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**A MIDSUMMER NIGHT'S DREAM
BY WILLIAM SHAKESPEARE**

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BY WILLIAM SHAKESPEARE

KENNETH PICKERING

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MACMILLAN

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GENERAL EDITOR'S PREFACE

The aim of the Macmillan Master Guides is to help you to appreciate the book you are studying by providing information about it and by suggesting ways of reading and thinking about it which will lead to a fuller understanding. The section on the writer's life and background has been designed to illustrate those aspects of the writer's life which have influenced the work, and to place it in its personal and literary context. The summaries and critical commentary are of special importance in that each brief summary of the action is followed by an examination of the significant critical points. The space which might have been given to repetitive explanatory notes has been devoted to a detailed analysis of the kind of passage which might confront you in an examination. Literary criticism is concerned with both the broader aspects of the work being studied and with its detail. The ideas which meet us in reading a great work of literature, and their relevance to us today, are an essential part of our study, and our Guides look at the thought of their subject in some detail. But just as essential is the craft with which the writer has constructed his work of art, and this is considered under several technical headings – characterisation, language, style and stagecraft.

The authors of these Guides are all teachers and writers of wide experience, and they have chosen to write about books they admire and know well in the belief that they can communicate their admiration to you. But you yourself must read and know intimately the book you are studying. No one can do that for you. You should see this book as a lamp-post. Use it to shed light, not to lean against. If you know your text and know what it is saying about life, and how it says it, then you will enjoy it, and there is no better way of passing an examination in literature.

JAMES GIBSON

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K. P.

Cover illustration is *Sketch for the Enchanted Wood: A Midsummer Night's Dream* by N. A. Shifrin, courtesy of the Central Theatre of The Red Army, Moscow. The drawing of the Globe Theatre is by courtesy of Alec Pearson.

NOTE. It is important to use a good modern edition of the play which has the benefits of recent scholarship. The recommended edition to which all references will apply in this guide is *A Midsummer Night's Dream* edited by Norman Saunders in *The Macmillan Shakespeare*. This contains a particularly helpful introduction. The Arden Edition, edited by Professor Harold Brooks, will be found invaluable.

AN INTRODUCTION TO THE

STUDY OF

SHAKESPEARE'S PLAYS

A play as a work of art exists to the full only when performed. It must hold the audience's attention throughout the performance, and, unlike a novel, it can't be put down and taken up again. It is important to experience the play as if you are seeing it on the stage for the first time, and you should begin by reading it straight through. Shakespeare builds a play in dramatic units which may be divided into smaller subdivisions, or episodes, marked off by exits and entrances and lasting as long as the same actors are on the stage. Study it unit by unit.

The first unit provides the exposition which is designed to put the audience into the picture. In the second unit we see the forward movement of the play as one situation changes into another. The last unit in a tragedy or a tragical play will bring the catastrophe and in comedy – and some of the history plays – an unravelling of the complications, what is called a *dénouement*.

The onward movement of the play from start to finish is its progressive structure. We see the chain of cause and effect (the plot) and the progressive revelation and development of character. The people, their characters and their motives drive the plot forward in a series of scenes which are carefully planned to give variety of pace and excitement. We notice fast-moving and slower-moving episodes, tension mounting and slackening, and alternate fear and hope for the characters we favour. Full-stage scenes, such as stately councils and processions or turbulent mobs, contrast with scenes of small groups or even single speakers. Each of the scenes presents a deed or event which changes the situation. In performance, entrances and exits and stage actions are physical facts, with more impact than on the page. That impact Shakespeare relied upon, and we must restore it by an effort of the imagination.

Shakespeare's language is just as diverse. Quickfire dialogue is followed by long speeches, and verse changes to prose. There is a wide range of speech – formal, colloquial, dialect, 'Mummerset' and the broken English

of foreigners, for example. Songs, instrumental music, and the noise of battle, revelry and tempest, all extend the range of dramatic expression. The dramatic use of language is enhanced by skilful stagecraft, by costumes, by properties such as beds, swords and Yorick's skull, by such stage business as kneeling, embracing and giving money, and by use of such features of the stage structure as the balcony and the trapdoor.

By these means Shakespeare's people are brought vividly to life and cleverly individualised. But though they have much to tell us about human nature, we must never forget that they are characters in a play, not in real life. And remember, they exist to enact the play, not the play to portray *them*.

Shakespeare groups his characters so that they form a pattern, and it is useful to draw a diagram showing this. Sometimes a linking character has dealings with each group. The pattern of persons belongs to the symmetric structure of the play, and its dramatic unity is reinforced and enriched by a pattern of resemblances and contrasts; for instance, between characters, scenes, recurrent kinds of imagery, and words. It is not enough just to notice a feature that belongs to the symmetric structure, you should ask what its relevance is to the play as a whole and to the play's ideas.

These ideas and the dramatising of them in a central theme, or several related to each other, are a principal source of the dramatic unity. In order to see what themes are present and important, look, as before, for pattern. Observe the place in it of the leading character. In tragedy this will be the protagonist, in comedy heroes and heroines, together with those in conflict or contrast with them. In *I Henry IV*, Prince Hal is being educated for kingship and has a correct estimate of honour, while Falstaff despises honour, and Hotspur makes an idol of it. Pick out the episodes of great intensity as, for example, in *King Lear* where the theme of spiritual blindness is objectified in the blinding of Gloucester, and, similarly, note the emphases given by dramatic poetry as in Prospero's 'Our revels now are ended. . . ' or unforgettable utterances such as Lear's 'Is there any cause in Nature that makes these hard hearts?' Striking stage-pictures such as that of Hamlet behind the King at prayer will point to leading themes, as will all the parallels and recurrences, including those of phrase and imagery. See whether, in the play you are studying, themes known to be favourites with Shakespeare are prominent, themes such as those of order and disorder, relationships disrupted by mistakes about identity, and appearance and reality. The latter were bound to fascinate Shakespeare whose theatrical art worked by means of illusions which pointed beyond the surface of actual life to underlying truths. In looking at themes beware of attempts to make the play fit some orthodoxy a critic believes in – Freudian perhaps, or Marxist, or dogmatic Christian theology – and remember that its ideas, though they often have a bearing on ours, are Elizabethan.

Some of Shakespeare's greatness lies in the good parts he wrote for the actors. In his demands upon them, and the opportunities he provided, he bore their professional skills in mind and made use of their physical prowess, relished by a public accustomed to judge fencing and wrestling as expertly as we today judge football and tennis. As a member of the professional group of players called the Chamberlain's Men he knew each actor he was writing for. To play his women he had highly-trained boys. As paired heroines they were often contrasted, short with tall, for example, or one vivacious and enterprising, the other more conventionally feminine.

Richard Burbage, the company's leading man, was famous as a great tragic actor, and he took leading roles in seven of Shakespeare's *tragedies*. Though each of the seven has its own distinctiveness, we shall find at the centre of all of them a tragic protagonist possessing tragic greatness, not just one 'tragic flaw' but a tragic vulnerability. He will have a character which makes him unfit to cope with the tragic situations confronting him, so that his tragic errors bring down upon him tragic suffering and finally a tragic catastrophe. Normally, both the suffering and the catastrophe are far worse than he can be said to deserve, and others are engulfed in them who deserve such a fate less or not at all. Tragic terror is aroused in us because, though exceptional, he is sufficiently near to normal humankind for his fate to remind us of what can happen to human beings like ourselves, and because we see in it a combination of inexorable law and painful mystery. We recognise the principle of cause and effect where in a tragic world errors return upon those who make them, but we are also aware of the tragic disproportion between cause and effect. In a tragic world you may kick a stone and start an avalanche which will destroy you and others with you. Tragic pity is aroused in us by this disproportionate suffering, and also by all the kinds of suffering undergone by every character who has won our imaginative sympathy. Imaginative sympathy is wider than moral approval, and is felt even if suffering does seem a just and logical outcome. In addition to pity and terror we have a sense of tragic waste because catastrophe has affected so much that was great and fine. Yet we feel also a tragic exaltation. To our grief the men and women who represented those values have been destroyed, but the values themselves have been shown not to depend upon success, nor upon immunity from the worse of tragic suffering and disaster.

Comedies have been of two main kinds, or cross-bred from the two. In critical comedies the governing aim is to bring out the absurdity or irrationality of follies and abuses, and make us laugh at them. Shakespeare's comedies often do this, but most of them belong primarily to the other kind - romantic comedy. Part of the romantic appeal is to our liking for suspense; they are dramas of averted threat, beginning in trouble and ending in joy. They appeal to the romantic senses of adventure and of wonder,

and to complain that they are improbable is silly because the improbability, the marvellousness, is part of the pleasure. They dramatise stories of romantic love, accompanied by love doctrine – ideas and ideals of love. But they are plays in two tones, they are comic as well as romantic. There is often something to laugh at even in the love stories of the nobility and gentry, and just as there is high comedy in such incidents as the cross-purposes of the young Athenians in the wood, and Rosalind as ‘Ganymede’ teasing Orlando, there is always broad comedy for characters of lower rank. Even where one of the sub-plots has no effect on the main plot, it may take up a topic from it and present it in a more comic way.

What is there in the play to make us laugh or smile? We can distinguish many kinds of comedy it may employ. *Language* can amuse by its wit, or by absurdity, as in Bottom’s malapropisms. Feste’s nonsense-phrases, so fatuously admired by Sir Andrew, are deliberate, while his catechising of Olivia is clown-routine. Ass-headed Bottom embraced by the Fairy Queen is a *comic spectacle* combining costume and stage-business. His wanting to play every part is *comedy of character*. Phebe disdaining Silvius and in love with ‘Ganymede’, or Malvolio treating Olivia as though she had written him a love-letter is *comedy of situation*; the situation is laughably different from what Phebe or Malvolio supposes. A comic let-down or anticlimax can be devastating, as we see when Aragon, sure that he deserves Portia, chooses the silver casket only to find the portrait not of her but of a ‘blinking idiot’. By *slapstick*, *caricature* or sheer *ridiculousness of situation*, comedy can be exaggerated into farce, which Shakespeare knows how to use on occasion. At the opposite extreme, before he averts the threat, he can carry it to the brink of tragedy, but always under control.

Dramatic irony is the result of a character or the audience anticipating an outcome which, comically or tragically, turns out very differently. Sometimes we foresee that it will. The speaker never foresees how ironical, looking back, the words or expectations will appear. When she says, ‘A little water clears us of this deed’ Lady Macbeth has no prevision of her sleep-walking words, ‘Will these hands ne’er be clean?’ There is irony in the way in which in all Shakespeare’s tragic plays except *Richard II* comedy is found in the very heart of the tragedy. The Porter scene in *Macbeth* comes straight after Duncan’s murder. In *Hamlet* and *Antony and Cleopatra* comic episodes lead into the catastrophe: the rustic Countryman brings Cleopatra the means of death, and the satirised Osric departs with Hamlet’s assent to the fatal fencing match. The Porter, the Countryman and Osric are not mere ‘comic relief’, they contrast with the tragedy in a way that adds something to it, and affects our response.

A sense of the comic and the tragic is common ground between Shakespeare and his audience. Understandings shared with the audience are necessary to all drama. They include conventions, i.e. assumptions,

contrary to what factual realism would demand, which the audience silently agrees to accept. It is, after all, by a convention, what Coleridge called a 'willing suspension of disbelief', that an actor is accepted as Hamlet. We should let a play teach us the conventions it depends on. Shakespeare's conventions allow him to take a good many liberties, and he never troubles about inconsistencies that wouldn't trouble an audience. What matters to the dramatist is the effect he creates. So long as we are responding as he would wish, Shakespeare would not care whether we could say by what means he has made us do so. But to appreciate his skill, and get a fuller understanding of his play, we have to distinguish these means, and find terms to describe them.

If you approach the Shakespeare play you are studying bearing in mind what is said to you here, then you will respond to it more fully than before. Yet like all works of artistic genius, Shakespeare's can only be analysed so far. His drama and its poetry will always have about them something 'which into words no critic can digest'.

HAROLD BROOKS