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English

SYMBOLS OF DISGUISE, LOVE, AND MARRIAGE IN SHAKESPEARE'S PLAYS "AS YOU LIKE IT" AND "MERCHANT OF VENICE".

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ABSTRACT

William Shakespeare's plays and poetry contain many references to love, marriages, and disguised, and his language and imagery express a wide range of attitudes and images. Some of Shakespeare's favorite symbols are disguise, love, and Marriage. He changes a character's identity and has used it to emphasize ironies, build themes, improve subtle and clever humorous allusion, or develop the drama. There are so many situations when leading characters become disguised also in the sense that they hide their genuine sentiments or beliefs behind a facade rather than changing their appearance. He had used these symbols in the plays "As You Like It" and "Merchant of Venice". Shakespeare adopts Petrarch's volumes of poetry to Laura about his love, collected in the Canzoniere, first published in Venice in 1470, as conventions for falling in love. Following Petrarch, perhaps both Italians and English poets of love poems, particularly sonnets, further expanded these traditions. He was also influenced by dynastical marriage and politics, disguise helped him to write the plays.

INTRODUCTION

Shakespeare follows the tradition of Greek, Roman, and Italian classics of sonnets, comedies, tragedies, and histories. Secret love, disguise love, and finally couple married we can see in his plays. His contemporaries' example Christopher Marlow, Ben Jonson, Edmund Spenser, and Philip Sydney, but all are aristocratic love, and end with tragically. Shakespeare uses a variety of sources to depict individuals who fell in love Shakespeare is indeed a major satirist of these norms, relying extensively on Petrarchan assumptions that are thoroughly exploited by Elizabethan sonnet writers. Romeo, for example, is beset by a near-farcical love melancholy for Rosaline, while his friends, particularly Mercutio, mock him brutally. The plots, some of which are based on mistaken identities, accidental meets, and unplanned coincidences, appear to be quite artificial and not natural. Shakespeare's comedy plays are intertwined with comparison processes, portraying lovers from opposing socioeconomic circles against one another example in "Merchant of Venice" and "As You Like It", the characters like Bassanio and Portia. The love motif works well in comedies because it energizes the drive toward a happy ending on all social levels, which includes feasting, drinking, and celebrating connected with marriage and the promise of kids. In "Measure for Measure" and "All is Well That Ends Well" we can see the theme of love, disguise, marriage, bed trick, and mercy. Love tragedies are usually hard to write since the lovers, much like 'Tristram and Isolde', seem to find fulfillment in death. In Shakespeare's plays we can see the enemy of lovers, in Merchant of Venice, because of different religions, Shylock hated her daughter's love, he had used heterosexual and homosexual love, these two things quite common.

Love

The Shakespearean notion of love, at first sight, is present throughout his works, though not necessarily with the chemical, aphrodisiac power of 'A Midsummer Night's Dream'. Rosalind met and fell in love with Orlando is a wrestler very directly in 'As You Like It'. She is initially frightened about Orlando, who is challenged versus renowned wrestler Charles, however, when he won, she presents him only with a love symbol gift, possibly a chain. Oliver, Orlando's eldest brother, does have a love for Celia, Rosalind's close friend whom Rosalind refers to as her sibling. Rosalind openly mocks her love. Orlando is dumbfounded at first due to his unexpected "passionate or powerful feelings, but he soon recovers as he filled the Trees of Arden with his mediocre poems. In Twelfth Night, the notion of love, at first sight, is more complicated. Because people might find love against their own will, the force of love appears to be overwhelming and beyond human control. Olivia listening to Viola addressing Duke Orsino's loves consulate: he adores

"With adorations, with fertile tears, / With groans that thunder love, with sighs of fire" (1.5.255-56)

These are all the old, traditional elements of the Petrarchan lover that Olivia is uninterested in—and Duke Orsino's role as a lover appears to be on the verge of ridicule. Cesario, on the other hand, is a dynamic, impertinent adolescent who appeals to Olivia without making a conscious effort to do so, despite Olivia's heroic efforts to resist him.

Audrey is "insufficiently" (not attractive), but love is the pearl in "your nasty oyster," as Touchstone keeps reminding us. As a result, Touchstone thinks he's better than the part of the country copulatives, who have been propelled by their "blood," or sexual instinct. Rosalind and Orlando's amorous courtship is contrasted with Phebe and Silvius' and Touchstone and Audrey's love adventures. We get a feel of the central pair through satire and parody, especially when it comes to Orlando's awful poems, which he hanged from trees and carves into them. Rosalind appears in Act 3, Scene 2 of the play, delivering a twaddle poem by Orlando in only one rhyming couplet:

"From the east to western Ind,
No jewel is like Rosalind.
Her worth, being mounted on the wind,
Through all the world bears Rosalind.
All the pictures fairest lined
Are but black to Rosalind.
Let no face be kept in mind
But the fair of Rosalind." (88-95)

Rosalind's brains and fertile imagination lead the love game and wit combat because Orlando is a dolt in love. The characters' humorous demeanor hides their true feelings, which they are valiantly attempting to hide. When Rosalind is Ganymede trying to be Rosalind, she is at her finest. Then she'll be able to completely utilize her deceptive ploy. The drama ends with a masque-like performance in which Hymen, the God of Wedding, blesses the couples to the tune of "Still music". The magically reformed Oliver (Orlando's eldest brother) and Celia, Rosalind's companion, have joined the wedding partners.

In the play "The Merchant of Venice" the subject of friendship and love runs throughout the play. It is initially shown in the deep friendship of Antonio, a wealthy trader, and his close buddy Bassanio. Two of them would have a strong friendship relation. Bassanio, a compulsive spender, has borrowed money from Antonio, a close friend of Bassanio. Bassanio loves Antonio just as much as Antonio loves him. Whenever he learns of that same risk to Antonio's life shortly afterward marrying Portia, he travels to Venice. He presents the money

he inherited by marrying Portia in court to pay Antonio's debts. Throughout the drama, the element of love plays an important role.

Portia and Bassanio, Nerissa and Gratiano, and Jessica and Lorenzo are the three love storylines in the drama. These three stories, like any other love story, include hurdles that must be conquered. Portia and Bassanio are the epitomai of true love. Though first persuaded by Portia's wealth, later in the play, Bassanio reveals himself to be a sincere lover who has also been fascinated by Portia's many characteristics. His passion for Portia is often put to the test by the caskets he chooses. Portia is smitten with Bassanio as well. When Nerissa keeps bringing up Bassanio, she recalls him warmly and agrees with her that he would make her the best husband to her. Whenever Bassanio selects the appropriate coffin, she is overjoyed. Nerissa and Gratiano's love story is merely a parody of their lord and mistress's passion. Their love is lacking in passion and passion. It's a fairly mundane love, as both of them are governed by logic. Jessica and Lorenzo's love is genuine, and they don't let religious conflicts stand in the way of their happiness.

Disguise

The role of women in disguise seemed to be interesting to me in both *As You Like It* and *The Merchant of Venice*. On the one side, we have Rosalind, who is by far the most intriguing character in *As You Like It*. She is aware that men and women are held to different standards in her society. She has to have a great deal of freedom and will do something she wouldn't be able to do if she wasn't disguised. On the other hand, we have Beatrice: she is superior to everyone else, and her sense of comedy demonstrates her intelligence in *Much Ado About Nothing*. She must have been a shrew to Elizabethan audiences. Because her manner of expressing her views on her cousin and Claudio's marriage was a sort of defiance of the natural order, the only way she could say them without being penalized was to tell them as just a comedy.

The primary characters in *The Merchant of Venice* are guilty of misunderstanding their actual identities, not only those of the others, as they profess to believe in one thing when behaving in some other. Bassanio, for example, disguised his real identity by claiming to be wealthy. He does not seem to, and he deceives everyone else around him. Readers also meet Portia, who exposes herself as that of the play's smartest character by flipping the trial on its head and saving Antonio from Shylock at the play's conclusion. She must, of course, dress as a male, or she will not be taken seriously. In Portia's question at the start of the trial (who is the Jew and who is the Merchant?), the identities of Shylock and Antonio are compared in such a way that perhaps the readers might respond by examining the appearances vs. reality concept.

From my perspective, Shylock is the play's victim. Of course, he isn't a saint, and he is a deeply flawed guy, but it is his ambiguity, his grey areas, that make him such a compelling figure, yet many audiences regard him also as a tragic figure. Shakespeare, but from the other side, does not shy away from portraying Shylock's rivals as manipulative, egotistical, and hypocritical. Bassanio wishes to marry Portia for money, but Shylock accuses him of being avaricious. Also, during the trial, Christians beg Shylock for forgiveness, but ultimately capture all of his possessions and convert him to Christianity.

On the one hand, Shakespeare disguises his strong female characters for them to convey what they couldn't express as women: Rosalind disguised as a man might be able to seduce Orlando and be more forthright with him; To defend Antonio, Beatrice had to hide her words and thoughts as jokes; Portia, despite her intelligence, had to disguise herself as a young lawyer: Without a mask, Shakespeare couldn't make his heroines behave the way he does in his plays because Elizabethan spectators would dismiss women as mere

"shrews." They become strong and beautiful as a result of the disguised, without even being discarded by the audiences. We've also discovered disguises that obscure certain mindsets and the genuine personalities of some persons. This allows Shakespeare to criticize some of the things he doesn't like (such as the puritans' attitude in Malvolio's case or Christian hypocrisy in *The Merchant of Venice*) while still emphasizing the significance of reality over appearances.

Marriage

Throughout history, countries have heatedly discussed the concept of marriage. William Shakespeare observed various social developments unfolding around him in Elizabethan England and took advantage of them. Dynastical marriage is quite common in Elizabethan time. Shakespeare's work shows attitudes on marriages, courtship, and love in early modern Europe, particularly in Elizabethan England, during the Renaissance. His works, such as *"As You Like It"*, *"Merchant of Venice"*, *"Romeo and Juliet"*, *"Much Ado About Nothing"*, and *"Taming of the Shrew"*, would be exposed with an in the examination of love, courting, and marriages as they were practiced throughout the English Renaissance era. Anglican Church canons were reintroduced at the ending of Elizabethan times. Complete marriages were only lawful under these conditions if the bride and groom were minors and had a ceremony in a church with a priest, banns read, a license secured in advance, and parental approval. Shakespeare was exposed to these shifts in marriages as he composed plays that included those principles. Shakespeare drew inspiration for his plays from classical antiquity, as well as current social and political developments of the day. He was indeed a Renaissance Universalist who explored the writings of the Romans and the Greeks. Love and marriage were common motifs in his plays, particularly comedies. Through his exploration of the methods in which his characters decided or received permission to marry, and how love influenced this decision, Shakespeare represented the culture and society of his day (and how it was changing). Marriages were mostly arranged by family as a financial contract or, if the families were powerful indeed, as either a geopolitical alliance.

CONCLUSION

In the world around Shakespeare, love was not generally the motivating force for wedding, and in many of his plays (and almost all of his comedies), lovers are attempting to defy parental or societal conventions and make their own decisions about whom they will marry based on love rather than sociopolitical connections. It was a brand-new concept at the turn of both the sixteenth and early seventeenth centuries, but that was a huge topic for Shakespeare to explore in his writings. If it is love marriage disguise is a common theme.

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