALIND: Nay, now thou goes from fortune's office to nature's: fortune reign in gifts of the world, not in the lineament of nature.

CELIA: No? when nature hath made a fair creature, may she not by fortune fall into the fire? Though nature has given us wit to flout at Fortune, has not fortune sent in this fool to cut off the argument? (I. II. 35-44)

For Celia nature is all in all, which guides human beings. Nature is everything for Celia because she thinks that nature is mother and nurse. Human being confines in nature and no one can go beyond the nature. Nature rules all over the world and it makes man whatever it likes. So nature reigns in the world not by fortune.

Shakespeare shows the contrasts between the life of city and of the country. When Oliver banishes his brother Orlando from his court then Orlando searches for freedom. In such situation, he takes nature/ Forest of Arden as shelter. He escapes from the corrupted life and enters in golden life which represents pastoral life:

ORLANDO: Thus I from the smoke into the smother tyrant duke unto a tyrant brother. (I. II. 76-77)

Orlando is frustrated with courtly life and behavior of his brother Oliver. Cruel brother and Duke Frederick make his life more risky. So, that he wants to escape from this life of greedy and cruelty. The courtly life represents materiality, and there is no any sense of humanity. Thus Orlando humiliates courtly life and goes to rural area. Sophisticated courtly life is suffocated for Orlando. So, he finds nature as friend to forget worldly pains and sufferings.

Pastoral background is the one of the part of romanticism. Rustic life deals with simplicity and purity which closely concerns with romanticism. The Forest of

Arden represents rustic life and its natural beauty lures all the exiles characters. In this way, the exiled duke admires the Forest of Arden and its beautiful scenes:

DUKE: 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 running brooks
Sermons in stone, and good in everything
I would not change it. (II. I. 13-18)

Senior duke escapes from his evil, cruel brother who is trying to steal his treasure. When Duke Frederick banishes his oldest brother, the exiled duke and his followers float towards freedom on a move the Forest of Arden. In this pastoral life, exiled duke and his followers find everything good and they satisfy with pastoral life. They do not have any sense of missing something. The natural beauty of the Forest of Arden romanticizes the banished characters. Exiled duke has not any responsibility towards public. They can do everything whatever they like. But they confine in norms and rules of human being. Exiled duke denounces courtly life and thinks that this life is like animal life. In the Forest of Arden, exiled characters find beautiful sounds of trees. The birds are singing the joyous songs. The natural phenomena takes the usual course, it does its best to please mankind. What all find in the forest, however, is a reality in some respects very notably distinct from any conception that they find knowledge in the running brooks and they see god in stone which is pantheistic view of romanticism. In that sense, they do not showing greedy sense of courtly life. Like romantics, exile duke and his followers indulge in natural beauty of nature/ Forest of Arden and nature gives relief from their many anxieties.

By focusing on pastoral background, Shakespeare makes this play as romantic play. The actors of the play are presented with their relation to nature, to seek what is in essence a measure of self-clarification. It is in reaction against the vice nature of the city preferring some better world, as that of the pastoral world, as Rosalind and Celia have abandoned the city for:

CELIA: Now we go in content

To liberty and to not banishment. (I. III. 137-138)

Celia, the daughter of duke Frederick, is ready to leave courtly life. She is honest, and practical. She does not tolerate the evils of various ways of courtly life. In such situation, she chooses romantic pastoral life where exiled duke and his followers are living completely satisfying life than in the courtly life. To lie beneath the greenwood tree, turning a merry note into sweet bird's throat and to kill the deer, are the romantic felling of pastoral life. All events of pastoral life lure Celia and Rosalind. When romantic writers feel anxiety and burden, then they try to gain peace and pleasure. And they find peace and pleasure in nature. Like they Rosalind and Celia are searching for peace and pleasure to relief from various ways of anxieties and they choose nature/ Forest of Arden for peace. Rosalind, Celia and Orlando leave the court in search of liberty, freedom from restraint and corruption.

Romantics are too much interested in folk music, and folk songs. Shakespeare also uses folk music and folk song in his play. *As You Like It* has depiction of romantics elements. The folk songs and music has made the play more romantic and memorable. The artifice of real resolution, founded, in this way upon the recognition of natural instinct of human realities, is set turn against of the page's song, with its emphasis upon order of the seasons as the appropriate setting for love:

It was a lover and his lass,

With a hey, and a ho, and a hey noniho:
 That o'er the green corn-field did pass,
 In spring time, the only pretty ring time,
 When birds do sing, hey ding a ding, ding,
 Sweet lovers love the spring. (V. III. 15-20)

Shakespeare presents the beautiful scenes of nature and uses music in folk song. In spring, trees are blooming and birds are chirping joyous songs. The trees and flowers are pregnant with juice and fruits. Nature is so beautiful and exciting. Like romantics, Shakespeare describes the natural beauty of spring season. And this season suspends lover's blood and they become one with nature. Lovers forget their body and they indulge in natural beauty of this season.

Like romantics, Shakespeare shows the relationship between nature and human beings and also gives point that time is the great transformer that brings changes in life. Time is almighty which gives joy and sadness, youth and old age, and life and death:

ROSALIND: Say 'a day' without the 'ever'... No, no
 Orlando, men are April when they woo, December
 When they wed; maids are May when they are maids,
 But sky changes when they are wives. (IV. I. 141-144)

Rosalind is confident and brilliant character of the play. She examines the temporary nature of the world. No one can remain same in the world. According to the change of time, human being changes along with time. So that human being has become the puppet in the hand of time. The nature is dynamic and there is progressive change in nature. The month April signifies the beginning of new life and it lures human beings. Like nature, young men are like the April and they woo beautiful girls. But time is

limited, and April is replaced by winter. The beautiful world of April month is replaced by ugly world of December. This extract shows the view of romanticism. Man can enjoy with nature. People have their own aims, ambitions, wishes, and pleasures. But these things change along with time because this is the transient nature of the world. The time makes the man happy and sad, child and old man.

Duke Frederick has banished his brother, the rightful Duke, to the Forest of Arden with a group of his faithful followers. In pastoral life, the exiled duke talks about the season of winter. The winter season symbolizes tragic feeling of people because of their old age and coming death. Like romantics, the exiled duke finds gloom, chill, and loneliness, in winter season:

Here we feel we not 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 (II. I. 5-8)

The exiled duke describes the tragic feeling of winter season. The winter's "chilling wind" represents the condition of exiled duke. The exiled duke is worried about his condition in winter because of his consciousness of reality. Romantics take winter as pains, suffering and approaching death. Like this, exiled duke is conscious about his condition of maturity, old age and coming death. So that exiled duke compares his physical condition with winter season.

Shakespeare focuses on rustic life, rustic scenes and nature; which are the elements of romanticism. The play *As You Like It* deals with pastoral life. Shakespeare glorifies pastoral life and denounces the courtly life. The setting of the play, the Forest of Arden plays an influential role upon the characters whoever enters in it. The Forest of Arden comes with gift of beauty upon all exiled characters. The

forest becomes such an important place where characters find them in more dearly environment than of the city. It becomes the place where everything becomes as the heart wants. The exiled duke praises the Forest of Arden:

Are not these woods

More free from perils than the envious court? (II. I. 3-4)

The exiled duke and his followers are living completely satisfying life than in the courtly life. The world of nature for them is lovely. They see glory in nature and they are free in the Forest of Arden. They can do anything whatever they like. The entire characters move to the jungle then the romance begins. They are spending completely innocent lives. William Wordsworth, a romantic writer, says that a child himself is the symbol of innocence and who is not corrupted by the world of experience. Like this, entire exiled characters spend their life innocently and they are free from with the life and standards of the courtly people.

Another important feature of romanticism is use of supernatural element.

Shakespeare blends natural and supernatural elements synthetically. Shakespeare presents supernatural things as if they are natural. The female protagonist Rosalind's clever idea is to double identity, which will give her the opportunity to test Orlando's love. This cross-gender disguise makes this play more supernatural. And Rosalind's disguise probably prevents their immediate marriage:

ROSALIND: I will speak to him like a saucy lackey,

and under that habit play the knave with him. (III. II. 293-294)

Rosalind does not however merely play games; she also teaches Orlando how to love her. He must keep promises and respect her thereby providing that his love is real. She takes a cynical view of romantic love to tease Orlando. Rosalind begins to tire of acting after the momentary drop of her disguise when she faints at seeing Orlando's

bloody handkerchief. When Orlando proves himself to Ganymede and saves the life of his brother, Rosalind is ready to make a commitment to him. She does not dispose of her disguise until then because she realizes that only time will show it that are really in love.

Imagination is another important feature of romanticism. Imagination is shelter for romantic writers. They want to escape from world of reality to the world of imagination. Anyway, for romantics, imagination is a device to celebrate beauty. This play *As You Like It* deals with the romantic feature of imagination. The natural beauty of scenes come in front of them, they forget themselves. All characters get the flawless joy in imagination, and flawless joy is possible on their romance. Silvius, who is hopelessly in love with Phebe, represents pastoral love. Silvius wants to go to the beautiful and happy world of imagination and wants to express his love for Phebe:

SILVIUS: It is to be all made of fantasy,
 All made of passion, and all made of wishes,
 All adoration, duty, and observance
 All humbleness, all patience and impatience,
 All purity, all trial, all obedience;
 And so am I for Phebe. (V. II. 90-95)

Here, Silvius is pursuing Phebe, but she does not ready to accept his love for her and she seems to be cruel to his love. In such situation, he takes imagination as shelter to celebrate love. He does everything to get for her. But Phebe sees to passive towards him. But Silvius wants to pray her and wants to keep her image in his mind. Like romantics, Slivius wants to escape from the world of reality with the help of imagination.

The Relation of *As You Like It* to the Robin Hood Plays

The life of exiled duke and his merry men in *As You Like It*, as has often been observed, is similar to that of Robin Hood and his men in the ballad. Its connection with the representation of Robin Hood on the London stage has not, however been more than casually noticed. It seems worthwhile, therefore, to consider the relation of *As You Like It*, to two Robin Hood plays, the *Downfall and the Death of Robert, and Earl of Huntington*, acted in the preceding year.

The story of Robin Hood and his life in Sherwood had long been celebrated in popular poetry and was familiar to the Elizabethan public. Now the possibility of some connection between *As You Like It* and two Huntington plays is unquestionable. They were certainly acted in 1598 by Henslow's comedy, the Lord Admiral's men, and *As You Like It* was certainly acted by the Chamberlian's men, not before 1598, nor after 1600. In the close relations which existed between theatres and dramatists in the small city of that time, there is every reason to suppose that Shakespeare has some knowledge of these two plays by the rival company. They were successful enough to be given at court in the Christmas season of 1598. There is nothing improbable to see in the suggestion that they called forth arrival play in the following year from Burbadge's company. We may examine *As You Like It*, then to discover it is in any respect their rival.

An attempt to determine the relation between *As You Like It* and contemporary plays is slightly complicated by the fact it closely follows Iodge's never Rosalynde. To the material derive from Rosalynde, we have some evidence that Shakespeare is consciously adding a Robin Hood element. In first scene of the play, Charles, the wrestles, thus describes the life of the old duke:

CHARLES: They say he is already in the Forest of Arden and a many merry men with him and there they live like the old Robin Hood of England. They say many young gentleman flocks to him every day and fleet the time carelessly as they did in the golden world. (I. I. 109-113)

This reference to Robin Hood is a distinct addition to the play—where we are merely told that Gerismod “lived as an outlaw in the Forest of Arden”—and many outlaw’s marry life that follows. Exiled duke, his followers and others are living completely satisfying then in the courtly life. They are completely amused by the Robin Hood pastoral life which represents idyllic folk tradition.

How far this treatment differs from that of the play can be seen by the fact that there are four scenes (II, 1; II, 5; II, 7; and IV, 2) which deal entirely with the life of the banished duke and his foresters and which, except for the entrance of Orlando and Adam in third scene, have no counterparts in the play. The open-air atmosphere, than that pervades these scenes and to a degree of course, other scenes as well are not only delightful element in the poetry; it is a result of a distinct addition. Theatrically, it comes from a definitely developed attempt to picture the life and hunting filled up the idle hours. That such a picture is not new of the stage, seems certain from our examination of the Earl of Huntington plays, and Shakespeare’s own reference to Robin Hood gives us some ground for surmising that it is directly suggested by the similar picture in those plays.

How similar are the means taken to secure the woodland atmosphere can at once be seen by a comparison of the Duke senior’s opening speech with the speech of Robin Hood already quoted:

“Marian, thou seest through courtly pleasures want yet country sport in Sherwood is not scant” (Downfall, III; 2, P. 154)

Thus the duke compares the Forest of Arden and the court with finer moralizing but with less manifest joy in the woodland pleasures:

“Now my co-mates and brothers in exile
Hath not old custom made this life
more sweet than that of painted pomp? (II. I. 1-3)

In the scenic presentation, we have moreover the same main situation as in the Robin Hood plays. The duke like Robin Hood is outlawed and is joined by a band of friends who occupy their time largely with merry making and hunting. To their forest home, as to Robin Hood's come other wanders from the court, the Duke Ferdinand with hostile and Oliver, Orlando and Adam seeking refuge.

The same spirit of charity reigns there as in Sherwood. Orlando, in spite of his violence is hospitably received, the wicked Oliver is freely forgiven and the usurping duke falls under the space of the forest and repents. In the receptions of Oliver and Orlando, Shakespeare follows the play: but in the final conversion of the usurper, he departs from lodge who sends the banished king and his outlaws to fight it out with the usurping king. In this instance, at least, we have evidence that Shakespeare feels the spirit of repentance and forgiveness and peace to be an essential of the forest life. If not so prominently presented as in the Earl of Huntington plays. This spirit is certainly manifest in the Forest of Arden of *As You Like It*.

There is, to be sure, little of the boisterous side of life in *As You Like It*. There are no fights like those of Robin Hood, no rude pranks like. Those of much and the friar and far less heartily delight in hunting. Even the duke laments a little over the deer and fantastic nature of the play's Arcadian conventions pervades even the outlaw scenes. And of course, the woodland atmosphere is made far more daintily beautiful than in the Robin Hood plays by means of the finer phrasing and the lovely lyrics.

Yet the Robin Hood element is there and is not in the novel. In the picturing of a free and easy life where the free air of the woods makes idleness seem worthy, and adversity and melancholy things to be marry over Shakespeare had a predecessor not in lodge but in one of his fellow-dramatist. Moreover, the mixture of songs and hunting the lords clothed as foresters, the feasting. The rejoicing over the deer—in fact all the means used by Shakespeare to represent this life on the stage are decidedly like the means used much more crudely by chattel and probably by offer all those of Robin Hood plays. If the delicate beauty of Shakespeare’s picture prevents us from tracing any more direct indebtedness, we are at least safe in saying that in adding this Robin Hood element, Shakespeare was not unmindful of what others had tried to do. In dramatizing a popular play, he introduced scenes presenting a picture of a life already familiar on the stage or, to put the case boldly, he added a Robin Hood element to his *As You Like It* in rivalry of Robin Hood plays then being acted at an opposition theatre.

Possibly, the significance in conclusion lies principally in the suggestion that inferences in regard to Shakespeare’s. Subjective moods and personal experience may be less likely to furnish clues for the reasons of his choice and treatment of subjects than a study of contemporary plays and dramatic fashions.

“The pleasant pastoral comedy of *Robin Hood and Little John*” may have contained “pleasant skipping up and down the wood”, “hunting song,” and “coursing of the deer,” at least the little “pastoral” suggests an Arcadian forest life. Robin Hood and his followers live a merry life, hunting the deer, befriending the poor, and harassing only the rich church men and usurers. No titles are permitted, the Earl becomes Robin Hood, and Matilda, Maid Marian, under which name she resolves to live a Virgil until Robin Hood is restored to his rights. While living happily in the

forest, they are visited by all of Robin Hood's old enemies. There is the connection between *As You Like It* and the two Huntington plays. The character, Jaques de Boys's speech expresses the same situation of exiled character's life in the Forest of Arden:

Duke Frederick, hearing how that everyday
Men of great worth restored to this forest,
Addressed a mighty power, which were on
In his own conduct, purposely to take
His brother here and put him to the sword:
After some question with him, was converted
Both from his enterprise and from the world:
His crown bequeathing to his banished brother,
And all their lands restored to them again
That were with him exiled... this to be true,
I do engage my life (V. IV. 151-163)

The usurper duke enrages at the flight of his daughter and hears that every day men of great worth restored to the Forest of Arden to join the lawful duke in his exile. Then he enters the skirts of the wild forest, and meets an old religious man. The magic of the forest changes his vices and begins to spend religious life. The transformation of the usurper Duke Frederick in the rustic pastoral setting, and the resolution of all major characters are the characteristics of pastoral Robin Hood. Whatever times they pass in the forest was quite harmonious to them though the long term rustic life may be satisfying them. The pastoral setting imparts an important impact upon them. The pastoral setting imparts an important impact upon them, because of which they forget all vices and are amused by the Robin Hood life style.

III: *As You Like It* as a Pastoral Romance

On the basis of preceding analysis we can conclude that pastoral genre includes: first, a shepherd's life is presented in a conventionalized manner, and in this convention the purity and simplicity of shepherd life is contrasted with the corruption and artificiality of the court or the city; second, as the dramatic features of pastoral genre includes, songs, wedding masques, pastoral romance, and cross-gender disguises; third the discussion and examination between the concepts of nature and nurture are presented throughout the pastoral genre; fourth pastoral figures are used to examine the evils of various ways of life, such as: greed, cruelty, deceit, corruption and bribery, either through their actions or through their discourse. The hallmarks of renaissance pastoral model are more complicated in which features include a fantastic world is created, where the constraints of geography, nature, gender and time can come irrelevant and subverted.

By providing an artificial realm of imaginary forest and shepherds, the pastoral genre, William Shakespeare's play *As You Like It* clearly falls in pastoral genre. Clearly this play hits key requirements of pastoral genre, both thematically and dramatically: the protagonists are forced to flee from the court of duke Frederick to the shelter of the Forest of Arden, duke to both the corruption of family and court, the wedding masque featuring hymen the goddess/ god of marriage, use of supernatural, sweet songs of Amies, and the restoration of both social and gender order are the important features of pastoral genre. Shakespeare has used the pastoral genre in *As You Like It* to "cast a critical eye on social practices that produce injustice and unhappiness, and to make fun of anti-social, foolish and self-destructive behavior," most obviously through the theme of pastoral love, the entire character move to the Forest of Arden then the romance begins more interesting. The love between Orlando

and Rosalind is portrayed as superior to other romances. Shakespeare has presented spiritual love between Rosalind and Orlando. Orlando sentimentalizes the experience, so that he can luxuriate himself in his feelings of love rather than focusing sharply on the reality of experience. The couple of lover entertain with romantic love; Celia and Oliver, Touchstone and Audrey, Silvius and Phebe; and Orlando and Rosalind; all get married at the end of the play. It has really become successful to give a glimpse of pastoral ideal life and romantic relation in the pastoral setting. On the other hand, Rosalind takes a cynical view of romantic pastoral romance to tease Orlando. Rosalind begins to tire of acting after the momentary drop of her disguise which overruns surpass the prudent and scholarly fashion of tragedy. It is no more unhandsome than to see the catastrophic doom of the king or lord in tragedy.

This play, *As You Like It* aestheticizes nature, rustic scenes and rural life Shakespeare has presented the life of exiled duke and his followers more satisfying and pleasing than the courtly life when duke Frederick has banished his oldest brother, duke senior, then duke senior and his followers begin to live in the Forest of Arden/ Pastoral life. The Forest of Arden plays an influential role upon the characters whoever enters in it, they are filled with the feeling of the love and tenderness. This pastoral setting has presented as a magical place, reaching where, all the vices are changed into love and satisfaction. All exiled characters have freed in the Forest of Arden which signifies the treatment of the outlaws' merry life. The entire exiled characters have spent their life happily. Exiled duke characters take this pastoral background as a golden world and they denounce the courtly life. Orlando expresses his negative attitude towards the courtly life.

The life of the duke senior and his merry men in *As You Like It*, as has often observed, is similar to that of Robin Hood and his men in the ballads. In the play, *As*

You Like It, Shakespeare has presented Robin Hood elements. The exiled duke like Robin Hood is outlawed and is joined by a hand of friends who occupy their time largely with merry making and hunting. In the first scene of the play, Charles, the wrestler, thus describes the life of the old duke. The fantastic nature of the play is presented the merry jests and the merry forest life and less of the tragic story.

Finally, the play proves that this study makes significant contribution mainly glorification of nature, rustic life, and folk music and song, so that we can take this play as a seed of romanticism. Exiled characters from urban to country life i.e. outsiders from the pastoral situation, from the focus of the pastoral setting has taken in romanticism. The entire exiled characters are intoxicated by the natural beauty of the Forest of Arden. They take nature as a shelter and live in the lap of the nature, which helps them to forget the worldly pain and suffering. To lie beneath the greenwood tree, beautiful songs of birds and other hunting songs, makes them romantic feeling as they were in the golden world. Along with these romantic elements, this research has made significant theoretical connection between the medieval's courtly love and Elizabethan courtly love. Courtly love tradition's heart is medieval romance and this romance is the story of adventure. But Shakespeare has presented pastoral romance and this romance is the story of romantic love in pastoral background. This play, *As You Like It* is the sweetest and happiest comedy of all Shakespeare comedies. No one suffers; no one lives an eager intense life; there is no tragic interest in it.

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