The Idea of Society in William Shakespeare's *Pericles*, *Cymbeline*, and *The Winter's Tale*

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I - Introduction

Introduction

William Shakespeare was a man of vast knowledge and wide culture. His knowledge and culture came to him through many different social, intellectual, economic and other experiences. From his environment, he learned how to act as well as how to think. In both cases he made some compromises. He did not soar in his imagination too far, because he thought that a person found reality if he looked at people of different ranks, positions, and educational backgrounds. Shakespeare's mind was preoccupied with many different conceptions and ideas about man and his relations with others. He thought that society was based upon these single relationships between individuals.

Everything Shakespeare wrote had a reason and a cause. His writings are full of reasons and causes concerning life, man, God, and nature. They are also a record and a measure of his ideas about existence and life. G. I. Duthie confirms this fact when he writes,

> . . . everything he writes implies a philosophy, a "world-picture," which is always present as a background to his work, even if he seldom explicitly states his doctrine.[1]

So Shakespeare was a man of reality rather than of illusion and abstraction. His philosophy and his ideas are the reflection of the conflicts and clashes of life from the

[1] G. I. Duthie, Shakespeare (London: Hutchinson University Library, 1966), p. 40.

beginning of history until Shakespeare's own time. He expresses most of these contradictions and complexities through his explanations and interpretations of human nature with its ambiguities. Mr. Duthie adds:

> Behind every play that he wrote there lies a picture of the universe and of how it is held together, its separate parts constituting a coherent entity.[2]

To Shakespeare, the mutual agreements and relationships among the members of society provide the only measure for maintaining the order in this society. Shakespeare creates a harmonious symphony with all of its ordered and arranged instruments through his imagery, language, characters and ideas in order to create a special kind of society.

The main concern of this discussion is the treatment of Shakespeare's ideas and conceptions of society in the three plays: Pericles, Cymbeline, and The Winter's Tale. Therefore, the importance of social study is much more significant here than is the study of the individual characters. In other words, the study of society is based on the individual with his relationships within himself and within society.

In these three plays, Shakespeare suggests many different kinds of societies. But, generally speaking, these societies may be classified under the two major

[2] Duthie, Shakespeare, p. 40.

divisions of "good" and "bad." This sense of deep differentiation and similarity among societies and individuals is the measure of this study. Shakespeare points out the main relationships and interrelationships of personal life with its interdependence and mutual relationships with the community which is derived from it and consists of it at the same time.

The individual is the embodiment of human feelings with all of their values and vices. The problem as to why these values and ideals transfer into vices and corruption is one of the main concerns of Shakespeare in these plays. In other words, Shakespeare usually portrays the good society as the one in which the mutual relationships of its members are in complete harmony. Conversely, he presents the bad society as the one in which each individual is working for his own good without taking into regard the rest of the society.

The reasons which cause the movement from the one to the other are deeply analysed by Shakespeare. These facts lead to a specific kind of treatment which must be followed by anyone trying to understand Shakespeare's purpose.

Since the main basis of society for Shakespeare is its government, the first step in the study must be an analysis of the different relationships existing among those who rule the country. These relationships must be divided further into the relations between the different classes of

society in order to be more easily understood. Thus, the first step will be the discussion of the relations among the king, his family, the court, and the people. And since the most important factor for Shakespeare in the society is the monarch, the second step will be to understand how all the relationships within the country rotate around the figure of the king.

II - Pericles, Prince of Tyre

Pericles, Prince of Tyre

Shakespeare in his last stage of dramatic activity adds to the stream of literature and knowledge a new outlook about man and his relations with those around him. Also, Shakespeare provides a full understanding and interpretation of almost all of the problems and contradictions which face an individual every day. In order to discover the inner reality of human nature and to analyse many of its complexities and conflicts, Shakespeare creates an individual, timeless and universal, and throws him into the wide sea of humanity where man is not always good nor productive.

Pericles, the play, provides that wide sea which is a mirror of everyone's actions, and where truth and reality cannot last too long hidden in the vast unknown. Pericles, the prince, is that individual to whom nature gives and from whom nature takes the loveliest creatures closest to his heart.

Thus, this discussion is concerned with Pericles as a man, and with his relation to his people, his court and his family. One sees him as King of Tyre and also as a human being who feels and acts.

In this play Shakespeare reveals what he had shown previously in his history plays--how the ideal world should be built, with no oppression, hypocrisy or tyranny. In Pericles, the dramatist shows many different kinds of societies and communities, some of which are similar while

others are in complete contrast to them. In other words, Shakespeare provides both the ways and the examples at the same time of how to build a perfect and ideal society through a mutual understanding among its members, a society in which there is no one individual who is better than the others except through one's excessive giving of himself and his care about his society and those living in it.

Pericles starts the way and turns the light to a new and real facing of life in which restoration, reconciliation and redemption are the measures and proportions which supply happiness, freedom and love to mankind.

Derek Traversi mentions in his discussion of the play that

> it is clear that the set of related events thus placed, as its turning-point, at the center of the play contains all the typical contrasts--between tempest and succeeding calm, birth and death, mortality and healing--which go to make up the symbolic unity of the last plays; they provide, from now on in increasing measure, a framework for the pattern of interdependent imagery by which the play attains its full poetic life.[1]

The character of Pericles, who is the prince of the good and ideal society of Tyre, has many traits which influence his relationships with himself as well as others. Pericles' personality is the main factor which makes any interpretation or explanation of the other characters in

[1] Derek Traversi, Shakespeare: The Last Phase (Stanford, California: Stanford University Press, 1965), pp. 25-26.

the play an easy one, because all of the others react and respond accordingly.

The starting point is the definition which Pericles gives of himself when he is asked by Thaisa, who was asked to do that by her father, the good Simonides of Pentapolis:

> A gentleman of Tyre; my name, Pericles;
> My education been in arts and arms.
> (II. iii. 81-82)

F. D. Hoeniger in his introduction to the play says that "One can infer from Pericles' talents and activities that he is a man of unusual gifts, a skilful soldier as well as a great musician, a man of great authority among his subjects, and of generous dealing."[2] Pericles' character combines rigidity in war and full appreciation to art, while courage, modesty and the love of honour are the main factors of this personality. His courage is revealed through his adventures which start in the very beginning of the play, through his winning of the tournament in Simonides' Court, and through defying King Simonides himself in his own court when the latter had accused him of being a traitor:

N.B.: Lines and references to this play are taken from Professor Hoeniger's [New] Arden edition. These references will be consistent throughout this thesis.

[2] F. D. Hoeniger, ed., Pericles, "The Arden Shakespeare" (London: Harvard University Press, 1963), p. lxxx.

My actions are as noble as my thoughts,
That never relish'd of a base descent.
I came unto your court for honour's cause,
And not to be a rebel to her state;
And he that otherwise accounts of me,
This sword shall prove he's honour's enemy.
(II. v. 58-63)

The thoughts of Pericles are as clear as his deeds. He never cheated or fooled anybody, because he does not have any sense of deception or envy. Thaisa praises Pericles for winning the tournament. Pericles then answers her in a very humble spirit and in a modest sense:

'Tis more by fortune, lady, than by merit.
(II. iii. 12)

This sense of modesty also appears through his behaviour in Simonides' court as well as in his request to Cleon, the Governor of Mytilene; Dionyza, wife of the Governor; and the lords, when he harbours in Tarsus after his running from the wrath of bad Antiochus, the King of Antioch:

Arise, I pray you, rise;
We do not look for reverence, but for love
And harbourage for ourself, our ships and men.
(I. iv. 98-100)

In Tarsus, Pericles behaves as a very charitable prince who cares for people anywhere, and not only in his own kingdom where it is his duty to care. He helps Cleon to relieve the famine without any condition:

We have heard your miseries as far as Tyre,
And seen the desolation of your streets;
Nor come we to add sorrow to your tears,
But to relieve them of their heavy load;
And these our ships, you happily may think
Are like the Trojan horse was stuff'd within
With bloody veins expecting overthrow,

> Are stor'd with corn to make your needy bread,
> And give them life whom hunger starv'd half dead.
> (I. iv. 88-96)

This act of "princely charity" wins Pericles the "purchase" of a different kind of glory. Furthermore, it also reveals his virtuous action towards others although they repay him evil for good by trying to kill his daughter later on and by causing her misfortune.

Pericles is a very sensitive and intelligent character. In the court of good Simonides, Pericles shows himself to be a very skilful dancer and musician. Simonides acknowledges this:

> I am beholding to you
> For your sweet music this last night. I do
> Protest my ears were never better fed
> With such delightful pleasing harmony.
> (II. v. 25-28)

"Pericles," says Wilson Knight, "is conceived as the perfect courtier as defined by Castiglione and even his tourneying is praised as art:"[3]

> In framing an artist, art hath thus decreed:
> To make some good, but others to exceed;
> And you are her labour'd scholar.
> (II. iii. 15-18)

Knight adds that "there are in Pericles many noticeable artistic emphases, some of a new sort . . . and all blend with the moralistic tone of thought."[4]

[3] G. Wilson Knight, The Crown of Life (London: University Paperbacks, 1965), p. 51.

[4] Ibid.

Pericles is an intellectual person and a very diplomatic one. He knows how to discover the hidden reality, and when it turns against him he is able to cover it with a soft and smooth layer of diplomacy.

His ability to solve the riddle of Antiochus and his nameless daughter, and also his behaviour towards Antiochus later on reveal his characteristics:

> Few love to hear the sins they love to act;
> 'Twould braid yourself too near for me to tell it.
> Who has a book of all that monarchs do,
> He's more secure to keep it shut than shown;
> (I. i. 93-96)

He anticipates the bad reaction of Antiochus, who plans to get rid of him by any possible method. This causes him to run away at the first chance to save his life:

> Antioch, farewell! for wisdom sees, those men
> Blush not in actions blacker than the night,
> Will shew no course to keep them from the light.
> One sin, I know, another doth provoke;
> Murder's as near to lust as flame to smoke.
> Poison and treason are the hands of sin,
> Ay, and the targets, to put off the shame:
> Then, lest my life be cropp'd to keep you clear,
> By flight I'll shun the danger which I fear.
> (I. i. 135-143)

After Pericles reaches Tyre and saves himself from the wrath of the tyrannous Antiochus, he does not feel in peace although he is at home now and very far from the hand of Antiochus. He realizes that he is not safe unless King Antiochus receives his death. Pericles speaks to Helicanus, a lord of Tyre, in the court:

'Tis time to fear when tyrants seem to kiss.
(I. ii. 79)

The mind of Pericles begins to be occupied by the problems of evil and mortality and about the aimlessness and hopelessness of life when he reaches the point of thinking of death as a saviour:

Here to have death in peace is all he'll crave.
(II. i. 11)

His knowledge of himself and of the others creates in him a state of melancholia.

Derek Traversi declares in his book: "The actions of the elements cause Pericles to consider, even more explicitly than at the court of Antiochus, the limitations of his mortal nature, which is indeed, a necessary prelude to self-knowledge and which the whole of this part of the action is concerned to stress."[5] All of this happens after his shipwreck at Pentapolis where all of his companions die, and Pericles enters, wet and tired:

Yet cease your ire, you angry stars of heaven!
Wind, rain, and thunder, remember, earthly man
Is but a substance that must yield to you;
And I, as fits my nature, do obey you.
(II. i. 1-4)

Pericles, after the first storm, shows an ultimate submission to Fate, and he accepts the will of Providence and Fate with full patience and obedience. He realizes

[5] Traversi, Shakespeare: The Last Phase, p. 23.

that his fortune is changing due to the wrath of gods, but he does not behave against their will, although he is conscious that he has not committed any wrongs against their will. He appears as a passive character in the hands of the gods who control the main change in his fortune.

Pericles later realizes that the gods are only testing him and now they are changing their actions towards him by giving him his father's armour from the deep sea:

> Thanks, Fortune, yet, that after all thy crosses
> Thou giv'st me somewhat to repair myself;
> (II. i. 120-121)

The problem is that this is not the end of his misfortunes or bad luck. As a matter of fact, it is just the beginning and how Pericles will adapt himself to the coming misfortunes is the main concern of the rest of the play.

The second storm occurs after his marriage to good Thaisa and while he was going back home to rule his kingdom in peace. This time the gods seem very angry, because it was the worst and most violent storm that ever had come to that sea, as mentioned by his daughter who is significantly named Marina, since she was born at sea:

> When I was born.
> Never was waves nor wind more violent;
> (IV. i. 58-59)

With the coming of Marina to this life, Pericles has to pay a very expensive loss, which is his beloved wife Thaisa, when she dies the moment Marina is born. D. R. C. Marsh says in

his discussion of the play:

> Here, for the first time in the play, the great cycle of life and death, is introduced, for Thaisa dies in giving birth to a daughter. In the life and love that the baby represents, Pericles finds a measure of consolation, though he cannot help but query the justice of the fate that has robbed him of his wife.[6]

Lychorida, the nurse, says to him:

> Here's all that is left living of your queen,
> A little daughter: for the sake of it,
> Be manly, and take comfort.

Pericles retorts:

> O you gods!
> Why do you make us love your goodly gifts,
> And snatch them straight away? We here below
> Recall not what we give, and therein may
> Use honour with you.
> (III. i. 19-26)

Lychorida gives a dramatic substance to this theme by announcing the queen's death and, together with it, the arrival of a living infant, expressly described as 'this piece of your queen.'

Pericles emphasizes the continuous process which unites death and birth, the storm and the following calm, and he hopes that his daughter will live a peaceful and a quiet life different from the wild atmosphere which had surrounded her birth:

> Now, mild may be thy life!
> For a more blusterous birth had never babe;

[6] D. R. C. Marsh, The Recurring Miracle (Lincoln: University of Nebraska Press, 1969), p. 17.

> Quiet and gentle thy conditions! for
> Thou art the rudeliest welcome to this world
> That e'er was prince's child. Happy what follows!
> Thou hast as chiding a nativity
> As fire, air, water, earth, and heaven can make,
> To herald thee from the womb. [Poor inch of nature!]
> Even at the first thy loss is more than can
> Thy portage quit, with all thou canst find here.
> Now the good gods throw their best eyes upon't!
> (III. i. 27-37)

Pericles changes his direction to Tarsus where he leaves his child with Cleon and his queen Dionyza. Later on after sixteen years, Pericles goes to Tarsus to bring her home. But he hears of her supposed death and reads Dionyza's hypocritical inscription on the carefully devised monument, in the 'glitt'ring golden characters' (IV. iii. 44) with which she disguises her 'black villainy' (IV. iv. 44). Pericles is again deceived, but he behaves passively and suspects nobody. G. W. Knight says, "He suspects nothing, receives this as but another stroke of fate; vows never now to cut his hair, 'puts on sackcloth,' and sets out to sea."[7] But Pericles' endurance reaches its limit at this moment:

> He bears
> A tempest, which his mortal vessel tears,
> And yet he rides it out.
> (IV. iv. 29-31)

Pericles does not deserve in any sense this kind of suffering and misery. But in spite of all this, he is still faithful to himself and to the gods, although the gods were deceiving him throughout the play until at the end they

[7] Knight, The Crown of Life, p. 60.

discovered that they should restore his fortune and give him confidence in life again through returning his daughter and his wife to him. Pericles seems, from the very beginning of the play until its end, to be a man without a defect, a man of an entirely good nature. He is affected sometimes by the feelings of lust and appearances as he does with Antiochus' daughter when he was describing her:

> See where she comes apparell'd like the spring,
> Graces her subjects, and her thoughts the King
> Of every virtue gives renown to men!
> Her face the book of praises, where is read
> Nothing but curious pleasures, as from thence
> Sorrow were ever raz'd, and testy wrath
> Could never be her mild companion.
> You gods, that made me man, and sway in love,
> That have inflam'd desire in my breast
> To taste the fruit of yon celestial tree
> Or die in the adventure, be my helps,
> As I am son and servant to your will,
> To compass such a boundless happiness!
> (I. i. 13-25)

This does not mean that Pericles is corrupt. His major flaws are his being deceived by appearances and his melancholy. Yet both aspects are not stressed because in both cases Pericles is able in a short time to know the truth and to overcome his melancholy. In spite of these flaws which exist for the sake of the plot only, he remains pure and good and without any distortion in his character as an ideal king, a hero king. He is a perfectly balanced personality. He has his spiritual beliefs although his mind is sometimes clouded by deception or melancholy,

but still he never has any psychological war within himself, and there is no civil strife in the kingdom of his personality.

To continue this discussion, the second step is to point out Pericles' relations with his people, court and courtiers, and his family, and to reveal how these relations spring from a mutual understanding and interdependence among all the members of this society. All of them are good, productive and ready to build up the bases of the ideal society of Tyre.

From the first look at the Court of Tyre, everyone will notice very clearly that the general atmosphere which surrounds it is filled with love, peace and unity. Envy, Jealousy and Treachery have no place in this society; they are outside it, and they cannot enter the mind or the heart of the courtiers because these people have been raised in a good manner and they have no amount of evil in their lives. Helicanus, the lord of this court and the counsellor of Pericles, is a man of good will and good intentions. Pericles sees in him the image of his father, which makes Pericles respect Helicanus' personality and appreciate his opinions and advice. Pericles feels an increased need for Helicanus throughout the whole play, and this is clear in the beginning of the play when he was melancholy after running away from Antiochus' court in order to save his life. He says to Helicanus:

> Sit down; thou art no flatterer;
> I thank thee for it; and heaven forbid
> That kings should let their ears hear their
> faults hid!
> Fit counsellor and servant for a prince,
> Who by thy wisdom makes a prince thy servant,
> What would'st thou have me do.
> (I. ii. 60-65)

Pericles' own life and personal fortunes are reflected in his court and country. Helicanus, being the chief counsellor and the first lord in the court in addition to being a close relative of Pericles, is the first one who can understand the common feeling of his master. Helicanus advises Pericles to leave the country at his own suggestion and he advises him to run away from the wrath of Antiochus. Pericles reacts in the same way towards Helicanus when he only trusts him on a basis of ultimate trust and faith:

> . . . where I'll hear from thee,
> And by whose letters I'll dispose myself.
> The care I had and have of subjects' good
> On thee I lay, whose wisdom's strength can bear it.
> I'll take thy word for faith, not ask thine oath;
> Who shuns not to break one will crack both.
> But in our orbs we'll live so round and safe,
> That time of both this truth shall ne'er convince,
> Thou showd'st a subject's shine, I a true prince!
> (I. ii. 116-124)

At the end of the play, when peace and unity are restored, Pericles introduces Helicanus to his recovered wife Thaisa and reminds her of good Helicanus in these words:

> You have heard me say, when I did fly from
> Tyre,
> I left behind an ancient substitute;

Can you remember what I called the man?
I have nam'd him oft.
Thaisa 'Twas Helicanus then.
(V. iii. 50-53)

From the view of Helicanus, it is also a matter of love and respect which he feels towards Pericles. Helicanus finds in him a son, and a good one too; likewise Pericles sees in him the picture of his father, the King of Tyre. Helicanus cares about Pericles in his presence in Tyre as much as in his absence, and even more when he was unaware and wondering if Pericles is alive or not. Helicanus does not lose his loyalty and obedience to Pericles in the whole play. He is the representative of the good courtier, who looks after the kingdom and who cares about the welfare of Pericles and Tyre. Helicanus assures Pericles not to worry if Antiochus attacks Tyre:

We'll mingle our bloods together in the earth,
From whence we had our being and our birth.
(I. ii. 113-114)

After that Helicanus sends Pericles letters steadily, explaining what is happening in Tyre. The other courtiers, for the love of their country, asked Helicanus to succeed Pericles after his long absence without any news as to whether Pericles was dead or alive. However, Helicanus answered the courtiers:

. . . let me entreat you
To forbear the absence of your king;
If in which time expir'd he not return,
I shall with aged patience bear your yoke.
(II. iv. 45-48)

So this society of Tyre is clear to all as a web of relationships which are personal and political, and yet which point beyond themselves to a shared life irreducible to individual components. Pericles' direct relationship to his subjects is not made clear in this play. One example of it is Simonides and his love of his people as well as all others. Simonides is a magnified picture of Pericles and his relationships with other people. But still there are some examples in the play which show a full understanding of Pericles by the ordinary people. The first example is his concern for the welfare of his people and his running away from the state to save them from the tyranny of Antiochus. Pericles knows that the revenge of Antiochus will not only be on Pericles as an individual but also on the society of Tyre as a whole:

> With hostile forces he'll o'erspread the land,
> And with th'ostent of war will look so huge,
> Amazement shall drive courage from the state,
> Our men be vanquish'd ere they do resist,
> And subjects punish'd that ne'er thought offence:
> Which care of them, not pity of myself,--
> Who am no more but as the tops of trees
> Which fence the roots they grow by and defend them--
> Makes both my body pine and soul to languish,
> And punish that before that he would punish.
> (I. ii. 25-34)

Pericles attempts to sacrifice himself for the sake of his people, and at the same time his subjects consider Pericles' personal problems as their own, and they are ready to mingle their blood together for the sake of their prince and his kingdom. It is the mutual sacrifice from

each side which makes this kind of understanding the measure of every relationship in this society.

Another example occurs while Pericles is on his ship during the heavy storm which results in death to his wife Thaisa and birth of his daughter Marina. In a very depressed moment, Pericles obeys the sailors who have asked him to clean the ship and to remove the corpse of Thaisa. This symbolic action takes a decisive step further; for the burial of his wife at sea is a big sacrifice for the prince in order to satisfy the beliefs of his people--beliefs which are not necessarily right. Pericles respects and considers the opinions and the philosophy of the ordinary people, because he feels in them a truthful sense of reality, and this is clear in his judgement of the fishermen in Act II, scene i when they were philosophizing on the idea of man in this life. A "pretty moral" says Pericles and continues with a comment that would show his respect towards their humble profession. He says:

> How from the finny subject of the sea
> These fishers tell the infirmities of men;
> And from their watery empire recollect
> All that men may approve or men detect!
> (II. i. 48-51)

Pericles believes, Wilson Knight says, that "The simple men are philosophical as well as sympathetic, and their humour shows a moralizing depth unknown to Shakespeare's earlier prose rustics."[8] The love of man and humanity knows

[8] Knight, The Crown of Life, p. 44.

no limitations to Pericles, but he helps man anywhere and in any place. That is precisely what he did to the Kingdom of Tarsus when he saved the people of Cleon and wicked Dionyza from famine and starvation.

Perhaps there is no emphasis in the play which shows a direct relationship between Pericles and his people; yet the idea and opinion of the people towards King Simonides is a convincing example clearly showing the reaction of the subjects towards their ruler if he is good and deserves to be respected and loved. There is the duty of the individual towards his kingdom on the one hand, while on the other, it is the responsibility of the community to obey, respect, and serve the individual who is one of its roots.

To complete this discussion it is necessary to speak about Pericles' relations with his family: his wife and daughter, Thaisa and Marina.

In Act I, Pericles rejects the nameless daughter of Antiochus. In his refusal to accept her, he gets rid of all the appearances and deceptions in his mind. He starts to look for real beauty and good heartedness. In Thaisa, Pericles finds his relief and in her too, he is able to bring to life a good and virtuous daughter who is extremely faithful and honest. Thaisa's death is a great burden to

Pericles, a disaster, because he had felt in her all the values and love that he needed and for which he was looking. Her death means a loss of all these values. Cerimon describes her after she recovered from her death as:

> She is alive!
> Behold, her eyelids, cases to those
> Heavenly jewels which Pericles hath lost,
> Begin to part their fringes of bright gold.
> The diamonds of a most praised water
> Doth appear to make the world twice rich. Live,
> And make us weep to hear your fate, fair creature,
> Rare as you seem to be.
> (III. ii. 99-106)

Traversi says that "Thaisa, one lost to Pericles in her death, is again alive, and the first sign of her restoration is a renewal of value by which her very physical attributes are transformed."[9]

In her restoration to Pericles, she makes the cycle complete, where there is nothing missing, neither to his kingdom nor to the world of goodness. Marina has a special effect on Pericles; she is a magnified picture of her mother Thaisa. Moreover, she has a power of recreation and reformation. Marina trained in Tarsus in music, letters and needlework, becomes generally admired, the thing which irritates the Queen's jealousy. The Chorus describes her in Act V:

> She sings like one immortal, and she dances
> As goddess-like to her admired lays.
> Deep clerks she dumbs, and with her neele composes
> Nature's own shape, of bud, bird, branch, or berry,

[9] Traversi, Shakespeare: The Last Phase, p. 31.

> That even her art sisters the natural roses;
> Her inkle, silk, twin with the rubied cherry:
> (V. Chorus. 3-8)

At the brothel, Marina prays to Diana to preserve her virginity. The Bawd exclaims, "What have we to do with Diana?" (IV. ii. 148). All of the people who used to come to this house change their habits and now they become virtuous members of society. They swear to each other that they will never again attend such places. The Boult himself could not do anything with Marina but he was convinced after an isolated meeting with her that she should move away from here. The Bawd says, "She would make a puritan of the devil" (IV. vi. 9) and also the Boult says "She makes our profession as it were to stink afore the face of the gods" (IV. vi. 135-36). Howard Felperin sees Marina ". . . as the human embodiment of Diana's divine grace, [who] will reform the stews of Mytilene."[10] In Act V Marina tells Pericles her own life story in order to remove his depression and heal his soul. On hearing her story, Pericles was shocked and asked Marina if she is "flesh and blood . . . no fairy" (V. i. 152-53). Pericles was interested to listen to Marina when she looked to him as virtuous and honest as the ultimate "Truth." He asks Marina to speak more:

> Falseness cannot come from thee, for thou look'st
> Modest as Justice, and thou seem'st a palace

[10] Howard Felperin, Shakespearean Romance (Princeton, New Jersey: Princeton University Press, 1972), p. 161.

For the crown'd Truth to dwell in.
(V. i. 120-123)

So Marina tries to revive her lost father by her sacred physic. Also Thaisa is revived by Cerimon "Through whom the gods have shown their power" (V. iii. 60). Marina has been "god-like perfect, the heir of kingdoms, And another life to Pericles thy father" (V. i. 206-7). The nobility of Marina is stressed in the play by everyone from Lysimachus, who sees in her the instrument and tool of healing and recovering, to the others who look at her as a spiritual ideal. She is the daughter of good Pericles and Thaisa, and her relationship with her father is one of spiritual love in which duty, responsibility, emotion and feelings are fused together to feed this idealistic and perfect relationship and to build up the essence of their mutual love.

Simonides is a third father in the play, but he is a man of different heart. He is not only the father of Thaisa but also of all the people of Pentapolis even to Pericles himself. Simonides is the image of the good father. His relations are dialectical and balanced. Simonides is never cheated by appearances or illusions. He can read the hearts of everyone around him and he treats people with good-heartedness. Simonides' relationship with himself is an ultimate understanding of his inner goodness in which there is no way to evil or deception. Simonides loves wisdom, courage, values and honour:

> . . . honour we love,
> For who hates honour, hates the gods above.
> (II. iii. 21-22)

Simonides loves also music, dancing and all kinds of arts, all of which exist in his kingdom where there is no war, famine or disasters. Where there are no evil spots or no devilish imagination, his relationship with his daughter Thaisa as the symbol of the royal family is a direct contrast to Antiochus' relationship with his daughter. What exists is a pure and shared love which is surrounded with a spiritual and fatherly atmosphere. Simonides teaches Thaisa wisdom and reality:

> Opinion's but a fool, that makes us scan
> The outward habit by the inward man.
> (II. ii. 55-56)

> Princes, in this, should live like gods above,
> Who freely give to every one that come to honour them;
> (II. iii. 60-61)

Simonides explains and interprets to Thaisa the meaning of the mottoes for the winning of her love spoken by the knights and lords on the tournament day. He assures her that Pericles' motto is the best one. This means that Pericles is the best husband for her. Simonides was right, for the play proves the dedicated love of Pericles to Thaisa.

Simonides is a king who knows how to behave and react with everybody. His relations with his court and the courtiers are spotless. He knows how to treat his courtiers and they know how to pay him back:

Knights: We are honour'd much by good Simonides.

Simonides: Your presence glads our days; honour we love,
For who hates honour, hates the gods above.
(II. iii. 20-22)

His court is living in a peaceful manner; every courtier knows his duty towards the other, and each practices his responsibility very curiously. The knights say to Simonides on the tournament day:

Contend not, Sir; for we are gentlemen
Have neither in our hearts nor outward eyes
Envied the great nor shall the low despise.
(II. iii. 24-26)

Simonides' knights are perfect courtiers, good, honourable, faithful, chivalrous and they love art as well. Simonides proves himself a respected king in the heart of everyone, no matter what his rank is. Simonides loves all of his people, the lord as well as the poor. On the other hand, the poor people or the masses love and respect and look at Simonides as a responsible ruler. To Pericles on the sea-shore, one of the fishermen says that the good Simonides is the king of the country:

Pericles: The good King Simonides, do you call him?
First Fisherman: Ay, sir; and he deserves so to be call'd for his peaceable reign and good government.
Pericles: He is a happy king, since he gains from his subjects the name of good by his government.
(II. i. 99-103)

As Wilson Knight says,

The statement serves to crystallize the sense already transmitted of simple honesty and wisdom: we are in a good community. The

> society is not levelled, but the men are as
> happy and rich-hearted in their station as
> the King in his.[11]

The whole society of Simonides is dominated and ruled by the kingly, courteous, moralistic and jovial attitudes of the good King. The personal feelings and formal relations are fused together to produce a spontaneous love and social duty united in an ideal and free society.

On the other hand, Cerimon is a good ruler also, but he has some creative power which gives him a godlike role. He is an almost superhuman figure. He is a magician of secret arts as well as being a noble man, virtuous, generous and wise. Of these values, he says:

> I hold it ever,
> Virtue and cunning were endowments greater
> Than nobleness and riches; careless heirs
> May the two latter darken and expend,
> But immortality attends the former,
> Making a man a god.
> (III. ii. 26-31)

Cerimon's lords, who attend the recovery scene of Thaisa from her death, exclaim:

> The heavens through you, increase our wonder,
> And set up your fame forever.
> (III. ii. 98-99)

These people respect and obey Cerimon. They see him as the good and holy man who revives people, who cares for life more than he does for self, as D. R. C. Marsh mentioned. Cerimon is a man who searches for truth rather than for

[11] Knight, The Crown of Life, p. 45.

reputation or wealth. The subject praises him:

> Your honour has through Ephesus pour'd forth
> Your charity, and hundreds call themselves
> Your creatures, who by you have been restor'd;
> And not your knowledge, your personal pain,
> but even
> Your purse, still open, hath built Lord Cerimon
> Such strong renown as time shall never [raze].
> (III. ii. 43-48)

D. R. C. Marsh suggests some meaning in Cerimon's name, such as "cerements and ceremony, life coming out of death, but if this is so, the significance is confused and obscure."[12] Cerimon does something very common with Pericles in the play as H. Felperin notes:

> His charity aligns him with Pericles, whose gift of corn to Tarsus had brought "them life whom hunger starv'd half dead" (I. iv. 96), as well as with the good fishermen who restored Pericles' sea-rusted armour to him.[13]

Cerimon's society reveals the relationship of the good ruler to the supernatural power as well as to human beings. His ideal society has a power of creation and restoring life, the thing which Pericles' society lacks.

In contrast to these good and ideal societies discussed above, there are two bad and corrupt societies. Antiochus is a decayed character himself. He is corrupted to the extent that nature herself with the aid of her super-power murdered him in order to take a suitable revenge for

[12] Marsh, The Recurring Miracle, p. 41.

[13] Felperin, Shakespeare Romance, p. 159.

his unpardonable sin. He is an embodiment of evil and is the symbol of hypocrisy and tyranny. His relationship with the court is a very deceptive one because it is a matter of fear and power, there is no mutual understanding and no respect between him and his court. He is to them a tyrant who oppresses everything by his power. Pericles illustrates this by saying:

> The blind mole casts
> Copp'd hills towards heaven, to tell the earth
> is throng'd
> By man's oppression; and the poor worm doth
> die for't.
> (I. i. 101-103)

Lord Thaliard does not respect or care for Antiochus, because the king does not ask for his advice or his opinion; Antiochus just gives orders and asks Thaliard to have them done. But, what kind of orders, why and how? All of these questions the court must not ask; they have only to manage the job as his majesty wants it:

> Antiochus: Thaliard, behold here's poison, and
> here's gold;
> We hate the prince of Tyre, and thou
> must kill him:
> It fits thee not to ask the reason why:
> Because we bid. Say, is it done?
> Thaliard: My lord 'tis done.
> (I. i. 156-159)

What kind of relationship is this in comparison to the good relations of Pericles' society and Simonides' court where there is no oppression nor hypocrisy. Antiochus' society is a very fearful one. It does not care about relationships between human beings. It is a society which frustrates its

people, crushes them, destroys them, and then at the end leaves them hopeless, purposeless and aimless.

After Antiochus and his nameless daughter had died by a supernatural power, not one of the people came to bury them or even looked at them. People felt happy and relieved because the essence of corruption and evil in the society had died, and they were now looking forward to a new and better society. Helicanus says in Act II. iv:

> Antiochus from incest liv'd not free;
> (II. iv. 2)

And about Antiochus' ugly death with his daughter, Helicanus adds:

> A fire from heaven came and shrivell'd up
> Their bodies, even to loathing; for they so stunk,
> That all those eyes ador'd them ere their fall
> Scorn now their hand should give them burial
> (II. iv. 9-12)

Antiochus with his daughter provides an extreme contrast with Simonides and Thaisa. The first are concerned about adultery and physical love, while the others look more human and natural, and they are concerned with spiritual and pure fatherly love. H. Felperin explains the role played by Antiochus' daughter as follows:

> Antiochus' daughter, whose beauty "enticeth"
> Pericles to "view," "touch" and "taste,"
> comes to represent in the course of the scene
> not that good which rewards romantic "virtue,"
> but that evil which tests moral virtue.[14]

[14] Felperin, Shakespeare Romance, p. 148.

This lady is lower than an animal who sees in her father not only a father, but also a husband. She is corrupt in heart and as such there is no way to build a good society among those people, where no one has any essence of goodness. They all stink in sin and lust. It is really a very different society in comparison to that of good Simonides where truth and faith are the measures of its base.

Cleon and Dionyza's society is a different one of that of Antiochus and his daughter. They are very passive people with no feeling of responsibility and duty. They represent a one-sided contrast to Pericles' society. Cleon has a very cold relationship with his people, because through his pride and the wicked spirit of his wife Dionyza, they had lost their prosperity and happiness, and had sunk into terrible poverty and famine. Pericles had done a very charitable job in saving these people from starvation, and he left with the king and queen's protestations of undying gratitude in his ears. But unfortunately, these people are later to repay good for evil by trying to bring about the death of his lovely child Marina. The people of Tarsus knowing this fact turned against their king and queen and killed them as the price of their wicked deed:

> For wicked Cleon and his wife, when fame
> Had spread his cursed deed to th' honour'd name
> Of Pericles, to rage the city turn,
> That him and his they in his palace burn:

> The gods for murder seemed so content
> To punish; although not done, but meant.
> (Epilogue. Chorus. 11-16)

Cleon's behaviour to his wife is very different from that of Pericles' towards Thaisa. Because Cleon is under the control of Dionyza, she is oppressing him and she guides him to the act of murder and deception. On the other hand, Thaisa loves honour and faith more than anything else. It is an evil relationship between Cleon and his family, while it is a good and loyal one in the case of Pericles and Thaisa. Cleon is incapable of building an ideal society in his kingdom, to replace poverty by prosperity, because all of his relationships and intentions are false and corrupt, and he ends with his wife in a natural way, since evil can not last.

Lysimachus is a realistic figure who represents a real and logical society, which Shakespeare portrays through him in order to convince his audience that there is no ultimately good or bad society. But realistically speaking, there is something which is a combination of both. Lysimachus who has more goodness than evil in himself is a representative of this society.

III - Cymbeline, King of Britain

Cymbeline, King of Britain

Shakespeare, after writing Pericles, found the way paved for more romantic and melodramatic experiments. As Geoffrey Bullough says, "Pericles was a laboratory for experiments, he was to apply more fruitfully in the last years of his career."[1] Cymbeline is a blend of many condensed themes, good and evil, nature and civilization, loyalty and deception, humanity and animality, damnation and redemption, and loss and reconciliation. In a certain way Cymbeline treats all of these crowded themes through its action and events.

Cymbeline, the King, is a passive character, who cannot take any serious decision in the opening of the play. He is not able to rule the country, a failure which leads all the mentioned contrasts and conflicts to fight violently in his kingdom; and particularly leads to the direct and main clash between the forces of good and evil in Cymbeline's society.

In this play, the forces of evil are represented by the wicked Queen and Cloten, while the forces of good are represented by Imogen, Posthumus and Pisanio. The struggle

N.B.: Lines and references to Cymbeline are taken from Professor J. M. Nosworthy's New Arden edition. These references will be consistent throughout this thesis (London: Methuen and Co. Ltd., 1960).

[1] Alan R. Velie, Shakespeare's Repentance Plays (Cranbury, New Jersey: Associated University Press, Inc., 1972), p. 72.

between these two opposite forces is the essence of the play, and all the other incidents or forces are only important in their effect upon the main struggle. Thus, Iachimo, for example, is important in supplying a temporary victory for the powers of evil within the court of Cymbeline. On the other hand, Belarius, Arviragus, and Guiderius are important in achieving the final victory for the powers of good, and in changing Cymbeline himself from a passive character into a more active figure in support of the forces of good within his society at the end of the play.

This special characteristic of Cymbeline necessitates a different kind of treatment and discussion from that of Pericles. The best thing to do is to study the character of Cymbeline as an individual who has to carry his responsibilities and duties towards his kingdom, and then to move to his relationship with the powers of evil in his family and his society and how this relationship affected his relations with the powers of good. Then the treatment must change its focus from Cymbeline to the direct struggle between both forces and to the study of the effect of the triumph of the good powers upon Cymbeline. At the end, the corrupted society changes to an idealistic and perfect one with a mutual and understandable relationship among all of its members.

Cymbeline as an individual is not honest with

himself. "He represents the passive aspect of the human soul in its state of fallenness" as Martin Lings says.[2] All the faults and errors are concentrated in his character. His submissiveness, his listening to flattery, his false judgement and his susceptibility are the measure of his errors. At the beginning of the play, he is extremely blind to reality, unaware of evil surrounding his kingdom. His conscious and subconscious are stopped from work and their practice of their duty. He paves the way for evil to dominate his mind and soul. He looks like an abnormal character lost in this world. Robert G. Hunter says:

> Cymbeline knows and sees nothing but what is false. His ignorance and misapprehension are total, and serve as the source for the partial ignorance and misapprehensions of the other characters, and the near tragic misunderstandings that result from them. At the play's beginning, the King's moral blindness has created around him a dangerous atmosphere of sycophancy and deceit.[3]

But still Cymbeline's inner self is neither corrupt nor evil and this is the measure for his changing and the means towards his salvation as an individual. At the end of the play, however, he achieves some development and progress in his character when he gets rid of the black veil which was

[2] Martin Lings, Shakespeare in the Light of Sacred Art (London: George Allen & Unwin Ltd., 1966), p. 94.

[3] Robert Grams Hunter, Shakespeare and the Comedy of Forgiveness (New York and London: Columbia University Press, 1965), p. 145.

covering his face. Cymbeline, in his relationship to the Queen as a member of his family, is false from the beginning of the play because he chooses a wicked queen who is dangerous to him, to other members of the family and to the kingdom. The Queen deceives Cymbeline by her beauty and its appearances to establish her son Cloten as the heir to the crown after marrying Imogen, the legal heir to the throne due to the loss of Imogen's brothers. Cymbeline as a weak character is cheated by the Queen and he submits to her will. The thing which had made him support Cloten and her and had caused Posthumus to be banished was to ease the way for the unreasonable marriage of Imogen with Cloten.

The Queen herself, as J. M. Nosworthy sees her, is "The embodiment of malevolence in the person, with her flowers, her poisons, her cats and dogs."[4] In the way she treats Imogen, the Queen is very hypocritical. She says to Posthumus and Imogen during their meeting before Posthumus' departure to Italy:

> Evil-ey'd unto you. You're my prisoner, but
> Your gaoler shall deliver you the keys
> That lock up your restraint. For you Posthumus,
> So soon as I can win th' offended king,
> I will be known your advocate: marry, yet
> The fire of rage is in him, and 'twere good
> You lean'd unto his sentence, with what patience
> Your wisdom may inform you.
>
> (I. ii. 3-10)

[4] J. M. Nosworthy, Cymbeline, "The Arden Shakespeare" (London: Methuen and Co. Ltd., 1960), p. liii.

Due to the Queen's corruption and hypocrisy, Cymbeline ordered the imprisonment of his daughter Imogen and the banishment of her husband Posthumus. In Act I. scene ii., Imogen says to Posthumus concerning the wickedness of the Queen:

> Dissembling courtesy! How fine this tyrant
> Can tickle where she wounds! . . .
> (I. ii. 15-16)

In their last meeting, Posthumus and Imogen were not free from the interruption of the evil queen, who was disturbed because of their strong and honest love for each other. The Queen came very quickly after her exit in Act I, scene ii. to be sure about Posthumus' life:

> Be brief, I pray you:
> If the King come, I shall incur I know not
> How much of his displeasure: [Aside] yet I'll
> move him
> To walk this way: I never do him wrong
> (I. ii. 33-35)

The queen is ambitious as well as she is wicked. She wants to assure the succession of her stupid son, Cloten, to the throne of Britain. She knows that this can not be achieved except by destroying all the powers of good within the court, represented by Posthumus, Imogen and Pisanio. For Posthumus, she obtains an order of banishment from the king; and she gets Imogen under her control by imprisonment. Pisanio is merely a servant, but his problem is his loyalty and intelligence. She says in an aside when Pisanio enters in Act I, scene vi:

> Here comes a flattering rascal, upon him
> Will I first work: he's for his master,
> And enemy to my son.
> (I. vi. 27-29)

The queen's envy is directed also against the servant. She tries very hard to find a way to get rid of Pisanio, and she had thought she could do that only by deceiving the good physician Cornelius by requesting a dreadful medicine supposedly to practice upon animals. As a matter of fact, the queen aims to give it to Pisanio to get rid of him. Cornelius says in an aside, about her:

> I do not like her. She doth think she has
> Strange ling'ring poisons: I do know her spirit;
> And will not trust one of her malice with
> A drug of such damn'd nature. Those she has
> Will stupefy and dull the sense awhile;
> Which first (perchance) she'll prove on cats and dogs,
> Then afterward up higher: but there is
> No danger in what show of death it makes,
> More than the locking up the spirits a time,
> To be more fresh, reviving. She is fool'd
> With a most false effect: and I the truer,
> So to be false with her.
> (I. vi. 33-44)

Cornelius knows the truth about the queen and that is why he does not fulfil her orders as she gives them. R. G. Hunter comments on the queen and her evil attempts:

> The queen, proposes to transform the sweets of nature into the means of death. But she wishes to work a similar change on human material as well, for we immediately see her attempting to seduce the physician Cornelius from his honest practice of medicine and Posthumus' servant Pisanio from his loyalty to his master. Indeed, the rest of the protasis is taken up with a series of attempts to seduce the good

from their devotion to virtue.[5]

The queen drops the box to Pisanio and asks him to pick it up and keep it as a good remedy against death. In order to convince him, she tells him that she herself is giving this to the king. She asks Pisanio to desert his master's service and to spy on his mistress. Pisanio does not believe the queen's promise, and he takes the box and exits while the queen says:

> A sly and constant knave.
> Not to be shak'd: The agent for his master,
> And the remembrancer of her to hold
> The hand--fast to her lord. I have given him that,
> Of liegers for her sweet: and which she after,
> Except she bend her humour, shall be assured
> To taste of too.
>
> (I. vii. 75-81)

By the dominating forces of the queen over the will of Cymbeline, the latter refuses to pay the tribute to the Romans which leads to the war between Britain and Rome. The king is helpless in the face of this false war, because his wife had obliged him to declare a war on his teachers and ideals. But the queen, with her powerful and devilish character, urges and convinces the king not to pay the tribute to the Romans by reminding him of the bravery of his ancestors who had fought against Caesar:

> A kind of conquest
> Caesar made here, but made not here his brag
> Of 'came and saw and overcame'--he was carried

[5] Hunter, Shakespeare and the Comedy of Forgiveness, p. 151.

> From off our coast twice beaten; and his shipping--
> Poor ignorant baubles!--on our terrible seas,
> Like egg-shells mov'd upon their surges, crack'd
> As easily 'gainst our rocks . . .
> (III. i. 24-30)

Cymbeline shows a very false relationship with the queen, which cannot help in building up an ideal society, both of them being responsible for this kingdom. Cymbeline is guilty in giving the chance to the queen to practise his duty. Furthermore, this chance paves the way for evil and corruption to spread throughout the kingdom.

Cymbeline, through his susceptible character, opens a room for false understanding and deceptive relationships with his court which happens before the opening of the play, when the king listens to two villains who accuse Belarius of being a traitor. Cymbeline believes them and he banishes the good and strong soldier Belarius. This misjudgment leads to the prevention of a male heir to the throne of Britain, causing Belarius to steal the two little children and run away to the mountains. His act is a direct reaction to Cymbeline's error. Belarius was an honourable and respectable courtier, and he had fought for his country against the Romans. He says:

> . . . : my body's mark'd
> With Roman swords; and my report was once
> First, with the best of note. Cymbeline lov'd me,
> And when a soldier was the theme, my name
> Was not far off.
> (III. iii. 56-60)

Belarius was fighting to keep high the honour of his country

and his king, while the other soldiers were fighting for personal benefits. Cymbeline could not see this clearly, but what he did was to reverse the fact by banishing the good and by praising the bad. The discussion of the two gentlemen at the beginning of the play shows how the courtiers communicate very coldly with Cymbeline. They are not too happy with Cymbeline's behaviour and mis-judgment, but still they are giving him the look and the face that he wants:

First Gentleman:

> Our bloods
> No more obey the heavens than our courtiers
> Still seem as does the king's.
> (I. i. 1-3)

In another situation the courtiers express their opinion about Cymbeline. Now these people are sure that the future of Britain is lost as long as the wicked queen and her son Cloten are the executive will of the throne. They laugh, they bend to the king, but in their inner-selves they do not agree with his policy:

First Gentleman:

> So is the queen,
> That has desir'd the match. But not a courtier,
> Although they wear their faces to the bent
> Of the king's looks, hath a heart that is not
> Glad at the thing they scowl at.
> (I. i. 11-15)

Posthumus, on the other hand, is one of the courtiers, and neither does he go along with the king. In doing this, Cymbeline is preventing his country from a just and merciful regime, while on the contrary he presents a very evil and

corrupt replacement. Such a relationship can not last too long between the ruler and the subject. This situation causes frustration and despair to the people. This is very clear in their fight with the Romans when they had started to run away from the battle, because they no longer trusted their ruler. The link breaks down between them.

After discussing Cymbeline's character and his relationships with his family and his people, one should shift this study to the direct conflict of the forces of good and evil in the discussion of this play. The queen, as the leader of the evil forces, has already been discussed. In other words, the discussion illustrates many speculations about the character of the queen, her thinking, and her behaviour towards Cymbeline, Imogen, Posthumus, Pisanio, Cornelius and Rome.

Cloten is the next evil character to be treated in this discussion. He is a boastful character--a braggart, stupid, and disgusting man. He looks at himself as an important member of the royal family. He wants to marry Imogen in order to come to the throne and thereby achieve his mother's dream. No one in the play likes him except his mother. The courtiers hate him and see in him the degeneration of the kingdom and British society. One courtier points out that Cloten is

> . . . a thing
> Too bad for bad report: . . .
> (I. i. 16-17)

A. Velie describes Cloten as "He is lecherous, vengeful, and violent. He is most formidable and dangerous when he sets out in pursuit of Imogen."[6] However, Imogen knows Cloten's corrupted spirit and she never listens to him. She rejects him four times in the play, each time less politely than before, until at the end she bursts her anger and wrath upon Cloten after she describes him as a fool. When Cloten taunts Posthumus, she answers violently:

> He never can meet more mischance than come
> To be but nam'd of thee. His mean'st garment,
> That ever hath but clipp'd his body, is dearer
> In my respect, than all the hairs above thee,
> Were they all made such men.
> (II. iii. 131-135)

As Derek Traversi sees Cloten "He is in fact the unpolished human animal, dressed up as a courtier and given the external circumstances of rank."[7]

Cloten is extremely conscious of his position, but unfortunately not conscious of his ill will and evil deeds. Cloten believes that his rank and position can save him from danger and keep him safe and alive. However, on the contrary, Cloten's foolishness could not prevent the fact that some day he would meet a person like Guiderius. Cloten is deceived by the praise of the courtiers concerning his

[6] A. Velie, Shakespeare's Repentance Plays, p. 75.

[7] Derek Traversi, Shakespeare: The Last Phase, 2nd ed. (Stanford, California: Stanford University Press, 1965), p. 72.

strong personality in life and war. It is very clear how Posthumus had conquered Cloten at the beginning of the play, and how Cloten goes from one duel to another a loser. In Act II, scene i, Cloten boasts and shows off in front of the lords:

> . . . A pox on't! I had rather not be so noble as I am: they dare not fight with me, because of the queen my mother: every Jack-slave hath his bellyful of fighting, and I must go up and down like a cock, that nobody can match.
> (II. i. 20-24)

Cloten was not paying attention to the second lord who was making fun of him and commenting on his true character. In the same position, the second lord says in an aside of the boastful quotation of Cloten:

> You are cock and capon too, and
> You crow, cock, with your comb on.
> (II. i. 25-26)

G. Wilson Knight says the following about him:

> He is autocratic and insulting--witness his continued insults concerning Posthumus' low birth--and has a thoroughly nasty mind, seen in his dastardly plot to revenge himself by raping Imogen whilst wearing Posthumus' garments.[8]

Cloten's end at the hands of Guiderius, the legal heir to the British throne, assures the real and natural nobility of Guiderius and the deceitful and false character of Cloten. He is a sex maniac who wants to possess Imogen in any way.

[8] G. Wilson Knight, The Crown of Life (London: University Paperbacks, 1965), p. 133.

He had tried all kinds of corruptive and evil means to win her heart and her body, but what he won at the end is the separation of his empty, stubborn head from his rotten body. Cloten is the symbol of the corrupted society which would rule if his mother had triumphed over the power of good. However, Britain was saved at the end from this dreadful disease.

Iachimo is a special type of man. He is an Italianate villain, the only one to be mentioned as an Italian and not a Roman, because he is very far from a Roman's nobility with love of honour and faith. He is an Iago-like figure in his deception to Posthumus. He has no beneficial motive for his malicious behaviour, so he makes his plan with Posthumus when the latter maintains that Imogen will resist Iachimo's temptations. In the British court, Iachimo creates a story for Imogen that her husband Posthumus has forgotten her, and that he is now enjoying himself with fair Italian girls. Iachimo, in doing this, paves the way for proposing himself as a substitute for Posthumus and as a loyal servant for her physical enjoyments and her revenge:

> I dedicate myself to your sweet pleasure,
> More noble than that runagate to your bed,
> And will continue fast to your affection,
> Still close as sure
>
> (I. vii. 136-139)

Imogen does not believe him and considers herself guilty in listening to such vulgar and mean speaking. Here, Iachimo

realizes that the princess is extremely pure and faithful, and that there is no way to corrupt her. This fact makes him change his behaviour for a more rotten and mean action. Here he gives Posthumus a high honour and says:

> He sits 'mongst men like a descended god;
> He hath a kind of honour sets him off,
> More than a mortal seeming.
> (I. vii. 169-171)

He then convinces Imogen in his flattering way to keep his trunk in her room where at night he gets out of the trunk, writes down his notes and description of the room and Imogen after stealing her bracelet. In Italy he meets Posthumus, and step by step he moves him to the belief that he had won Imogen's heart. At the end of the arguing, he brings Posthumus to the climax of the play when he shows him the bracelet and describes the mole beneath Imogen's breast. He says to Posthumus at this point:

> If you seek
> For further satisfying, under her breast
> (worthy her pressing) lies a mole, right proud
> Of that most delicate lodging. By my life,
> I kiss'd it, and it gave me present hunger
> To feed again, though full. You do remember
> This stain upon her?
> (II. iv. 133-139)

Posthumus in this situation believes the pretenses and the claims of Iachimo, and he counts himself as a loser of the wager, the thing which makes him send to his servant Pisanio with orders to murder Imogen. Wilson Knight summarizes Iachimo's character in the following quotation:

> His motivation as villain is clearly one

> with his excessive self confidence and knowledge of his own brilliance and personal attraction. He is a born exhibitionist, smug, suave, showy and bold as the occasion demands, or all at once.[9]

But nevertheless, Iachimo repents at the end of the play and Posthumus leaves him free, although he could have killed him very easily in two situations. Posthumus asked him to behave better with people in the future. Iachimo's repentance at the end comes on Posthumus' hand.

Iachimo was able to play his evil role in the play because of the successful plan of the queen in sending Posthumus away. Iachimo's hypocrisy was temporarily able to corrupt the goodness of Posthumus. This happened because Posthumus was not completely good.

Although Posthumus listens to Iachimo's flattery and deceptive attitudes, he is still a good man cheated by brilliant and smarter individuals. Posthumus is modest and humble, unlike Cloten. On the other side, he is honest and good in his inner-self, unlike Iachimo. In the opening of the play the gentlemen speak of him favourably:

> First Gentleman:
> I do not think
> So fair an outward, and such stuff within
> Endows a man, but he.
> I do extend him, sir, within himself,
> Crush him together, rather than unfold
> His measure duly.
> (I. i. 22-27)

[9] Knight, The Crown of Life, p. 142.

The Second Gentleman responds to the discussion by saying to his friend concerning Posthumus, "I honour him" (I. i. 54). From the point of view of the people, Posthumus is a very good person, but he commits some wrongdoing towards Imogen by his misjudgment and by exposing her to temptation. Imogen loves him as much as he loves her, but she is more aware and conscious about the virtue and honour of love. After Posthumus thinks that Imogen is dead, he starts his repentance and fully accepts the responsibility for his guilt. He asks the gods to forgive his wrongdoing. In Act V, scene iv he hopes that by dying he can achieve his repentance and will get the penalty for his sin:

> . . . to satisfy,
> If of my freedom 'tis the mainport, take
> No stricter render of me than my all . . .
> For Imogen's dear life take mine. . . .
> (V. iv. 15-22)

Jupiter leaves a book to Posthumus after the latter sleeps and sees a dream. In the dream, the god of the play Jupiter declares the happy future of Posthumus and Imogen:

> Whom best I love I cross; to make my gift,
> The more delay'd, delight'd. Be content,
> Your low-laid son our godhead will uplift:
> His comforts thrive, his trials well are spent:
> Our Jovial star reign'd at his birth, and in
> Our Temple was he married. Rise, and fade.
> He shall be Lord of lady Imogen,
> And happier much by his affliction made.
> (V. iv. 101-108)

Posthumus commits a sin and he pays for it through his suffering and by his self-realization of his wicked deed. The gods forgive him and he is saved. Though his restora-

tion should begin, when he wakes up from his sleep after seeing the dream he finds a book and he reads:

> When as a lion's whelp shall, to himself unknown, without seeking find, and be embrac'd by a piece of tender air: and when from a stately cedar shall be lopp'd branches, which, being dead many years, shall after revive, be jointed to the old stock, and freshly grow, then shall Posthumus end his miseries, Britain be fortunate, and flourish in peace and plenty.
>
> (V. iv. 138-145)

The prophecy of the gods is fulfilled and Posthumus encounters Imogen with Cymbeline and his sons and Belarius. At the end, he forgives Iachimo's wrongdoings. However, Cymbeline accepts the good attitude of Posthumus, and he forgives the Romans and agrees to pay the tribute to the Emperor. Britain finds her legal heir to the throne and then progress and peace spread throughout the kingdom.

Throughout the whole play, Pisanio, the loyal servant, does not commit any sin. He commits no evil in any of his relationships. Even with the bad people and the forces of evil, Pisanio was reacting according to his good nature. It is a nature without distortion. He is spotless. Pisanio represents the honest and loyal subject. He aids Imogen to run away to Milford Haven where she accidentally unites with her brothers. In other words, he helps her to run away from the corruption of the court to the naturalness and goodness of the Welsh mountains. He also advises her to join the service of good Lucius. Pisanio is a static character, an uncorruptible one. He starts as a good and

loyal servant and ends the same. Pisanio is the one who does not commit any wrongdoing although Posthumus pushed him in that direction. The queen and Cloten tried very hard to corrupt Pisanio's soul by their deception, but he was listening with a deaf ear to their sounds of evil.

Imogen is the heroine of the play. She is a tender, innocent and honourable lady. Imogen passes through a very difficult experience throughout the play. She suffers for her love, her banished husband, her dominated father, her lost brothers and her chastity. R. G. Moulton says of her fate:

> The separate trains of evil are drawn into a unity by the way in which they one and all strike at Imogen. Through the error of Cymbeline, Imogen has lost her husband, through the retaliation of Belarius she has lost her brothers; Posthumus' sin robs her of her love, and the crime of Iachimo robs her reputation; by the queen her life is threatened, and the villainy of Cloten threatens her honour.[10]

All of the main characters practise either their wrongdoing or their corrupted forces upon her, but still she does not surrender to fate. On the other hand she proves her courage, her self-reliance and her correct judgment throughout the play. She is everywhere the lady. She is the uncorrupted soul of the British court as well as the embodiment of the good society of nature and the mountains. When she

[10] R. G. Moulton as quoted in George I. Duthie, Shakespeare (London: Hutchinson University Library, 1966), p. 192.

meets her lost brothers indirectly, she recognizes them instinctively through her subconscious. Arviragus calls Imogen "Brother" when she was disguised as a boy:

> Arv.: Brother, stay here:
> Are we not brothers?
> Imogen: So man and man should be;
> But clay and clay differs in dignity,
> Whose dust is both alike.
> (IV. ii. 2-5)

She replies with an awareness of her own dignity. She is a brother to any honourable and dignified man. Cloten, the evil character who chases her throughout the play, confesses that she is an excellent lady:

> . . . from every one
> The best she hath, and she of all compounded
> Outsells them all.
> (III. v. 72-74)

She is a brave and royal lady with tender and fragile touches in her character. Belarius thinks she is a fairy when he encounters her in the mountains. Her brothers believe she is an angel descended from heaven. She is the embodiment of fidelity as her boy-name symbolizes. She does not believe any of Iachimo's lies about her husband. She rejects Iachimo very furiously as a means to revenge her husband. Even this villain calls her "the Arabian bird" (I. vii. 17). He realizes from his first meeting with her that he has lost the wager. He envies Posthumus for her truthful and powerful love for him.

Imogen in her relationship with Posthumus plays a double-sided role. As an individual, she is the good woman

who represents virtue and beauty. On the political side, she is the heir of Britain as long as her brothers are still missing. She knows how to choose correctly, and she prefers a worthy gentleman to an empty lord. Posthumus and Imogen together have great significance in the small community as well as in the large society. Hunter comments on their characters: "Their love, beauty, and virtue serve as a contrast to the king's ignorance, the queen's wickedness, and Cloten's complacent and boorish stupidity. Their marriage also represents the one visible hope for the society of the play."[11]

The First Gentleman says of Imogen's love for Posthumus:

> To his Mistress,
> (For whom he now is banish'd) her own price
> Proclaims how she esteem'd him. . . .
> (I. i. 50-52)

Imogen is the way and the light towards restoration. Her temporary death in the play is purgatory to the sins of the other characters. She is the connector, the fixer and the saviour. E. M. W. Tillyard writes: "She has a unique importance as a bridge between the old world of the court and the new world in the Welsh hills."[12] Besides this, she

[11] Hunter, Shakespeare and the Comedy of Forgiveness, p. 146.

[12] E. M. W. Tillyard, Shakespeare's Last Plays (London: Chatto and Windus, 1962), p. 29.

has the ability to connect the broken threads of goodness in both societies and fix a unified one at the end of the play without hypocrisy, tyranny or evil. She is in fact the means of the ideal society.

The main issue which results from the former discussion is that all the powers of good already seen, represented by Imogen, Pisanio, and Posthumus, are not able in themselves to achieve their victory in the corrupted society of Britain, because the king who represents the highest power is not practicing his real function as a ruler. These good people have no other choice except to transfer to evil as Posthumus did by listening to Iachimo's deception or to escape from this rotten society which is what Pisanio and Imogen did. The only hope for this end lies in a good power which is living outside this hypocritical environment symbolized in this play by Belarius, Arviragus and Guiderius. These people represent a natural society with each other.

Belarius, the main factor in this small world, "is an honourable and valiant man who fought nobly for his king against the invasion by the Romans,"[13] as G. Duthie says. 'My body's mark'd,' Belarius says,

> With Roman swords; and my report was once
> First, with the best of note. Cymbeline lov'd me,

[13] Duthie, Shakespeare, p. 189.

> And when a soldier was the theme, my name
> Was not far off.
>
> (III. iii. 57-60)

Belarius makes a contrast between his life in the Welsh mountains and his life in the court. This contrast is expressed in the first speech of the mountain scenes when Belarius says:

> A goodly day not to keep house with such
> Whose roof's as low as ours! Stoop, boys: this gate
> Instructs you how t' adore the heavens; and bows you
> To a morning's holy office. The gates of monarchs
> Are arch'd so high that giants may jet through
> And keep their impious turbans on, without
> Good morrow to the sun. Hail, thou fair heaven!
> We house i' th' rock, yet use thee not so hardly
> As prouder livers do.
>
> (III. iii. 1-9)

He adds after that the life in the mountain is much more noble and proud than that at the court. There is no way of comparison between them. Here he believes there is no flattery or deception, malice or envy, infidelity or ingratitude in the mountain's life where naturalness and virtue spread its atmosphere.

Cymbeline's two sons, Arviragus and Guiderius, have been raised here in the mountains, and their characters have been mostly shaped by the conditions of the mountain's life. G. Duthie says about them:

> . . . the rural retreat is not to be accepted as a refuge from court life forever and ever. Its function is to nurture in moral health those who will bring regeneration to the

corrupt court environment.[14]

After they grew up as young and strong men, Arviragus and Guiderius felt a little depression and frustration in their isolated and secluded world. They become the critics of the mountain's life. Guiderius says to Belarius:

> . . . we poor unfledg'd,
> Have never wing'd from view o' the nest, nor know not
> What air's from home. . . .
> (III. iii. 27-29)

Guiderius adds to Belarius' thoughts:

> . . . This life is best
> (If quiet life be best) sweeter to you
> That have a sharper known, well corresponding
> With your stiff age; but unto us it is
> A cell of ignorance, travelling a-bed,
> A prison, or a debtor that not dares
> To stride a limit.
> (III. iii. 29-35)

Arviragus also agrees about his brother's opinion, and he says while complaining about his loneliness:

> We have seen nothing:
> We are beastly: subtle as the fox for prey,
> Like warlike as the wolf for what we eat:
> Our valour is to chase what flies: our cage
> We make a quire, as doth the prison'd bird,
> And sing our bondage freely.
> (III. iii. 39-44)

These two young brothers feel as if they lack something themselves, which the audience realizes as royal and courtly doings and behaviour. They instinctively feel their noble hearts. Belarius in his soliloquy confirms this idea:

[14] Duthie, Shakespeare, p. 194.

> They think they are mine, and though train'd up thus meanly,
> I' th' cave wherein they bow, their thoughts do hit
> The roofs of palaces, and Nature prompts them
> In simple and low things to prince it, much
> Beyond the trick of others.
> (III. iii. 82-86)

Later on he adds that

> 'Tis wonder
> That an invisible instinct should frame them
> To royalty unlearn'd, honour untaught,
> Civility not seen from other. . . .
> (IV. ii. 176-179)

The two young brothers do come down from their secluded home later on when they join the forces of the British army to fight against their enemies, the Romans. They play a regenerative action in changing the destiny of the battle to the side of the Britons. Belarius, though he hates the king, joins the forces with them and they fight valiantly and help to restore Cymbeline's position. D. Traversi comments on their action,

> It is evident that we are to regard the life of these two young men as hitherto incomplete, lacking in the proving which is brought by the risks of war and the graces which accompany the courtly civilization to which they were born.[15]

Belarius, in joining the fight with them, pays for his sin which is the stealing of the two boys. In doing this, he is saved from the evil rottenness in his heart by the work of nature upon him. Previously Guiderius, through his

[15] Traversi, Shakespeare: The Last Phase, p. 82.

natural nobility, kills the evil Cloten for his showing off and boasting of his high rank and position. Nature and simplicity win on appearances and false nobility. In his arguing with Cloten, Guiderius replies by stressing the necessity of correspondence between inner-worth and the pretensions of origin

> I am sorry for't; not seeming
> So worthy as thy birth.
> (IV. ii. 93-94)

Belarius, Arviragus and Guiderius constitute a natural society to help the poor and the one in need and to punish the wrongdoer and the evil. This is what happens when they help Imogen and love her as a brother when she was disguised as the boy Fidele.

Finally, Belarius, Arviragus and Guiderius are the decisive forces in the triumph of Britain over Rome and in the restoration of order to both sides, the royal and the national. In addition, they aid the powers of good to win the victory over the forces of evil. Thus they achieve an extremely good society in Britain, especially after the persecution of Cloten and the death of the queen as a result of ultimate depression after her son's disappearance.

After the fact is discovered and each character takes off his disguise, a happy ending pervades the atmosphere, while restoration, reconciliation and order can maintain their supremacy in this kingdom. Cymbeline himself achieves some development due to the external events

in which he has been involved and due to the defeat of corruption and evil in his kingdom. However, the main factor in this change remains his realization of the rottenness of the Queen noted by Cornelius, the physician, as he describes her death and tells of her confession:

> With horror, madly dying, like her life,
> Which (being cruel to the world) concluded
> Most cruel to herself.
> (V. v. 31-33)

Cornelius adds the following:

> First, she confess'd she never lov'd you: only
> Affected greatness got by you: not you:
> Married your royalty, was wife to your place:
> Abhorr'd your person.
> (V. v. 37-40)

Cymbeline agrees to pay the tribute to worthy Caesar and he affirms the marriage of Posthumus and Imogen. His lost sons are restored to him and he rejoices happily

> Let's quit this ground,
> And smoke the temple with our sacrifices.
> (V. iv. 398-399)

Cymbeline learns forgiveness from his son-in-law Posthumus and he forgives everybody. Virtue comes to his heart and his mind starts to work very actively towards goodness and peace. He appoints Belarius as his new counsellor and recognizes all the powers of good around him from Pisanio to Cornelius and to his sons and daughter.

The end of the play is the birth of a new ideal society, one built on mutual relationships of love and harmony. D. Traversi summarizes the end,

> Cymbeline, the "lofty cedar," is at last restored to the "lopped branches" for whose original loss his own passion was partially responsible; and by this restoration or "revival" (to use the Soothsayer's own term, with its suggestion of life restored), his "issue," joined once more to "the most majestic cedar," is a guarantee for Britain of "peace and plenty."[16]

So, the end is a green tree whose roots are deep in the ground and whose shade brings comfort to everyone in this kingdom.

[16] Traversi, Shakespeare: The Last Phase, p. 103.

IV - The Winter's Tale

The Winter's Tale

The Winter's Tale shows many contrasts and conflicts among characters rather than societies. This play displays false divisions between a father and a daughter, a father and a son, and a father and a mother. There is also the division of a good friendship between two kings and between a king and his subject.

The method of treating this play necessitates a different analysis from that of its predecessors, Pericles and Cymbeline. The comparison is based on characters in one society. There is a contrast and clash between two different environments, but the main problem is the cause of the disorder in a good society which becomes a corrupted one for a period of sixteen years, and then this society regenerates into a good society once again. This discussion is concerned with how this society lives at first, how it changes, and what it becomes subsequently.

Leontes, the King of Sicilia, is the main factor in the change of the society from good to evil, and because the disorder starts in him and then spreads throughout his kingdom, this discussion necessitates a full study of his character, and an analysis of his relations with the other characters.

At the beginning of the play, Leontes is portrayed as the good King of Sicilia. He is a noble man with virtuous habits and without any defects in his character.

His relationships with his family are in a balanced state. His people love and respect him, which is revealed in Leontes' counsellor, and Archidamus, a lord of Bohemia.

Leontes' foreign policy is well established. This is clear through his marriage to Hermione, the daughter of the King of Russia, and through his good relations with his friend Polixenes, King of Bohemia.

From the beginning of the play, it seems to everyone that Leontes is an understandable and responsible character, one who knows how to manage good relations, both within his own court and outside the boundaries of his realm.

Before his doubts about his wife's fidelity which leads to his breakdown, Leontes behaves as a lover-king towards her. He loves this lady and respects her because he himself knows that she is a beautiful, tender and virtuous lady. Hermione is a very relaxed woman who has full control of her passions. She knows how to behave royally and majestically because she has been trained in this way of life by her education in her father's court. She is a good mother as well as a sweet lady. Leontes trusts and respects her because he feels that all of her actions and deeds are noble and balanced. He asks her to persuade Polixenes to extend his stay in Sicilia, because he knows that she has the power of convincing others, the result of her strong and respectable character. Leontes used to share with his wife all of his problems and affairs. He says to

her, after he had tried desperately to extend Polixenes' staying, "Tongue-tied our queen? speak you" (I. ii. 27). After Hermione implores his reconsideration to leave, Polixenes agrees to stay. Thus Leontes seems to be in an understanding relationship with his wife. But this is all before his state of doubt and madness, which starts when Hermione and Polixenes go to the garden in Act I, scene ii.

With Polixenes, Leontes has a different kind of relationship. It is as a brother as well as a good, close friend. The roots of these relationships are planted deeply in the hearts of both men. In the discussion of Camillo with Archidamus at the beginning of the play, this relationship appears clear to everybody as a very close and balanced one. Camillo says in this situation:

> They were trained together in their childhoods, and there rooted betwixt them then such an affection which cannot choose but branch now. Since their more mature dignities and royal necessities made separation of their society, their encounters, though not personal, have been royally attorneyed with interchange of gifts, letters, loving embassies, that they have seemed to be together, though absent; shook hands, as over a vast; and embraced, as it were, from the ends of opposed winds. The heavens continue their loves!
>
> (I. i. 22-32)

The union of Leontes and Polixenes is not only a personal one, but the basis of the unity between the two kingdoms, Sicilia and Bohemia. The personal lives of Leontes and Polixenes are deeply fused with the lives of their countries. Terence Eagleton describes the relation between these

two societies:

> . . . the relationship between Sicilia and Bohemia is both personal and political, each in terms of the other. Leontes and Polixenes have been forced to part since their boyhood, but their personal relationship has continued and found mature expression in political union.[1]

The relationship between Polixenes and Leontes shows an intensified understanding and relaxation at the beginning in Act I, scene ii when Polixenes, too, assures Hermione about his good relationship with Leontes:

> We were, fair queen,
> Two lads that thought there was no more behind,
> But such a day to-morrow as to-day,
> And to be boy eternal.
> (I. ii. 62-65)

After this long period of their friendly relations, they change from good to better and from innocence to greater innocence as Polixenes explains this to Hermione in Act I, scene ii:

> We were as twinn'd lambs that did frisk i' th' sun,
> And bleat the one at th' other: what we chang'd
> Was innocence for innocence: we knew not
> The doctrine of ill-doing, nor dream'd
> That any did.
> (I. ii. 67-71)

Leontes considers Camillo, his counsellor and chief lord, as an embodiment of the loyal and trustful subject.

N.B.: Lines and references to The Winter's Tale are taken from Professor J. H. P. Pafford's New Arden edition. These references will be consistent throughout this thesis (London: Methuen & Co. Ltd., 1962).

[1] Terence Eagleton, Shakespeare and Society (London: Chatto & Windus Ltd., 1967), p. 142.

In his relations with him, Leontes expresses a very deep respect for his subject. Leontes sees in Camillo a relief for his problems. Camillo is the keeper and the solver of Leontes' secrets and private affairs. Leontes says to Camillo:

> I have trusted thee, Camillo,
> With all the nearest things to my heart, as well
> My chamber-counsels, wherein, priest-like, thou
> Hast cleans'd my bosom: I from thee departed
> Thy penitent reform'd.
> (I. ii. 235-239)

There is a mutual respect and trust between the king and his subject, and this is the measure of the good society of Sicilia before its transformation. J. H. P. Pafford speaks of Camillo as follows:

> He is straightforward, intelligent, and of sympathetic understanding: an able administrator, good friend, and resolute man of action: he works to resolve the chaos and plans and achieves the re-uniting in Sicilia.[2]

The opening scene of the play speaks of Mamillius, the son of King Leontes, who is the mirror of Leontes' own childhood and the symbol of the continuity of life from father to son. Mamillius is the hope of the future for everyone in the realm of Sicilia. He is the promised gentleman for the whole community. Archidamus speaks of him:

> You have an unspeakable comfort
> of your young prince Mamillius: it is a gentleman of

[2] J. H. P. Pafford, ed., The Winter's Tale, "The Arden Edition" (London: Harvard University Press, 1965), p. lxxvi.

the greatest promise that ever came into my note,

and Camillo answers Archidamus:

> I very well agree with you in the hopes of him: it is a gallant child; one that, indeed, physics the subject, makes old hearts fresh.
>
> (I. i. 34-39)

It is right that Mamillius has the power to make "old hearts fresh" (I. i. 39), and especially that of his father, King Leontes. He is the only comfort and entertainment for Leontes, and the child himself sees in Leontes a friend in addition to the image of the father. They play together, they talk and they spend a long time with each other. Mamillius is the fruit of the love of Leontes and Hermione. He is the symbol of the trust and faith between his parents. Also, he is the measure of their relationship. Whenever this relationship breaks down, Mamillius will die as the result of this disorder in human relations.

After having a quick look at the society of Sicilia at the beginning of the play, anyone will realize that this society is a good one. Leontes as the ruler of this society has a mutual and reciprocal relationship of understanding towards his family, court, countrymen and friends as the representatives of the national policy.

How this good society breaks into disorder and chaos and how it transfers from a good to a corrupt society is the second part of this discussion. Leontes is the main cause of this disorder, and he is the cause of the

corruption which overspreads the whole kingdom. With no formal explanation of it, perhaps Leontes is consumed with jealousy when he thinks that his wife is involved in an adulterous relationship with his best friend Polixenes. This happens through illusions which he himself creates. Now Leontes tries to explain the events which seem to join Polixenes and Hermione. He sees their behaviour towards each other as an interwoven love-story. He then experiences a character change as if he is donning a new face, one which is complete and overloaded with hypocrisy, jealousy and violence. R. A. Foakes sees him in this new character as follows:

> . . . he feels, as if some disease suddenly strikes his imagination, corrupting his awareness of himself and others and making him act out a double role self-consciously as both fond husband and cuckold.[3]

Leontes loses his faith in himself as well as in the others.

His jealousy and flattery work as a destroyer upon himself as much as upon the others around him. All the love in Leontes changes into hatred, all his courage and self-esteem into weakness and violence. He is no more a human being but an unconscious savage who is striking everyone around him. His mistrust of his wife begins when Hermione and Polixenes go to the garden in Act I, scene ii. Leontes

[3] R. A. Foakes, Shakespeare (London: Routledge & Kegan Paul, 1971), p. 121.

here sends Mamillius away and says:

> Go, play, boy, play: thy mother plays, and I
> Play too; but so disgrac'd a part, whose issue
> Will hiss me to my grave: contempt and clamour
> Will be my knell. Go, play, boy, play. There
> have been,
> (Or I am much deceiv'd) cuckolds ere now. . . .
> (I. ii. 187-191)

After these lines, the mind of Leontes overworks itself and starts to produce more and more problems. Leontes begins openly to explain his mind to others, from Camillo to the queen, from whom he demands a lady to take Mamillius from Hermione:

> Bear the boy hence, he shall not come about her,
> Away with him, and let her sport herself
> With that she's big with; for 'tis Polixenes
> Has made thee swell thus.
> (II. i. 59-62)

Leontes needs no further proof for his accusations which condemn everyone as false, and his opinions are the only ones which count in the kingdom in which the scandal becomes a national problem.

This tempest of violence and corruption cuts the thread between Leontes and the others. He looks at everybody with a new outlook and his reactions towards these people are quite different from earlier. Hermione, as the main factor in his illusion, receives the heaviest wrath from Leontes who distorts her character, doubts her truth, mistakes her love and impugns her honour.

Hermione reacts towards his accusations in a very different way from Leontes when she says to him and the

other lords:

> There's some ill planet reigns:
> I must be patient till the heavens look
> With an aspect more favourable. Good my lords,
> I am not prone to weeping, as our sex
> Commonly are; the want of which vain dew
> Perchance shall dry your pities: but I have
> That honourable grief lodg'd here which burns
> Worse than tears drown. . . .
> (II. i. 105-112)

Hermione complains with a noble expression of her guiltless sorrow which convinces a lord of her innocence and he tells Leontes:

> For her, my lord,
> I dare my life lay down, and will do't, sir,
> Please you t' accept it, that the queen is spotless
> I' th' eyes of heaven, and to you--I mean
> In this which you accuse her.
> (II. i. 129-133)

Her reactions are full of tender, gentle and womanly feelings. She does not lose the power of controlling her emotions and she keeps them in the right place and degree. H. N. Hudson comments on her reactions as follows:

> . . . under the worst that can befall, she remains within the region of herself, calm and serenely beautiful, stands firm, yet full of grace, in the austere strengths of reason and conscious rectitude.[4]

Leontes tries to find a plot to end Polixenes' life. Leontes asks Camillo to poison Polixenes in any way as soon as possible, but Polixenes discovers the plot after he convinces Camillo to tell him about Leontes' bad intentions

[4] Horace Howard Furness, ed., The Winter's Tale (New York: Dover Publications, Inc., 1964), p. 363.

concerning him. Polixenes discovers the sickness of Leontes and knows that the revenge will be very violent and the work of an abnormal mind. Polixenes says to Camillo:

> This jealousy
> Is for a precious creature: as she's rare,
> Must it be great; and, as his person's mighty,
> Must it be violent; and, as he does conceive
> He is dishonour'd by a man which ever
> Profess'd to him; why, his revenges must
> In that be made more bitter.
> (I. ii. 451-457)

Polixenes indicates that Hermione is a great and distinguished woman. He knows very well that Leontes is passing through a bad illness which is the work of his own imagination. However, Polixenes finds no way to solve this problem except to run away with Camillo in order to save his own life from the heavy wrath of the obsessed Leontes.

Camillo realizes that his master has become infected by a dangerous disease, but he cannot name or find a remedy for this disease. Camillo tells Leontes to get rid of his jealousy and be cured:

> Good my lord, be cur'd
> Of this diseas'd opinion, and betimes,
> For 'tis most dangerous.
> (I. ii. 296-298)

But Leontes for the first time finds Camillo strange to him and does not like his suggestion because Leontes wants everybody, and especially Camillo, to confirm Leontes' accusations. On the other hand, Camillo proves his goodness and honesty, and tells Polixenes about the plot intended to end his life. Polixenes entreats Camillo to be his own

counsellor and to run away from the corrupted court of Leontes in order to save their lives. The flight of Polixenes and Camillo ostensibly confirms Leontes' suspicions about Hermione, and it also increases his deception. It provides fuel for the fire of Leontes. Now he has a motive and supposedly the proof. Here he bursts out furiously to declare that there is a plot against everything he owns:

> There is a plot against my life, my crown;
> All's true that is mistrusted: that false villain,
> Whom I employ'd, was pre'employ'd by him.
> (II. i. 47-49)

In his new thoughts and obsessed mind, Leontes finds no more comfort or relief in the world, not even in his beloved son Mamillius. Because Leontes sees in him the distrust and the supposed crimes of his mother, Leontes dismisses him from his favour and yields to his own corrupted mentality. Mamillius responds to this action in a very sad and gloomy manner. He sees how his own winter's tale is beginning. However, this time the man in the churchyard is his father and the sacrifice is his beloved mother. Mamillius, the tender and emotional character who loves his mother, cannot endure the scandal which is destroying everybody in the kingdom, so he breaks down into a deep sorrow and a serious illness. Leontes, after hearing of Mamillius' sickness, explains it as being the result of the dishonour of Hermione. On the other hand, the son realizes instinctively that it is the crime of his

father who is working on his own unreasonable thinking.

Hermione in her prison delivers a female child which Leontes considers to be the fruit of the relationship between Hermione and Polixenes. He points as proof of his false opinion to Polixenes' extended visit at the palace. Leontes rejects the baby and orders Antigonus to burn her. The king saw her as a symbol of his wife's adultery. Robert G. Hunter considers Leontes' act as an unpardonable sin, and he writes:

> But the most horrible of these attempted sins is his exposure of Perdita, for this intended murder is what Shakespeare makes the symbol for complete wickedness: the command to murder a child.[5]

The action of Leontes represents the ultimate triumph of his passions over his reason and understanding of human relationships. Although Paulina, Antigonus' wife, did her best to convince Leontes that the child is innocent of his charges, he does not look at the poor child whom he called a 'bastard' (II. iii. 74).

Paulina plays on the moral and spiritual side of Leontes. She urges him to accept the innocent baby. Leontes calls Paulina an 'audacious lady' (II. iii. 42), and he orders Antigonus, her husband, to remove her.

Paulina is a strong character. She does not listen

[5] Robert G. Hunter, Shakespeare and the Comedy of Forgiveness (New York and London: Columbia University Press, 1965), p. 192.

to Leontes' sickness, and she declares herself as a 'loyal servant' (II. iii. 54) to the king and the crown. She displays the likeness of the child to Leontes and tries very bravely to convince him. But Paulina is speaking to a solid stone. Neither she nor the other courtiers, neither Cleomenes nor Dion can rescue Leontes from his unbalanced state. All of the courtiers bend on their knees to sway him to allow the babe to live. This thing shakes his humanity very little and does not stop Leontes from giving his order to Antigonus to leave the child in the desert of Bohemia:

> We enjoin thee,
> As thou art liege-man to us, that thou carry
> This female bastard hence, and that thou bear it
> To some remote and desert place, quite out
> Of our dominions; and that there thou leave it
> (Without more mercy) to it own protection
> And favour of the climate.
> (II. iii. 172-178)

Leontes now reaches the height of his wrath, violence and madness. Under the pressure and the demands of the courtiers and Hermione, Leontes agrees to listen to the judgment of Apollo, thinking that the gods will confirm his accusations.

The oracle is consulted; it speaks of Hermione's innocence and faith. Camillo is judged to be a true subject; Polixenes is blameless; and the oracle declares Leontes to be a jealous tyrant and without an heir unless he finds the lost daughter. Leontes screams violently and madly:

> There is no truth at all i' th' Oracle:
> The sessions shall proceed: this is mere falsehood.
> (III. ii. 140-141)

For Leontes, this is the terrible truth about his own sinfulness and madness. But the punishment follows his rejection of the oracle, and he received the news of one death after another. The servant tells him of Mamillius:

> The prince your son, with mere conceit, and fear
> Of the queen's speed, is gone.
> Leon.: How! gone?
> Serv.: Is dead.
> Leon.: Apollo's angry, and the heavens themselves
> Do strike at my injustice.
> (III. ii. 143-147)

After hearing of the death of Mamillius, Leontes recognizes his sins and starts a move towards self knowledge and repentance. Mamillius' death is one of the most painful bits of news which could come to Leontes' ears. The death is one means of Leontes' punishment. Now Leontes opens his eyes to see the truth around him, but it is too late and his misfortune overspreads throughout his court. Hermione knows of the death of her beloved son Mamillius, the thing which makes her heart dry of blood and stop its functioning. Paulina brings news of the Queen's death and recounts to Leontes his misdeeds and wrongdoings. She prays for vengeance to strike Leontes down:

> . . . the queen, the queen,
> The sweet'st, dear'st creature's dead: and vengeance for't
> Not dropp'd down yet.
> (III. ii. 200-202)

Leontes sinks into a deep grief and proclaims Camillo

a man of truth, mercy and piety and Polixenes a loyal friend. He starts his dreadful and dark suffering. As a matter of fact, his suffering starts at the beginning of his doubts through the overworking of his imagination and by his false accusations. But now the suffering is transferred from an illusionary one to a real and awful fact. Leontes' life after that becomes a living hell. D. R. C. Marsh describes Leontes' new life as "Life for Leontes, now wifeless and childless, can only be a thing of emptiness, to be filled up with repentance and grief for what he has done."[6]

Leontes realizes his downfall and starts his way towards the ultimate repentance, and then, moves to a state of salvation. But it is a difficult path and now Leontes should pay his debt for causing the disorder in the society of Sicilia. Leontes shatters and divides an entire society by breaking down the personal relations between himself and his wife on one side, and between himself and Polixenes and his counsellor Camillo on the other.

Leontes does not know about the deaths of Antigonus and the sailors, who had left the child Perdita in Bohemia. All of them were killed or had died violently as the result of having obeyed the orders of Leontes' evil mind. Perdita is

[6] D. R. C. Marsh, The Recurring Miracle (Lincoln: University of Nebraska Press, 1969), p. 139.

the only one who is saved from that trip of death. R. G. Hunter comments as follows on the death of Antigonus who finds himself bound to the promise which he gave to Leontes for the exposing of the infant Perdita:

> Antigonus' death makes its comment upon the complexity of the working of the gods and the means by which heaven brings about the fulfillment of its designs. The scene largely concerns the grotesque death of a good man who has had the ill luck to become the instrument both of Leontes and of the heavenly powers.[7]

Antigonus had tried very hard to save the child from death when he was urging Leontes that the child should live. But he agreed later on to leave the child in Bohemia and to the mercy of Nature with all of its wildness and hardness. Antigonus does not do as Camillo had done previously when Camillo had followed the sounds of right and good. He fulfills the wrong deed although he realizes that it is wrong. The mariner who accompanies Antigonus to the shore says:

> In my conscience,
> The heavens with that we have in hand are angry,
> And frown upon 's.
> (III. iii. 4-6)

The shepherd who finds Perdita sees her as a gift from Heaven:

> [Seeing the babe] Good luck, and 't be thy will, what have we here? Mercy on 's, a barne!

[7] Hunter, Shakespeare and the Comedy of Forgiveness, p. 194.

> A very pretty barne! A boy or a child, I wonder? A pretty one; a very pretty one. Sure, some scape: though I am not bookish, yet I can read waiting-gentlewoman in the scape. This has been some stair-work, some trunk-work, some behind-door-work: they were warmer that got this than the poor thing is here. I'll take it up for pity: yet I'll tarry till my son come; he hallooed but even now. Whoa-ho-hoa!
>
> (III. iii. 68-78)

The society of Sicilia becomes extremely loose and disordered, and the suffering has to be paid by everyone from the King to Antigonus, from the sailors to the innocent people, Hermione and Mamillius. There is no consolation because the good Camillo is absent, no love because of the supposed death of Hermione, and no comfort because of the dreadful end of Mamillius. The hope of salvation is in the child Perdita who is far from the realm of Sicilia needing time to grow up to play the role of reconciliation and rebirth for all of Sicilia.

Perdita has been left with the shepherd and the clown to live a very simple and natural life. In Act IV, she is sixteen years old, filled with natural grace and royal spirit. Her life with the shepherds in the field results in a rebirth of a new and good society which is the outcome of the corrupted society of Sicilia. Perdita is the goodness which emerges from the evil and corruption of Leontes and his court. She is a very cheerful character, filled with virtuous charm, grace, and beauty. Stopford Brooke describes her honest life in the country with its

contrasting life of the court in his book where he says:

> Moreover, after the tornado of passion in which we have lived at the court, we are relieved to find ourselves in the honest life of the country, among clownish wits. As we listen to the rude talk of the shepherds, we presage the simple, peaceful, working, and festive life of the country folk.[8]

In her life with the shepherds, Perdita becomes part of a natural society contrasting with the artificial one of the court. Perdita's youthful perfection, spiritual manner, and physical appearance are the characteristics of the grace of her mother, Hermione. Perdita appears dressed as the queen of the feast and acts the role of the hostess for her father's guests. In Perdita's presentation of flowers, time runs back to fetch the Golden Age. She mentions the herbs of winter, August's carnations, striped gillyvers, and marigolds, and she goes back to the spring flowers she would give Florizel.

Perdita's love for Florizel is honest, fresh and natural. It is filled with the flowers of spring with their tender touch and sweet smell. The noble frankness in her confession of love when Florizel asks if she will strew flowers over him as over a corpse is divinely beautiful:

> Flo.: What, like a corpse?
> Per.: No, like a bank for love to lie and play on:
> Not like a corpse; or if--not to be buried,
> But quick, and in mine arms.
> (IV. iv. 129-132)

[8] Stopford A. Brooke, On Ten Plays of Shakespeare (New York: AMS Press, 1971), p. 267.

On the other hand, Florizel loves and respects Perdita as much as she does him. He expresses a deep sincerity in his love for her. In describing her good deeds and sweet qualities, he says:

> What you do,
> Still betters what is done. When you speak, sweet,
> I'd have you do it ever: when you sing,
> I'd have you buy and sell so, so give alms,
> Pray so, and, for the ord'ring your affairs,
> To sing them too: when you do dance, I wish you
> A wave o' th' sea, that you might ever do
> Nothing but that, move still, still so,
> And own no other function. Each your doing,
> So singular in each particular,
> Crowns what you are doing, in the present deeds,
> That all your acts are queens.
>
> (IV. iv. 135-146)

Florizel expresses his love for Perdita with this great tenderness, showing all of her qualities of beauty and grace. Florizel catalogues to Perdita the gods who have disguised themselves for love: Jupiter as a bellowing bull, Neptune as a bleating lamb, and Apollo as a poor humble swain. He woos her as Flora the goddess, and not Perdita the shepherdess:

> . . . no shepherdess, but Flora
> Peering in April's front.
>
> (IV. iv. 2-3)

Florizel and Perdita's mutual love is the theme of spring, of life reborn, which is going to bring its fruit during the final Act of the play. Patrick Swiden sees this couple as the representatives of recreative power. He says:

> Perdita and Florizel may represent the regenerative powers of spring, coming after the winter's tale of which they are the

> suffering offspring; but they do not do so
> against the appropriate seasonal back cloth.[9]

Florizel remains constant in his love to Perdita when his father, King Polixenes, and Camillo, his counsellor, reveal their disguises. He says to Perdita in confirming his love for the last time

> For I cannot be
> Mine own, nor anything to any, if
> I be not thine. To this I am most constant,
> Though destiny say no.
> (IV. iv. 43-46)

Polixenes, in his attempt to destroy their love, is playing the same cruel and violent role which Leontes had played earlier. This causes Camillo to arrange a plot for Florizel and Perdita to escape from the wrath of Polixenes, who warns that he will deprive Florizel of his legal right to ascend the throne after him if Florizel does not leave Perdita.

Just as Polixenes had tried to destroy the perfect love of Florizel and Perdita, Autolycus had been trying since the beginning of Act IV to destroy the perfectness of the natural and innocent society of the country. Shakespeare in his exposition of both characters, Polixenes and Autolycus, confirms in a realistic sense that there is no perfect society anywhere, and that there is only one society

[9] Patrick Swiden, An Introduction to Shakespeare's Comedies (London and Basingstoke: Macmillan Press Ltd., 1973), p. 160.

which is better than the other in its adopting the conceptions of good and virtue.

Autolycus on the other hand does not play the same cruel and corrupt role as Polixenes. His acts and deeds are hardly felonies at all; they are primarily tricks. He is a merry-hearted, intelligent rogue and a natural singer. He lives on man's weaknesses and ignorance. He is, as R. A. Foakes sees him,

> an enjoyable figure because he lacks malice, which is to say that he does not so much seek to do harm to others, as to accept what fortune throws in his way; he is indeed what he calls himself on his first appearance, a 'snapper-up of unconsidered trifles' (IV. iii. 26), a cozener of the fools who happen to cross his path.[10]

Autolycus appears to be a realistic figure in this romantic world of Bohemia.

To go back to the atmosphere of penance and grief of Sicilia, which persists even after the passing of sixteen years, Cleomenes and Dion and the other courtiers are extremely anxious to make Leontes marry again and beget an heir. They attempt to convince Leontes that he has paid for his sins through his long suffering, and in order to persuade him, for the good of his kingdom, to return to a normal way of life:

> Sir, you have done enough, and have perform'd
> A saint-like sorrow: no fault could you make,

[10] Foakes, Shakespeare, p. 140.

> Which you have not redeem'd; indeed, paid down
> More penitence than done trespass: at the last,
> Do as the heavens have done, forget your evil;
> With them, forgive yourself.
>
> (V. i. 1-6)

On the other hand, Paulina opposes the attempts of the courtiers by asking Leontes to be faithful to Hermione by not getting married. She acts towards Leontes as a reminder of his crimes. In other words, she represents his subconscious, which is always torturing Leontes by working out his wrongdoings and sins. Hunter sees Paulina as

> . . . the personification of Leontes' conscience and she is determined that his sufferings will continue until the pattern of the gods has worked itself out.[11]

She insists and reminds Leontes to obey the will of Apollo:

> Besides, the gods
> Will have fulfill'd their secret purposes;
> For has not the divine Apollo said,
> Is 't not the tenor of his Oracle,
> That King Leontes shall not have an heir,
> Till his lost child be found? which, that it shall,
> Is all as monstrous to our human reason
> As my Antigonus to break his grave
> And come again to me; who, on my life,
> Did perish with the infant. 'Tis your counsel
> My lord should to the heavens be contrary,
> Oppose against their wills.
>
> (V. i. 35-46)

Leontes is sensing his feelings of guilt, which make him afraid of violating the will of the gods. But on the other hand, the will of the gods is achieving success by sending Perdita and Florizel to the court of Sicilia and to Leontes.

[11] Hunter, Shakespeare and the Comedy of Forgiveness, p. 200.

This is happening through the help of good Camillo, who is always the representative of good.

The servant, who announces the approach of Florizel and Perdita, describes her as

> . . . the most peerless piece of earth, I think,
> That e'er the sun shone bright on.
> (V. i. 93-94)

After Paulina's comment concerning the description of the greatness of Perdita, the servant adds, as if he is shocked by the youthful perfection and holiness of Perdita's character:

> This is a creature,
> Would she begin a sect, might quench the zeal
> Of all professors else;
> (V. i. 106-108)

Paulina asks ironically, "How! not women?", the thing which makes the servant confirm his admiration for Perdita and say:

> Women will love her, that she is a woman
> More worth than any man; men, that she is
> The rarest of all women.
> (V. i. 110-112)

Leontes welcomes Florizel and Perdita whose true identity is still unknown to him. He addresses Perdita as a 'goddess' (V. i. 130) and he is enchanted by her perfect beauty and tender character. He says to Florizel and Perdita after remembering his Hermione and his lost child:

> I lost a couple, that 'twixt heaven and earth
> Might thus have stood, begetting wonder, as
> You, gracious couple, do.
> (V. i. 131-133)

Then Leontes declares to Florizel his love of Florizel's father, and Leontes confirms his relationship to Polixenes as stronger than before.

Polixenes reaches the court of Sicilia with Camillo, the shepherd, the Clown, and Autolycus. He identifies Perdita. Leontes passes very quickly from sorrow to joy after he sees Polixenes and hears the news of his lost child. Leontes is united again with his beloved daughter Perdita, his loyal counsellor Camillo, and honest friend Polixenes. At this moment everything is moving towards the final reconciliation with Hermione. Now Paulina has to play the role of a physician who has the power of rebirth. Paulina brings the crowd to the chapel to see Hermione's statue which is a real figure of the supposedly dead queen. Perdita is touched by her mother's statue and she kneels and asks for her blessing. Leontes describes the unspeakable statue:

> O royal piece!
> There's magic in thy majesty, which has
> My evils conjur'd to remembrance, and
> From thy admiring daughter took the spirits,
> Standing like stone with thee.
> (V. iii. 38-42)

Astonished by the statue of Hermione, Leontes reveals his complete repentance and indicates that now he is ready for the act of reconciliation with her. Paulina realizes this fact, and she starts the music and asks Hermione to descend and move:

> 'Tis time; descend; be stone no more; approach;
> Strike all that look upon with marvel. Come!
> I'll fill your grave up: stir, nay, come away:
> Bequeath to death your numbness; for from him
> Dear life redeems you.
>
> (V. iii. 99-103)

Leontes takes Hermione in his arms and, realizing that she is alive through the feeling of her warm flesh, he says:

> O, she's warm!
> If this be magic, let it be an art
> Lawful as eating.
>
> (V. iii. 109-111)

Hermione hangs in silence on Leontes' neck. She speaks to Perdita who is the product of her body:

> You gods, look down,
> And from your sacred vials pour your graces
> Upon my daughter's head!
>
> (V. iii. 121-123)

With Leontes and Hermione finally reunited, the reconciliation is reaching its conclusion. What is only left is the marriage of Paulina to Camillo who represents the regenerative powers in reconciling Leontes and Hermione, Leontes and Perdita, and Leontes and Polixenes. After these actions, the pattern of reconciliation is finally complete.

The end moves from evil to good, and the breakdown and disorder change to restoration of order and new happiness based on mutual understanding and reciprocal love among the characters. The love, peace and unity which come to the small community continue their way to spread throughout the whole society of Sicilia. The personal and political relationships between Sicilia and Bohemia are reunited also.

At the end, spontaneous love and social duty are united everywhere in the kingdom, and the fruit is the rebirth of a perfect society which is based on the hard experiences of loss and grief, a fact which makes its new roots run deep in the ground and its green branches wave high in the friendly heavens.

V - Conclusion

Conclusion

After the discussion of the three plays, one can conclude that in all of them Shakespeare is concerned in the portrayal of the powers of change within society. At the beginning of each play, the audience is presented with an image of a good society which changes into an evil one due to certain factors. Subsequently through some other factors, these societies return again into good societies. Thus in Pericles, the audience is first presented with the image of the good society of Tyre; then, under the bad influence of Antiochus, this society is disturbed, but, finally the society of Tyre changes again into a good one after the death of Antiochus and the return of Pericles, his daughter Marina, and his wife Thaisa. In Cymbeline, the good society that dominates early in the play is damaged under the influence of the wicked Queen, and after her death the society returns to its normal life. Finally in The Winter's Tale, the good society of Sicilia breaks into corruption as a result of Leontes' jealousy and doubt. Leontes' discovery of truth leads to the restoration of order to the society of Sicilia.

What is important is the fact that the good societies that emerge at the end of these plays are much superior to the ones that had existed at their beginning. The changes achieved in the restored societies are built on the essence of good combined with the new experiences which they passed.

The new foundations of the regenerated societies are more developed, and consequently better able to resist any further temptations.

Thus, the regenerated society of Pericles is much better than the one that had existed at the beginning of the play. The good Pericles has returned to rule his country with a new wisdom which he had acquired from his long period of wondering. He also has brought with him a perfect wife who will help in bringing peace and harmony to the society of Tyre, and what is more important is the fact that he also brought his virtuous daughter who combines the perfections of both her father and her mother, and who will assure the continuation of her father's rule.

In Cymbeline, the new society overcomes corruption when Cymbeline transforms himself from passiveness to action and blesses the marriage of Imogen and Posthumus. There is also the return of the legal heir to the throne, an heir who is supported by his brother and the wise counsellor Belarius. Arviragus, Guiderius and Belarius are able themselves to strengthen the unity and harmony of the society of Cymbeline in the future.

In The Winter's Tale, this element of the advancement of the reborn society is much more emphasized. With the newly acquired awareness by Leontes of the truth of his wife, his friend, his counsellor, and his daughter, a better society has been established already. But Shakespeare even

goes further. The marriage of Perdita and Florizel, who have suffered for the faults of the others and who are nearer perfection than their parents, will bring about the complete union of the two kingdoms, thus going a step beyond the intimate relationships between these two kingdoms during the friendship of their fathers, Leontes and Polixenes.

This last point is brought out by Shakespeare due to his emphasis throughout the plays on the study of the reasons that result in the changes. These reasons are of two kinds: they either spring from within the society itself or are imposed upon it by some exterior factors.

As for the internal reasons, they are also of two kinds. First, corruption spreads throughout the society due to the corruption of its king. A clear instance of this is the case of Leontes in The Winter's Tale. The corruption of Leontes' mind due to the imaginary suspicions of the faithfulness of his virtuous wife has resulted in the destruction of the whole society. This explains one of the major beliefs of Shakespeare, which is the necessary and sufficient conditions of harmony attained within the personal life of the individual and that of the community at large. Second, corruption spreads throughout the society due to the corruption of the subjects. A clear instance of this is the case of the play Cymbeline. Here the wicked Queen through her evil influence infects the whole court and the king himself, driving away all those who resisted

her temptations, and thereby changing the whole society into an evil one.

As for the exterior forces, there are two main examples in these plays. The first is in Pericles. Antiochus is able to destroy the place of Tyre because of his superior force through which he can threaten the existence of anyone whom he does not like. The second is in Cymbeline where Iachimo indirectly helps the wicked Queen in her attempts to drive away the good forces from the court.

In concluding this discussion of Shakespeare's concepts of society in Pericles, Cymbeline, and The Winter's Tale, one last point must be emphasized. Though Shakespeare was aiming at a study of social changes and the reasons behind these changes by depicting images of the ideal society, his realistic sense is apparent even in the new societies. Thus in Pericles, the audience is represented with the image of Metyline. In Metyline the bawdy house is in sharp contrast to the virtue of Marina, while its prince, Lysimachus, is shown as oscillating between these two opposite forces. The great care that Shakespeare puts in this presentation reveals his conviction that this society, and not the societies of Simonides or Cerimon is the one that may be achieved. In The Winter's Tale, the natural atmosphere of the shepherd's life is contaminated by the existence of the crooked Autolycus although he is not an evil figure of the kind of Leontes in his state of madness.

Autolycus does not destroy the life or the happiness of those who come near him. All that Autolycus does is to rob people around him because of his need. What is more important is the fact that Autolycus takes charge while he makes ironical comments about others.

This sense of realism, added to the deep psychological analysis of the conflicting forces in society, is what makes Shakespeare's presentation of these plays unique.

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