



Exile, Deception and Magic Revelation: A Thematic Exploration of Shakespeare's Pastorals of Love

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Abstract

As a recurrent motif in literature, love is definitely the highlight of the pastoral pieces simply because the lovesickness of the melancholy shepherd to his mistress creates a very favourable impression between the lines. Also it seems likely that Shakespeare follows the convention of a romantic story of princes and princesses, shepherds and shepherdesses among *As You Like It*, *The Tempest* and *The Winter's Tale*, which are considered as pastoral plays. However, these plays are not only romances of men and women, but those full of all variants and aspects of general human love, namely, the parental, the brotherly, the sisterly and the friendly love. Shakespeare takes exile as a precondition, dragging his heroes and heroines out of the court into the forest, island or the countryside in disguised appearances or cloaked identities, serving certain means of deception, or a casting magic as a booster in order to explore the extensive knowledge of love. In doing so, Shakespeare balances the different types of love and then endows it with the qualities of purification and unification in reversing a dark beginning into a happy ending.

Key words: Love; Exile; Deception; Magic; Pastorals

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INTRODUCTION

Love takes no doubt the most prominent position in the pastoral pieces. The poets whose works are immersed with pastoral atmosphere have together sketched out an ideal picture where the shepherds are always singing their love songs to their mistresses in a beautiful natural landscape. Theocritus who is considered the first one to depict pastoral love telling a love story of a shepherd and the mythological sea-nymph in the *Idylls*¹ while Virgil in his *Eclogues* proceeded to discuss love both homosexual and pan-erotic. As long as the traditional pastoral poetry is integrated with some other literary elements such as romance, epic, drama and so on, love is always the major motif among their works in the following development of the pastoral works. However, unlike the romantic and melancholy love praised by the preceding poets, the Renaissance writers have gradually endowed love with much more implications. Shakespeare is undoubtedly the most brilliant master. In his pastoral plays, he not only extols the merits of love but also portrays the lovers' lovesickness. In *As You Like It* he described the lovesickness of Orlando to Rosalind, Silvius to Phebe while in *The Tempest* and *The Winter's Tale* the sweet

¹ Theocritus is the most important of the Greek bucolic poets and the one who has established the formal pastoral characteristics, setting, and tone which it is to retain for centuries. His most distinctive poems evoke the life and rustic arts of the shepherds on his native land, maintaining a successful balance between idealization and reality. An idyll is an episode of such pastoral or romantic charm. The *Idylls* is Theocritus's collection of short pastoral poems. Virgil's *Eclogues* can be the great Roman models on the bucolic hexameter poetry of Theocritus. Drabble, M. (Ed.). (2005). *The oxford companion to English literature* (Oxford: Oxford University Press). And from then on, Sicily and Arcadia gradually became the ideal places of the pastoral tradition which symbolized the Golden Times, Utopia and Eden.

love between Ferdinand and Miranda, Florizel and Perdita has been pictured.²

Nevertheless, what can be acclaimed as his great achievement is not the representation of the love story, it is the metamorphoses he has made that can be seen as the key to understand the reason why he has chosen the pastoral as the theme of his plays. In the three plays, Shakespeare draws exile, deception and magic to serve as the main ways for the heroes and heroines in pursuing their love. In an exiled circumstance, they employ a series of disguise and magic to awaken their true love. While Shakespeare has an attempt to inject new factors into love, the shepherds' love turns to be a strong and powerful cohesive force which in the end can harmonize the good and the evil; meanwhile, the growth of pastoral-theme can be produced. Furthermore, by presenting love with deception and magic in an exile environment, Shakespeare's innovation of the traditional pastoral proves not only the unifying power of love but also the perfection of the pastoral tradition, exemplifying in *As You Like It*, *The Tempest* and *The Winter's Tale*.

1. "NOW, MY CO-MATES AND BROTHERS IN EXILE"³

Exile is one of the most dominant moods among Shakespeare's plays, from Valentine in *The Two Gentlemen of Verona* to Prospero in *The Tempest*, in which the heroes and heroines are in a banished situation. Literally, the word "exile" often brings some kind of negative meaning which describes an awful situation with a long, highly-wrought lament, grief, anger and despair. Actually, tracing the history of 'exile', one can easily find that for a long time throughout history it is used commonly as a way of punishment, acclaimed as one of the severest punishments for someone who has committed a crime. However, expect for its political meaning it does possess a literary interpretation.⁴ The most famous classical poets, such as Seneca, Cicero, Plutarch and Ovid, all have met an exiled situation during their lifetime and with such experience they endow exile with a kind of spiritual hint, which can be found in their letters and works. In the letter to his mother, Seneca confessed that

² The texts what I have used through this paper are the New Cambridge Shakespeare Edition (*As You Like It*, ed. Michael Hattaway, 2012; *The Winter's Tale*, eds. Susan Snyder and Deborah, 2012; *The Tempest*, ed. David Lindley, 2012).

³ *As you like it*, 2.1, 1.

⁴ Kingsley-Smith describes that banishment is not only a legal punishment but a highly metaphorical and poetic fate which men might fashion for themselves. That is, casting the original political behaviour, the 'exile' could be seen as a self's pilgrimage of growth and even perfection undertaking a tough period. See Kingsley-Smith (2003), *Shakespeare's drama of exile* (p.2). New York: Palgrave.

exile could be taken as a sort of consolation.⁵ Plutarch follows to describe exile as no more a release which helps one to pursue his intellectual ambitions and pleasures of retirement from public duties.⁶ Meanwhile, the great book, Bible assures the significance of exile. It is taken as a spiritual quest or research which can aid the lost people to find their right ways. Adam and Eve seek the spiritual redemption in their long time exile on earth as Cain and Moses in the Old Testament and Jesus in the New Testament are all the exiles who have undertaken the great mission not only to build a new world but also to restore the broken spirit. Foxe (1877) includes that the journey into exile has been imagined as a spiritual quest, an abandonment of worldly pleasure for the sake of eternal life (Foxe, 1977). In the sixteenth century, the popularity of translations of Greek romance has renewed the form of exile into pastoral drama. Kingsley-Smith (2003) has mentioned that exile is often the means by which courtiers and shepherds meet in a bucolic landscape in Renaissance pastoral romance and drama. The person who is exiled is sometimes a duke and an heir or heiress with his or her relatives and supporters.⁷ Shakespeare in his pastoral plays has thrown the pastoral heroes and heroines into the forest, countryside and faraway island where they are going to meet and come upon their true love.

The mood of exile in *As You Like It* can be considered as the strongest among the three plays, in which nearly all the characters are presented as exiles. The exiled Duke Senior should be definitely the leader of the exile group. At his first appearance in the play, he expresses his gratitude of being exiled and discusses with his followers about their pleasures in the forest. According to Duke Senior, the exiled life brings him a peaceful attitude to meditate on what the real life is and the merits of being banished. Hence, his exile in the Forest of Arden is perceived as liberty and freely chosen (Kingsley-Smith, 2003). Accommodating with the exile life in the forest, Duke Senior finally shows his mercy to Duke Frederick which at the same time highlights the brotherly love. Meanwhile, Oliver's reform (his conversion from

⁵ Seneca, "External circumstances have very little importance either for good or for evil: the wise man is neither elated by prosperity nor depressed by adversity; for he has always endeavoured to depend chiefly upon himself and to derive all his joys from himself." In A. Stewart (Trans.), *Seneca's minor dialogues* (pp.324-325). London: George Bell & Sons, 1889.

⁶ Plutarch, "For nature hath permitted us to go and walk through the world loose and at liberty: But we for our parts imprison ourselves, and we may thank ourselves that we are pent up in straight rooms, that we be housed and kept within walls; thus of our own accord we leap into close and narrow places." "Of exile or banishment". In P. Holland (Trans.). (1603), E. H. Blakeney. (Ed.), *Plutarch's moralia* (pp.389-410). London: J. M. Dent & Sons, 1911.

⁷ Kingsley-Smith reminds us that 'exile recurs across the generic landscape. In pastoral comedy, it provides a motive for wandering which leads to the reconciliation of lovers, siblings, parents and children. Kingsley-Smith (2003), *Shakespeare's drama of exile* (p.2). New York: Palgrave.

villainy) in his exiled situation reassures the unifying power of brotherly love. Duke Frederick accuses Orlando of kidnapping his daughter Celia and orders Oliver (the brother) to find Orlando out or he will be forever exiled and his property confiscated after Orlando's escape to the forest. However, what's interesting is that such an awkward predicament accomplishes the conversion of Oliver from villainy. At last Oliver has finished his transformation and finds his consolation by being a shepherd man. As echoing through his own heart Oliver confides how Orlando rescued him out of danger at the very time he is trying to kill him. Moreover, the exiled situation not only helps him retrieve the brotherly love but also win his romantic love. Celia together with Rosalind in disguised identities into exile also highlights the sisterly love. The encounter of Rosalind and Orlando which makes them fall in love at their first sight happens on the lawn in front of the duke's palace. Rosalind sends her necklace to Orlando and afterwards, she confesses to Celia that her heart has been overcome with the emotions for him. Lovers eventually meet but Orlando cannot recognize Rosalind because she is still in a man's dressing. By proposing curing him of his lovesickness, Ganymede, the disguised Rosalind asks Orlando to woo him as if he were Rosalind. In this way, Rosalind learns how deep love Orlando has for her and how brave and merciful he is when he has encountered with his villainous brother, Oliver. Finally, at the end of the play, all the lovers are united and all the dueling brothers are reunited.

While in *The Tempest*, it is also the exiled situation that bonds the lovers together and harmonizes the brothers. Prospero appears he is a man in exile on the desolate island, far away from his former court. His ignorance made chances for Antonio who then betrayed him and seized his title and property. Allying with the king of Naples, Alonso, Antonio ousted Prospero from his position and exiled him. In their exiled years, Prospero learns magic and employs it to manipulate the creatures on the island where he finally builds a new kingdom. After he finishes his story, he casts magic on Miranda and the shipwrecked group, then takes Ferdinand in front of Miranda (1.2). Although in an exiled environment, Prospero still attempts to help Miranda possess love. Therefore, when Prospero creates an opportunity for Miranda to harvest a romantic love, he also shows his parental love towards her. As Miranda confronts him face to face, Ferdinand also reveals his first impression upon her. The young prince and princess are instantly attracted with each other. Each one is the mirror of the other's goodness. Prospero interrupts the romantic moment, claiming Ferdinand as a spy and ordering him to perform manual labour. In this way, Prospero is willing to test Ferdinand's love towards his daughter, because she has no experience with people. The love scene is sweet and tender, without artifice. Finally, Ferdinand passes all the trials that Prospero has set and wins love with dignity. Comparing to their exiled situation, the love between the lovers and the love between father and daughter seems

to be more valuable and precious. Furthermore, in the final scene, love once more proves its great power of reunion. Not only the romantic love between Ferdinand and Miranda but also the parental love melts the conflict between their enemies.

Further, in *The Winter's Tale's*, Perdita's exile as well makes her harvest the romantic love, which helps mend her father's mistake and reunites the family. Leontes, the king of Sicilia mistakes Hermione and his friend, Polixenes, king of Bohemia by claiming that they are intimately involved. In his jealousy, he behaves a series of wrongdoings. At first, he plots to poison Polixenes but fails. Polixenes escapes with the aid of a loyal counsellor, Camillo, who is forced to flee for Bohemia. Then Leontes imprisons Hermione, ignoring her neighbouring pregnancy. The baby girl Hermione has given birth to is considered as the outcome of adultery. Leontes commands Antigonus throw the "female bastard" into "some remote and desert place quite out / Of our dominions" (2.3, 174-176). With mercy, Antigonus leaves a bundle with her, which contains money and her true identification in a remote part of Bohemia. A shepherd boy discovers her and with his father they take the baby home. In the next sixteen years, Perdita lives carefreely with her shepherd families and grows up to a lovely shepherd girl. Though she has been brought up in a shepherd family, the dignity and beauty in nature attract the prince of Bohemia, Florizel's attention. Florizel and Perdita fall in love with each other but unluckily their love has been interrupted by Polixenes, Florizel's father. In the sheep shearing festival, Perdita is dressed as a mock queen while Florizel is dressed like a rustic. Their conversation reveals that they still keep the relationship a secret from the father. Polixenes enters as a disguised old man and reveals his son's secret. He scolds him and threatens to scar Perdita. At Camillo's urging, they two escape to Sicilia for help. At last, in Sicilia, Perdita's true identity is discovered and united with her father. And then her love with Florizel has been admitted. The young couple's love reconciles the old friends, Polixenes and Leontes and also awakens the queen Hermione who has played dead for long years.⁸

2. "OR I AM MUCH DECEIVED, CUCKOLDS ERE NOW"⁹

John V. Curry (1955) says that Elizabethan dramatists employ deception as an element of dramatic

⁸ Hermione's absent from the play since her faint in the trial scene till the final return at the end of Act 5 is obviously remarkable. She is not forgotten although she's not here. Perdita's pursuit to the romantic love draws her back home and reunites with her father, and then the reunion also happens among the father Leontes, Hermione and Perdita. Cf. Snyder & Curren-Aquino (Eds.). (2012), *The winter's tale* (p.47). Cambridge: Cambridge University Press.

⁹ *The Winter's Tale*, 1.2, 189.

construction.¹⁰ He explains that deception means simply what is ordinarily meant by the word. Deception can provide exciting forces and complications for a comic plot. The deceiver, who is often the key figure in the construction of the plot, initiates the deceptive action and serves it as a device for grouping or shifting of characters. He himself also may be the direct cause of his own undoing. In doing so, the deceiver can adopt several ways. The deceptive use of language, pretended emotions or attitudes as well as the physical disguise frequently emerged in Elizabethan drama. Deception is a falsification of identity and disguise which has enjoyed manifold significance in the Elizabethan theatre is its apt means. In Shakespeare's plays, disguise often works as a very important theatrical device to push the plot into a climax and meantime the use of deception brings a play to its denouement and conclusion. By transplanting this means into his pastoral plays, *As You Like It*, *The Winter's Tale* and *The Tempest*, he implies the deception as a way to cut the knot of the tangling matters helping his heroes and heroines harvest their love. In the three plays, Rosalind, Paulina and Prospero are taken as the dominating deceivers who express their love for various means of deception. For instance, in *As You Like It*, Rosalind uses the ambiguous speech to refuse Phebe, who is falling love with her. She says that if she can marry a woman she will marry her. Though the statement is true enough, but the speech is ambiguous because in fact she is a woman and she cannot marry a woman. In *The Winter's Tale*, when Polixenes wants to make clear of his son's whereabouts, he disguises himself as an old countryman and successfully reveals Florizel's secret. Meanwhile, in order to get Perdita's love, Florizel also disguises himself as a commoner. In *The Tempest*, Prospero pretends to believe that Ferdinand is not what he claims to be and feigns anger against him. What he has done is to protect his daughter Miranda and tests Ferdinand's love for her. However, except for the small tricks Shakespeare has employed in the three plays, the most dominant deceptive devices which help the lovers to unite and the families reunite are the disguise of Rosalind, pretended death of Hermione as well as Prospero's hidden identity. Disguise, the instability of identity, does offer a magical product at the end of the play (Bond, 1978).

Though the use of disguise by women is regarded as an immoral behaviour in the Elizabethan period, Shakespeare does give strong reasons for his audience in

order that the audience can accept the disguised girls.¹¹ For example, Rosalind in *As You Like It* disguises herself as a gentleman named Ganymede in order to ensure her safe passage to Arden Forest as Celia has suggested before. After Duke Frederick announces that Rosalind is banished because her father is his enemy, Celia confides that they would not be separated and proposes to flee with Rosalind to join Rosalind's father, Duke Senior, who now is the rightful duke in the Forest of Arden. Realizing that there should be hidden danger on their journey to the forest, they decide to disguise as gentlemen in the case to avoid danger. Rosalind dresses as a boy, taking the name of Ganymede while Celia dresses like a young country girl name as Aliena. Disguising as a young man gives her power and makes her stronger and more active. Freeburg (1965) comments that "Shakespeare has endowed her (Rosalind) with a charming femininity which is only emphasized by disguise". And also it is his faithful love of Celia to Rosalind that makes up her mind to accompany with Rosalind in a disguised way. However, Rosalind does not discard her male costume even she discovers Orlando's presence in the forest. In Act Three, Scene Two, Orlando hangs a love poem on a tree and wanders off; soon Rosalind in her disguise appears, reading a poem that praises her. Celia then arrives with another poem to Rosalind and informs that she has seen Orlando sleeping nearby. Apparently the lovers now confront one another, but Orlando does not realize that Ganymede is his Rosalind. Under Ganymede's appearance, Rosalind approaches him and claims herself as a master of love. Orlando confesses that he is the lovesick man and begs her for remedy. Ganymede, the disguised Rosalind, announces that he can cure him of his lovesickness if Orlando would like to call him Rosalind and woos him every day. Rosalind texts Orlando by discussing on the meaning of true love and in addition, Orlando's behaviours also prove that he is the man with the noble and pure heart worthy being loved by Rosalind. Here Rosalind's three-fold disguise should be mentioned it is the disguised appearance or identity that takes Rosalind get closer to Orlando. Though Hayles points out that the Rosalind-as-Ganymede-as Orlando's Rosalind (the three-fold disguise) is in effect Rosalind's claim of the right to be herself rather than to be Orlando's idealized version of her and the disguise creates an imbalance in her relationship with Orlando because it allows Rosalind to hear Orlando's love confession without having to take any comparable

¹⁰ According to Curry, 'deception' can be defined as simply as 'the deceiving of somebody by one means or another' which is more univocal than 'intrigue'. The means of deception focus on individual devices, pretences (including ambiguous use of speech, pretended emotion or attitude such as friendship, assistance, love, anger, holding out of false hopes) and stratagems. Curry (1955), *Deception in Elizabethan comedy* (p.3, 119-140). Chicago: Loyola University Press.

¹¹ Hyland mentions that in classical comedy, the disguised trickster had some positive functions yet lost in Shakespeare's time, the reason is that the comic trickster of classical comedy has merged with the evil disguiser of medieval drama, thus the disguise is always seen as a sign of evil. But Shakespeare in his plays gives his audience strong enough reason for accepting the disguised girls and turns it into good use. "Shakespeare's Heroines: Disguise in the Romantic Comedies", *Ariel* (1978) 9:2, pp. 23, 24, 27.

risks herself¹², one thing should be carefully noted that as a means of deception, disguise is surely adopted by Shakespeare to aid his heroine change the courtly love into a quest of what love is and finally unified with her family.

Whereas in his another pastoral comedy, *The Winter's Tale*, Shakespeare employs another means of deception to help the lovers reunite, that is, the pretended death of Hermione. Leontes requests his wife Hermione to convince Polixenes to stay longer after his persuasion have failed. However, after Hermione successfully persuades Polixenes to stay, Leontes is caught by great jealousy and suspects them as lovers. Camillo disobeys his evil command and informs Polixenes of Leontes's plot. With extreme anger and jealousy, Leontes then conducts a series of tyrannical actions. Hermione's self-defence does not work; on the contrary, she has been sent into prison and soon gives birth to a baby girl. Leontes claims that the baby is not his but Hermione's outcome of adultery with Polixenes and orders Antigonus to take the baby to some remote places and abandon her. At the same time, Leontes even refuses the oracle's judgment proclaiming the innocence of Hermione which leads the death of their son, and then Hermione. Along with Hermione's death, the suspicion has been put to an end. Leontes regrets what he has done all his beloved ones. He abandons love and love also leaves him alone. His advisor urges him to remarry in order to conceive an heir whereas Paulina reminds him of the oracle's prediction and the beauty and kindness of the lost queen, claiming that no one can compete with Hermione's virtues. In her words, Paulina for the first time implies that the queen is still alive and the death is pretended. "That shall be when your first queen's again in breath; / Never till then. (5.1 82-83) However, their talk about Hermione has been stopped owing to the sudden emergence of Florizel and Perdita appearing in disguised identity. "Perdita is seemingly a shepherdess, pranked up as a goddess for the May sports; Florizel is obscured as a swain." (Bradbrook, 1952) Then Polixenes arrives with Camillo (also in disguise) and announces to prison the couple because Florizel has eloped with a shepherd girl. At that moment, Perdita's true identity is revealed by the coming of the old shepherd and his son. Then comes the climax. Paulina guides all of them to visit Hermione's statue, and says that she can command Hermione to descend from the pedestal. Hermione's revival proves that their love has been tested by time. Leontes amends himself, and his long-time mourning helps him regain Hermione's love. The pretended death of Hermione can be regarded as an artful means created by Shakespeare which finally makes the lovers unite together.

In *The Tempest*, Shakespeare repeats his use of disguise

¹² See Hayles, N. K. (1980). Sexual disguise in "as you like it" and "twelfth night". *Shakespeare survey* 32: The middle comedies. Cambridge: Cambridge University Press.

to help his characters regain the lost love. Prospero's first appearance is under the disguise of a magician even Miranda does not know who he really is. In Scene Two of Act One, Prospero tells about their true identities of him as the duke of Milan and Miranda the princess. Because he was immersed in books and gradually lost his interest in power, his brother, Antonio with Alonso, king of Naples, grasps the opportunity and deposes Prospero. Revealing the true identity foresees Prospero's following actions. Although he raises a powerful storm and makes the ship wrecked, Prospero does not mean to kill anyone even they are his enemies. Prospero, performing as a great master of love, guides his enemies to amend their faults and retrieve their lost love. He commands Ariel to separate the group into two and at the same time make them believe that the others have been perished. As an invisible magician, Duke Prospero controls everything on the island and waits for the next change. Ferdinand, who is separated from the others and attracted by the song of Ariel, comes in front of Prospero and Miranda. Having noticed the love fueling in the young couple's hearts, Prospero, acting as a tyrannical master, holds a stern attitude towards Ferdinand and pretends to distrust the young man by claiming him as a spy. He also warns Miranda not to reveal their true identities, even her name. The parental love for Miranda prompts Prospero to adopt such a way to test Ferdinand while the romantic love for Miranda motivates Ferdinand to receive Prospero's trials and proves himself as a worthy man for Miranda to love. At Prospero's command, Ariel at first puts King Alonso and Gonzalo into sleep in order to help reveal Sebastian and Antonio's conspiracy and then disguises as a harpy, a cruel creature with a woman's head and body as well as a bird's wings and feet in ancient Greek and Roman stories, screaming that they are all evil men and that destiny has stranded them on this island. All of them are tormented by their wrongdoings. In the final scene, after knowing that all his enemies are suffering from their current situation, Prospero declares that he will show mercy to all of them. In front of them, he exchanges his robes of a magician and reveals his real appearance. "Hence Prospero's discarding of his magic robe symbolized most adequately his transformation from Magician back to Duke of Milan."¹³ As the others have made clear of what he has done, Prospero's real status is restored and the enemies are reunited.

3. "AND PLUCK MY MAGIC GARMENT FROM ME – SO –"¹⁴

In the Renaissance England, magic plays a popular role among the playwrights and the audiences for a wide variety of reasons. As John S. Mebane in his book,

¹³ M. C. Bradbrook, p.166.

¹⁴ *The Tempest*, 1.2, 24.

Renaissance Magic and the Return of the Golden Age (1989) have mentioned that the perennial allure of the unknown and the forbidden as well as the opportunity for spectacular stage business are some reliable reasons. Of utmost importance is the struggle between magic, the traditional source of knowledge and science, the rising understanding of knowledge. Frances A. Yeats, *Shakespeare's Last Plays* (1975), considers that the magical atmosphere Shakespeare has created in most of his plays is more clearly associated with the great traditions of Renaissance magic which is taken as an intellectual system of the universe foreshadowing science, a moral and reforming movement as well as the instrument for uniting opposing religious opinions. Renaissance magicians themselves have proclaimed that they are motivated by piety and love, and their purpose is to reform human society and human nature itself. In addition, Yeats states that magic is an expression of one of the deepest currents of Renaissance philosophy of nature. Actually, in Shakespeare's time, the topic of magic is treated with much more seriousness. One of the Renaissance scholars, Henry Cornelius Agrippa, possesses much expertise in the subject of magic and describes the different sources of magical power, in simple terms, the white magic and the black magic. The white magic is a good force, derived from divine sources while the black magic, is an evil force from demonic sources. In Christopher Marlowe's *The Tragical History of Doctor Faustus*, magic is presented as a unifying power which draws together the three aspects of Renaissance thought. In *The Alchemist* of Ben Jonson, magus is defined as a mock-hero who symbolizes the utopian and religious enthusiasm. Probably in order to conform to the renewal of this kind of tradition and cater to the audiences, Shakespeare also infuses magic atmosphere into most of his plays. Shakespeare's presentation of magic not only adds a mysterious atmosphere in his plays but also aids to promote the development of the plot. Of the three pastoral plays, Shakespeare endows some of his heroes and heroines magical power which assists them to accomplish the mission of love. Magic is employed as a kind of special tool, which not only guides the lovers find their love but also harmonizes the conflicts in the end.

The use of magic in *As You Like It* appears in Scene Two of Act Five, when Orlando confesses that he can no longer deceive himself by taking Ganymede as his beloved Rosalind. Oliver announces that Aliena and he will marry as soon as possible and expects Orlando's permission because he wants to stay with Aliena, whom he believes to be a shepherd girl in the forest. Orlando feels happy his brother but as far as his lot is concerned, he feels much too depressed. After discussing about their brother and sister's wedding with Ganymede, Orlando declares that he can no longer accept the masquerade of Ganymede as his lover. Realizing that her lover has outgrown the conventional

attitudes, Rosalind decides to resume her true identity. The "Ganymede" then proclaims that in actual fact he learns magic and enables to summon Rosalind. He promises that Orlando will marry her at Oliver and Aliena's wedding. Shakespeare in Rosalind's words emphasizes what magic he has chosen is the white magic which is the assistance of goodness and virtue. As Orlando then tells the duke about his uncertainty of Ganymede's promised magic, Rosalind, the "Ganymede" appears. She elicits the duke's assurance that he will permit her daughter, Rosalind, to marry Orlando if he can summon her. Her positive words eliminate Orlando's anxiety and then she leaves. The duke wonders that the shepherd boy is somewhat like his daughter, while Orlando then assures that the boy is forest-born and is tutored by his uncle who is a great magician obscuring in the circle of this forest. The second appearance of Rosalind is accompanied with Hymen, the Roman god of marriage. The reason why Shakespeare has chosen Hymen as the guider of Rosalind is obviously to strengthen the effect of her magic. Moreover, the god's appearance is also the representation of divine power, something supernatural, which is related to the real sorcery. Most importantly, the harmony created out of the former confusion is shown in the unions joined by Hymen.¹⁵ Hymen announces the return of Rosalind and in Her company, Rosalind, appearing as herself, enters and articulates her true relationship with the duke and declares she will be Orlando's bride. As Hymen sings the wedding hymn, the four couples are united together. Hymen, the supernatural being, is recruited by Rosalind as a symbol of divine approval for the happy ending. In addition, Rosalind's turn to magic is appropriate to the position she has occupied as the prime manipulator of the love affairs. With Hymen and the solemn music, her return casts a spell of acceptance and reconciliation. The magic emerged in the final part of the play does effect as a kind of overwhelming power which unfolds the heroine's veil and makes the lovers unite.

Similarly, the magic scene in *The Winter's Tale* also emerges in the final part of the whole play. However, in fact in Scene One of Act Five Paulina's words has forsaken the coming magic at the end of the play. Paulina insists that King Leontes would never remarry unless he can encounter someone who can equal with dead queen Hermione, or he would marry if Hermione could turn back to life. As they are talking about Hermione, Florizel and Perdita enter and ask for Leontes's help. Leontes at once has been caught by the extremely natural beauty of Perdita who reminds him of the good queen. Soon the shepherds' appearance solves all misunderstandings

¹⁵ Marilyn L. Williamson says that "in the masque of Hymen he (Shakespeare) resolves the themes we have been exploring. ... The harmony created out of the earlier confusion is universal and is epitomized in the unions joined by Hymen..." "The masque in 'As You Like It'", *Comparative Drama*, 2(4), (Winter 1968-69), 255.

by revealing Perdita's true identity as the exiled child of Leontes and Hermione. Paulina now stands as the onlooker, examining their reactions and finally taking the royal party into her house, for there is a statue of Hermione newly built by a rare Italian master which nearly the same as the real queen and full of life. When Paulina draws the curtain and reveals the figure, they all marvel at its lifelike qualities and are stunned into silence. Leontes first tells of the lifelike appearance of the statue, and not surprisingly he once again regrets his injustice of Hermione. Perdita tries to touch it, but Paulina stops her by claiming that the paint on the statue is not yet dry. The intense desire of Leontes and Perdita for Hermione at last makes Paulina assert that she can make them marvel further. Paulina implies that there is something supernatural which can aid her to do something more marvellous by stressing that the power which comes to help her is not the wicked one. Paulina then offers to make the statue move if no one accuses her of consorting with the spirits. Leontes grants her request and eagerly expects to see the marvelous scene. With music, Paulina orders the statue to move. The statue walks down off its pedestal and takes Leontes by the hand. She goes on explaining that her spell has functioned and is lawful, while Hermione is resurrected.¹⁶ When she touches Leontes with her hands, Leontes proclaims that if this is magic, then let the magic be an art and lawful. While the magic awakes Hermione, the lost love has also been retrieved. At the same time, the final union of all the couples is accomplished.

Magic is the vital ingredient of *The Tempest*. The magician, Prospero and his servant, Ariel, a spirit of the air, are the main traders of magic in this play. Prospero exercises a discipline of virtuous knowledge and his art is the achievement of an intellect purely conjoined with the powers of the gods. In Scene Two of Act One, both Miranda's word and Prospero's magic garment reveal his identity of a magician. The first use of magic is to create the shipwreck. The embryo of Prospero's idea maybe intends to punish his enemies who have taken over his dukedom and kingdom. The second use of magic is the encounter of the young couple. Ferdinand is charmed with Miranda's beauty and innocence, meantime, Miranda is amazed and delighted by the first young man she has ever met. Prospero does employ magic to create a chance for his daughter to realize the existence of love. As a matter of fact, the love between Miranda and Ferdinand is the key factor to melt the grudges between the enemy pair. He uses magic to control Ferdinand in order to test his love to Miranda, and on the other hand,

¹⁶ Woodman mentions that by casting magic, Paulina is not only the agent who manipulates the restoration of Hermione but also performs as a suggestive work of a white magician. Woodman, D. (1973), *White magic and English Renaissance drama*. Rutherford: Fairleigh Dickinson University Press.

he causes a magical banquet to awake the goodness of his enemies. Ariel, disguised as a Harpy, taunts the king as well as his fellows reproving them for their crimes against Prospero and Miranda. He then calls on Ariel to create a magical betrothal masque for the young lovers, thus, Iris, Juno and Ceres appear with a gathering of nymphs, extolling the love of the young couple. In the last scene, Prospero's soliloquy tells that he will renounce his magical power by breaking his magic wand and throwing his books into the sea once he has cured his victims. He exchanges his magician's robes for the garments he has worn as Duke of Milan. As the frightened group recovers their senses they recognize him. Prospero greets his loyal friend, Gonzalo, the honourable advisor, rebuking Sebastian for his treacherous actions and ordering Antonio to relinquish control of the dukedom of Milan and return the seat to its rightful owner. Meanwhile, they concede him his duchy and Prospero shows his mercy to them. Prospero's magic is a good magic, a reforming magic which makes him be poles apart from the witch Sycorax and her evil son. As Yeats (1975) mentions, Shakespeare makes it very clear in *The Tempest* how utterly different the high intellectual and virtuous magic of the true magus is from low and filthy witchcraft and sorcery. Prospero, the magician, owns a reforming mission who uses his magic powers for good. The representation of Caliban and Ariel also proves what Shakespeare expects to express his use of magic. Both of them are supernatural, while Ariel is airy and beautiful, allying with good; Caliban is ugly, sullen and inclined to evil. Ariel, acts as the servant of Prospero, does prove himself as an able assistant in the process of producing magic. In effect, Prospero employs his magic to create the chance to make the lovers get together and unites all the disharmonies among them.

CONCLUSION

"Oh no, it (love) is an ever-fixed mark/That looks on tempests and is never shaken; /It is the star to every wand'ring bark, /Whose worth's unknown, although his height be taken (Evans, 1996).¹⁷ Love is by no means the everlasting motif among all literary works, Shakespeare's love in his works is obviously not onefold, it is multifaceted which has been regarded as a unifying power urging not only the beloved ones unite but also the enemies unite. One should be impressed too much upon the "woo-scene" in *As You Like It* in which Rosalind as Ganymede teaches Orlando what love is and how to get close to the beloved one. In an exiled situation, the heroes and heroines assume a series of disguise and magic to pursue or retrieve their true love. Though all the three comedies can be taken as romances,

¹⁷ Sonnet 116, lines 4-8.

the 'love' theme does have been widened and deepened at a large scale. If the romantic love between male and female has affected and promoted the progress of the whole story on the stage, the parental love, the sisterly love, the brotherly love as well as the friendly love revealed as a sort of supporting power not only pushing the story go ahead but also unearthing the comprehensive understanding of human love.

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