

Overwhelming Consciousness of Time's in Selected Poems of Shakespeare

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Abstract – *The present paper tests into the concept of adoration uncovered in the Dark Lady bunch in Shakespeare's Sonnets. In these poems, the artist portrays a sort of fixation, unpleasant, sad and deteriorating, which is entirely unexpected from that sweet and praising affection Shakespeare consistently seeks after in his initial works. It is contended that the contention between the perfect of affection and the sexy fixation on the Dark Lady likely could be a sign of the adjustment in the artist's temperament, to be specific, from positive thinking to cynicism.*

Keyword – Concept of Love, Dark Lady, Shakespeare's Sonnets

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INTRODUCTION

Since there are a bigger number of legends than archived certainties about Shakespeare's life, his life, it might be said, stays a secret. Only thus, there were a lot of researchers who read Shakespeare's pieces as his personal history. In "Hatred Not the Sonnet", for example, Wordsworth expressed, "with this Key/Shakespeare opened his heart". In spite of the fact that this contention is as yet open to exchange, numerous researchers appear to accept that pieces, as expressive poems, will in general pass on more close to home ramifications than other artistic structures. In this manner, Shakespeare's Sonnets bears an exceptional significance to his entire profession of scholarly creation. These 154 works, with their significant idea, rich pictures, earnest and maritime feeling, just as creative interest, can by all methods attract a parallel to his suffering plays.

In the previous 400 years, significant research exertion has been made to unwind the riddle of this piece grouping. In the midst of the various and assorted research concerning the pieces, there are three noteworthy territories of discussion: the date of their synthesis; the conceivable genuine personalities of Mr. W. H. to whom they are devoted and of the companion, the adversary artist, and the dull woman who show up in the poems; and the degree to which the pieces, either in their customary succession or in some revamp, recount to a brought together story that might be established in Shakespeare's individual experience.

May there be different intends to separate Shakespeare's profession, it might be protected to

announce that the incredible change in Shakespeare's artistic creation, to be specific, the change from comedies to disasters, more likely than not, was prepared in the late sixteenth and mid seventeenth hundreds of years. This change may in like manner uncover the turn in Shakespeare's world view and his point of view. He turned out to be less hopeful, if not skeptical. Regardless of the way that the careful date of its structure is as yet inaccessible, it is similarly simple to demonstrate that Shakespeare's Sonnets was begun in the early long stretches of the 1590s, and the main part of them had been finished before the part of the bargain century. Since the years spent on the arrangement of the poems, match with the quite a long while that saw Shakespeare's extraordinary change in scholarly creation, is it likely that the poet's disposition in the works, for instance, his frame of mind to adore, experiences a comparative change.

Regardless of how thick the discussion on character, date, and request might be, pundits who contrast on different interpretive issues are probably going to concur that the bearing of location of these poems can be set up with conviction: the initial 126 works allude to and are commonly routed to the Fair Friend, while the succeeding ones concern the Dark Lady. The Dark Lady gathering will be the focal point of the present paper. By looking at the "affection" depicted in this gathering of poems with the concept of adoration reflected in Shakespeare's early works and that won in the Renaissance, this

paper attempts to examine into the adjustment in the poet's disposition to cherish.

The renaissance concept of love

The concept of affection that beat the Renaissance time frame was the purported Courtly Love. Elegant Love (referred to in medieval France as "fine love" or blade love) is "a case of a thought regarding hetero connections". In spite of the fact that it is powerless to understandings or articulations of different sorts, "there seem, by all accounts, to be some principal components which are genuinely all inclusive: (a) the four characteristics of elegant love are lowliness, cordiality, infidelity and the religion of affection; (b) the adoration is want; (c) it is a recognizing and dynamic power; (d) it creates a clique of the darling". In the splendid piece successions of Philip Sidney and Edmund Spenser in the sixteenth century, this custom discovers its full articulation in England. The greater part of these groupings pursue the antiquated convention: ladies are glorified; the darling, stricken by both otherworldly and individual magnificence of his woman, owes her dutifulness and accommodation; the adoration the sweetheart seeks after has the ability to clean his spirits and recognizes him; and the darling yearns for association with his woman so as to achieve moral brilliance.

By the by, the elegant love in England has highlights of its own. In the time of Renaissance, the majority of the English writers would in general accept that the sexy love was a sort of want; be that as it may, only one out of every odd want could be viewed as adoration (Hu, 2001, p.135). As needs be, they neither romanticized love to a simply profound being, nor rendered an all out denial to the exotic love. As a rule, what portrayed the English dignified love were its worries, which appended significance both to the natural (sexy) and to the glorious (profound) parts of adoration, with a conspicuous inclination for the otherworldly. As they would like to think, the profound love which was elevated and hallowed was normally better than the arousing one. John Shakespeare, one of the best supernatural artists, in his famous "A Valediction: Forbidding Mourning", says,

*Dull sublunary lovers' love
(Whose soul is sense) cannot admit
Absence, because it doth remove
Those things which elemented it.
But we, by a love so much refined
That ourselves know not what it is
Inter-assured of the mind,*

Care less, eyes, lips, and hands to miss. (Abrams, 1988, p.1070)

REVIEW OF LITERATURE

The Concept of Love in Shakespeare's Early Works

Love is, as a rule, a noteworthy subject of Shakespeare's early works, for instance, *The Two Gentlemen of Verona* (2013), *Love's Labor's Lost* (2012), *Romeo and Juliet* (2017), *A Midsummer Night's Dream* (2012), *The Merry Wives of Windsor* (2014) and *Twelfth Night, or What You Will* (2013). In spite of the way that he communicates profound worry about the topic of adoration in each and every play, Shakespeare never attempts to make a clean meaning of it. In any case, from these plays, it is relatively simple to distinguish what on earth love implies in the brain of Shakespeare.

In any case, in *Love's Labor's Lost* (2015), King Ferdinand of Navarre and his companions Longaville, Dumain, and Browne make a vow to defeat the frailties of the fragile living creature and go through three years in academic isolation. Very quickly their silly pledges are ambushed by the discretionary visit of the Princess of France and her three lovely specialists. The four would-be researchers in brisk turn experience passionate feelings for, renounce their promises, and are vanquished by the overwhelming intensity of adoration. Through Berowne,

As true we are as flesh and blood can be:

The sea will ebb and flow, heaven show his face;

Young blood doth not obey an old decree:

We cannot cross the cause why we were born;

Therefore of all hands must we be forsworn.

(Act 4, Scene 3) (Wilson, 1962, p.53)

Shakespeare contends that affection is, in expressions of the Countess in *All's Well that Ends Well* (2012), "the show and seal of nature's truth" (Act 1, Scene 3) (Wilson, 2012.). To love is nevertheless human nature. What's more, the intensity of affection is enveloping and invulnerable.

Moreover, in *The Two Gentlemen of Verona* (2016), *Romeo and Juliet* (1595), *A Midsummer Night's Dream* (2016), and *The Merry Wives of Windsor* (2016), love shows itself in a loftier manner. In *The Two Gentlemen of Verona* (2017), presumably Shakespeare's soonest rom-com, when Silvia, the female hero, is in the clearly sad situation of the Proteus' savage court, regardless

she turns him down decisively and affirms intrepidly,

*Had I been seized by a hungry lion,
 I would have been a breakfast to the beast,
 Rather than have false Proteus rescue me.
 O, Heaven be judge how I love Valentine,
 Whose life's as tender to me as my soul!*
 (Act 5, Scene 4) (Wilson, 2012, p. 71)

The single word "soul" shows the immaculateness and holiness of genuine romance, and sublimates love to the profound height. At that point in A Midsummer Night's Dream (2013), by and by, Shakespeare uncovers his comprehension of affection in Helena's unpleasant monolog:

*And as he errs, doting on Hernia's eyes,
 So I, admiring of his qualities:
 Things base and vile, folding no quantity,
 Love can transpose to form and dignity:
 Love looks not with the eyes, but with the mind;
 And therefore is winged Cupid painted blind:*
 (Act 1, Scene 1) (Wilson, 1969, p.10)

The artists feeling of despondency and subjugation in the association with the Dark Lady is recognized in a great many poems. Some time back, in Shakespeare's early works, love is splendid and, somewhat, a praising power; the cherished are beautiful and reasonable, unadulterated and genuine. They are contrasted with "splendid heavenly attendant" (Romeo and Juliet) (Wilson, 2012), "the sun that make the everything sparkle" (Love's Labor's Lost) (Wilson, 2012) and things alike, which clearly shed some light on the hopeful frames of mind of the essayist. All things considered, in these works dedicated to his special lady, the writer draws the examinations of his captivation or love to something unsavory, which passes on anything besides idealistic ramifications. For example,

*My love is as a fever, longing still
 For that which longer nurseth the disease,
 Feeding on that which doth preserve the ill,
 Thuncertain sickly appetite to please.*
 (Sonnet 147) (Wilson, 1966b, p.76)

Here adoration is a fever. At that point in Sonnet 137 and Sonnet 141, it is a "plague" (Wilson, 2012). It is likewise "franticness" in Sonnet 140 (Wilson, 2012). In any case, what pushes the writer into an all the more hopeless circumstance is that sometimes he finds that his association with the Dark Lady ends up being minor desire, for which he generally feels disdain. As certain commentators contends, the works to or about the Dark Lady are sometimes adulatory, sometimes systematic, sometimes paltry; they reflect accommodation, avoidance, and sometimes appall; they are "poems of desire" (Smith, 2012). The sexual ramifications of "will" (Sonnets 135-36) and the quip of "lie" (Sonnet 138) have regularly been called attention to and are evidently there. Take the renowned Sonnet 129 for instance, which is presumably one of the most savage pieces of the whole work arrangement. It is in some sense a sort of definition or investigation of Lust.

*The expense of spirit in a waste of shame
 Is lust in action; and till action, lust
 Is perjured, murderous, bloody, full of blame,
 Savage, extreme, rude, cruel, not to trust,
 Enjoyed no sooner but despised straight,
 Past reason hunted and no sooner had,
 Past reason hated as a swallowed bait
 On purpose laid to make the taker mad;
 Mad in pursuit, and in possession so,
 Had, having, and in quest to have, extreme,
 A bliss in proof, and proved, a very woe,
 Before, a joy proposed, behind, a dream.*
*All this the world well knows, yet none knows well
 To shun the heaven that leads men to this hell.*
 (Wilson, 2013)

HYPOTHESIS

1. These poems attempt to unify and to express the tensions between being and becoming through contrary themes of constancy and inconstancy, attachment and detachment, parting and union, life and death.
2. The final end to this process is to represent accurately the ideal (but not idealized) vision of the divine

consideration and the reconciliation of that vision with one's material, earthly condition.

OBJECTIVES OF THE STUDY

1. A study on the life and works of William Shakespeare
2. Analyze the works of Shakespeare
3. An investigation of the different stages of Shakespeare's works

RESEARCH METHODOLOGY

Christianity in the play were generally unconcerned about the otherworldly world and the endless fate of the spirit. Hamlet and the others don't just kick the bucket and go to paradise in a Humanist's translation. This is alluded to when Hamlet thinks about suicide however dithers that was not a direct result of an outright Christian faith in perfect retaliation but since he fears a the hereafter of which he can't make sure. Hamlet considers demise all through the play and in his most well known talk uncovers his feelings of trepidation about death:

To grunt and sweat under a weary life,

But that the dread of something after death,

The undiscovered country, from who bourn

No traveler returns, puzzles the will,

And makes us rather bear those ills we have,

Then fly to others that we know not of?

Thus conscience does make cowards (III- 1).

CONCLUSION

It was the cultured love that delighted in extraordinary fame in the Renaissance. It supported the otherworldly love which was sacrosanct and praising. In spite of the fact that the English writers did not revoke to the exotic love absolutely, they took a sicken at desire. In his initial works, similar to his counterparts, Shakespeare communicated a comparable understanding of adoration. He likewise saved no agonies to seek after affection with a grand and unadulterated nature. Be that as it may, in the Dark Lady Poems adoration for a dishonorable item turns into a prevailing subject. The poet's supposed love or wild energy for a lady he truly loathes pushes him into an amazingly urgent circumstance. He knows every single deformity of the Dark Lady; he knows this sort of visually impaired and absurd love for her is, all things considered, like desire in nature; he realizes he ought to in all detects hate this wanton

escort; nonetheless, he simply can discover no real way to dispose of this dumb and frantic fixation for her. Henceforth the deplorable vision uncovers itself. The contention between the perfect of affection and the sexy fixation on the disgusting Dark Lady may well offer declaration to the poet's change from positive thinking to despairing

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