

The Winter's Tale as Drama and Tale

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The Winter's Tale as Drama and Tale*

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1

It may be admitted that any interpretation could be made regarding *The Winter's Tale* based upon Green's *Pandosto*. Tillyard says that Shakespeare here 'presented the whole tragic pattern, from prosperity to destruction, regeneration, and still fairer prosperity, in full view of the audience'⁽¹⁾ and Leontes's sudden obsession of jealousy is accepted as the motiveless god-sent lunacy and 'its nature is that of an earth-quake or the loss of the Titanic rather than that of rational human psychology'⁽²⁾ and Perdita's magnificence in the latter half of the play is taken to be symbolic of 'the new life into which the play is made to issue.'⁽³⁾ But we may modify his words 'the whole tragic pattern' by saying 'the ritualistic pattern from death in life to rebirth in a new fashion', because what may be said 'tragic pattern' never ends in regeneration or prosperity but ends in the final blow of Destiny at the human free wills while this play ends in a harmonious and prosperous human revival. Furthermore we may naturally protest against him that Leontes would be too small a character to be possessed with demonic jealousy and Perdita's symbolic significance may be on a different plane from a reviving heroine's.

Meanwhile, Quiller-Couch is advancing, from the viewpoint of human circumstances, the idea of reconciliation according to his wider scope to Shakespeare's last plays.⁽⁴⁾ We may interpret his words, rather extensively and particularly applying them to this play, as meaning that the reconciliation in this case would be double-faced one; one referring to the relationship between man and wife and the other to that between brotherly friends; and in this interpretation Leontes should be the protagonist all through the play, reducing the effect of the symbolic emphasis on a new life in the parts of Perdita and Florizel implied by Tillyard. While Tillyard's interpretation seems to present us with the seeming two different dramas before and after Time the Chorus' entrance (though the connecting thread of the tale is not missed completely), Quiller-Couch's may be more acceptable from the viewpoint of dramatic unity, by which phrase I mean the sequential plausibility of the dramatic hero's vicissitude (though Leontes's character may be said, we add, to lack the greatness of a tragic hero). Furthermore he is saying,

But reconciliation, forgiveness, is a slow process by contrast with the conflict of will and passion, which declare themselves in bold sudden strokes. It is therefore

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peculiarly difficult to handle as a spectacle in the short 'traffic of our stage'; especially difficult to handle when the wrongs of the parents have to be atoned in the loves of their grown-up children.⁽⁴⁾

(We must add that the parents and children in this passage are referring to each parent and his child in the last plays, and not to Leontes-Polixenes and Perdita-Florizel. In *The Winter's Tale* we may take them as referring to Leontes and Perdita, each of which seems to be a seeming protagonist in the former and latter half of the play.) In this passage he may be admitting or suggesting, we may take, that the architectonics of the drama is rather awkwardly built upon and the sequence from the first half to the latter is less natural on account of the seemingly changed aspect in the latter. For, the first half deals with the wrongs of Leontes as parent (that is, his jealousy and plotted crimes deriving from it) and the latter half with Perdita's atonement substitutive for his. Consequently, while primarily the transition from variance through separation to reconciliation may be naturally identified, the sequential incidents in the limelight do not seem to be developmental but dislocative in both halves.

Tillyard may be pointing out the same structural characteristic in the passage immediately following the sentence above-quoted:

The disadvantage of centring the creative processes in her and Florizel is structural. *There is a break in continuity*; for though Perdita is born in the first half of the play, as characters the pair are new to the last half. *And we have juxtaposition, not organic growth*. There is no Orestes to lead from the *Choephore* to the *Eumenides*. On the other hand, I find this juxtaposition easy to accept; and it is mitigated by Perdita's parentage. She is Hermione's true daughter and prolongs in herself those regenerative processes which in her mother have suffered a temporary eclipse.⁽³⁾ (My own italics.)

He admits, if not willingly, that before and after the entrance of Time the Chorus 'there is a break in continuity' or, in other words, 'we *have* juxtaposition, not organic growth.' Translated into my own words, this indication of his reveals that the sequential validity of the drama as a whole is more shaky and less recognizable, and the play is exposing the juxtaposed or contrasted phases of the drama from death to rebirth. Though he says this juxtaposition may be naturally acceptable, I dare say that he is confusing Hermione with Perdita, making them an assumed identical heroine protagonist just for the purpose of his seemingly logical interpretation, and only neglecting the main point that the protagonist should be Leontes, responsible for both his jealousy and contrition-atonement and Hermione and Perdita are different *personae dramatis*, playing the secondary parts in the drama from the viewpoint of the unity of the tale.

So both Tillyard and Quiller-Couch are presenting the same problem in the play, unsatisfactorily (or subjectively) to be answered in different ways, and here in this essay do I presume to ask the question, "How can we interpret the play most naturally and best from the viewpoint of the unity of a dramatic tale?" and the theme of chastity

unduly overlooked will be advanced in the spotlight and then the nature of the play as drama and tale will be pointed out in order properly to appreciate its seemingly discontinuous development from the first to the latter half (taking into consideration some archetypal dramatic patterns, by which word I mean 'historically established or stocked, repetitively and stereotypically used from old times, or conventional).

2

As for the suddenness of Leontes's jealousy, Nevill Coghill denies both interpretations of Quiller-Couch and S.L. Bethell (whose point is related to Tillyard's), from the brilliance of the stage-craft, on the part of Shakespeare, giving the exposition that Polixenes' indication of his past nine years' stay as 'Nine changes of the watery star (that is, the inconstant moon)' and the picture of the pregnant Queen beside him make the audience surely wonder 'whether the man so amicably addressing this expectant mother may not be the father of her child'⁽⁵⁾ and that in the dialogue between Polixenes and Leontes in I,ii, Leontes equivocally manipulates the proverbial expression, 'Praise in departing', saying 'Stay your thanks awhile;/And pay them when you depart', and his wording suggests the menacing and cold tone towards both Queen and Polixenes, especially when he says, 'Tongue-tied, our queen?' with the word meaning suspected guilt on the hearer. Finally Coghill concludes:

It is clear that Leontes, as in the source book which Shakespeare was following, has long since been jealous and is angling now (as he admits later) with his sardonic amphibologies, to catch Polixenes in the trap of the invitation to prolong his stay, before he can escape to Bohemia and be safe.⁽⁵⁾

However I should like to defend Quiller-Couch's point because other characters but Leontes seem to show sudden surprisedness with one voice. Polixenes says to himself, perplexed, 'This is strange: methinks/My favour here begins to warp', and strangeness stands for the experience for the first time. Then he reports to Camillo his uncustomary encounter with Leontes, describing the latter's changed manner of reception wonderingly:

The king hath on him such a countenance
As he had lost some province, and a region
Loved as he loves himself: even now I met him
With customary compliment, when he,
Wafting his eyes to th' contrary, and falling
A lip of much contempt, speeds from me, and
So leaves me, to consider what is breeding
That changes thus his manners. (1.2.368-75)

I dare to say that it cannot occur to us that a brotherly friend cannot notice any hint of his friend's long-fostered suspicion to his own alleged adultery. And Camillo and

Archidamus in the prologue part of the play never dream of the fissure of friendship between Leontes and Polixenes. (Though by using the same fact Coghill points out the dramatist's calculated craft to prepare for the opposite result from the supposed one, this dramaturgy seems to me to lead us to the suddenness of the change of the protagonist's attitude towards his guest.) Furthermore the response from Camillo, Antigonus, Lord etc. to Hermione's alleged adultery by Leontes is the immediate denial without hesitation, which fact makes us think that they have been too blind to, and, consequently, too surprised at, his protest to acknowledge that he would have suspected it for a fairly long time. And Hermione herself cannot help being too hasty and earnest to deny his suspicion, only to incite him to be infuriated to the extremest extent. As his jealousy is too sudden to be tested by the modern psychological procedure and appropriateness, Hermione's defence of her chastity comes home to the heart of the audience by contrast. Quiller-Couch is saying the same fact by using the reverse course of expression when he assumes that 'Shakespeare weakens the plausibility of it (i.e. Leontes' jealousy) as well by ennobling Hermione—after his way with good women—as by huddling up the jealousy in its motion so densely that it strikes us as merely frantic and—which is worse in drama—a piece of impossible improbability.'⁽⁶⁾

Then comes the theme of chastity dramatically:

But thus, if powers divine
Behold our human actions (as they do),
I doubt not then but innocence shall make
False accusation blush, and tyranny
Tremble at patience....You, my lord, best know
(Who least will seem to do so) my past life
Hath been as continent, as chaste, as true,
As I am now unhappy; which is more
Than history can pattern, though devised
And played to take spectators. For behold me,
A fellow of the royal bed, which owe
A moiety of the throne...a great king's daughter,
The mother to a hopeful prince, here standing
To prate and talk for life and honour, 'fore
Who please to come and hear. For life, I prize it
As I weigh grief (which I would spare): for honour,
'Tis a derivative from me to mine,
And only that I stand for....I appeal
To your own conscience, sir, before Polixenes
Came to your court, how I was in your grace,
How merited to be so; since he came,
With what encounter so uncurrent I

Have strained t'appear thus: if one jot beyond
The bound of honour, or in act or will
That way inclining, hard'ned be the hearts
Of all that hear me, and my near'st of kin
Cry fie upon my grave! (3.2.28-54)

What she is doing here is saying the general opinion on chastity as well as protesting as a dramatic person who is suspected of adultery in spite of her innocence. Judging from her protest in abstraction, we may say that the chastity of a woman is significant in two ways, or in other words, she should be chaste both to her husband and to her children. So she protests first that she has been continent, chaste and true to the King and he has rewarded her with his grace but now his trust on her is lost for ever and her life has lost its particular hope and meaning. Then contrastingly she asserts both to herself and to the audience that she cannot and *will* not abandon her honour at the moment, not to mention in the past and future as well, because honour is believed to be inherited from parent by her children. Honour belongs not only to one but to one's children because a woman who has lost honour is destined to give birth to a bastard whose honourless state of being cannot be washed away by his own efforts and deeds. In this case Hermione cannot bear the appellation of her just-born daughter as bastard and decides to fight for her sake in all her power to defend her honour and that of hers. Her claim to her honour in act and will in the last five lines makes us awaken sympathetically to her desperate wish and effort never to admit her unchastity. Psychologically speaking in this dramatic situation, other apprehensions come into her mind. First, her royal dignity must be respected by all and yet she is going to be judged and sentenced as a mere adulteress even before those who are expected to pay respect to her, but present only for their curiosity and pleasure at a show-like court and such psychology lies behind her resolute naming of herself as 'a fellow of the royal bed, a great king's daughter,/The mother to a hopeful prince'. Then her interest in life is shown rather negatively and resignedly when she says, 'For life, I prize it/As I weigh grief (which I would spare).' As regards the meaning of this sentence, Johnson and Quiller-Couch interpret it in different ways.⁽⁷⁾ The former's paraphrase is "'Life" is to me now only "grief", and as such only is considered by me: I would therefore willingly dismiss it' and the latter's translation, 'The more grief I have—and every moment I live now throws new grief into the scales—the less I prize life; I would willingly spare (i.e. keep back, as a careful housewife "spares" her ingredients as she weighs them out) grief, but I have no wish to spare (i.e. save) life.' The difference between them seems to derive from their different interpretation of the words 'prize', 'weigh', and 'spare'. But Quiller-Couch's interpretation is too sophisticated to be followed in the dramatic context and I rather agree to Johnson's because the immediate response from the audience to those words will be so much on the spot for them to distinguish the difference between 'prize' and 'weigh' and to take the different meanings of 'spare'. In short she is saying

she never cares for living any longer and the reasons why she never does are shown in the following reflection:

To me can life be no commodity:
 The crown and comfort of my life (your favour)
 I do give lost, for I do feel it gone,
 But know not how it went. My second joy,
 And first-fruits of my body, from his presence
 I am barred, like one infectious. My third comfort
 (Starred most unluckily!) is from my breast,
 The innocent milk in it most innocent mouth,
 Haled out to murder. Myself on every post
 Proclaimed a strumpet: with immodest hatred
 The child-bed privilege denied, which 'longs
 To women of all fashion. Lastly, hurried
 Here, to this place, i'th'open air, before
 I have got strength of limit. Now, my liege,
 Tell me what blessings I have here alive,
 That I should fear to die? (3.2.93-108)

She grieves for four things, to abandon life as hopeless and comfortless:(1) her husband's favour has been lost to her, not knowing why; (2) she has been separated as an infectious thing from her loving first son; (3) her just-born daughter is carried away from her care, only to be left somewhere in a far-off land to be murdered in nature; and (4) she is proclaimed an unchaste woman in the open air before her recovery of strength. In such circumstances she has lost the will of living and meaning of life completely because a woman with such losses in life will never be a woman in its full sense. But even without the will of living she must adhere to the recovery of her lost honour, referring to the oracle. This negative but strong wish is the very motive power of the development of the drama, presenting the theme of chastity for its own sake to the main focus of this play.

Then in the latter half we have the scene where Perdita is talking with Polixenes on nature and art:

Perdita. Sir, the year growing ancient—
 Not yet on summer's death nor on the birth
 Of trembling winter—the fairest flowers o'th' season
 Are our carnations and streaked gillyvors,
 Which some call nature's bastards. Of that kind
 Our rustic garden's barren, and I care not
 To get slips of them.

Polixenes. Wherefore, gentle maiden,
 Do you neglect them?

Perdita. For I have heard it said
There is an art which in their piedness shares
With great creating Nature.

Polixenes. Say, there be;
Yet nature is made better by no mean,
But nature makes that mean: so, over that art
Which you say adds to nature, is an art
That nature makes...You see, sweet maid, we marry
A gentler scion to the wildest stock,
And make conceive a bark of baser kind
By bud of nobler race. This is an art
Which does mend nature...change it rather, but
The art itself, is nature.

Perdita [*her eye on Florizel*]. So it is.

Polixenes. Then make your garden rich in gillyvors,
And do not call them bastards.

Perdita. I'll not put
The dibble in earth to set one slip of them:
No more than, were I painted, I would wish
This youth should say 'twere well; and only therefore
Desire to breed by me.... (4. 4. 79-102)

The main subject is to do with the relationship between flowers and men, that is, with the assumption that flowers of different kinds are fit to men in the different states of life. But here apart from the particular example, they seem to be discussing the relation between nature and art in general: Perdita is for nature and Polixenes is for art as nature. While the latter is persuading her to agree with him in abstraction, his words are seen in a different light. Saying, 'we marry/A gentler scion to the wildest stock,/And make conceive a bark of baser king/By bud of nobler race,' he never agrees with his son marrying Perdita as a baser daughter. In his case he is presenting truth and un-truth at the same time, betraying his inconsistency in theory and practice in spite of himself. And I might safely say, 'As in the case of Polixenes, so in the case of Perdita.' While talking a general point on art and nature, she is never too eager to persist in her opinion on the particularity of the appellation of gillyvors, which is intended by the dramatist, I suspect, to indicate that she is involved in the main theme of chastity; for she is particular about the name of gillyvor as nature's bastard and she emphasizes that she is never concerned about them (because, I infer, they are called bastards). First she wants to be free of them in the physical environment ('Of that kind/Our rustic garden's barren, and I care not /To get slips of them'). Then finally she proclaims decidedly, in reference to her own state of feeling, that she is not inclined to put them in the garden any more than she would wish some youth to desire to breed by her only on account of

her cosmetics. She dislikes them because the appellation is associated with illegitimacy just as she dislikes the youth because of his improper (that is, illegitimate) way of selection. Her concern is about the appellation in particular rather than about the relationship between art and nature in abstraction. What she is doing here is to refuse to be involved in bastardhood, though unconsciously (or we may say at the same time 'consciously on the part of the dramatist as her parent'.) Accordingly it seems she is saying in the depth of her mind that she is not a bastard, resulting in the confirmation of her mother's innocence of adultery. For this scene might be interpreted to be a correlative scene to the court scene in the first half of the play, where she is given up as a child of sin by her true father Leontes:

You had *a bastard* by Polixenes,
 And I but dreamed it! As you were past all shame
 (Those of your fact are so), so past all truth;
 Which to deny, concerns more than avails: for as
Thy brat hath been cast out, like to itself,
No father owning it (which is indeed
 More criminal in thee than it) so thou
 Shalt feel our justice; in whose easiest passage
 Look for no less than death. (3. 2. 83-91) (My own italics.)

Here the child is called bastard and proclaimed to be cast away from the protection of any fatherhood. Earlier in the play when Paulina comes to Leontes with the justborn babe in her arms, he never recognizes its identity, calling it bastard always and disliking it for its supposed identity. He even imagines himself doing a cruel deed like Lady Macbeth who will refuse to milk a babe, saying, 'The bastard brains with these my proper hands/Shall I dash out.' Furthermore he abhors its growth and questions himself rhetorically, 'Shall I live on, to see this bastard kneel/And call me father? better burn it now/Than curse it then.' So finally he affirms its bastardship decidedly to Antigonus, 'for 'tis a bastard,/So sure as this beard's grey.' Then we might safely say that it is required of us to remember these words of Leontes' when we are presented with the scene where Perdita tells Polixenes that she never cares the flowers called nature's bastards.

The last scene must be grasped upon the assumption that it is generally known the oracle has been already and will be in future accomplished and that the final family reunion might be a ceremony of consummation. Then Hermione's animation is a rite of rebirth and Paulina is a spiritual medium between the world of death and that of life. That is why her act looks like that of a magician:

Music; awake her: strike!
 'Tis time; descend; be stone no more; approach;
 Strike all that look upon with marvel; come;
 I'll fill your grave up; stir; may come away;

Bequeath to death your numbness for from him
 Dear life redeems you! You perceive, she stirs:
(Hermione comes down from the pedestal)
 Start not: her actions shall be holy, as
 You hear my spell is lawful: do not shun her
 Until you see her die again; for then
 You kill her double: nay, present your hand:
 When she was young, you wooed her; now, in age,
 Is she become the suitor? (5.3.102-109)

By her act Hermione and consequently the meaning of chastity in the drama is recovered (though no word is spent on her chastity because of the general familiarity with the consequence of the oracle). And now what is left undone is the recovery of the identity of Perdita as reality before the audience and it is symbolically presented on the last stage by Hermione's blessing upon her daughter, and the symbolical rite is followed by Hermione's human response, now that she has revived as a living human being:

You gods look down,
 And from your sacred vials pour your graces
 Upon my daughter's head! Tell me (mine own)
 Where hast thou been preserved? where lived? how found
 Thy father's court? for thou shalt hear that I,
 Knowing by Paulina that the oracle
 Gave hope thou wast in being, have preserved
 Myself to see the issue. (5. 3. 121-8)

Here is given incidentally the reason of her will of living: she appreciated the words in the oracle in their true senses, though it may be delivered equivocally and she has believed in the favourable potentiality of the oracle; and by finding out the lost child, we may infer, she was going to prove her own chastity and her daughter's legitimacy. So this ceremony of blessing is the final aspect of the theme of chastity and Perdita might be said to be *found out* in their full sense by being acknowledged by her mother's witness and confirmation.

Lastly I should like to add one more comment on a small word 'turtle' which Paulina uses casually without emphasis. She sees the winners in the drama bravely but rather sorrowfully:

Go together,
 You winners all; your exultation
 Partake to every one: I (an old turtle)
 Will wing me to some withered bough, and there
 My mate (that's never to be found again)
 Lament, till I am lost. (5. 3. 130-5)

According to the note in *Arden Shakespeare*,

The turtle dove is symbolic of constancy. 'As true as a turtle to her mate' is proverbial (Tilley, T6 24). The turtle pairs for life.⁽⁸⁾

Here is shown a minor incident compared with the main plot concerning Leontes and Hermione. Paulina is disposed to be a smaller incarnation of chastity to her husband and her case is going to reinforce the case of Hermione (though her wish is not achieved because of the intervention of Leontes). This utterance of hers might have been intended to convey the implication on the part of the dramatist that the thread of the theme of chastity is well woven into the whole texture of drama even to the smallest point.

3

Referring to the partition of the play into two or three parts, J.H.Pafford points out that 'it has often been noted that III.ii has a Miltonic close fitting for the end of a tragedy—certainly the first part could be acted alone.'⁽⁹⁾ Though he is not in favour of this suggestion, I for my part am inclined to agree to it. For the catastrophe for Leontes is like that of Creon in Sophocles's *Antigone* which might be said to be one of the archetypal dramas in humanity. In *Antigone*, having advised Creon that Polyneices should be buried formally and Antigone be pardoned and released from prisonhood in the grave, only to be denied and neglected, Tiresias as prophet warns him that he shall be avenged by the avenging spirits in Heaven and Hell for entombing a living soul and not permitting a corpse to be buried against the rule of the nether gods. Then Creon is suddenly deprived of his dear son and wife by their own suicides. The closing words of his, 'And on my head I feel the heavy weight/Of crushing Fate'⁽¹⁰⁾ and the final conclusion by Chorus, 'Swelling words of high-flown might/Mightily the gods do smite,'⁽¹¹⁾ are presenting us with the similar catastrophic scene and tone to those of Leontes's on the final stage in III.ii. Just as Creon is left alone without support and comfort for never having reflected on his decision as King but advanced his own willful justice against the law of gods, so in the case of Leontes he has neglected and defied the truth of the oracle and is defeated because of his insolent challenge against the authority of the oracle. And as Creon's catastrophe is the finale of the drama of *Antigone*, so Leontes's defeat and realization of his wrongs as sin can be the end of the drama of his wrong deeds founded upon the suspicious jealousy.

Looking back upon the play up to this point, we may find out some prototypical scenes of Shakespeare's here and there. For example, Leontes says to himself, watching Hermione and Polixenes, 'But to be paddling palms and pinching fingers,/As now they are, and making practised smiles/As in a looking-glass; and to sigh, as 'twere/The mort o'th'deer.' This monologue and psychology might be nothing but Othello's when he is peeping at Desdemona and Cassio talking with the handkerchief in question in her hand, though the scale and power of them are not the same because of the difference of greatness between the characters. Then Leontes utters the cruel image of a milking

mother flinging off her baby's head, which is similar to that of Lady Macbeth. Then the scene where Leontes cannot sleep from his inner commotion but Mamillius takes a good sleep, though in sickness, might be compared to the scene where Brutus is quite awake because of his hesitation to the rebellion while the servant boy is falling asleep without care in spite of his master's begging to play the lyre. Furthermore when we see Cleomenes and Dion as messengers for the oracle of Apollo talking the pleasantness of the isle and the hopefulness of their business, we might delicately notice that the atmosphere of the promise of kindness and hope is full, as in Macbeth's castle.

Now the significance of the content of the oracle should be borne in mind. Its phrasing is almost the same with that in *Pandosto* according to Quiller-Couch who even says that 'The filiation (i.e. between the oracles in *Pandosto* and *The Winter's Tale*) is so evident that there seems little need to enquire curiously into what other sources Shakespeare may conceivably have dipped, as to enumerate small phrases in the play borrowed from the novel.'⁽¹²⁾ But the last sentence in it must not be overlooked, for its equivocation only can be the motivation to develop the drama into the latter half of the play. The former half of the oracle is conveyed by the sentence of positive affirmation and the result is that Leontes is responsible for all the troubles up to the moment. What is required of him is whether he will be contrite or he will continue to do more follies, and whichever choice he may make, the drama can be ended up without regard to what will happen to the lost child, and the rest is silence: Hermione is going to die, Polixenes might never come to terms with him and Camillo will be left to perform his duty to Leontes and the audience will never care for them. But the last sentence cannot be left into oblivion, for its meaning is not finally decided and its result will be waited for on the part of the audience as well as the *personae dramatis* concerned. That is to say, the question whether 'that which is lost' will be found or not is not yet answered at the moment and the future of the lost child, or the fate of the child who is not on the stage or we might say, who is missing as we don't know whether she is dead or living, should be told even as tale, not as drama, from the dramatist's necessary duty. Then the linking scene between the first and last halves will be presented on the fate of the baby with the acts and words of Antigonus, Shepherd and Clown. This scene may be called 'tale' because of its undramatic nature, for the only act here is to leave a baby by one and to take it up afterwards by another. But what the dramatist had done is to explain the death of Antigonus in a causal way and to give a hope to the fulfilment of the oracle, presenting an atmospheric chance (in the physical nature and the developing drama at the same time) by means of the entry of the low-born but foolishly merry characters. First Antigonus enters before the storm, unconsciously saying the dramatic truth (but, it seems, a dramatic irony) when the threatening weather comes at hand; Mariner describes the weather, 'The heavens with that we have in hand are angry,/And frown upon's' and Antigonus says, following his anticipation, 'Their sacred wills be done!' Though he himself is not aware of what he is saying, only uttering a common

prayer (either for the baby, Hermione or Leontes), the realization of their wills comes to him unexpectedly: that is, he should be rewarded with death because he left the innocent child, even if doing in spite of himself. This truth we have seen Hamlet saying when he killed Polonius without knowing his identity as he was overhearing his talk with his mother Gertrude. As for Antigonus's dream of Hermione, it is intended by the dramatist, for one thing, to tell and convince the audience that she is dead innocently because she wears 'pure white robes like very sanctity'. For another, the dramatist, as is always with him, shows the efficacy of the dream upon the actual life: that is, he and his audience believed that a dream would come true in life. This dream is like that of Calpurnia on the night of Ides of March which is told to Caesar on his way to the Capitol and similar to that of Macbeth after murdering Duncan when he hears, 'Glamis hath murder'd sleep, and therefore Cawdor/Shall sleep no more, Macbeth shall sleep no more!' So as Hermione in his dream said, 'For this ungentle business,/Put on thee by my lord, thou ne'er shalt see/Thy wife Paulina more', he is destined to die in the dramatic context. The third Shakespeare has done in Antigonus's words is to christen the baby Perdita because of its state of lostness by means of the dream. Thus we are told some preparatory things for appreciating the next half of the play. Antigonus's function is like a chorus in Greek plays and the nature of the scene is like that of a tale. Furthermore the dramatist convinces us of the tale-like nature of the fate of Antigonus itself when the third Gentleman speaks of him at the final phase of the play:

Like an old tale still, which will have
matter to rehearse, though credit be asleep and not an
ear open; he was torn to pieces with a bear: this avouches
the shepherd's son; who has not only his innocence
(which seems much) to justify him, but a handkerchief
and rings of his that Paulina knows.

Then comes the step-parent of Perdita whose appearance gives us a promising future for her. But between the exit of Antigonus and the entrance of Shepherd intervenes the storm which will change the dominant gloomy mood into a gay mood. The scene of the storm and killing Antigonus by the bear described by Clown is in a mock-heroic tone and we might imagine the scene where Lear is swearing in the storm comically described. This is also of the nature of a tale, the more so because their conversation is all in all in this scene. But the significance of this scene is summarized in Shepherd's words: 'Now bless thyself; thou met'st with things dying, I with things new-born.' In this way we are prepared to expect a happier course of life in the latter half of the play.

Of the whole play, J.H.P.Pafford admits that '*The Winter's Tale* has more qualities as a narrative than many plays,⁽¹³⁾' to which proposition what I have written is corresponding. Up to this point Mamillius answers the question what kind of tale the play will be. He says to his mother, 'A sad tale's best for winter,' though Hermione prefers a

tale 'As merry as you will.' And what he is going to say comes true in the drama concerning Hermione and what she wants to hear will not come into being in the first half of the play against her will, but the latter half will be to do with a tale as merry as she will. His words and hers are among the dramatic devices made use of by the dramatist; his is true in the first half while hers is not true in the first half but true regarding the latter half.

Here Time the Chorus is required to link the first part with the last to sum up the preceding incidents ending in Leontes's contrition and then to prepare for the new merry end beginning with the grown-up Perdita as Florizel's sweetheart and it is not unnatural, from the viewpoint of a tale, that sixteen years have passed away between the halves, as is always the case with a tale. Time is characterized as a narrator of the latter half of the tale and the following drama is within his hand; rather we may say that Time may present us with the stage of the tale.

The latter half may be called a drama of searching for Perdita's identity just as the revealing process of Oedipus's identity in Sophocles's *Oedipus the King* (which may be the archetype of this kind of legend). Perdita has lost her identity because she was carried to and thrown away on the coast of Bohemia just as Oedipus has lost his because he was entrusted to a shepherd, to be brought up against the King's will that he should be killed. Oedipus believes himself to be the real son of Polybus of Corinth and Merope and preventing the oracle regarding his prospective crimes from fulfilling itself, he comes to Thebes to become the King, which is now changed into a waste land under him. In order to save his country he asks for an oracle to show the way of remedy, and as he seeks to search for the murderer of the late King according to the oracle, he is going to find out his identity. Perdita is going to be identified with a shepherd's daughter when she plays the part of Mistress of the Feast in the sheep-shearing day, for Shepherd describes his wife when living and asks her to do as his wife did.

Then her manner of enumerating the names of the flowers to be given to Camillo, Polixenes and Florizel and maidens is like Ophelia's when she becomes insane, though Perdita is not insane, performing her assigned part consciously. When she gives the flowers of rosemary and rue to Camillo and Polixenes, she is unconsciously suggests their sad remembrance of the past and the coming promise of Grace upon them in near future and then she presents the catalogue of some flowers fit for men of middle age and others fit for a youth and maidens in order to reveal her nature as a vegetation goddess who will bring forth the coming rebirth of nature and human beings in the course of the drama of the discovery of her identity.

Her true identity begins to come to light when Florizel is thwarted from marrying her by his father and Camillo plots to make them go to the court of Leontes. Another factor of the discovery of her identity is that Shepherd and Clown come there together, following them. Polixenes and Camillo coming to Sicillia in the pursuit of the runaway lovers are also about to make the final reunion of all characters concerned in order to

witness the discovery of her identity. But the dramatic climax is left to come after the scene of the meeting of Leontes with Perdita and so their meeting is presented as a tale as the third Gentleman enumerates the evidences of her identity, ending in such unprobable evidences as 'the majesty of creature, in resemblance of the mother: the affection of nobleness, which nature shows above her breeding' (which may be allowed to be in the catalogue only in a tale), and describes the meetings of Leontes with Perdita and with Polixenes in detail as in the style of a tale. So the second Gentleman's speech, 'this news which is called true is so like an old tale, that the verity of it is in strong suspicion,' might be interpreted to correspond to the whole scene of meeting and three Gentlemen's talk is fit for the tale-like nature of the drama.

As I have written above, the play is presented with two archetypal dramas with the co-existing nature of a tale all through and we might safely conclude that if we follow the dramatic structure in the play we may divide it into two parts, each of which might be performed on the stage alone, and the connecting thread between them may be found in the nature of the play as a tale.

4

Lastly I should like to add some comments on the character of Paulina. In *Variorum Edition* we may see three representative interpretations on her: (1) Mrs. Jameson takes her as a typical good-hearted termagan found in real and common life who functions with moderation as the contrastive person to Hermione; (2) George Brandes, more closely attached to the text, criticizes Mrs. Jameson for her comment derived from her impression and defends Paulina for her right indignation at outrageous injustice and oppression performed by Leontes; and (3) W.W. Lloyd suggests her necessity to the play, especially to the reclamation of Leontes and to the contrastive grace and coldness of Hermione.⁽¹⁴⁾ All the three criticisms point out the right understanding of her: Mrs. Jameson may not be exactly right, but her image of Paulina is not far from what may be thought of her; the interpretations of Brandes and Lloyd may derive from their structural understanding and are more rightly founded upon the insight to real life than upon the survey of the play itself. But some functions of hers are not rightly appreciated by them. For without her, I dare to say, the drama of Perdita and the revival of Hermioné could not have been realized: when she enters for the first time, she is introduced to us only as 'a worthy Lady/And one who much I honour,' and the reason why she comes to the prison is to visit the unfortunately wronged Queen, but when she hears her delivery of a daughter before her time, she willingly takes the charge to present the baby to its real father Leontes because she firmly believes in Hermione's chastity with sympathy and has the right indignation at Leontes's wrong. Though her psychology is understandably communicated to us by the help of the unanimous defending voice of the Queen from the characters present, two questions might be taken

into consideration: is it not assumed that her act of bringing the baby might have infuriated the suspecting King the more and caused it to be thrown away on the coast of Bohemia under its own care and uncertain fate? (If she had not done so, it might be kept in the prison together with its mother up to the day of the announcement of the oracle with another fate upon it) and is it not within her hand that she could have plotted that her husband Antigonus should never do as he had been ordered to by Leontes, with the result of another fate upon it and him? (If she had done so, her last lamentation need not have taken place and the chance of its meeting Florizel would have been lost.) Viewed from these questions, she might be said to be the only cause and factor of the drama of Perdita accompanied by the revival of Hermione, and her kindness to Hermione and her daughter in the first half of the play might not be so good as we have imagined. But judging from her function objectively, no drama of the latter half would be given birth to without her intervention with the conflict between Hermione and Leontes.

Then one more question might be asked of her, 'Why and how is it necessary for her to hide Hermione from Leontes as he was contrite immediately after his realization of the efficacy of the oracle? If she wanted to try his sincerity, sixteen years would be too long for both and she might be said to be ungenerous for and unsympathetic with Hermione first of all as well as Leontes. Or if Hermione did not consent to meeting with him, what did she do to make her come to him again after too long a time of sixteen years? Perdita's coming to the court might be one of the reasons why she comes to terms with him but her meeting is first with Leontes and then with Perdita and Perdita might come to her in the absence of Leontes. If their meeting were for her contentment to be a good medium between the separated, her intent and design might be as cruelly artistic as Iago's. But the drama ends happily and no responsibility is attributed to her because of the happy and merry atmosphere at their reunion. That fact might be called 'like an old tale' again, and no audience are likely to have ears to her answers to my questions. But one thing is evident that due to my last question Paulina is the very one who ends the dramas of all the characters present in this play.

Notes.

- (1) *Shakespeare's Last Plays*, Tillyard, E.M.W., Chatto & Windus, London, 1962, p.40.
- (2) *Ibid.*, p.41.
- (3) *Ibid.*, p.47.
- (4) *The Winter's Tale*, New Cambridge Shakespeare, ed. by Quiller-Couch, A., Cambridge Univ. Press, London, 1959, Introduction, p.xix.
- (5) Six Points of Stage-Craft in *The Winter's Tale* by Coghill, N., *Shakespeare Survey* 11, Cambridge Univ. Press, London, 1958, p.33.
- (6) *Op. cit.*, p.xvi.
- (7) *Op. cit.*, pp.151-2.
- (8) *The Winter's Tale*, Arden Shakespeare, ed. by Pafford, J.H.P., Methuen & Co. Ltd., London, 1968, p.160.
- (9) *Ibid.*, Introduction, p.lv.

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- (10) *Sophocles I*, Loeb Classical Lib., trans. by Storr, F., William Heinemann Ltd., London, 1962, p.397.
 - (11) *Ibid.*, p.419.
 - (12) *Op. cit.*, Introduction, p.xiv.
 - (13) *Ibid.*, Introduction, p.li.
 - (14) *The Winter's Tale*, New Variorum Edition, ed. by Furness, H.H., Dover Publications Inc., New York, 1964, pp.364-5.