

FEMALE PROTAGONISTS IN SHAKESPEARE'S PLAYS:

THE TEMPEST AND AS YOU LIKE IT



Presented in Partial Fulfillment of the Requirements for the

Master of Arts Degree in English

at Srinakharinwirot University

June 2012

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The purpose of this research is to study the roles of two female protagonists and to compare these two main female characters in Shakespeare's *The Tempest* and *As You Like It*. The study of Elizabethan female roles, feminist criticism, and Stevie Davis' *The Idea of Women in Renaissance Literature* were applied to analyze the plays.

The result of the study showed that the roles of the two female protagonists were completely different. Miranda in Shakespeare's *The Tempest* followed the Elizabethan social expectations regarding obedience, purity, submissiveness, sex object and domesticity. Miranda was an obedient woman. Also, Prospero, her father, protected Miranda's virginity from Caliban and Ferdinand because purity was morally compulsory in Elizabethan society. In addition, Miranda was submissive to her father and Ferdinand. She was also the sex object of both of her father and of Caliban. Miranda was domestic because she took care of all of the household chores in the cave. On the contrary, the main female character in *As You Like It*, Rosalind, did not follow the ideal of Elizabethan womanhood. Rosalind was independent from her society and her family's control. Moreover, she dressed as a boy and wooed her lover, Orlando. She did not care about the expectations of society. She was also a strong female character who had control over men. In addition, Rosalind employed her power to do anything that she wanted, including having servants take care of domestic chores. She could stand up for herself without a man to guide her or control her.

ตัวละครเอกหญิงในบทละครของเชกสเปียร์เรื่อง *The Tempest* และ *As You Like It*



บทคัดย่อ
ของ
นุพงษ์ ภูศรี

เสนอต่อบัณฑิตวิทยาลัย มหาวิทยาลัยศรีนครินทรวิโรฒ เพื่อเป็นส่วนหนึ่งของการศึกษา
ตามหลักสูตรปริญญาศิลปศาสตรมหาบัณฑิต สาขาวิชาภาษาอังกฤษ

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การวิจัยครั้งนี้มีวัตถุประสงค์เพื่อศึกษาบทบาทและเปรียบเทียบตัวละครเอกหญิงในบทละครของเชกสเปียร์เรื่อง *The Tempest* และ *As You Like It* ผู้วิจัยศึกษาบทบาทของผู้หญิงในยุคคอลลีซาเบธาน โดยนำแนวคิดของการวิจารณ์ทางสตรีนิยมและทฤษฎีของ Stevie Davis เกี่ยวกับผู้หญิงในยุคสมัยเรเนอซอง มาใช้ในการวิเคราะห์บทละครทั้งสองเรื่องนี้

ผลการศึกษาพบว่า บทบาทของตัวละครเอกหญิงทั้งสองเรื่องนี้แตกต่างกันโดยสิ้นเชิง Miranda จากเรื่อง *The Tempest* มีลักษณะของสตรีในยุคคอลลีซาเบธาน กล่าวคือ เป็นผู้หญิงที่เชื่อฟังพ่อและคนรัก เป็นผู้หญิงที่บริสุทธิ์และได้รับการปกป้องจากผู้เป็นพ่อ เพราะความบริสุทธิ์เป็นสิ่งที่ควรค่าในสังคม นอกจากนี้ Miranda ยังเป็นเบี้ยล่างให้กับพ่อและคนรัก เธอถูกมองว่าเป็นวัตถุทางเพศโดยพ่อและCaliban และ Miranda ต้องอยู่ในถ้ำเพื่อทำงานบ้านทุกชนิด ในขณะที่ Rosalind จากเรื่อง *As You Like It* ไม่มีลักษณะของผู้หญิงในยุคคอลลีซาเบธานตามที่สังคมคาดหวัง เธอเป็นอิสระจากสังคมและคนในครอบครัว นอกจากนี้เธอยังแต่งกายเป็นผู้ชายเพื่อเกี่ยวพาราสิชายหนุ่มคนที่เธอรักโดยมิได้สนใจในสังคมที่เธออยู่ Rosalind เป็นผู้หญิงเก่ง เธอสามารถควบคุมผู้ชายได้และใช้อำนาจที่เธอมีในการทำสิ่งใดๆตามที่เธอปรารถนา รวมไปถึงการจ้างคนรับใช้ให้ทำงานบ้านแทนเธอ ซึ่งแสดงให้เห็นว่า Rosalind สามารถยืนด้วยลำแข้งของตัวเองได้โดยไม่ต้องมีผู้ชายมาคอยแนะนำหรือควบคุมเธอ

The thesis titled
“Female Protagonists in Shakespeare’s Plays: *The Tempest* and *As You Like It*”
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CHAPTER 1

INTRODUCTION

Background

A play is a general term for a performance in which actors convey the actions and speech of a story for the entertainment of an audience, either on a stage or by means of a broadcast. Most plays are very interesting because they are not only entertaining but also beautifully written. In addition, plays often present stories showing conflicts between characters. Generally, most of the world's great plays can be classified into two genres: tragedy and comedy. In general, tragedy is characterized by an unhappy or disastrous ending for the main characters. The tragic hero encounters a bad situation and finally loses. On the other hand, comedy is light and amusing. It usually shows happy lives and a happy ending. Both kinds of plays are well-known and popular now as well as in the past.

Especially in writing tragedy and comedy plays, William Shakespeare stands as the supreme dramatist of the Elizabethan period (1480-1625). By the beginning of the 16th century, Shakespeare rose to fame as a respected and admired playwright through his popular theatrical productions. His great achievements include a marvelous ability to unify plot, character, and imagery. In his works, Shakespeare presents life's fundamental problems and the struggles of men and women to resolve them (qtd. in Rugluang 2). Hence, we can say that Shakespeare is one of the greatest playwrights in the world.

Because he is one of the world's greatest playwrights, there are many researchers who study Shakespeare's works and admire his achievements. For example, Anchalee Rugluang says that Shakespeare was a great writer because he wrote his plays with witty language to make readers laugh and cry. Howard Staunton also states that Shakespeare had a great imagination to create funny characters in a variety of diverse situations. His characters display complex interpersonal relationships. He gives us the life at court, in the city and in the country, in England and Europe, and on land and at sea.

Moreover, Margaret King Boyes also says that Shakespeare used his talent in expressing characters' emotion. This is presented in rich and beautiful language. Also, Martin Stephen indicates that Shakespeare's works have serious elements in their themes and plots, and often concern some of the weaker aspects of human nature. The subject matters Shakespeare dealt with included the gender issue. This issue is still a problem that people confront today. Thus, the problems the characters encounter in the plays can be our problems today.

Many ideas on gender, race, and society are portrayed through Shakespeare's tragedies and comedies. They present social expectations based on gender roles and English culture. For example, *Othello* is a tragedy portraying passive and powerless women in contrast to superior men. In the play, women are much abused by men. Desdemona is falsely accused and murdered. Bianca is used and mocked by Cassio and Emilia is ridiculed by her husband. In the comedy, *Much Ado About Nothing*, Shakespeare illustrates the societal and mythological importance of women's chastity in the patriarchal societies of the Elizabethan period. Chastity was the quality most frequently praised in women. Chastity was the greatest gift a woman brought from her father's house to her husband's. We can see that the popular plays mentioned

above present problems that people may suffer from, especially problems concerning gender issues, namely female roles. The portrayal of women in the works of Shakespeare is particularly worthy of discussion because society and religion were integrally related to the role of women at that time.

The Tempest and *As You Like It* are famous plays which concern women and portray female characters in pivotal roles. *The Tempest*, a tragedy, is a story of Miranda who lives with her father on an isolated island. The story begins with Antonio who has overthrown and banished his brother, Prospero. Prospero and Miranda, his daughter, have been living on a desert island, where Prospero has developed magical powers, raised his daughter, and ruled over the servants Ariel and Caliban. Then, Prospero lures Alonso and his ship's party ashore with an illusory tempest. Ferdinand, Alonso's son, and Miranda fall in love and plan to marry. Prospero uses magic to capture Alonso, Antonio, and Sebastian, and places them under a spell; he blesses the proposed marriage of his daughter and thwarts Caliban's murder attempt. Finally, Prospero forgives his enemies, releases Ariel from his service, and gives up magic in exchange for his return to Milan as duke.

It is not only tragedy plays that are famous, comedy plays, such as *As You Like It*, are also famous and popular with readers. *As You Like It* is a comedy about Rosalind. When Rosalind flees into the woods for safety, she disguises herself as an attractive young boy. Calling herself Ganymede, she then travels in disguise with her cousin, Celia. Rosalind tries to search for her father, Duke Senior in the Forest of Arden. In a similar situation, Orlando flees from his older brother, Oliver. In the forest, Orlando meets Rosalind and falls in love. While Orlando is sleeping in the forest, he is saved from the attack of a lioness by his brother, Oliver. Finally, Orlando and Oliver are reconciled. Ultimately, Rosalind finds her father and they return home.

They get their estates back after Duke Frederick sees the error of his ways. It can be said that both plays portray a lot of difficulties for women and their subservience in male-female relationships. Shakespeare uses the relationships between males and females to show how women are dominated by men in society.

The two plays mentioned above are popular and have gained a lot of respect from readers. However, there are many researchers that analyzed these plays. For example, Hiewon Shin, in “Single Parenting, Homeschooling: Prospero, Caliban, and Miranda,” says that as a schoolmaster, Prospero claims to make Miranda more “profitable” than the other noble ladies. Elaine Showalter, as a Renaissance scholar, considers Miranda as the Christian embodiment of women’s virtues such as obedience, silence, and virginity. Besides, the best example to show male pressures on women is in “Mrs. Caliban: A Feminist Postmodernist *Tempest*” where Rebecca Ann Bach states that Prospero rules three subjects: his daughter Miranda, his slave Caliban, and his servant Ariel. Bach claims that Prospero uses his magic to control their minds and their bodies to effect his transition back to worldly power. Therefore, Prospero dominates both ‘daughter’ and ‘native’.

For *As You Like It*, Michelle Lee states in “Shakespearean Criticism: Introduction *As You Like It*” that as Rosalind disguises herself as a man in *As You Like It*, this raises many interesting debates on homosexuality, gender blending, and sexual identity. Lee notes that Rosalind’s double life as a woman and a female pretending to be a male provides rich fodder for gender studies (68). In contrast, a group of literary critics argue that after marriage, Rosalind and Celia become powerless and voiceless wives and any gains of insight are enjoyed by the males alone. Moreover, Key Stanton, in “The Critical and Stage History of *As You Like It*,” proposes that it is only through the mixture of genders that men and women can be

equal; however, this gender blending only existed in Shakespeare's eyes. In addition, another area of interest for scholars is the topic of representation and identity. In many ways, this topic is related to issues of gender, sexuality identity, and disguises discussed above. It is obvious that *As You Like It* is a powerful play which presents the sexual debate, the norms of society, and the gender issues that women will have to deal with after marriage.

According to the criticisms of the two plays mentioned above, we will see that the gender issue is the main point that is most often discussed, particularly in regards to women. It can be said that *The Tempest* and *As You Like it* present the life of women and male-female relationships. The researcher found that although there are many studies on gender issue in Shakespeare's plays, most of scholars studied only comedies or only tragedies. Consequently, the researcher wants to study female characters in both a comedy play and a tragedy play. The aim of this study is to analyze the female roles and compare the female characters in two of Shakespeare's plays: *The Tempest* and *As You Like It*. To do so, the researcher will employ the feminist theory to be the device in the analysis.

Purposes of the study

This study is designed for the purposes of the following.

1. To explore the main female character's roles in *The Tempest*.
2. To explore the main female character's roles in *As You Like It*.
3. To compare the main female characters' roles in *The Tempest* and with those in *As You Like It* by focusing on the main female protagonists.

Procedures

The procedures of this study are as follows.

1. To study the related literature, including:
 - 1.1 The related literatures on female characters were investigated.
 - 1.2 The feminist criticisms and essays on *The Tempest* and *As You Like It* were studied.
 - 1.3 Related research was studied.
2. To analyze the texts of the two selected plays in terms of the following:
 - 2.1 The main female characters in *The Tempest* and *As You Like It* written by Shakespeare were analyzed.
 - 2.2 The two main female characters were compared.
3. To draw a conclusion from the results of the study and make suggestions for further studies.

Significance of the study

This study will be beneficial in the following aspects:

1. It will help readers to understand the female characters presented in two of Shakespeare's plays.
2. It will illustrate the roles of women in the Elizabethan Age.
3. It will help readers to understand and appreciate Shakespeare's plays.
4. It can be a guideline for further studies on feminist criticism in Shakespeare's plays.
5. It will provide background knowledge for those who are interested in studying tragedies and comedies; either by Shakespeare, his contemporaries, or writers of a later date.

Definition of Terms

Female roles refer to the pattern of feminine behavior of an individual that is defined by a particular culture. Stevie Davis stated that Elizabethan women were qualified by five roles: obedience, purity or virginity, submissiveness, sex object and domesticity.



CHAPTER 2

REVIEW OF THE RELATED LITERATURE

In this chapter, the researcher focuses on female roles in the Elizabethan Age and feminist criticism of these female roles. Furthermore, related research is also compiled in this section.

Female Roles in the Elizabethan Age

The role of women in Elizabethan society was vastly inferior to that of men. It also differed from other countries at that time. According to Albert J. Schmidt in *Women Waging Law in Elizabethan England*, Elizabethan society was patriarchal, meaning that men were considered to be the leaders and women their inferiors. Women were regarded as "the weaker sex," not just in terms of physical strength, but emotionally, too. The prevailing view was that women always needed someone to look after them. If they were married, their husbands were expected to look after them. If they were single, then their father, brother, or another male relative was expected to take care of them (471). It can be said that Elizabethan women were subservient and required to be obedient to men. They were also dependent on their male relatives to support them.

Moreover, Stevie Davis in *The Idea of Women in Renaissance Literature* stated that Elizabethan women were also qualified by five roles: obedience, purity, submissiveness, sex object, and domesticity. In terms of obedience, women had to obey their parents and husband. Stevie Davis said that when women lived with their family, they had to obey their father and mother, who were important persons in the family. However, if they were married, their husbands had to rule them and most of them had to obey or listen to their husband without argument. As John Knox, the

Scottish Protestant Leader, said, “Women in her greatest perfection were made to serve and obey man.” Hence, Elizabethan women had to follow this tenet. However, if women disobeyed, they were seen as committing a crime against their religion.

The next virtue was purity which was morally compulsory. According to in Pope John Paul II in *The Virtue of Purity Is the Expression and Fruit of Life*, purity is an aspect of life. This means that purity is part of the mystery of Christ. In Christianity, women have to preserve their virginity until marriage. If a woman loses her virginity, she becomes worthless. It can be said that purity is a gift from God that humans have to preserve, especially female.

Another social expectation of that period was submissiveness. Since women were thought to be passive, women in the Elizabethan age were in a subordinate position. In general, they were oppressed and devalued by men and society. Submissiveness was considered to be one of the most important virtues in women because they were expected to be passive and inferior. They were considered small, weak, dependent, and timid, whereas men were expected to be strong, wise, and forceful.

Another female role was as a sex object. Mary Anne Ferguson in *Images of Women in Literature* stated that the term ‘sex object’ is man’s prey. The stereotype of a woman as a sex object is broader than that of just a wife or mistress. A woman may be seen as a sex object before, during, and outside marriage. In this role, a woman was seen as the fulfiller of a man’s sexual needs, a receptacle for his passions. However, it was difficult for a woman to be viewed in this role exclusively. Ferguson also indicated that when a woman became a wife, she assumed the complex role of nurse, friend, guardian of comfort, mother of children, as well as that of sex object. If she became a ‘fallen’ woman, she was callously discarded to become human garbage.

Kate Millet described it as “sexual politics,” the system by which men kept women subordinate. It had been their usefulness to men that determined a women’s value in the society (qtd. in Ferguson, 8).

Considering their roles and their subservient position, most women were not expected to be educated. This was because they had to look after their family. It was men who had to study and work to support their families. Louise and Mina Roces in *Women in Tradition, Modernity, and Globalisation* stated that “there is evidence that women face greater difficulties gaining access to schooling than men” (77). Women were also excluded from the public sphere. They were not allowed to participate in the government or in schools. Instead, the place for women was at home.

Moreover, most Elizabethan women had to accept an arranged marriage. According to Julia Briggs in *This Stage- Play World; Women and Marriage*, marriage was a rite by which women could bring honor to their family, but they had no choice in their husband. Since the claims to authority made by the monarchy were extended to the father as head of the household at that time, marriage was arranged by the father who was considered the leader of the family. When a woman married, she had to move from her own family to her husband’s family, where she had no right to speak. She could speak and was a valued wife when she obeyed her husband (49).

The last term is domesticity. It was assumed that home was the place for a woman. Barbara Welter in *The Cult of True Womanhood* said that the true woman’s place is by her fireside - as daughter, sister, but, most of all, as wife and mother (162). A woman was expected to be like a servant because her duties were also to take care of and comfort family members, especially men, including her father and her husband.

In conclusion, Elizabethan women were considered less important than men in many ways. They were expected to follow their father and their husband. They were not allowed to speak in their own defence. They also were not educated. It seems that Elizabethan women had difficult lives because they could not do everything that men did, and they did not have equality. These reasons show that Elizabethan women were disadvantaged in many ways. These Elizabethan female roles can be applied to analyze the social expectations of women in *The Tempest* and *As You Like It*.

The Feminist Criticism on Female Roles

This section covers many feminist criticisms that are related to female roles. According to Peter Barry in *Beginning Theory: An Introduction to Literary and Cultural Theory*, the women's movement of the 1960s was not the start of feminism. Rather, it was a renewal of an old tradition of thought and action already posited in classic books which had diagnosed the problem of women's inequality in society and proposed solutions. These books include Mary Wollstonecraft's *A Vindication of the Rights of Women* (1792), which discusses male writers like Milton, Pope, and Rousseau. The book vividly portrays the unequal treatment given to women seeking education and alternatives to marriage and motherhood (121).

Barry states that the representation of women in literature was one of the most important forms of 'socialization', since it provided the role models which indicated to women, and men, what constituted acceptable versions of the 'feminine' and legitimate feminine goals and aspirations (122).

In *The Second Sex*, Simone de Beauvoir explains that men fundamentally oppress women by characterizing women as the *Other*, defined exclusively in opposition to men. Man occupies the role of the self, or subject; woman is the object, the Other. He is essential, absolute, and transcendent. She is inessential, incomplete,

and mutilated. He extends out into the world to impose his will on it, whereas woman is doomed to immanence, or inwardness. He creates, acts, and invents; she waits for him to save her. As de Beauvoir writes,

For him she is sex- absolute sex, no less. She is defined and differentiated with reference to man and not he with reference to her; she is the incidental, the inessential as opposed to the essential. He is the subject, he is the Absolute- she is the Other. (xlv)

This distinction is the basis of all de Beauvoir's later arguments. Although the terms *masculine* and *feminine* seem to be equal, in fact, in social relationships they are not.

Simone de Beauvoir explains,

In actuality the relation of the two sexes is not quite like that of two electrical poles, for man represents both the positive and the neutral, as is indicated by the common use of *man* to designate human beings in general; whereas woman represents only the negative, defined by limiting criteria, without reciprocity. (xliii)

In brief, de Beauvoir states that while it is natural for humans to understand themselves in opposition to others, this process is flawed when applied to gender. In defining a woman exclusively as the Other, men deny her humanity.

The Otherness

The term *the Other* is used by de Beauvoir within her own patterns of thought as well as throughout *The Second Sex* to analyze the female's secondary position in society. One of her major goals in undertaking the project is to answer the question of why woman is the Other. She explains that reality is made up of the interplay of opposing forces and she states:

At the moment when man asserts himself as subject and free being, the idea of the Other arises. From that day the relation with the Other is dramatic: the existence of the other is a threat, a danger. (de Beauvoir, 357)

For every subject, there must be an object. This relation is a primary principle of Existentialist thought, and it points to the fundamental problem with the male monopoly on subjectivity.

This idea is uneven and imbalanced when applied to the relation between men and women. Throughout human history, man has occupied the role of the self, the subject, the absolute, the free being. He sees woman as the object, the deviation, and the inessential. She has value as a sexual partner but not as an independent entity. According to the male schema, woman is the negative, a deviation, a distortion. She completes him, but she herself is incomplete. Because it is fundamentally unnatural to live in the role of object, woman hesitates between the historical role that man offers her and an assertion of her liberty. To accept her role as the Other, she must deny a great part of her humanity and surrender all claims to freedom. However, de Beauvoir says that this role comes from the basic dualism of human consciousness which perceives from the very beginning a difference between Self and Other.

Similarly, in *Encyclopedia Feminism*, Lisa Tuttle states that women are the Other in all cultures, and women have accepted their objectification and play the role of the Other as defined by men.

Like in de Beauvoir's studies, in *Encyclopedia of Feminist Theories*, Lorraine Code says that women accept their role as the Other and fail to assert their independence because they lack the concrete means to do so, because they desire relationships with men despite the lack of reciprocity, and because they are tempted to flee the anxieties of freedom in bad faith.

In *The Second Sex*, de Beauvoir discusses the imbalanced gender roles. In Book I, entitled "Fact and Myths," she asks how "female humans" come to occupy a subordinate position in society. To answer this question, she first studies biology,

psychoanalysis, and historical materialism. These disciplines reveal indisputable “essential” differences between men and women but provide no justification for woman's inferiority. The disciplines all take woman's inferior “destiny” for granted.

In Book II, entitled “Woman's Life Today,” de Beauvoir turns to the concrete realities of the situation. She traces female development through its formative stages: childhood, youth, and sexual initiation. Her goal is to prove that women are not *born* “feminine” but shaped by a thousand external processes. She shows how, at each stage of her upbringing, a girl is conditioned into accepting passivity, dependence, repetition, and inwardness. Every force in society constrains her into subjectivity and flattens her into an object. Moreover, having brought the woman to adulthood, de Beauvoir analyzes the various “situations,” or roles, the adult woman inhabits. The bourgeois woman performs three major functions: wife, mother, and entertainer. No matter how illustrious the woman's household may be, these roles inevitably lead to immanence, interiority, incompleteness, and production. It can be said that marriage leads women to be in the subordinate roles: wife, mother, and entertainer.

Marriage

The institution of marriage, de Beauvoir believes, destroys spontaneity between lovers by transforming freely given feelings into mandatory duties and shrilly asserted rights. In other words, marriage enslaves women. According to de Beauvoir in *The Second Sex*, what a woman gains from marriage is...

gilded mediocrity lacking ambition and passion, aimless days indefinitely repeated, life that slips away gently toward death without questioning its purpose (170).

de Beauvoir insisted that this price is too high for anyone because the kind of contentment, tranquility, and security that marriage offers a woman drains her soul of

its capacity for greatness. Marriage limits a woman in the house and in her world. As explained by de Beauvoir:

When she was a girl, the whole countryside was her homeland; the forests were hers. Now she is confined to a restricted space; Nature is reduced to the dimensions of a potted geranium; walls cut off the horizon. But she is going to set about overcoming these limitations. In the form of more or less expensive bric-a-brac she has exotic countries and past time; she has her husband representing human society, and she has her child, who gives her the entire future in portable future (qtd. in Tong 207).

It can be said that if the role of wife limits woman's self-development, the role of mother does so even more. However, in de Beauvoir's estimation, *wifing* and *mothering* are two feminine roles that block woman's bid for freedom. Moreover, de Beauvoir observes that wives, mothers, and career women play their feminine roles for a variety of reasons. Sometimes women play these roles because they want to survive economically and or psychologically (208).

With regard to the wife, the mother, and the career woman, de Beauvoir concludes that the tragedy of these roles is that they are not fundamentally of woman's own making. Not a maker herself, woman has been offered up to the masculine world of productive society for approval. Woman, de Beauvoir says, has been constructed by man, by his structures and institutions. But because woman, like man, has no essence, she does not need to continue to be what man has made her to be (210).

Similarly, in *Encyclopedia Feminism*, Lisa Tuttle says that radical feminists defined marriage under patriarchy as sexual slavery, with the linked institutions of marriage and family identified as the structures which reproduce and perpetuate women's subordination.

In the final chapter of *The Second Sex*, “Woman's Situation and Character,” de Beauvoir reiterates the controversial claim that woman's situation is *not* a result of her character. Rather, her character is a result of her situation. Her mediocrity, complacency, lack of accomplishment, laziness, passivity -- all these qualities are the consequences or results of her subordination, not the cause.

In conclusion, throughout the book, de Beauvoir mentions such instances of females being complicit in their Otherness, particularly with regard to marriage. The difficulty of breaking free from “femininity” and of sacrificing security and comfort for some ill-conceived notion of “equality” induces many women to accept the usual unfulfilling roles of wife and mother.

The feminist criticisms will be used to analyze the female roles in Shakespeare’s plays: *The Tempest* and *As You Like It*. They will also be used to study the differences between female characters in tragedy and comedy plays written by Shakespeare.

Related Research in Shakespeare’s Plays

After surveying, the researcher found that there are many studies on Shakespeare’s plays. For example, Anchalee Rugluang in “The Development of Shakespeare’s Romantic Comedies,” studies three selected romantic comedies written by Shakespeare in different periods of time. The findings reveal that there is a clear development in Shakespeare’s romantic comedies in terms of plot, characterization, theme, comedy, and diction. Rugluang also says that the development in Shakespeare’s skill in constructing his plots, portraying his characters, and demonstrating his humour can be clearly traced. The views he conveys in his later comedies are broader and more profound.

Furthermore, in “Discovering True Identities Through Disguises in *Twelfth Night* and *Much Ado About Nothing*,” Emily Ann Lohmer said that many of the characters who are affected by the disguises are able to transcend hierarchical regulations, they are able to grow into their true identities. In both of the comedies, the true identities that develop from uninhibited desires prove to be heterosexual; this would suggest that for Shakespeare heterosexual attraction is natural and innate.

In addition, the researcher found that there are also many studies on gender issues which are very interesting. First, Nancy McNeely, who writes “Women’s Quest for Identity: Folklore and Fairy Tale Archetypes in Shakespearean Comedy and Romance,” studies Shakespeare’s use of folklore and fairy tale archetypes (e.g. *Sleeping Beauty*, *Rapunzel*, and *Cinderella*). Some female Shakespearean characters, lacking in self-awareness, are best described as being static heroines, not different in terms of emotional or psychological makeup at the end of the plays than they were at the beginning. Dynamic heroines, in contrast, are more lively, quick-witted, enterprising, intuitive, and independent. They are able to look inward and recognize the changes needed to facilitate the successful quest for identity. McNeely also claims that dynamic heroines are independent and resourceful, actively working to achieve goals and demonstrating more overt signs of personal growth.

Second, in “A Funny Thing Happened on the Way to the Wedding: Gender Ideology and Narrative Structure in Romantic Comedy,” Mary Leah Lowe states that as a genre, romantic comedy generally features an active and powerful heroine who dominates much of the narrative’s action and concludes with an obligatory heterosexual union through which she is reconciled to her patriarchal social world. The result of her study suggests that the demonstration of commonalities between

women and men can impact the concluding patriarchal order by shifting the representational emphasis on gender dynamics.

Third, Mary Ellen Buckley Nicholson, in “Like Father, Like Daughter: The Similarities Between Fathers and Daughters in Five Shakespearean Plays,” says that most Shakespearean criticism concentrates on the rebellious nature of father-daughter relationships; however, these relationships also reveal a similarity between fathers and daughters. The father-daughter relationships in the analyzed plays reveal the changing roles of women within Elizabethan society. The daughters inherit the physiological traits of their fathers as well as their political and social stances. In *Romeo and Juliet*, for instance, Lord Capulet and his daughter Juliet are highly intelligent, capable of amazing forethought, and decidedly impetuous in their actions when emotionally strained.

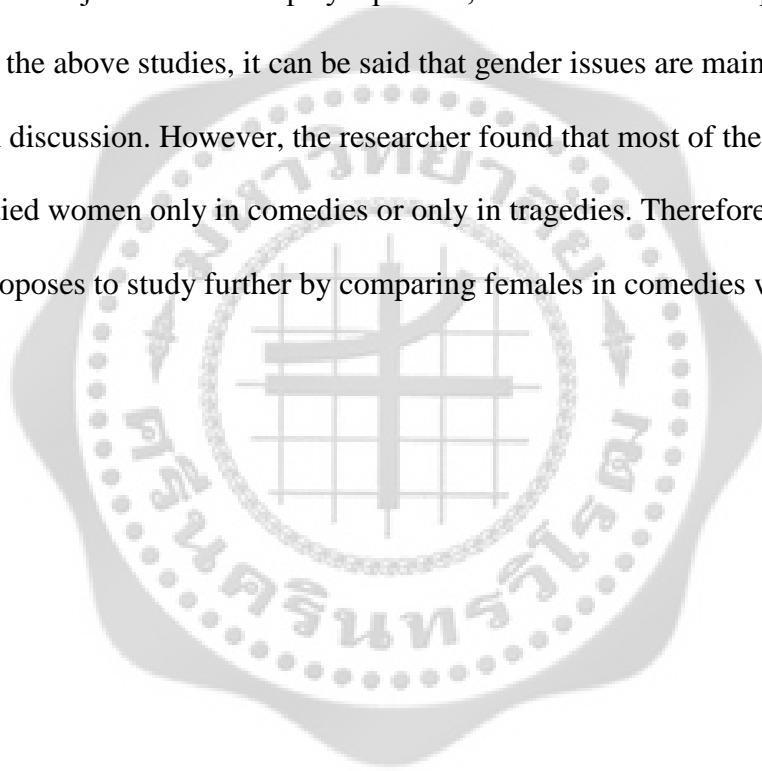
Fourth, in “Reading the Chaos: Dramaturgical Studies of Patriarchy in Shakespeare and his Heroine-Oriented Comedies,” Melissa J. A. Carle states that in the Shakespeare’s plays: *The Taming of the Shrew*, *Twelfth Night*, and *Much Ado About Nothing* each heroine exhibits remarkable wit, cunning, initiative, and resources. However, these qualities must be understood within the context of patriarchy in order to understand the dramatic impetus of these plays’ conclusions. She also states that patriarchy in Shakespeare’s comedies cannot be overlooked because the patriarchy leads to the comedies’ endings, chaos over promoting social order.

Similarly, Jessica Slights, in “Rape and the Romanticization of Shakespeare’s Miranda,” says that Miranda appears in as a prototype of a Puritan woman who is chaste, silent, and obedient. Likewise, Anna Brownell Jameson, in “Shakespeare’s Heroines,” creates an avenue for challenging interpretations of Miranda as a

disempowered subject whose actions are merely reactions to the various male agential forces with whom she shares an island. In addition, Jameson associates Miranda with nature as a means of showing the destructiveness of misguided social pressures on women.

The best example to show male pressures on females is in “Seduction and Service in *The Tempest*” by Mellissa E. Sanchez who states that *The Tempest* has often shared with early criticism the tendency to consign female characters to the status of passive objects within the play’s politics, rather than the active participants.

From the above studies, it can be said that gender issues are main points that are always in discussion. However, the researcher found that most of the above research studied women only in comedies or only in tragedies. Therefore, the researcher proposes to study further by comparing females in comedies with those in tragedies.



CHAPTER 3

AN ANALYSIS OF MIRANDA'S ROLES IN *THE TEMPEST*

The Tempest, a tragedy play, was written by Shakespeare in 1611. The play presents the story of Miranda, a young woman who lives with her father on an isolated island. In the play, Miranda, the female protagonist, follows the expectations of society. This play specially deals with the relationship between father and daughter in a society where men view women as commodities or as properties to enhance their social status.

Obedience

In *The Tempest*, Miranda is an obedient woman. She has been a castaway with her father since she was three years old, living on an isolated island. Though she has received a well-rounded education from her father, Prospero, she lacks real world experience. Thus, the young woman has to obey her father which we can see through her conversation with Prospero:

Prospero: "Obey and be attentive. Canst thou remember
A time before we came unto this cell?
I do not think thou canst, for then thou wast not
Out three years old."

Miranda: "Certainly, sir, I can." (*The Tempest*, 38)

This conversation indicates that Prospero has power and control over Miranda. She has to obey and pay attention to him. It is also clear that she respects him as she calls him "sir." She does not know anyone on the island except her father. Therefore, Prospero is her teacher and father at the same time. Obedience is the social expectation that she must follow. For example, Prospero orders Miranda to sit.

Prospero: "Sit down for thou must know farther."

(*The Tempest*, 45)

The stage direction then says "[Miranda sits]." This proves that Miranda obeys her father and that she will do what he tells her to do. It also shows that Prospero has a higher status than her as she is seated, and he is in control of the situation. Obviously, Miranda is an obedient daughter. She does everything that her father tells her to do, even if she does not agree. She believes everything Prospero says, and throughout the play she is not given any opportunity to think or act by herself.

Prospero, on the contrary, looks like a powerful ruler: he uses his physical and magical power to control everyone on the island, including his own daughter.

Prospero: "Shake it off. Come on.
We'll visit Caliban, my slave two never
Yields us kind answer."
Miranda: "Tis a Viallain, sir
I do not love to look on."
(The Tempest, 315)

From the above, we can say that Miranda cannot refuse her father's command. Though she does not like Caliban, she must follow her father without any argument. Moreover, Prospero shows his power to control Miranda after she tries to help Ferdinand when he is fighting with her father.

Miranda: "O dear father, Make not too rash a trial of him,
For he's gentle and not fearful."
Prospero: "Silence! One word more, shall make me chide thee,
If not hate thee. What, an advocate for an imposter?
Hush, ..." *(The Tempest, 480)*

Miranda cannot say anything to her father because she knows that Prospero is very angry with Ferdinand, and he may punish her if he loses control. Thus, to keep silent is the best way for her at this time.

Moreover, her marriage must be arranged by her father without any arguments from her. In fact, Miranda does not know Ferdinand. Actually, it is Prospero's plan to

have his daughter meet Ferdinand and have them get married. Apparently, Miranda accepts her father's plans and arrangements for her marriage without questioning him. All in all, Miranda can be considered an obedient daughter and she meets the expectations of the Elizabethan society.

Purity

In addition, Miranda is, as expected, a pure woman. She has never touched a man other than her father. Shakespeare makes Miranda even more pure and desirable by including the fact that she has never seen or even talked to other men.

In Stevie Davis' *The Idea of Women in Renaissance Literature*, the ideals of womanhood are the expectations imposed on women by society. One of those ideals of womanhood is purity. Purity is considered to be morally compulsory. A woman must preserve her virginity until marriage. In *The Tempest*, Prospero protects his daughter from both Caliban and Ferdinand. Caliban is not only a resident of the island, he is also Prospero's servant, pupil, and household slave. While Prospero is successful in bringing up Miranda, he fails to educate Caliban and Caliban decides to rape Miranda. Hiewon Shin in "Single Parenting, Homeshooling: Prospero, Caliban, Miranda" states that Caliban tries to rape Miranda for two valuable possessions: Miranda and the island. When Prospero finds Caliban attempting to rape Miranda, Prospero is enraged. Prospero exclaims:

Prospero: "I have used thee, Filth as thou art, with human care,
and lodge thee. In mine own cell, till thou didst seek
to violate. The honour of my child."

(The Tempest, 348-51)

From the above, we can see the loving father who tries to protect his daughter, and her virginity, partially because purity is highly revered. Without sexual purity, a woman

was no woman, but rather a lower form of being, a "fallen woman," unworthy of the love of her family and unfit for their company.

Eliza Farrar, the author of *The Young Woman's Friend*, said purity can also be viewed as weapon, to be used by good women to keep men in control of their sexual needs and desires. Prospero considers this issue and thinks that he must also protect her daughter's purity from Ferdinand. Prospero sends Ariel to fetch Ferdinand and arranges things so that the two will come to love one another. After Prospero gives the couple his blessing, he and Ferdinand talk quite frankly about Miranda's virginity and the marriage while she stands quietly without commenting. Prospero tells Ferdinand to be sure not to "break her virgin-knot" before the wedding night,

Prospero: "Look thou be true. Do not give dalliance
Too much the rein. The strongest oaths are straw
To th' fire I' th blood.
Be more abstemious, or else, goodnight your vow."
(*The Tempest*, 350-52)

Ferdinand replies that the tender love is stronger than the sexual passion and lust never takes away "the edge of that day's celebration."

Ferdinand: "I warrant you, sir
The white cold virgin snow upon my heart
Abates the ardor of my liver."
(*The Tempest*, 350-52)

It is clearly seen that Prospero is attempting to protect and preserve his daughter's virginity from Ferdinand, as well as Caliban, because of the value Elizabethan society placed on purity before marriage.

Submissiveness

According to Zsuzsa Sztaray's in *Introduction to a Victorian Woman's World*, men were never supposed to be submissive. Men were to be movers and doers. Women were to be passive bystanders, submitting to fate, to duty, to God, and to men (304). In *The Tempest*, Miranda is a good example of a submissive woman. Here, Miranda represents the ideal Elizabethan woman, doing what is expected from a young lady, as society thought women should be subordinate to men.

In *The Tempest*, Miranda is submissive to her father. She is unable either to answer back to her father or to shout for freedom. There is not enough voice to be found in her and sometimes virtually no voice is heard at all. For example, when her father and Ferdinand discuss the importance of chastity before the marriage in front of Miranda, she is silent throughout their conversation and she remains silent.

In addition, she always has roles in relation to other male characters, her father, Caliban, and Ferdinand. Miranda does not have any roles as a commander or leader. She remains silent and listens to her father's stories, hates her slave Caliban, and falls in love with Ferdinand as her father wishes.

There are no independent roles and significant voices for Miranda which so often can be found in other Shakespearean female characters, such as Viola in *Twelfth Night* or Portia in *The Merchant of Venice*. Under this much limited circumstance, through the notable relationships with three male characters in the play Miranda appears to be a flat, simple female character, and inferior to her father, Caliban, and her future husband Ferdinand.

The most important example of Miranda's submissive is demonstrated in the relationship between her father and herself. While Prospero recounts his story of how he was usurped by his brother, how they were kicked out of Milan and finally landed

on the island after surviving a harsh sea-storm, he continuously exhorts Miranda to listen carefully. Before beginning his story, Prospero orders her

Prospero: "Open thine ear, obey, and be attentive."
(*The Tempest*, 37)

And, during the story, he keeps badgering her to listen carefully:

Prospero: "Dost thou attend me? thou attend'st not!
I pray thee mark me..."
(*The Tempest*, 87-9)

To this urge, Miranda always answers that she is listening "most heedfully", which is exactly the only thing she can do in this situation: her father is a narrator and she is a listener. Listening to the story, Miranda merely reacts with short expressions and words, as in these examples:

Miranda: "O the heavens!", "O, my heart bleeds. . ."
"Alack! for pity."
(*The Tempest*, 132)

Even when she answers with longer verses, they only repeat what Prospero says or show her specific comments upon what happened in the past. Likewise, when she first meets Ferdinand, her father does not allow her to speak with Ferdinand.

Prospero: "Speak not you for him! He's a traitor."
(*The Tempest*, 459)

It was a part of Prospero's strategy to set up the meeting of Miranda and Ferdinand and then cause them trouble by disapproving of his daughter's conversation with her newly found beloved. Miranda is always under the control of her father. She never expresses her ideas to anyone. For Miranda, her father is not only a father but also the only man she had known before meeting Ferdinand.

Miranda: "Nor have I seen,
More that I may call men than you, good friend,
And my dear father." (*The Tempest*, 51-53)

What Miranda has to do is listen to her father's history, remember it, and, in the end, restore with her marriage to Ferdinand what her father has lost, all the while playing a subordinate role to the men around her.

Sex Object

Amatoritsero Godwin Ede, in *The Tempest: Colonial Encounters and Gendered Readings*, claims that Miranda is redefined as an object of sex and power. He states that Miranda's sexuality is used as a tool for Prospero's political gain. She is a lone woman in a male world dominated by a powerful patriarch, Prospero. Prospero never gives her the opportunity of falling in love out of her own volition.

In *The Tempest*, Miranda is treated as a sex object by both her father and Caliban. Prospero controls Miranda to regain his kingdom. Since Ferdinand is the son of Alonso, a friend of Prospero's brother, who betrays Prospero and takes over the kingdom. For revenge, Prospero uses Miranda as a sex object to charm Ferdinand. In order to build the relationship between Miranda and Ferdinand, Prospero sends Ariel to take Ferdinand to the cave.

Prospero: "They are both in either's pow'rs; but this swift business
I must uneasy make, lest too light winning
Make the prize light." (*The Tempest*, 441-53)

Prospero has kept his daughter very innocent, and, therefore, more desirable, to attract Ferdinand. Prospero's game is successful, as Ferdinand falls in love with Miranda at first sight. As part of his game, Prospero manipulates Miranda as a sex object for his own gain and revenge, without caring about her feelings. Prospero occupies the role of the self or the subject. He sees Miranda as the object, the deviation, and the inessential. In other words, we can say that Miranda as the Other. Like de Beauvoir's idea, to accept her role as the Other, Miranda must deny a great part of her humanity and surrender all claims to freedom.

Moreover, Roland Leach in “Sunline Press”, states that marriage is assumed to be the natural and desirable state for all women. In such a social system, there are more sanctions against women and they are forced to obey their role, which is subservient and passive, as they must win the desire of a male – who desires a beautiful woman who accepts his natural superiority and command. In this role, women are viewed as objects of desire. More importantly, Miranda is being used by her father for political purposes as many marriages of the privileged classes were.

Miranda is also used as a sex object by Caliban. Caliban used to live on the island as a king, but he loses everything after Prospero arrives and kills his mother, a witch named Sycorax. After being captured, Caliban lives with Prospero as a servant. He wants his land back from Prospero. Caliban intends to use Miranda as a sex object as part of his plan for freedom and revenge. Since Miranda is weak and gentle, Caliban thinks he can rape her easily. Caliban believes that if he can rape Miranda, Prospero must follow him because Miranda is the only daughter that Prospero has.

Caliban: “O ho, O ho! Wouldn’t had been done!
Thou didst prevent me;
I had people else
This isle with Caliban.” (*The Tempest*, 352-4)

Caliban’s speech indicates that his attempted rape signifies his desire to regain the ownership of the island by impregnating Miranda and populating the island with his offspring. Clearly, Caliban’s sexual potency threatens Prospero’s political stability.

In addition, George Lamming in *The Pleasure of Exile*, writes forcefully that Caliban uses rape as an excuse to seize the land and enslave the foreign people.

Caliban wants not only freedom, but he also wants his land back from Prospero and revenge because Prospero killed his mother. Thus, Miranda is his tool to control Prospero.

Caliban: "This island's mine, by Sycorax my mother,
Which thou tak'st from me
Which first was mine own King."
(*The Tempest*, 334-45)

The above statement explains that Caliban was a king before, but he lost everything after Prospero arrived and killed his mother. He is very angry with Prospero and wants to revenge. Therefore, Miranda will be his victim as he uses her for his own desires.

Miranda knows nothing about all of these plans because everything is being plotted by Prospero and Caliban. Both Prospero and Caliban want to use Miranda's body to get revenge, land, and power.

Domesticity

In addition to all of her other roles, Miranda is a domestic woman. She takes care of all of the cavework, from making fires to washing dishes. Because her father was exiled, she has to live in a cave on an isolated island. Prospero is a master, and Miranda has to do the cooking. For instance, Prospero tells Miranda to make some juice:

Prospero: "Thou wouldst give me
Water with berries in't."
(*The Tempest*, 336-7)

Here we can see Miranda's position in the family. She has to prepare food and drinks, serve her father and others, and do other chores. In other words, her position is like a servant or maid. She has to stay in that cave and take care of domestic work. Zsuzsa Sztaray states that this role was filled by women, such as a daughter or a sister, because the world of work was defined as male; the world of the home was defined as female. Thus, a woman's place is at home.

Throughout the play, Miranda is shown in domestic activities; she is ‘the lady of the house’. Prospero orders his daughter to do the household chores:

Prospero: “Fetch us in fuel. And be quick, thou’rt best,
To answer other business.”

(The Tempest, 369-70)

Miranda appears to understand that her duty is to look for wood and make a fire while Caliban is also doing the same. Prospero wants his daughter to know how to do the chores well.

Furthermore, Miranda has to serve her future husband, Ferdinand. When Ferdinand complains of laborious work assigned by Prospero, she offers to help him carry the log:

Miranda: “If you’ll sit down, I will bear your logs the while.
Pray give me that; I’ll carry it to the pile.”

(The Tempest, 23-5)

In offering to carry the logs, Miranda can be viewed as a domestic servant helping her master. This can also be seen when she says:

Miranda: “I’ll be your servant
Whether you will or no.”

(The Tempest, 86-7)

According to their conversation, Miranda emphasizes her domestic roles to her future husband:

Miranda: “No wonder, sir
But certainly a maid.”

Ferdinand: “My mistress, dearest.”

(The Tempest, 424-5)

At this point, we can see that Miranda is apparently pleased to serve him. This means that after marriage, she will be a caregiver as well as a wife.

In conclusion, the female roles: obedience, purity, submissive, sex object, and domesticity are clearly seen in the image of Miranda. She is obedient, pure, submissive, and domestic, she is also a sex object. She is strictly controlled by her father and her

future husband. She has no power to make decisions for herself. She follows her father's words without argument. Although her beauty and gentleness help her to overcome Ferdinand and to achieve happiness, she is not a doer. Ferdinand chooses her and marries with her. Like de Beauvoir's idea, marriage will enslave Miranda and limit her in the house and her world after their marriage.



CHAPTER 4

AN ANALYSIS OF ROSALIND'S ROLES IN *AS YOU LIKE IT*

As You Like It is a pastoral comedy that was written by William Shakespeare in 1599. The play focuses on Rosalind, the heroine, as she flees persecution in her uncle's court, accompanied by her cousin Celia, to find safety in the Forest of Arden. Rosalind is a strong female character who is a clever, independent, strong-willed woman. She does not follow the Elizabethan social expectations.

Obedience

Unlike Miranda in *The Tempest*, Rosalind, the female protagonist in *As You Like It*, does not follow the expectations of society. Instead of showing blind obedience, she represents a strong and independent woman who can stand up for herself. This can be seen when she does not obey her uncle at all. At the beginning of the story, Duke Senior has been exiled and his daughter, Rosalind, has been left at the palace. Here, she has a good friend, Celia, her uncle's daughter. However, Duke Frederick, Celia's father, does not like Rosalind because she is the only person who poses a threat to him and he is afraid she will overthrow him. Thus, he always tries to banish Rosalind. However, she calmly dares to ask him for the reason why she should leave the palace.

Duke Frederick: "You, cousin.
Within these ten days if that thou beest found
So near our public court as twenty miles,
Thou diest for it."

Rosalind: "I do beseech your Grace,
Let me the knowledge of my fault bear with me.
If with myself I hold intelligence
Or have acquaintance with mine own desires,
If that I do not dream or be not frantic—
As I do trust I am not—then, dear uncle,
Never so much as in a thought unborn
Did I offend your Highness."

(*As You Like It*, 338)

The above statement shows that Rosalind is not afraid of her uncle. On the contrary, she dares to say what she thinks and does not simply obey him. She has never committed a crime so she does not think she should be banished. It shows that Rosalind is an independent, unconventional woman and that she does not obey unless there is a good reason.

Unlike many women in the Elizabethan period, Rosalind is portrayed as a strong woman. She is stronger than her uncle expected. After she is banished, rather than being afraid, she is hopeful that she will find her father in the Forest of Arden.

Celia: "O my poor Rosalind, whither wilt thou go?
 Wilt thou change fathers? I will give thee mine.
 I charge thee, be not thou more grieved than I am."
 Rosalind: "I have more cause"
 Celia: "Why, whither shall we go?"
 Rosalind: "To seek my father in the Forest of Arden"
 (*As You Like It*, 340)

The above conversation demonstrates that Rosalind is not depressed or worried. She can overcome her grief. She says that she is going to look for her father in the forest. She is strong enough to do things on her own, without help from a man.

Besides showing her strength, Rosalind also shows her independent nature. She believes in her own ideas and rejects help offered to her. When Celia asks for her father, Duke Frederick, to keep Rosalind in the palace with her, Rosalind insists that she prefers to go out of the palace by herself.

Celia: "O my poor Rosalind, whither wilt thou go?
 Wilt thou change fathers? I will give thee mine.
 I charge thee, be not thou more grieved than I am."
 Rosalind: "I have more cause"
 (*As You Like It*, 340)

It is her own decision to be out of the sight of her uncle who is angry with her.

Miranda, on the other hand, has no choice in *The Tempest*, and she accepts her

condition without complaint. Miranda surrenders to her fate, but Rosalind controls her own life and destiny.

Purity

While Miranda's purity needs to be protected by her father, Rosalind's purity is not focused in the play. First, when she was banished from the palace with her cousin, Celia, she dresses as a boy, under the name of Ganymede, in order to protect herself from men. Celia plays the part of Ganymede's sister, Aliena.

Rosalind: "Were it not better,
 Because that I am more than common tall,
 That I did suit me all points like a man?
 A gallant curtal-axe upon my thigh,
 A boar-spear in my hand, and in my heart
 Lie there what hidden woman's fear there will,
 We'll have a swashing and a martial outside—
 As many other mannish cowards have
 That do outface it with their semblances"

Celia: "What shall I call thee when thou art a man?"

Rosalind: "I'll have no worse a name than Jove's own page,
 And therefore look you call me Ganymede.
 But what will you be called?"

(As You Like It, 341)

This example shows Rosalind's wisdom as she plans to protect herself in the forest by dressing as a boy. She knows that it is dangerous for women to travel in the forest alone. Thus, she must disguise herself as a male. At the least, dressing as a boy can save her from the threat of unwanted attention from men. In addition, Rosalind shows her intelligence by planning ahead. She knows that when she and Celia are walking alone in the forest, they will be frightened, so she takes Touchstone, a clown, along while travelling so that he can amuse them on the way to the Forest of Arden.

Rosalind: "But, cousin, what if we assayed to steal
 The clownish fool out of your father's court?
 Would he not be a comfort to our travel?"

Celia: "He'll go along o'er the wide world with me.
 Leave me alone to woo him. Let's away
 And get our jewels and our wealth together,

Devise the fittest time and safest way
 To hide us from pursuit that will be made
 After my flight. Now go we in content
 To liberty, and not to banishment.”

(*As You Like It*, 341-2)

It can be said that Rosalind is a careful woman. She prepares everything for the survival of not only herself, but also her cousin, Celia. Two virgin women traveling alone without money would have been in serious danger. However, with Rosalind's careful plan, a boy with money and jewels, traveling with a woman and a clown, should be safer and less likely to be attacked.

Instead of simply protecting her purity and shyly staying far away from men, Rosalind takes an active part in her future love life. Everyone in the forest knows that Orlando loves Rosalind because he carves her name on the bark of trees and posts love poems throughout the forest. Rosalind is touched, but she wants to test the strength and sincerity of Orlando's love. Disguised as Ganymede, she promises to 'cure' Orlando of his love for Rosalind by play-acting. Orlando must woo Ganymede in the name of Rosalind.

Rosalind: “Now tell me how long you would have her after
 you have possessed her.”

Orlando: “For ever and a day”

(*As You Like It*, 396)

In this way, Rosalind knows that Orlando's love is genuine and that he intends to be with her forever. From this conversation, we can say that Rosalind is different from Miranda. While Miranda is innocent and isolated from men in *The Tempest*, needing her father to protect her purity and arrange for her marriage, Rosalind in *As You Like It* is independent and clever. She can protect herself and manage her relationship with Orlando to her own satisfaction.

Submissiveness

In *As You Like It*, the social expectation of passivity and submissiveness is missing. Instead, Rosalind is portrayed as a dominant and empowered female character who asserts her own desires over others. She knows exactly what she wants and she actively works to achieve her goals. Unlike Miranda, Rosalind is portrayed as an active female protagonist. She is controlled by no one, certainly not men. For instance, she is free from her father's commands because her father was exiled when she was young. Thus, Rosalind never experiences submitting to an authoritative father who rules over her.

Rosalind: "Dear Celia, I show more mirth than I am mistress of,
and would you yet I were merrier?
Unless you could teach me to forget a banished father,
you must not learn me how to remember
any extraordinary pleasure."

(*As You Like It*, 327)

The above statement shows that Rosalind is separated from her father; therefore, she is free from his control.

However, Duke Frederick tries to control Rosalind and wants her to be under his power. She is banished because she refuses to submit to his control. She can choose the right thing that she wants and does not follow the commands of others.

Rosalind: "Yet your mistrust cannot make me a traitor.
Tell me whereon the likelihood depends."
Duke Frederick: "Thou art thy father's daughter. There's enough."
Rosalind: "So was I when your Highness took his dukedom.
So was I when your Highness banished him.
Treason is not inherited, my lord,
Or if we did derive it from our friends,
What's that to me? My father was no traitor.
Then, good my liege, mistake me not so much
To think my poverty is treacherous."

(*As You Like It*, 339)

Up to this point, we can see that Rosalind is an active person who does not follow anyone without thinking by herself. In *The Tempest*, Miranda is controlled by her father and constrained by Caliban. She is unhappy, but she accepts it. In addition, while Miranda lacks strength, Rosalind is strong enough to think for herself.

Rosalind is an assertive woman and she uses her intellectual ability to find resourceful ways to help guarantee her survival outside the kingdom. By choosing to dress as a boy, she is able to make decisions that benefit herself and Celia. She is also able to manipulate Orlando into wooing her as she would like to be wooed. She convinces him to pretend Ganymede, the name she chose for her male disguise, is really Rosalind, the woman he loves. In doing this, she is able to coach him as Ganymede and instructs him to woo her as she pleases.

Rosalind: "Say 'a day,' without the 'ever.' No, no, Orlando; men are April when they woo, December when they wed: maids are May when they are maids, but the sky changes when they are wives. I will be more jealous of thee than a Barbary cock-pigeon over his hen, more clamorous than a parrot against rain, more new-fangled than an ape, more giddy in my desires than a monkey: I will weep for nothing, like Diana in the fountain, and I will do that when you are disposed to be merry; I will laugh like a hyen, and that when thou art inclined to sleep."

(As You Like It, 396)

The above statement explains that Rosalind wants Orlando to woo her by comparing the month of April to men when they are wooing a young woman. When December arrives, the couples are married and women as sweet and temperate. It is clear that Rosalind can convince Orlando and she still is able to win the man she loves.

Most women in the Elizabethan period were thought to be passive, so they played the subordinate position in society. They were considered weak, dependent, and timid, whereas men were expected to be strong, wise, and forceful. On the other

hand, Rosalind appears to be one of the most empowered women, though she needs a disguise to help her achieve her aims. She is able to dictate the terms of her relationship with Orlando as, throughout most of the play, he obeys her every word.

Rosalind: “Ay, go your ways, go your ways.
 I knew what you would prove.
 My friends told me as much, and I thought no less.
 That flattering tongue of yours won me.
 'Tis but one cast away, and so, come, death.
 Two o'clock is your hour?”
 Orlando: “Ay, sweet Rosalind.
 With no less religion than if thou wert indeed my Rosalind.”
 (*As You Like It*, 397)

We can see that by taking a disguise, Rosalind gains power. Rosalind is like a commander whereas Orlando is a follower and does what she wants without argument. As an empowered woman, although with her gender disguised, Rosalind can even arrange her own wedding by herself. In fact, in the Elizabethan age, wedding arrangements were made by the parents. However, Rosalind even arranges the marriage of Silvius and Phoebe by herself:

Rosalind: “I have promised to make all this matter even.
 Keep you your word, O duke, to give your daughter,
 You yours, Orlando, to receive his daughter.
 Keep your word, Phoebe, that you'll marry me
 Or else, refusing me, to wed this shepherd.
 Keep your word, Silvius, that you'll marry her
 If she refuse me. And from hence I go
 To make these doubts all even.”

(*As You Like It*, 415)

The above statement shows that the dramatic irony of this chain of circumstances is the basis for the play's comedic action: Ganymede, who exerts such control over the lives of others, is really a woman.

Moreover, Helen Reakes in “Gender Equality in Shakespeare's '*As You Like It*'” states that Rosalind is an example of female empowerment through the use of male disguise, and the capability to take on this male role. Rosalind is an example of

how women in Shakespeare's comedies tend to avoid following the rules of their patriarchal society, thus presenting an image of empowered women.

The empowerment of Rosalind is also evident through the assumed threat she poses to society. The Duke, when asked by Rosalind why he is sending her into exile, comments as follows:

Duke Frederick: "I trust thee not... thou art thy father's daughter
There's enough"

(*As You Like It*, 339)

An empowered woman could surely be seen as some sort of threat, which evidently portrays the negative consequences of Rosalind's empowerment as it proves, at least in her uncle's dukedom, to be her downfall in getting along in society.

Sex Object

In the Elizabethan period, women were 'sex objects'. In this role, a woman was seen as the fulfiller of a man's sexual needs. On the contrary, Rosalind does not follow the social expectation. She is a confident, active person rather than an object. In this play, there is no father's help and Rosalind plans and does things by herself. She employs her power to do anything that she wants, including leaving the palace with Celia and a clown. She believes that her knowledge and ability can help her to resolve her problems rather than her feminine charms. She does not use beauty to attract men or control anyone. She enters the Forest of Arden dressed as a boy and she does not worry whether people recognize her or not. She does not long for Orlando to woo her at all. She is not a passive object of his desire. She begins to flirt with him first and does not care about what society thinks.

Lee Lady states in "Shakespeare's Women in Drag" that Rosalind is a confident woman. She can tease and confuse Orlando. She does not care about the society around her.

In *The Tempest*, Ferdinand is the center of attention for Miranda. She longs for him and it is he who rescues her from her poor circumstances. On the contrary, Rosalind starts to woo Orlando first and teaches him how to flirt herself, showing that she is in control. She orders Orlando to do and say what she wants, and he follows her without complaint.

Rosalind: "Come, woo me, woo me, or now I am in a holiday
Humor and like enough to consent. What would you
Say to me now, and I were you very very Rosalind?"

Orlando: "I would kiss before I spoke"

Rosalind: "Nay, you were better speak first,
and when you were graveled for lack of matter,
you might take occasion to kiss"

(*As You Like It*, 414)

From the above, we can say that the one of the advantages to the cross-dressed heroines in Shakespeare's comedies is that they are able to speak in ways that would not be acceptable for females. By taking a male disguise, Rosalind can engage Orlando. She can instruct him because her male disguise gives her the freedom and the legitimacy to do so. This shows that Orlando has no power. Rosalind instead is the doer. While Ferdinand in *The Tempest* is a hero who rescues Miranda, in *As You Like It*, Rosalind is more powerful than Orlando. She employs her active abilities to support herself and succeeds.

Domesticity

In the Elizabethan age, the home was the place for women. They were expected to work like housemaids because their duties were to take care of and comfort family members, especially men. Unlike Miranda in *The Tempest*, Rosalind does not follow the social expectation. She has Touchstone, a clown, to be a servant.

Rosalind: I pray thee, if it stand with honesty,
Buy thou the cottage, pasture, and the flock,
And thou shalt have to pay for it of us.

(*As You Like It*, 352)

The above statement shows that Rosalind hires a clown to be a servant in order to take care of her, the cottage, the pasture, and the flock of sheep. She has the power to command and control him. Henry Giles, in his "Human Life of Shakespeare," summarizes the character of Touchstone as the follower while Rosalind is the master.

In addition, Rosalind can hire Corin, a shepherd, to help her in the field. Celia is very tired and she wants to take a rest. Thus, Rosalind pays Corin to help her.

Rosalind: "I prithee, shepherd, if that love or gold
Can in this desert place buy entertainment,
Bring us where we may rest ourselves and feed.
Here's a young maid with travel much oppressed,
And faints for succor".

Corin: "Fair sir, I pity her..."
"Assuredly the thing is to be sold.
Go with me. If you like upon report
The soil, the profit, and this kind of life,
I will your very faithful feeder be
And buy it with your gold right suddenly".
(*As You Like It*, 352)

From the above conversation, we can say that Rosalind hires men to help her.

Although she is a woman, she can control men because she has money and power to give orders. She does not have to take care of herself because she has a servant.

After Rosalind and Celia escape the court together, they proceed to buy a house in the forest and establish a household. Rosalind is the master while Touchstone and Corin are servants. However, Celia also helps Rosalind in the house. Rosalind once addresses Celia as 'a true maid' which implies that she is also a servant in her own house and helps Rosalind to do her chores.

Rosalind is an independent woman. She does not take care of her home like the other women in the Elizabethan period. She is strong and clever. Working in the house is not her duty, but it is the servants' duty. Throughout the play, we can see that

Rosalind does not follow the expectations of society, especially in regards to domesticity.

To sum up, Rosalind and Miranda are completely different. While Miranda follows the ideal of Elizabethan womanhood; obedience, purity, submissiveness, sex object, and domesticity, Rosalind does not follow those social expectations. Lissa Paul's theory proposes three stages: the reading of the unrevealed interpretation of texts, the reclaiming of devalued texts, and the redirection of the feminist theory. This theory encourages readers to have different points of view of the texts and a different perspective on feminism. A good example is *As You Like It* as it presents a new perspective of women in comedy and in society at that time. The play does not emphasize the beauty of the female protagonist. There is no argument between Rosalind and her family. Instead, the strength and abilities of women are emphasized. Rosalind does not follow the ideal of Elizabethan womanhood: obedience, purity, submissiveness, sex object and domesticity. She is independent from her society and her family's control and expectations. Her outstanding characteristic is strength, which helps her to win over any obstacle and achieve her goals. Rosalind can stand on her own without a man to guide her or control her. In other words, we can say that Rosalind represents a female who has power and thinks for herself.

CHAPTER 5

CONCLUSION AND SUGGESTIONS FOR FURTHER STUDIES

Conclusion

After studying the main female characters in Shakespeare's plays *The Tempest* and *As You Like It*, a number of differences are evident between these two plays. *The Tempest*, a tragedy play, shows the main female character as being inferior to men, especially her father and her future husband. As such, she follows the Elizabethan social expectations. On the contrary, *As You Like It* is a comedy play. Shakespeare portrays the main female character as a young woman who does not follow the social expectations of the Elizabethan period.

As previously stated, Miranda in *The Tempest* exemplifies and follows the Elizabethan social expectations. Elizabethan women were expected to embody a number of characteristics or roles, including obedience, purity, passivity, sex objects, and domesticity. In the play, Miranda is expected to be an obedient woman. She has to obey and listen to her father. Ann Rebecca Bach concludes that Miranda, the only female character in the play, is Prospero's subject. It shows that Miranda must comply with her father's wishes without question. As an unmarried woman, she is also expected to be virgin because virginity and chastity played an important role in the Elizabethan period. If a woman lost her virginity, she would become worthless in the society. Therefore, Prospero, Miranda's father, has to protect his daughter's virginity from both Caliban and Ferdinand. Moreover, Miranda is expected to be inferior to men especially her father. She cannot say anything that goes against her father's words. This shows that Miranda has to be in a subordinate role. Because of this expectation, the researcher finds that Miranda represents female passivity, and the ideas of Elizabethan womanhood are reflected in her character. Submissiveness and

domesticity are clearly presented in Miranda's life. She relies on her father and her future husband, Ferdinand. Therefore, she cannot think or make decisions for herself. Prospero commands his daughter to work like a servant because he thinks that the duty of a woman is to do housework and stay at home. Miranda is also very beautiful. In part because of her beauty, she is used as a sex object by both her father and Caliban. Prospero controls Miranda to regain his dukedom and uses her to charm Ferdinand. On the other hand, Caliban tries to rape Miranda because he wants to get freedom and also get his island back from Prospero. This shows that Miranda is manipulated as a sex object by men for their own purposes. However, Prospero is able to protect his daughter and her virginity from Caliban and arranges for Ferdinand to meet, fall in love with, and marry Miranda. This emphasizes that men were the doers and women were the followers in Elizabethan society.

Miranda reflects that Elizabethan woman is expected to be feminine, domestic, and inferior to men. Stephen Carter states in *Literary Analysis: Women in Shakespearean tragedy*, William Shakespeare's *The Tempest* provides a historical reference of the social expectations and stereotypes enforced upon women in the Elizabethan age. In this play, Carter believes that Miranda can do anything like men but she was controlled by the society to be passive. Thus, she must follow the social expectation without any argument. She has to show her beauty and be careful about her voices. She also has good manners to her father and Ferdinand. She is expected to do well in domestic works. She has to do her caveworks. In addition, Miranda is expected to be inferior to men. She has to be a sex object and in subordinate roles. Because of this expectation, Miranda does not have a right to do anything as men do. She must obey her father. Carter also says that Miranda illustrate the characteristics of the ideal woman in the Elizabethan society. However, these characteristics support the

fact that women were unequal to men and rather were seen as a prized possession for men to have. Carter says that these characteristics represent the effects of a patriarchal system upon the characters at that time. Although Miranda wants to go against her father, she cannot do it because woman in greatest perfection was made to serve and obey man. We can see that Miranda play these roles because she wants to survive economically and or psychologically.

In contrast, Rosalind in *As You Like It* does not follow the Elizabethan social expectations. She appears to be one of the most independent, dominant, intelligent, and active women in any of Shakespeare's plays. Rosalind is free from other people's commands. Throughout the play, Rosalind is an independent woman. She does not listen to anybody. She believes in her own ideas and rejects help offered to her. When Rosalind falls in love with Orlando at first sight she does not just waiting passively for him. Instead she actively tries to manage her relationship with him to her own satisfaction by dressing as a boy and wooing Orlando. It can be said that Rosalind is portrayed as a dominant female character who asserts her own desires over others. She knows exactly what she wants and she is willing to do what it takes to achieve her goals. Rosalind is also portrayed as the active female protagonist. She is controlled by no one, certainly not men. Lee Lady states that Rosalind is a confident woman. She can tease and confuse Orlando. She starts to woo Orlando first and teaches him how to flirt herself, showing that she is in control. She orders Orlando to do and say what she wants, and he follows her without any complaint. Finally, she is able to win the man she loves, although she has nothing to offer him materially. This reflects that Rosalind is a doer and the center of the play while Orlando, her lover, can be viewed as a follower that is easily manipulated. Also, Rosalind does not take care of her home like the other women in the Elizabethan period. Working in the house is not her duty;

it is the servant's duty. Throughout the play, we can see that Rosalind does not follow the expectations of society, especially in regards to domesticity. It can be said that Rosalind is free from men's domination. She is a strong woman that can control her own destiny.

However, in *As You Like It*, Rosalind resists the Elizabethan social expectations. She does not follow the expectations on Elizabethan women. Rosalind leaves duties in her house and passes as man to gain privileges that men have. In this way, Rosalind has chances to show intelligence and courage. In other words, she proves that she is equal to men, and no one can oppress her. Rosalind believes that men and women are equal. She thinks that she can do anything by herself. Thus, she arranges to woo Ferdinand by dressing as a man without caring the society. In *As You Like It*, Shakespeare displays feminist perspectives through Rosalind's roles. Richard Laws says in *The Empowerment of Women in Shakespearean Comedy*, Rosalind in *As You Like It* is presented to be a woman who struggles to achieve equality for women in her society. She does not want to be a conventional woman. She makes everyone believe that she is equal to men. No one can oppress her. Rosalind's characteristics show an admirable female. She goes against her uncle and Elizabethan social expectations to become unique and develops herself to be a free woman who does what she wishes and loves the man of her choice. Moreover, Rosalind is a woman who does everything by following her heart. She makes her own decision and be independent to speak up her thought. She is confident and she knows what she should do. She strives for the equality. Rosalind can destine her own life and can adventure into the world of men. She chooses her own husband and is not under his control.

The study of *The Tempest* and *As You Like It* shows the social expectations of Elizabethan women in different ways. *The Tempest*, a tragedy play, often portrays

women as submissive, obedient, sex object and domestic characters whereas *As You Like It*, the comedy play, shows strong, clever, dominant and independent female characters. Cyn Bagley in “The Development of Women in Shakespeare’s Comedies” interestingly concludes that Shakespeare’s female characters, in both his tragic and comedic plays, reflect real people with real problems from Shakespeare’s era. Nowadays, Western women have more freedom than at that period. However, the issue of equality of men and women is still problematic. Although women of today have more rights, there are still some stereotypes; for example, men are regarded as stronger while women are regarded as weaker. Actually, women can be strong and independent and live without assistance from men as Rosalind does. Comparing the main female roles in many of Shakespeare’s plays, we can see that Shakespeare is not just a great playwright, but is also a keen observer of human nature. In other words, we can say that Shakespeare was a feminist author in the Elizabethan period.

Suggestions for Further Studies

The following topics should be further studies:

1. Two female characters, Katherine in *The Taming of The Shrew* and Rosalind in *As You Like It* should be compared.
2. The cross-dressed heroines: Viola in *Twelfth Night*, Portia in *The Merchant of Venice*, Innogen in *Cymbeline* should be studied.
3. The relationship between father and daughter in *The Tempest*, *Merchant of Venice* and *Othello* is interesting to explore.



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The Summary of *The Tempest*

A STORM STRIKES A SHIP carrying Alonso, Ferdinand, Sebastian, Antonio, Gonzalo, Stephano, and Trinculo, who are on their way to Italy after coming from the wedding of Alonso's daughter, Claribel, to the prince of Tunis in Africa. The royal party and the other mariners, with the exception of the unflappable Boatswain, begin to fear for their lives. Lightning cracks, and the mariners cry that the ship has been hit. Everyone prepares to sink.

The next scene begins much more quietly. Miranda and Prospero stand on the shore of their island, looking out to sea at the recent shipwreck. Miranda asks her father to do anything he can to help the poor souls in the ship. Prospero assures her that everything is all right and then informs her that it is time she learned more about herself and her past. He reveals to her that he orchestrated the shipwreck and tells her the lengthy story of her past, a story he has often started to tell her before but never finished. The story goes that Prospero was the Duke of Milan until his brother Antonio, conspiring with Alonso, the King of Naples, usurped his position. Kidnapped and left to die on a raft at sea, Prospero and his daughter survive because Gonzalo leaves them supplies and Prospero's books, which are the source of his magic and power. Prospero and his daughter arrived on the island where they remain now and have been for twelve years. Only now, Prospero says, has Fortune at last sent his enemies his way, and he has raised the tempest in order to make things right with them once and for all.

After telling this story, Prospero charms Miranda to sleep and then calls forth his familiar spirit Ariel, his chief magical agent. Prospero and Ariel's discussion

reveals that Ariel brought the tempest upon the ship and set fire to the mast. He then made sure that everyone got safely to the island, though they are now separated from each other into small groups. Ariel, who is a captive servant to Prospero, reminds his master that he has promised Ariel freedom a year early if he performs tasks such as these without complaint. Prospero chastises Ariel for protesting and reminds him of the horrible fate from which he was rescued. Before Prospero came to the island, a witch named Sycorax imprisoned Ariel in a tree. Sycorax died, leaving Ariel trapped until Prospero arrived and freed him. After Ariel assures Prospero that he knows his place, Prospero orders Ariel to take the shape of a sea nymph and make himself invisible to all but Prospero.

Miranda awakens from her sleep, and she and Prospero go to visit Caliban, Prospero's servant and the son of the dead Sycorax. Caliban curses Prospero, and Prospero and Miranda berate him for being ungrateful for what they have given and taught him. Prospero sends Caliban to fetch firewood. Ariel, invisible, enters playing music and leading in the awed Ferdinand. Miranda and Ferdinand are immediately smitten with each other. He is the only man Miranda has ever seen, besides Caliban and her father. Prospero is happy to see that his plan for his daughter's future marriage is working, but decides that he must upset things temporarily in order to prevent their relationship from developing too quickly. He accuses Ferdinand of merely pretending to be the Prince of Naples and threatens him with imprisonment. When Ferdinand draws his sword, Prospero charms him and leads him off to prison, ignoring Miranda's cries for mercy. He then sends Ariel on another mysterious mission.

On another part of the island, Alonso, Sebastian, Antonio, Gonzalo, and other miscellaneous lords give thanks for their safety but worry about the fate of Ferdinand. Alonso says that he wishes he never had married his daughter to the prince of Tunis because if he had not made this journey, his son would still be alive. Gonzalo tries to maintain high spirits by discussing the beauty of the island, but his remarks are undercut by the sarcastic sourness of Antonio and Sebastian. Ariel appears, invisible, and plays music that puts all but Sebastian and Antonio to sleep. These two then begin to discuss the possible advantages of killing their sleeping companions. Antonio persuades Sebastian that the latter will become ruler of Naples if they kill Alonso. Claribel, who would be the next heir if Ferdinand were indeed dead, is too far away to be able to claim her right. Sebastian is convinced, and the two are about to stab the sleeping men when Ariel causes Gonzalo to wake with a shout. Everyone wakes up, and Antonio and Sebastian concoct a ridiculous story about having drawn their swords to protect the king from lions. Ariel goes back to Prospero while Alonso and his party continue to search for Ferdinand.

Caliban, meanwhile, is hauling wood for Prospero when he sees Trinculo and thinks he is a spirit sent by Prospero to torment him. He lies down and hides under his cloak. A storm is brewing, and Trinculo, curious about but undeterred by Caliban's strange appearance and smell, crawls under the cloak with him. Stephano, drunk and singing, comes along and stumbles upon the bizarre spectacle of Caliban and Trinculo huddled under the cloak. Caliban, hearing the singing, cries out that he will work faster so long as the "spirits" leave him alone. Stephano decides that this monster requires liquor and attempts to get Caliban to drink. Trinculo recognizes his friend Stephano and calls out to him. Soon the three are sitting up together and drinking. Caliban quickly becomes an enthusiastic drinker, and begins to sing.

Prospero puts Ferdinand to work hauling wood. Ferdinand finds his labor pleasant because it is for Miranda's sake. Miranda, thinking that her father is asleep, tells Ferdinand to take a break. The two flirt with one another. Miranda proposes marriage, and Ferdinand accepts. Prospero has been on stage most of the time, unseen, and he is pleased with this development.

Stephano, Trinculo, and Caliban are now drunk and raucous and are made all the more so by Ariel, who comes to them invisibly and provokes them to fight with one another by impersonating their voices and taunting them. Caliban grows more and more fervent in his boasts that he knows how to kill Prospero. He even tells Stephano that he can bring him to where Prospero is sleeping. He proposes that they kill Prospero, take his daughter, and set Stephano up as king of the island. Stephano thinks this a good plan, and the three prepare to set off to find Prospero. They are distracted, however, by the sound of music that Ariel plays on his flute and tabor-drum, and they decide to follow this music before executing their plot.

Alonso, Gonzalo, Sebastian, and Antonio grow weary from traveling and pause to rest. Antonio and Sebastian secretly plot to take advantage of Alonso and Gonzalo's exhaustion, deciding to kill them in the evening. Prospero, probably on the balcony of the stage and invisible to the men, causes a banquet to be set out by strangely shaped spirits. As the men prepare to eat, Ariel appears like a harpy and causes the banquet to vanish. He then accuses the men of supplanting Prospero and says that it was for this sin that Alonso's son, Ferdinand, has been taken. He vanishes, leaving Alonso feeling vexed and guilty.

Prospero now softens toward Ferdinand and welcomes him into his family as the soon-to-be-husband of Miranda. He sternly reminds Ferdinand, however, that

Miranda's "virgin-knot" (IV.i.15) is not to be broken until the wedding has been officially solemnized. Prospero then asks Ariel to call forth some spirits to perform a masque for Ferdinand and Miranda. The spirits assume the shapes of Ceres, Juno, and Iris and perform a short masque celebrating the rites of marriage and the bounty of the earth. A dance of reapers and nymphs follows but is interrupted when Prospero suddenly remembers that he still must stop the plot against his life.

He sends the spirits away and asks Ariel about Trinculo, Stephano, and Caliban. Ariel tells his master of the three men's drunken plans. He also tells how he led the men with his music through prickly grass and briars and finally into a filthy pond near Prospero's cell. Ariel and Prospero then set a trap by hanging beautiful clothing in Prospero's cell. Stephano, Trinculo, and Caliban enter looking for Prospero and, finding the beautiful clothing, decide to steal it. They are immediately set upon by a pack of spirits in the shape of dogs and hounds, driven on by Prospero and Ariel.

Prospero uses Ariel to bring Alonso and the others before him. He then sends Ariel to bring the Boatswain and the mariners from where they sleep on the wrecked ship. Prospero confronts Alonso, Antonio, and Sebastian with their treachery, but tells them that he forgives them. Alonso tells him of having lost Ferdinand in the tempest and Prospero says that he recently lost his own daughter. Clarifying his meaning, he draws aside a curtain to reveal Ferdinand and Miranda playing chess. Alonso and his companions are amazed by the miracle of Ferdinand's survival, and Miranda is stunned by the sight of people unlike any she has seen before. Ferdinand tells his father about his marriage.

Ariel returns with the Boatswain and mariners. The Boatswain tells a story of having been awakened from a sleep that had apparently lasted since the tempest. At Prospero's bidding, Ariel releases Caliban, Trinculo and Stephano, who then enter wearing their stolen clothing. Prospero and Alonso command them to return it and to clean up Prospero's cell. Prospero invites Alonso and the others to stay for the night so that he can tell them the tale of his life in the past twelve years. After this, the group plans to return to Italy. Prospero, restored to his dukedom, will retire to Milan. Prospero gives Ariel one final task—to make sure the seas are calm for the return voyage—before setting him free. Finally, Prospero delivers an epilogue to the audience, asking them to forgive him for his wrongdoing and set him free by applauding.



The Summary of *As You Like It*

S IR ROWLAND DE BOIS HAS RECENTLY DIED, and, according to the custom of primogeniture, the vast majority of his estate has passed into the possession of his eldest son, Oliver. Although Sir Rowland has instructed Oliver to take good care of his brother, Orlando, Oliver refuses to do so. Out of pure spite, he denies Orlando the education, training, and property befitting a gentleman. Charles, a wrestler from the court of Duke Frederick, arrives to warn Oliver of a rumor that Orlando will challenge Charles to a fight on the following day. Fearing censure if he should beat a nobleman, Charles begs Oliver to intervene, but Oliver convinces the wrestler that Orlando is a dishonorable sportsman who will take whatever dastardly means necessary to win. Charles vows to pummel Orlando, which delights Oliver.

Duke Senior has been usurped of his throne by his brother, Duke Frederick, and has fled to the Forest of Ardenne, where he lives like Robin Hood with a band of loyal followers. Duke Frederick allows Senior's daughter, Rosalind, to remain at court because of her inseparable friendship with his own daughter, Celia. The day arrives when Orlando is scheduled to fight Charles, and the women witness Orlando's defeat of the court wrestler. Orlando and Rosalind instantly fall in love with one another, though Rosalind keeps this fact a secret from everyone but Celia. Orlando returns home from the wrestling match, only to have his faithful servant Adam warn him about Oliver's plot against Orlando's life. Orlando decides to leave for the safety of Ardenne. Without warning, Duke Frederick has a change of heart regarding Rosalind and banishes her from court. She, too, decides to flee to the Forest of Ardenne and leaves with Celia, who cannot bear to be without Rosalind, and Touchstone, the court jester. To ensure the safety of their journey, Rosalind assumes the dress of a young

man and takes the name Ganymede, while Celia dresses as a common shepherdess and calls herself Aliena.

Duke Frederick is furious at his daughter's disappearance. When he learns that the flight of his daughter and niece coincides with the disappearance of Orlando, the duke orders Oliver to lead the manhunt, threatening to confiscate Oliver's lands and property should he fail. Frederick also decides it is time to destroy his brother once and for all and begins to raise an army.

Duke Senior lives in the Forest of Ardenne with a band of lords who have gone into voluntary exile. He praises the simple life among the trees, happy to be absent from the machinations of court life. Orlando, exhausted by travel and desperate to find food for his starving companion, Adam, barges in on the duke's camp and rudely demands that they not eat until he is given food. Duke Senior calms Orlando and, when he learns that the young man is the son of his dear former friend, accepts him into his company. Meanwhile, Rosalind and Celia, disguised as Ganymede and Aliena, arrive in the forest and meet a lovesick young shepherd named Silvius who pines away for the disdainful Phoebe. The two women purchase a modest cottage, and soon enough Rosalind runs into the equally lovesick Orlando. Taking her to be a young man, Orlando confides in Rosalind that his affections are overpowering him. Rosalind, as Ganymede, claims to be an expert in exorcising such emotions and promises to cure Orlando of lovesickness if he agrees to pretend that Ganymede is Rosalind and promises to come woo her every day. Orlando agrees, and the love lessons begin.

Meanwhile, Phoebe becomes increasingly cruel in her rejection of Silvius. When Rosalind intervenes, disguised as Ganymede, Phoebe falls hopelessly in love

with Ganymede. One day, Orlando fails to show up for his tutorial with Ganymede. Rosalind, reacting to her infatuation with Orlando, is distraught until Oliver appears. Oliver describes how Orlando stumbled upon him in the forest and saved him from being devoured by a hungry lioness. Oliver and Celia, still disguised as the shepherdess Aliena, fall instantly in love and agree to marry. As time passes, Phoebe becomes increasingly insistent in her pursuit of Ganymede, and Orlando grows tired of pretending that a boy is his dear Rosalind. Rosalind decides to end the charade. She promises that Ganymede will wed Phoebe, if Ganymede will ever marry a woman, and she makes everyone pledge to meet the next day at the wedding. They all agree.

The day of the wedding arrives, and Rosalind gathers the various couples: Phoebe and Silvius; Celia and Oliver; Touchstone and Audrey, a goatherd he intends to marry; and Orlando. The group congregates before Duke Senior and his men. Rosalind, still disguised as Ganymede, reminds the lovers of their various vows, then secures a promise from Phoebe that if for some reason she refuses to marry Ganymede she will marry Silvius, and a promise from the duke that he would allow his daughter to marry Orlando if she were available. Rosalind leaves with the disguised Celia, and the two soon return as themselves, accompanied by Hymen, the god of marriage. Hymen officiates at the ceremony and marries Rosalind and Orlando, Celia and Oliver, Phoebe and Silvius, and Audrey and Touchstone. The festive wedding celebration is interrupted by even more festive news: while marching with his army to attack Duke Senior, Duke Frederick came upon a holy man who convinced him to put aside his worldly concerns and assume a monastic life. - Frederick changes his ways and returns the throne to Duke Senior. The guests continue dancing, happy in the knowledge that they will soon return to the royal court.

VITAE



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