

The Renaissance and Shakespeare
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Lecture – 08
A Midsummer Night's dream

Hello, the next in this MOOC on the Renaissance and Shakespeare is going to be delivered by Professor Shirshendu Chakrabarti of the department of English University of Delhi. Professor Chakrabarti is going to be talking about Shakespeare's play - A Midsummer Night's Dream. He is going to talk about the dream like quality of the play the various dreams that the various character seem to experience, he is going to relate this to notions of Neo-Platonism and make a beautiful insightful point about how they can be a sense of love without power or control that finds expression in the dream like quality of the play.

One of the first things that we need to take into account in Shakespeare in comedy is that there are many sources that can be identified as in the tragedies, but Shakespeare really had no pattern or paradigm as he had in tragedy Greek or Roman or the (Refer Time: 01:23); there were some precursors of course, Greek and Latin and the poetry and romances, but in this sense we should remember that Shakespeare comedy centered on laugh; I have try to this lecture the idea of dream in midsummer night's dream.

One is interesting is that many of the characters in the play undergo the experience of dream or why is the play called a midsummer night's dream; virtual everybody has a dream and he had (Refer Time: 02:08) not in plural, but in the singular to put it very simply why is the play called a midsummer night's dream. So, why want to draw your attention to the dream like quality with many people you have also drawn attention too of the play and in some of Shakespeare's comedies to create and the dream like world.

This world is created as we enter from Athens into the forest among the world of ferries, but this is Shakespeare's ambivalence and a problem that we must challenge a question or encounter or it is that the world of ferries seems to be almost exactly the same as the world of human beings The play begins for the (Refer Time: 03:09) between father and daughter over choosing husband and the first line when the ferry queen and king meet is ill met by moon light; there is a (Refer Time: 03:29) this half a control.

So, over all wants to control Titania in the ferry land just has the idea of control implied in Theseus's over night victory over (Refer Time: 03:44) she is a war price and the father; he gives us attempt to control the daughter Hermia because Hermia does not listen to her father's dictates, but this is the question; why is this movement; they run away from Athens in the world of law into a apparently a magic world; when we enter that world we find that it is in many ways same; the problems are the same series.

So, this dream like world is not a pure world; world of pure fantasy, but it has to be seen in terms of certain ideas in the renaissance; particularly the product of the neo-Platonic academy. We will discuss this in a minute, but in which an attempt is made to answer two major challenges made by Platonian's art; one is that art has no truth in it; everybody knows from republic book 10; the second is from republic book 3; particularly and there upon books is that art arouses passions and so, the control or reasons over passions which is an axiom almost for Plato is disturbed when we go to see a play.

So, the playwright or the artist is either committed to poems about heroes and gods worship otherwise honored, garlanded respected and thrown out of the so called Republic of Plato. Now to answer this charge, we find the first point about truth, we find here that the idea came from Platonic academic in the following way, we have to very briefly put it actually because this not a lecture on new patriotism, but before the academy on the whole; the new Platonic theory on the cost moss was involved a kind of chain of beam; a continual graduated cosmos or when with the recovery of classical values and classical texts; in the renaissance people read Plato in the original be (Refer Time: 06:38) academic particularly enforce and commentaries were written on Plato on the basics of original Greek text. They discovered that Plato argued not in favor of a continuous chain, but in unbridgeable gulf always between the finite and the infinite; between the actual and the ideal or it very briefly what the Platonic academic did was to go back to the original texts of Plato in Greek and discover that instead of the medieval Neo-Platonic notion of a continuous graduated cosmos.

The cosmos of Plato was always in 2 parts defined by mutual legation incoming (Refer Time: 07:28) with each other; finite and infinite, ideal, actual, terminology as being expanded infinitely here also, but this is where the problem is because in the in previous earlier Neo-Platonism; through the centuries, there was continuous chain. Now there is an unbridgeable gulf between the finite and infinite what Ficino did particularly as a

leader of course, is a team limited was to construct the notion of an Eros and this is what is called the erotic cosmology.

So, because there is separation (Refer Time: 08:11) between the finite or the actual and the infinite or the ideal because separation; there is participation or Methexis; how; by anchoring of the finite for union with higher forms of life is infinite. The finite is defined in dynamic terms always in the state of moment towards a union with the infinite, but by definition that union will never be possible because there is always an unbridgeable gulf. In Ficino's argument, let us come to the point very quickly because this is not a lecture on new patriotism is that this works in the world of cosmos; we forget about that because we are now in the scientific world.

But man is one of these lengths between the higher and the lower world; at once are the highest points linked to the lowest point and inside man of course, also that this dichotomy of spirit and flesh. These correspond according to Ficino to form an content in art; art also for in occupies a middle space; an intermediary space among the source is of course, is (Refer Time: 09:43); this is no doubt about that and there is no time for me have to talk about that immediately, but with the idea is to define the ontology of art where does art; what kind of space does art occupy; it is not the actual nor it is ideal and therefore, Plato's argument that it is nothing to do with truth.

But the proteomics academy argued that the truth can only be accessed acquired approximated to by the visible, sensible, the nominal word; the sensuous. So, therefore, the defense of art or due Shakespeare's constant use of that contrast, substance and shadow, but what I have said earlier also is that these are to be found in the poetry. Sonet sequences, romances; spends in particular, but in theatre, the hardly any precursors of the kind; let us say we have an tragedy, I do not mean immediately exhibit on precursors, but the great models of Greece and Roman theatre we do not have; classical comedy is critical, is punitive, is full of ridicule is basically centered upon the exposure of the (Refer Time: 11:26) of the protagonist.

Here something else is we have done with love at the center. So, the question truth as I tried to answer very briefly here that truth can only be approximated to and therefore, art is that approximation and that constitutes the renaissance theory of style. The style is a called constant movement towards the truth; you often referred to the theory over the

unfinished or as mountain let us say the essay and an attempt every attempt must be followed by another attempt and the opposition is not now between truth and false, but even truth and another truth and another truth and another truth unending into safe extension as it were. This is important if you go back to one or two dates.

Midsummer night's dream was produced 1595-96; in the same year as Romeo Juliet was and it gives a some understanding of Shakespeare's mind if we see that the Romeo Juliet story intends love of very young lovers; parental opposition of serious kind and then death tragedy; death because of that; that story is farcically travestied in midsummer night's dream in the Pyramus Thisbe performance which is rehearsed and planed and put up for the wedding of Theseus by the (Refer Time: 13:12) the rude mechanical (Refer Time: 13:13).

So, this is the kind of mind of Shakespeare; in the same year is writing Romeo and Juliet where this love is seen its great; an intense tragic dimensions, at the same time same year he is writing a play in which the same story is termed into a travesty. This is what I meant by saying truth verses truth that is one way of looking at life, that is another way of looking at life it is often compared to prospective; one prospective to another prospective to another prospective and thus unending and therefore, unfinished.

So, the territory occupied by art is indeterminate; its dream light not in the modern sense so much, but as a territory which is neither actual nor ideal and therefore, this similarity that when we enter the so called dream land; the wood land etcetera, even as we like it; various other place one need an examples of; we enter into a different word but at the same time a similar world; very confusing sometimes to find that from the (Refer Time: 14:47) kind of problem with which the play begins midsummer night's dream, we enter into patriarchy into the ferry land. So, this is the answer I think to play those problems about the truth of art.

Second problem of course, is that art arouses passionpassion and so when you go up to theatre and come out of it; you know balance and equilibrium is all being lost. This is of course, answered by Aristotle; mind you in Aristotle answering this, he is operating within the concepts and categories of play to be shares it that he does not passionsay passions should take over not like Dage Loherance for instance, but reason controlling

passions of course, but for him; they arousal a chapter 6 poetics; the arousal of these emotions in this case; tragedy of course, pretty and fair.

The arousal enables the dramatist accomplish catharsis such emotions where with he says the arousal of pretty and fear; where with to accomplish the catharsis of such emotions; for the arousal is in a the audience knows not in an actual world or nor in an ideal, invisible, intelligible world merely, but this is a world which is somewhat controlled by the form of art; dance, music, rhythm, etcetera; it is like sufficiently light life in sufficiently un-light life.

So, this is the first point that needs to be made about midsummer night's dream as why aim midsummer night's dream when there are so many people dreaming is because of the dream light quality; many people have talked about this and this is like you know; it is like a symphony; it is like a musical symphony (Refer Time: 17:00) says and it was put to music by (Refer Time: 17:03) musician of his time; Shakespeare's time; later (Refer Time: 17:09) kind of operatic quality sterilized form; yes, we know that.

But we must go back to the question of ambivalence; many editors including (Refer Time: 17:27) they noted that moon light is mentioned 28 times in the play, but there are so many meanings to the moon light; so, many ways are there in moon light; the marriage of Theseus and Hippolyta; they in the take place in 4 days or time whatever I needs exactly 3 or 4 days time; the new moon Lysander is accused of wooing Hermia by moon light Oberon and Titania; however Quarreled by moon light.

The rude mechanical that is the artisans bottom and company (Refer Time: 18:13) there place by moon light by moon light is light itself nothing else; it is kind of light, but simply that the moon is a symbol of chastity virginity, it is a symbol of fertility, in the play throughout there is that sense of. So, these oppositions truth; one truth verses another truth this seems to be closer to Shakespeare's ambivalent vision of reality and that is not I am not saying that this is a very peculiar reducing credit to Shakespeare, but this is I think the renaissance notion of the; as in a sculpture they use the concept of Contrapposto of the Sonnet (Refer Time: 19:03) to turn around this kind of contrasting concepts of reality gradually building up a totality which is unending and therefore, in that sense unfinished like the form of man; similarly, the form of art.

Now question is why does this re; now we come to the question of why; why does Shakespeare use this kind of let us take this play; little must specifically entrained to the ferry land and yet show it then to be infected if I may say so; with this same kind of problems and contaminated by same kinds of power; relations in equations, there are references to rate, violence, etcetera and of course, the idea of domination rules over. So, where have we entered?

We have entered from (Refer Time: 20:16) into a magic world. This magic world has sometimes of course, been seen in naturally into the psychological terms; foreordain terms, understandably, but I think it has sometimes been overdone specially in the titanium bottom relationship, it seared up (Refer Time: 20:41) has been made to somber according to my judgment, but we enter in his world which is supposed to be different and yet similar in many ways.

So, what kind of a world is this that we enter into; this is where we make to discover ourselves we are release the nemansifanted; preasures of pragmatic everyday life; into recognizing certain kinds of forces that we will not aware of within us; for instance and for this is a Shakespearean theme and nothing that this is a peculiar to this play; the most intimate a friends brothers or sisters its where; they fall apart; suddenly in great hatred; you know the story of tempest, you know the story of as you like it; the two brothers (Refer Time: 21:57) duke brothers also every where people who are very close to each other; suddenly expressed hatred and there is no reason given for it as here for instance Hermia and her friend Helena; they was close as to friends; like double cherry, you know like it 2 cherry of same stem, etcetera, etcetera; there are various examples given and they himself say; Helena says we grew up together, we used learned everything together, like we were inseparable; why has this come; it is this question that is important.

Suddenly sudden onset of hatred, jealousy, etcetera, this can be explained at one level in the play because of the confusions created by the user magic by Puck, but it happens too often in Shakespeare in comedy I think; to suggest to my mind a certain inscrutability, irrationality and inexplicability which renders us vulnerable to the world of passionpassions; the many of passionpassions is very close to the modern new still of the word passive wording as like passive victims in structures that what passions is.

So, people say they got back to Athens; please go to here (Refer Time: 23:39) and nothing has changed in Athens of course, nothing has changed, but the certain kind of self knowledge has been applied by the characters and in that sense the magic portion is a metaphor; it is fun; I am not denying the ferry aspect and the confusions created because of that primarily and metaphor of the vulnerability to the world of passionpassions; the sudden onset and inexplicable onset of hatred for instance and then later Theseus; another comment upon the lover's sleeping closed by each other since; so, closed to each other hatred and love suddenly brought back to you at how; where you will see magic or magic is a comment upon the inexplicitly in human affairs and there is an element of irrationality in Helena's love particularly.

Helena's love for Demetrius who is a bit of (Refer Time: 24:59); there is a triangle and beginning. So, to speak Hermia wants her husband Lysander as her husband against her father's wishes; again not an uncommon motive in Shakespeare and those of who read Othello; you of course, know the best example, but and that is to some extent endorsed by the king. So, patriarchal endorsement; Helena on the other hand is still in love with Demetrius and Demetrius seems to be playing with passionher passions because he is a (Refer Time: 25:51); he was in love with Helena supposedly and now we wants Hermia, but when these lovers that is Lysander and Hermia are given the choice either; sorry, Hermia is given the choice; either marry according to the father's wishes or phrase banishment, death or you know banishment to the (Refer Time: 20:22). So, they decide to go away from Athens to escape from Athenian law.

But before going they inform Helena of a friendship Hermia says that they are going to beyond the Athenian; the arm of Athenian law in order to get married or whatever and Helena says Arone that she would also like to go there informing Demetrius before going there. So, that she says she wants to enrich her pain;this is strange psychological element here; almost bothering upon the masochistic and she is very intelligent girl in the whole play, but she says that I prefer to be your (Refer Time: 27:17) Demetrius; treat me like your dog, but I do not mind; she changes later its true it is so different from the independence of Hermia it seems; again Plato.

Plato in the symposium seems to suggest that love begins with love of the human body and gradually Scala Amoris like a ladder of love; you rise to love of philosophy and the state of water; rational account and then he perhaps realize that this was too rational and

so, in the *Andros* we have soul being described as a chariot with 2 horses; one dark and one white and the dark wants to possess a object to beauty at ones; this is psychological metaphor of course, and it has to be tortured, wept, etcetera in order to bring into obedience, but the chariot cannot make it journey towards truth and beauty and goodness without the 2 horses; you need both these horses. So, I am not saying Helena and Hermia correspond to 2 horses, but that there is an irrational and darker element in love that this is one of the most lyrical comedies people say; many people have said that many critics.

But even within that there is (Refer Time: 28:53) operation, there is a darkness of Helena's love and then the discovery of where does it come from Helena and Hermia for apart and we discover that Hermia is capable of scratching with her nails; the eyes of Helena. This is violence inside the forest. Now if you go back to there; your dream; you will see that everybody has dreams and they say with strange dreams we have had and in for in the forth act they seem to wake up Demetrius and other it seem like far away mountains, etcetera.

But it seems that we have just woken from a dream overall says when she that is Titania; when she is even the right; you know portion, etcetera, she will also wake from her dream; yes. So, we have said a fair amount about the dream world in turn of truth; one or 2 things more just about to question of passionpassions and the third book of the public which some people do not read and the effect as he said go to the theatre; emotions are aroused and you come out unbalanced person.

So, very dangerous in the republic later finds is very dangerous; the effect unsettling a reasons control over passions which is almost an axiom for it. Aristotle works I said within this tradition, but for him going into the theatretheatre and experiencing as his chapter 6 says arousal of the little emotions, but within an environment which you call artistic form. So, this is a definition which I come neither why dream like because this is not the actual world, but you go to the play; you know its relationship recognize its relationship to the actual world clearly nor is it the ideal world we know, but the aspire into that approximate into that.

So, there was style as conflict; style as struggling to its mastery of language; this is very common well known etcetera, but Aristotle says that the arousal with this in the theatretheatre because of the mastery which is implicit in the notion of poetic form and

that is the mastery of rhyme, rhythm, etcetera, etcetera, etcetera, music, dance, in big theatre (Refer Time: 32:02) lot of dancing and all this links to the catharsis of search emotions.

Sometimes people do not tend to neglect the first part arousal of emotions arousal of important, but though where with to complete the catharsis search emotions. So, that Aristotle is saying from within the Platonic relation, in some ways and when you come out of the theatre actually you are a more balanced person, more aware of the way in which passionpassions and reason are related. So, your passiveness your passionpassions do not hold you in (Refer Time: 32:45) passionpassions to hold the (Refer Time: 32:46) clutches like a pray as much as before you are. So, the theatre, theatre as a kind of (Refer Time: 32:58) effect as a kind of (Refer Time: 33:00) romances and say that we f n lookers used to say long ago that the theatre is not a hospital vagation of such emotions.

But in this view, I am saying the theatre is like a hospital actually, you go there and it is like a therapeutic effect for the Greeks; for your control, your understanding of the world passions if you want to call it the sub conscious, I know problem in that using the older language I am, but understanding of that is enough. So, when they go back; characters; it is I think little foolish to expect that Athens changed and then Athenian law is changed.

But consciousness has to some extent being certainly effected and this knowledge is very important to digest for a movement, there are many dialogues in Mahabharata between Yudhisthira and Dharma and in one this dialogues, Dharma says because Kunti; Yudhisthira's mother; Pandava's mother was supposed to be [FL]; everlasting youth; more beautiful say. So, do you not feel lustful towards your mother, attracted, desire and Yudhisthira says; yes, I do and that is why I do not submit to it.

So, knowledge of that kind why it enables you towards certain kind of possibility of self master being, this is the important point that one needs to make here. Now we need to bring in also the role of the common people in all Shakespeare actually, but in this play particularly, the way there is a royal wedding, but in it, for it and in fact, that is chosen by Theseus this play is to be put up (Refer Time: 35:11) tragic story called (Refer Time: 35:14) comedy and of course, fasically presented everybody knows that affair.

But it is their life and their perception which is contrasted with the courtly kind of a love tradition I would not call it courtly; love really, but upper class love; let us say a lovers

are role upper class while this and therefore, moon light in something else and so on, but for these people; common people, there is a different kind of life and the two abroad side by side typically always, first scene and the second scene itself we had again road mechanicals, people who are with the hands (Refer Time: 36:03), they are rehearsing for the play and they do nothing about really the play they (Refer Time: 36:11) comedy and so on.

But it is a view which is important to pick up later; the view of the common man, it is present in tragedy, but in a different form where even a play like (Refer Time: 36:33) discovers his common humanity. One can go on give an examples, but the presence is a contrast, but it is a interesting contrast because the upper lovers are making fun of them even (Refer Time: 36:57), but if you notice what pug says about the (Refer Time: 37:05) of foolish mortals inclusive not just these rude mechanicals.

So, when they put up the performance in the end, we have the familiar Shakespeare pattern where we are sitting in the audience and bottom and company are putting up (Refer Time: 37:31) the episode the story and there is a another layer of level audience that is the courtiers etcetera who are sitting with Theseus watching the play and they are making fair amount of snide comments upon these plays in the whoever they are doing, but not realizing that there falling in love and the what episodes to through which they go may be subjected to that prospective. So, there is a kind of boomerang etcetera (Refer Time: 38:15) extended towards the common people, the boomerangs to some extend back to these courtyards and their way of live and the question there. So, this is very important the presence of a common humdrum one point of view (Refer Time: 38:27) this is what substance us.

Use your language, one means to make a point here using prose of course, specially when the rude mechanicals are present using fairly exhausted blank virus as Theseus comes in announces the date of his marriage or whatever discussions and sometimes rhymed couplet you know (Refer Time: 39:08) we say; in the opening after a people leave, it begins with the virtually a quarrel as I repeatedly see Hermia comes; wants to marry Lysander; father does not father chooses the Matrious. No, reason is given and he gives says I am sorry that I have right among in the right over you an parental right and supported by Theseus.

So, we begin with that kind of quarrel, but as we proceed as we of course, they go into the ferry land and very and as I said they discover that the problems say because there husband and one wife are quarreling over position of a Indian child; the famous example now the point the where commonness is important because bottom has a dream everybody has dream bottom is actually one who comes and says I had a strange dream; they have no bottom in it, but he is unable to relate the dream, what the dream means is unable to relate

Now, critics are perfectly free to see this in terms of complicated modern psychology; why not that there are very disturbing and strange things he saw, I think though with runs against the grain of the play, but anyway in possible, but I am suggesting something else I am suggesting that the (Refer Time: 41:00) is very important, here we have the wisdom of (Refer Time: 41:05); in tragedy the classic case is a (Refer Time: 41:12) where for instance; everybody for wisdom to find out what the past including your cluster; not only the profit that is used its similar.

But he wants to find out the past, even though he knows I think his sense is this might to self destruction; the truth at any cost. So, this is one way of looking at reality; Socratic phrase remember which is often used now like GK; now general knowledge that unexamined life is not worth living, but human kind cannot bare too much reality that is also true if I may go to (Refer Time: 42:10) and for common man particularly if not others also there is a kind of need for illusion at a certain stage.

Friendship can now begin and I am thinking partly of (Refer Time: 42:34) phrase of (Refer Time: 42:35) of course, love cannot begin, affection cannot begin without a measure of evolution; you think your mother is the best person in the world that is the first step to your love for your mother or your husband or your friend; whatever and this is really a kind one sense of kind of wisdom which sustains us. So, should we see bottoms dream and is inability to describe it in terms of this wisdom of (Refer Time: 43:20) which enables us to live on the surface of life with the knowledge that underneath; there is a darkness there are entanglements, there are dangerous things underneath.

Comedy in that sense is concerned with survival; we survive we do not rush to or move to truth at the cost of self destruction which is a great tragic paradigm of course, but there

is another paradigm which is of the grave diggers, of the common people, of the beggars, etcetera and think of Shakespeare's play actually and common people; let us say in the history place and the life is spend; they carry on it carries on; with the knowledge that if art of results a radiant surface which enables us to see in site the darkness if there is no clarity on the surface, the darkness cannot be made visible I am thinking of its metaphor here; digressively says that well, which has no water and its filled with earth seems to be very profound and deep it to the dark, but actually there is nothing inside it or one which has water clear water you can see to the bottom.

So, it brings what is unconscious up to the surface; similarly this radiant surface is also the radiant surface of life. So, that is my defense of the folly of bottom and the way people go back and there is happy marriage, etcetera, etcetera and so on, but I have digressed from the question of style; after the first scene when everybody leaves and that is a threat given to Hermia either marry or choose celebasy (Refer Time: 45:52) or even execution necessarily severe punishments is, but then; they leave and only Lysander and Hermia are on stage and then they speak in rather stilted kind of language; metaphors, images, exaggerated, hyperpolis, hake need and somewhat outmoded devices already used by the sonneteers from Italy down to England and the effect of this (Refer Time: 46:33) mind seem that Shakespeare's you know made a mistake for the lovers are doing it because they are actually expressing that their kind of love through this; this is an expression of intimacy where you is this language self consciously and that suggests a kind of implicit understanding between the 2 characters a Lysander and Hermia.

Precisely the use of stilted language (Refer Time: 47:14) kind of language here is not to be taken as a affectation, but rather as transparent affectation when used as a almost like kind of a joke between 2 lovers. So, of course, this points meets to be made repeatedly the poem play operates at various levels and registers of style there is no doubt about that it can demonstrated also how from one to the other it moves and so on and that is characteristic of Shakespeare.

Now, to go back to, sorry; the question of dream; dream light, it is one which enables you to discover your identity or there is nothing closed in the renaissance concepts conceptualization of style or the discovery of identity is a continuing process, but this links the (Refer Time: 48:40) this be episode and the rude mechanic mechanical with the life of the courtyards when they say with there any mistaken, they maybe you know

people might be great afraid of the effect of that place what will do says I will give a prolong, etcetera bottom says that I pyramids I am pyramids, but (Refer Time: 49:08) though viewer, this is a of course, not this, but this is the kind of identity (Refer Time: 49:21) on ward comes to movement towards search for who you are and that later Hermia getting up as it from a dream; she want exact references it would be access to line 273, if not I can read it; you have at a time you can read 1 or 2 sections; Hermia saying here; of course, up to the confusions; etcetera.

What Hermia; line 271; can you do me greater harm; then hate me where fore or me what news my love; I am not I; Hermia aren't you Lysander. So, this of course, is also related to the device of disguise which is often used in this respect there are many meanings to disguise of course, in Shakespeare's comedies where women dress up like men, etcetera, etcetera, but search for an identity is made possible by this uncertainty; that is why we need to enter into the ferry land.

So, the ferry land is not arcadia or paradises before the form of a certain a fall of Adam, but it is an uncertain world; indefinable world between the actual (Refer Time: 51:11) I said; which enables us to come to terms with ourselves and discover that identity is a constant process in the renaissance text, themselves actually we are told; it is called as a like (Refer Time: 51:41) on the (Refer Time: 51:42) of the gods his man has 2 natures; he is born with the nature and he cultivates on that raw soil another nature higher nature maybe of course, that we see can cultivate a lower nature of course, and of course, everybody knows a more familiar text of (Refer Time: 52:08) the background to that is this as (Refer Time: 52:11) put it look at renaissance philosophy.

The themes and preoccupations are the same as those in medieval philosophy, immorality, sole, etcetera. So, what is new? What is new is as cluster is put very well that they are not talking about the existing of god, but the possibility of knowledge about the existence of god. So, the transference of a focus from a object to the subject and therefore, we are constantly as it work discovering ourselves because here not in the missed of objected truth where the missed of condition on truth.

I want to finish by looking at 2 famous quotations it has (Refer Time: 53:13) speech if we shadows are offended think, but this an over is men did that you have, but slumbered here while these visions did appear and this we can ideal theme no more yielding, but a

dream. So, whole thing the play is like a dream and of course, more famous well known, but I will read it nevertheless tempest (Refer Time: 53:38) nor oriented prosperous speech these are actors as I for told you for all spirits and are melted into air into sin air and like the base less fabric of this visions (Refer Time: 53:48) the (Refer Time: 53:50) temples the great globe itself here all which in inherit shall dissolve and like this insubstantial pageant faded; leave not a rake behind we are such stuff as dreams are made on and a little life is rounded with a sleep.

So, the insubstantiality of life this is important because it rive (Refer Time: 54:21) through bottom dream and inability to describe dream or I called folly and the need for minimal gullibility. You cannot exist with the microscope in your eyes in life; comedy is survives he is enables us to leave on the surface, but with the knowledge that under the surface there is a dangerous and dark and uncontrollable world only with that knowledge can be enjoy the surface.

So, to speak and it is a different theme I have not discussed, this in substantial dream light also because they represents not because of an attempt to emancipate oneself from the drive to its power drive to its power phosphorous banishment was the power drive to power of his brother; his own drive to power and of course, here also we find this is a concern with Shakespeare and many of his place including tragedies you will find very common people common soldiers questioning the whole idea of glory (Refer Time: 55:43) demanding glorial (Refer Time: 55:46) for a common soldiers kept says why are they going that is (Refer Time: 55:51) army has been I have to march through for a piece of land which (Refer Time: 55:56) where nothing, etcetera; 20,000 people will die.

So, this is the kind of common used wisdom that I was thinking off; disability to see life from to position which is potentially emancipated from power.