



THE CONSCIOUSNESS OF 'LIFE SKILLS' IN SHAKESPEARE'S JULIUS CAESAR AND THE TEMPEST

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ABSTRACT

It is very cumbersome to expect that there will be gain stand for the assurance that William Shakespeare is the multi pot of literary views. All the works of Shakespeare run around the human relevance and the pre requisites of man in his life. The current word 'Life Skills' is ruling the world in all sectors of human life. But it should be illuminated that Shakespeare was conscious about life skills in the 17th century itself. The term Life Skills not merely belongs to the 21st Century but it has been since man started his living. Being heterogeneous, Shakespeare provided the life skills for people in the world by his works. It is an abundant source if we have an eagle eye to spot it and to estimate the vision of Shakespeare even for 21st Century requirement of life skills. Every skill is identified and boosted as per the societal needs in the field of science and technology. But life skills are ever lasting concepts with unique assimilation. So, my paper is going to turn out the layers of knowledge on life skills in the works of Shakespeare.

Key words: Life Skills, abundant, illuminated, heterogeneous, conscious, technology.

INTRODUCTION:

Literature is the window of society. It implies that we can be experience about our past, present and future society through literature. It is the ocean of human aspects by which we can judge our movements on our life. It is known that there were many sources we can expect but they are not christened. It cannot be assured as per the every day's scientific and technical research. In the human concern also it has been a long search of man's path of behaviour and thinking we are all aware of our roots that man has long history with his occupation on the earth. There are many sources which are running man. They are like the religions, the myths, the Scripts and according to the existentialism. But still man is pursuing for life skills by which man can have a high social status.

SKILLS AND LIFE SKILLS:

The word 'Skill' has single and simple definition. It is to discern to distinguish in every individual aspect like skill in communication, living, science and technology. But, in the context of life skills, it has broad sense that they are the embodiments of man's concern to deal his life in a sophisticated way. Life skills enrich man's social, economical and spiritual status. It is understood that the term is respected everywhere and by every one that all the persons who have life skills can lead good life besides a great and logical thinking. The thought that the logical and perceived thinking obviously lays a great path for man to lead a well being life. Now –a-days, the term life skill makes different senses as per the commercial aspects and concerns of human life. But in the original sense of the term is to have a natural life rather than ridiculous. Human life is always bound with two aspects: skills with positive



approach and skills with negative approach. But the former one should be taken to consideration as life skills are in terms of ethical observation.

SHAKESPEARE AND LIFE SKILLS:

As mentioned in the introduction, we can spot all kind of life skills but the writers have different perspectives individually with single thematic response. But Shakespeare is not a homogeneous but with multi literary views. There might/may be many individuals having the skills but all may not share with others but writers can sponsor their views with the people in the world. Shakespeare started his writings first conventionally and later it was transferred to traditional. Not life other writers, he portrayed all the stages of man as well as woman with the situational approach and the focus on every position of human being without gender discrimination. There is no suspect ion to say that Shakespeare is the greatest playwright but he has the same sequence of poetry and sonnet. They are not familiar to the common man but literary scholars.

All the works of Shakespeare concentrates on the human cycling in all stages and in all positions. His plays on historical, tragic and romantic conditions of ma, sonnets on he characteristics of every individuals and poetry on the practical deals of human, are transparently understood. There are many writers like John Keats and Wordsworth on nature, John Milton on theological and political, Robert Graves on the patriotism, Mulk Raj Anand on subaltern, Sri Aurobindo on Philosophy and spirituality and ChethanBhagat on software. Here, it is the difference having diverse themes in Shakespeare but related to man's life. Wordsworth believed that with his sonnets "Shakespeare unlocked his heart "His works aim at the past-revealing the old tradition and the life style with the theme of societal construction, present- the works related to the 21st Century and the required adoptions and the future-obviously they will be relevant having the common relevance and the vision of life even in the future- obviously they will be relevant having the common relevance and the vision of life even in the future.

Being aware of many skills in Shakespeare's works, we can observe two life skills from two works: Julius Caesar and The Tempest. They are:

1. Adaptive Skills.
2. Public Speaking Skills

Both the skills have some variation in their importance. Even though they are to solve the contextual predicaments, adaptability is the primary and prerequisite skill for everyone. And public speaking is the alternative situation demanded approach. This diversity denotes life skills as they have similar destination with alter paths in life. In the works, we know the complete difference of the summaries and their thematic construction. In the both the plays we observe the desire of position but the methods are different followed by good cast as well as bad characters in the plays,

JULIUS CAESAR-PUBLIC SPEAKING SKILLS:

In the play, the central idea of the play Julius Caesar, considered politically, is the decay of republicanism in Rome and the rise of Caesarism. The central idea of the play



considered as a tragedy is that good cannot come out of Evil. "Brutus is noble, wise valiant, and honest, "but he made shipwreck of his life by one great error. He committed a crime to prevent, as he thought a greater crime and by so doing he brought upon himself and his country greater evils than those he had sought to avert. "The stain of assassination adheres to Brutus, a crime which no political duty, no apposite duty whatever, can outweigh. This stain cleaves closer to the 'lover' of Caesar than to Caesar's personal enemy, Cassius and to him, therefore, to Caesar's good angel: the spirit of the monarchy. This they manifest when they cry out in the Third Act:

"Let him be Caesar.

Caesar's better parts

Shall now be crown'd in Brutus."

After Julius Caesar, Caesar has been assassinated in Act III Scene II in front of the Senate by a group of Roman officials, including his friend, Brutus. After the murder, Brutus speaks to the gathered crowd. He convinces them that the conspirators Killed Caesar to save Rome. Mark Anthony is another Roman official and friend to Caesar who did not participate in the murder. Antony promises Brutus that he will not blame the conspirators if he is allowed make a speech, Anthony's oration is a good example of a rhetorical speech. What is the point is Antony trying to convey to the audience.

"Friends, Romans, countrymen lend me Ambition should be made of sterner stuff:

Your ears:

Yet Brutus says he was ambitious;

I come to bury Caesar, not to praise him And Brutus is an honourable man.

The evil that men do lives after them; you all did see that on the Lupercal

The good is oft interred with their bones: I thrice presented him a kingly crown,

So let it be with Caesar. The noble Brutus Which he did thrice refuse: was this

Hath told you Caesar was ambitious: ambition?

If it were so, it was a grievous fault; Yet Brutus says he was ambitious;

And grievously hath Caesar answer'd it. And, sure, he is an honourable man.

Here, under leave of Brutus and the rest,---I speak not to disprove what Brutus spoke,

For Brutus is an honourable man; But here I am to speak what I do know.

So are they all, all honourable men,----- You all did love him once, not without cause:

Come I to speak in Caesar's funeral. Cause:

He was my friend, faithful and just to me: What cause withholds you, then, to mourn for him?

But Brutus says he was ambitious: for him?



And Brutus is an honourable man. O judgment, thou art fled to brutish beats,
He hath brought many captives home to And men have lost their reason! Bear with
Rome, me;
Whose ransoms did the general coffers fill: My heart is in the coffin there with Caesar,
Did this in Caesar seem ambitious? And I must pause till it come back to me.”
When that the poor have cried, Caesar hath
Wept:

The nation is calling for a representative in whom it may put supreme and unlimited confidence. Roman imperialism began under Julius Caesar, and assumed definite form in the absolute military monarchy of his grand-nephew, Octavius Augustus. “Nothing did so much to set the people in love with royalty, both name and thing, as the reflection that their beloved Caesar, the greatest of their national heroes, the crown and consummation of Roman genius and character, had been murdered for aspiring to it.... We can all now see, what he alone saw then, that the great social and political forces of the Roman world had long been moving and converging irresistibly to that end... The great danger of the time lay in struggling to keep up a republic is show, when they already had an empire in fact.” -----Hudson.

Hearing of Caesar's murder, Mark Antony, Caesar's closest friend begs permission to speak at Caesar's funeral. Brutus grants this approval over the objections of Cassius and delivers his own speech first, confident that his words will convince the populace of the necessity for Caesar's death. After Brutus leaves, Antony initiates to speak. The crowd has been swayed by Brutus's words, and it is an unsympathetic crowd that Antony's speech, the conspirators and their supporters are forced to flee from Rome and finally, from Italy. At this point, Antony, together with Caesar's young grandnephew and adopted son, Octavius, and a wealthy banker, Lepidus, gathers an army to pursue and destroy Caesar's killers. These three men, known as triumvirs, have formed a group called the Second Triumvirate to pursue the common goal of gaining control of the Roman Empire.

Prior to Caesar's assassination, Antony makes four brief appearances in which he speaks a total of five lines. Twice during Lupercal and again at Caesar's house, he makes short statement indicating that he is loyal to Caesar as dictator and as a friend. Caesar's confiding to Antony at Lupercal indicates that he trusts Antony and looks upon him as a friend in return, perhaps even as a protégé. Antony appears at the Capitol at the beginning of Act III, Scene 1, but he does not speak before Trebonius leads him out. When, during Lupercal, Caesar describes Cassius as a dangerous man, Antony defends him as “a noble Roman and well given.” While Antony does not perceive at that time Cassius is dangerous, and later underestimates the determination of Octavius, as a ruler, he is a perceptive observer who verifies Cassius' assessment of him as being a “shrewd contriver.” Following the assassination, Antony quickly grasps that he must deal with Brutus, and he has the shrewdness to take advantage of Brutus' naivete. When he has his servant say that ‘Brutus is noble, wise, valiant, and honest,’ it is clear that Antony intends to flatter Brutus and to work



upon those personal qualities of Brutus that represent moral strengths, but that are also fundamental weaknesses when dealing with a more sophisticated man.

Antony's requests for safety and for an explanation for the murder are reasonable in the context of the situation, but Brutus' consent to provide both ensures that, upon returning to the Capital, Antony can concentrate on his promises, Antony succeeds in placing him on the defensive and in establishing a means to evade the more difficult questions being raised by Cassius. He is not in the slightest degree deterred by considerations of honesty when dealing with those whom he wishes to deceive or manipulate. He knows that Brutus' hope when he falsely tells the conspirators, "Friends am I with you all, and love you all." He will also freely use half-truths and outright falsehoods to sway the mob at the Forum to do what he wants.

Antony faces danger in this meeting from Cassius, who knows him to be a "shrewd contriver". And from the other conspirators, who know him to be a friend of Caesar. He disposes of the threat of Cassius by directing his attention to the more powerful and gullible Brutus, whom he keeps on the defensive by repeating that he, will be friends if he receives a satisfactory explanation. He disposes of the remaining conspirators by boldly raising the subject of his apparent hypocrisy in making friends with his friend's murderers and by then shrewdly diverting his comments to the nobility of Caesar. This is much in the manner that he will turn the citizens to rebellion by professing that he does not want to stir them up, Antony, in reality, wants two things: to avenge Caesar's murder and to rule Rome. In order to do both, he must first undermine public confidence in the republicans, and second, he must drive them from power by creating a chaotic situation that will allow him to seize power in their place. The method he chooses is to gain permission to speak at Caesar's funeral and that is the sole reason he plays the role he does in the Capitol.

In his soliloquy in the Capitol, Antony reveals that he intends to create civil strife throughout Italy, and in his oration he sets it off to a promising start. He is thoroughly the politically expedient man in his speech. He wants to create rebellion and overthrow the republicans so that he and Octavius can fill the vacuum, and he succeeds to the fullest measure, from his soliloquy in the Capitol until the end of the play, he is constantly ambitious, confident, successful, and exceptionally ruthless. He has no concern for the welfare of the citizens of Rome who will suffer in the civil strife he has instigated, he is willing to have a nephew put to death rather than argue for his life, he seeks to keep as much as he can of Caesar's legacy to the poor of Rome, and he openly acknowledges that he will remove Lepidus from power as soon as Lepidus is no longer of use to him.

With the great casting of Mark Antony, Shakespeare show what public speaking skills and it's power in moulding and convenes to wads a great march for a great thing. In this aspect, the character Antony is designed to change the empire of Rome applying his speaking skills after some failures in his oration to reveal his truth. That is why we say "Pen is mightier than gun." Here pen denotes the words we spell out which Antony did and succeeded with his speech. Today we find people hardly having this type of oration skills to unite people with good determination. It is not sure to say whether it is the ambiguity from speaker or listener



but it sure that it is man. And we can observe the great anticipation of Shakespeare about today in those days.

THE TEMPEST-ADAPTIVE SKILLS:

In the present scenario, the major problem in the world is adaptability in the context of youth as well as elders. The most vulnerable conditions to be successful or failure in human life are adaptable requirements which should be possessed by everyone to suitable for any condition and to overcome every situation. The play *The Tempest* opens in the midst of a storm, as a ship containing the king of Naples and his party struggles to stay afloat. On land, Prospero and his daughter, Miranda, watch the storm envelops the ship. Prospero has created the storm with magic, and he explains that his enemies are on board the ship. The story Prospero relates is that he is the rightful Duke of Milan and that his younger brother, Antonio, betrayed him, seizing his title and property. Twelve years earlier, Prospero and Miranda were put out to sea in little more than a raft. Miraculously, they both survived and arrived safely on this island, where Prospero learned to control the magic that he now uses to manipulate everyone on the island. Upon his learned to control the magic that he now uses to manipulate everyone on the island. Upon his arrival, Prospero rescued a sprite, Ariel, who had been imprisoned by the witch Sycorax. Ariel wishes to be free and his freedom has been promised within two days. The last inhabitant of the island is the child of Sycorax and the devil: Caliban, whom Prospero has enslaved. Caliban is a natural man, uncivilized and wishing only to have his island returned to him to that he can live alone in peace.

In the play, not like Julius Caesar, drafts the methodology of adaptability in the island. The protagonist Prospero and his daughter Miranda are sketched to accustom to the situations in the strange areas though they are from the royal family. That is the secret of life to be adaptable anywhere in the world. According to this philosophy only princes from some countries are supposed to be trained in such complicated situations to face any consequences in future as they will have to protect their people, Prospero, being a king, he had to make his life comfortable in the island and Miranda as a princess she trains herself with the circumstances in the area along with her father to fit and enjoy life with a great command over the domain. They are both observed here even facing the dread full movements of nature in the journey of life in the island hold the control on the place finally. Here thematic sense as man should be able to face any kind of situation in his life and to be able to solve any hurdles.

Prospero punishes Caliban, Trinculo, and Stefano with a run through a briar patch and swim in a scummy pond. Having accomplished what he set out to do, Prospero has the king's party brought in. Prospero is clothed as the rightful Duke of Milan, and when the spell has been removed, Alonso rejects all claims to Prospero's dukedom and apologizes for his mistakes. Within moments, Prospero reunites the king with his son, Ferdinand. Alonso is especially pleased to learn of Miranda's existence and that Ferdinand will marry her. Prospero then turns to his brother, Antonio who offers no regrets or apology for his perfidy. Nevertheless, Prospero promises not to punish Antonio as a traitor. When Caliban is brought in, Caliban tells Prospero that he has learned his lesson. His two co-conspirators, Trinculo and Stefano, will be punished by the king. Soon, the entire party retires to Prospero's cell to celebrate and await their departure home. Only Prospero is left on stage.



CONCLUSION:

Apart from the multi aspects with all life skills: communication, problem solving, adaptability, career planning, time management I simply could recognize the two skills along with the architecture of human life in all ages without any certain time period and certain classes. No doubt to accept that they have the central themes like political, tragic and comic but my intention to focus on the hidden layers of life skills which most of the people cannot unfold them with their open heart. It is well known thing that many literary students and scholars concentrate on the main themes of all the works with academic approach but not with human eye. Hence, I would like to reveal the great thought to William Shakespeare on life skills even in the 17th Century. It is not great thing to say that Shakespeare put his afford on the human skills but I wondered at his confidence that even in 21st Century we require which we say that it is highly advanced but not even in Shakespeare's age in the man's daily proposals of living in better manner to affirm that man is ultimate genius species on the earth. Finally I am happy to advise you to enjoy the literary pieces of Shakespeare with the elaborative concern and with the practical approach in human life.

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