

Marcus, Leah. "Anti-Conquest and *As You Like It*." (170-195).

Leah Marcus's article on *As You Like It* concentrates on Shakespeare's contrasting characters, revealing the character of Jaques as the ultimate representation of British colonialism. The "handling of Jaques" in *As You Like It* hints that the overall play is used as a critique of colonialism (Marcus 173). Marcus argues that through his impure representation of England and traveller persona, the character, Jaques, is a human embodiment of colonialism and, moreover, his expulsion calls colonialism into question. While attempting to gamble the way the reader thinks about colonialism, Marcus claims that *As You Like It* is "deliberately meditative on the colonial experience" (Marcus 173). She asserts that the play's readers/viewers should come to the conclusion that Jaques, as a "cosmopolitan figure of the traveler/colonizer" and "threat of contamination" alters *As You Like It*'s attitude towards colonialism (Marcus 173).

Marcus mainly uses textual evidence regarding Jaques to support her claim of colonialism. She focuses on editorial tradition by quoting many nineteenth-century editors and Shakespearean scholars. Marcus begins by zeroing in on Jaques's interactions with the other characters, making references to specified scenes that depict "the human in animal and the animal in human" language that are present within *As You Like It*. Interpretations from Shakespearean scholars on the diction discussed in the article, such as "Lead, O deer" and "duc dame," are applied to Marcus's own stance on the play's attitude (Marcus 186). Throughout the article, Marcus incorporates various analysis of said diction from previous nineteenth-century explications, exposing different meanings that add to the main argument. In her later section, Marcus examines the emersion of Rosalind as a feministic character, identifying as a heroine that audiences find captivating and amusing. She argued that this "figure of anti-conquest" clashed with the "ambiguous figure of Jaques" whose colonial stances were shown through a negative lens (Marcus 192).

It appears that Marcus, in this article, assumes that the reader has read or seen *As You Like It*. Her intended audience for her article is a fellow Shakespearean scholar or at least someone with an interest in critical works of Shakespeare. These readers share interest—common or different—in the attitude towards colonialism that is expressed in *As You Like It*. They will find deeper, supported reasoning that exposes how Jaques represents colonialism in a gloomy, melancholic manner, criticizing the expansion of colonies.