

EXILE IN SHAKESPEARE:  
THE CHARACTER IN ADVERSITY

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## Preface

To understand and appreciate Shakespeare, one must study comprehensively his works. The object of this thesis is to present fully one of these facets, namely, the use of the subject of exile in his plays. Thus, it is the intention and hope that this study will lead to a more profound knowledge of his plays. The author's specific purpose in this study is to show that Shakespeare's use of exile presents the character in adversity, which problem emphasizes Shakespeare's skill in dramatic characterization.

I wish to acknowledge several authors whose works have been helpful to me in my research. Hardin Craig's The Complete Works of Shakespeare has been of great value as a primary source, and his editorial comments have been of particular use in my interpretation of the plays. I am also indebted to Sir F. K. Chambers for his chronology of the plays.

I am deeply grateful to Dr. Charles E. Walton, whose guidance and encouragement have led to the completion of this paper. I am also grateful to Dr. June J. Morgan for her interest and help as a second reader of this thesis. I wish, also, to express my gratitude to Dr. Green D. Wyrick for his confidence and support in my English studies.

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CHAPTER I  
THE TRADITIONAL CONCEPT OF  
EXILE IN WESTERN CIVILIZATION

Shakespeare uses the word, exile, and its counterpart, banishment, and various forms of these words over one-hundred and eighty times in his plays. It is of consequence, not only to observe that he uses these words, but also to determine his reasons for employing them in important dramatic situations. One must, first, make clear that Shakespeare uses exile and banishment synonymously to imply a compulsory abandonment of one's country.<sup>1</sup> In English criminal law, exile is a punishment compelling criminals to quit a city, locale, or country for a specified period of time, even for life.<sup>2</sup> However, the state of exile is actually a very ancient institution as a penalty for common crimes.<sup>3</sup> Originally, it implied the voluntary withdrawal of the offender; later, it became a means of avoiding punishment and acquired a penal connotation in that the authority forbade the offender to return

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<sup>1</sup> Henry Campbell Black, Black's Law Dictionary, p. 189

<sup>2</sup> Loc. cit.

<sup>3</sup> Edwin R. A. Seligman and Alvin Johnson (eds.), Encyclopaedia of the Social Sciences, V, 686.

to the native country.<sup>4</sup>

In Homeric Greece, exile was sometimes ordered by the authorities as a punishment for crimes affecting the general interests, but it was chiefly employed in connection with homicide.<sup>5</sup> Two famous examples of exile in Greek literature are those of Tlepolemus, son of Hercules, who fled from Corinth, having killed his father's uncle (Iliad, II. 664 et seq.); and Patroclus who fled from Opoesis, having killed Amphidamus' son (Iliad, XXIII. 85).<sup>6</sup> According to ancient Greek law, a homicide, before the vote of the judges and after the first plea, could choose exile as an alternative to accepting the sentence of the tribunals; a parricide, on the other hand, was excluded from this privilege.<sup>7</sup> Also, in ancient law the homicide was subject to private reprisal on the part of the victim's family, but since he could be redeemed upon the payment of a sum of money, custom and religion came to favor exile as an institution which prevented immediate action by the injured and facilitated an

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Loc. cit.

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Loc. cit.

6

Ibid., p. 687

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Loc. cit.

acceptance of indemnity and reconciliation.<sup>8</sup> If the act of homicide were voluntary, the punishment of exile was to have been perpetual; while, for lesser crimes, such as voluntary assault and damage done to sacred olive trees, exile was a temporary punishment with no subsequent loss of property or dishonor.<sup>9</sup>

Even in the Old Testament, one discovers that the concept of exile is found in the cities of refuge where, in the guise of religious sanctuary, the guilty and the unfortunate might find shelter and protection.<sup>10</sup> These so-called cities of refuge were established to abate the evils which ensued from the old traditional rights of the blood avenger, and thereby served to further the prevalence in the Hebrew nation of a mild, gentle, and forgiving spirit.<sup>11</sup> This Greek custom passed into Christianity, and Christian churches became asylums for fugitives pursued by powerful enemies. However, one observes that the rabbinical law differed from the Greek law in that the exile could

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Ibid., p. 688

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Loc. cit.

10

Rt. Rev. Samuel Fallows (ed.), Bible Encyclopaedia, I, 430.

11

Loc. cit.

not be ransomed in the case of homicide, indicating a growing just regard for human life, more than is to be found in Athens (i. e., the life of the poor was considered as worthy as the life of the wealthy).<sup>12</sup> Since Shakespeare made use of North's translation of Plutarch's Lives of the Noble Grecians and Romans Compared and probably also Timon the Misanthrope by the Greek satirist, Lucian, for the narrative sources of some of his plays, he was possibly aware of this Greek concept of exile.<sup>13</sup>

Later, exile became a very practical political device with which to remove dangerous individuals or groups from the state when they threatened the harmony and unity of society, the kind of exile to be seen in Timon of Athens, Coriolanus, and the history plays, Henry VI and Richard II. At the same time, often the very purpose of political exile defeated itself when the exiled individuals became leaders of conspiracies and instigators of new preparations for war against the state. This condition may be seen in the exile of Alcibiades and Coriolanus, indicative at once of a weakness in the sovereignty of the state in evading its inherent responsibilities and

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<sup>12</sup>  
Ibid., p. 431

<sup>13</sup>  
Karl J. Holsknecht, The Backgrounds of Shakespeare's Plays, p. 294.



duties toward its citizens.

In addition to this political aspect of exile, there was a psychological and social attitude wherein the personality of the exiled individual was profoundly affected, and, at the same time, society's attitude toward him became an important sociological feature of the banishment. Political exile, however, from remote antiquity, was never considered to be a degrading experience or one that detracted from the established reputation of the exile. Indeed, Greek and Roman society accorded to the exile a state of dignity and prestige.<sup>14</sup> Even the sheltering country showed respect and high regard to the exile, as revealed in the attitude, for example, of the Volsces toward Coriolanus when they accepted him into their society with friendship, confidence, and esteem.<sup>15</sup> This condition is also exhibited in Shakespeare's Cymbeline, when the Romans not only accept Posthumus but admire him and consider him a worthy gentleman.

Just as society maintained a certain attitude toward the exile, the exile himself usually displayed specific personality patterns exhibiting elements of pride, hope, depression, savage love, and profound

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Seligman and Johnson, op. cit., p. 689

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Loc. cit.

yearning.<sup>16</sup> Exile demanded of a person many readjustments affecting his thoughts and actions, such as, for example, his feelings for his native land contrasted with his feelings for his newly adopted country. Shakespeare's *Coriolanus*, therefore, reveals the nature of this introspective struggle of a man's compassion for his native country, Rome, and his adopted country, Antium. It is this psychological aspect of the exile that emerges most significantly in Shakespeare in characterization and insight into human nature when matters of the heart are fundamentally involved. In reconciling his new feelings for life in foreign quarters to his feelings for his abandoned homeland, the exile also often becomes involved in a powerful struggle with his conscience, during which he rationalizes his troublesome attitudes often by means of the soliloquy in the drama. For example, if the exile is forced to make a choice between the old country and the new, often his decision may not be that which his society condones, and, consequently, he endeavors, at first, to convince himself that his viewpoint is the right one. Herein, the exile likely may experience moments of unbearable nostalgia and be apt to recall his native land as if it were an idyllic Eden; on the other hand, if he should decide to revolt against his homeland, he,

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Loc. cit.

then, often defends his actions on the basis of reason, convincing himself, at least, that he is right. It is under these conditions that the true character of the man is often revealed, for a side of his character is now exposed that could be brought to light only through the workings of these adverse circumstances.

This concept of exile, as conceived of by the Greek and Roman civilizations, had many counterparts in English history. For example, one learns that expulsion from one's country was not an uncommon form of punishment in England during the Middle Ages and later in the Renaissance.<sup>17</sup> Indeed, one learns that, not only was political exile a frequent punishment resorted to in England, but that it also carried no stigma of disgrace. The Marian exiles, who left England in 1554, after Edward's death and Mary's ascension to the throne, were exiled by Queen Mary because they would not accept the religion of the Papacy.<sup>18</sup> On the Continent, although these English fugitives had passed beyond the reach of Queen Mary's jurisdiction, they stubbornly refused to bind themselves by oaths of allegiance to the cities of their adoption, for fear that such oaths would

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<sup>17</sup>

Edward P. Cheyney, A Short History of England,  
p. 349.

<sup>18</sup>

Christina Hallowell Garrett, The Marian Exiles, p. 13.

endanger their right eventually to return to England.<sup>19</sup> It is true that the Marian exiles did return to England after Queen Mary's death in 1558, and since some of them thereafter played prominent roles in English affairs, one concludes that there was no dishonor attached to their names.<sup>20</sup> Shakespeare, having been born in the following decade, certainly could have been aware of this situation. The theme of exile was also present in many of the sources of his history plays, namely, Raphael Holinshed's Chronicle of England, Scotland, and Ireland and Edward Hall's The Union of the Two Noble and Illustrious Families of Lancaster and York.<sup>21</sup> Later, in Queen Elizabeth's reign, one discovers numerous examples of political exiles. For instance, upon the discovery of a plot against her life by a Jesuit in 1581, she ordered the exile of many Jesuits.<sup>22</sup> Again, Shakespeare probably was aware of these events, and it seems only natural for one to assume that Elizabethan audiences were also familiar with the ever-present

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19

Ibid., p. 18

20

Ibid., p. 59

21

W. G. Boswell-Stone, Shakespeare's Holinshed, p. 88.

22

J. B. Black, The Reign of Elizabeth, p. 144.

concept of exile. One thinks, therefore, that the figure of the exile presented a ready-made image to Shakespeare's audiences, one which needed no elaborate explanation by the dramatist.

Shakespeare's use of this method of state punishment encompasses three types of exile: (1) exile by decree, (2) exile by choice, and (3) exile by flight. In each of these three categories one discovers the individual in adversity. The exile's expulsion and change of country were not the result, assuredly, of any pleasant event, and a multitude of problems was endured by this individual, such as poverty, separation from home, family, and friends, and the effect of strange customs and new language. Shakespeare's insight into these problems affecting the heart of the exile in adversity is vividly revealed.

A concept of exile is employed in fourteen of Shakespeare's thirty-seven plays. Exile by decree occurs in 2 Henry VI, Titus Andronicus, Two Gentlemen of Verona, Romeo and Juliet, Richard II, 2 Henry IV, As You Like It, King Lear, Coriolanus, Timon of Athens, Cymbeline, and The Tempest; exile by choice appears in As You Like It, King Lear, Macbeth, Antony and Cleopatra, and Timon of Athens; and exile by flight appears in As You Like It, King Lear, and Macbeth. Since Shakespeare, like other dramatists

of this period, frequently borrowed his plots from various sources embodying the theme of exile, the importance of this theme to plot will not be a major issue in this study; rather, one thinks it of prime importance to analyze the personal effects of exile upon Shakespeare's characters, primarily as the theme of exile reflects the adversity suffered by the banished individual and as a narrative device enabling him to develop character. The plays investigated will be treated in their chronological order within the three established categories of exile.<sup>23</sup>

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Sir E. K. Chambers, William Shakespeare, I, 270-71. Although the absolute dates of many of these plays are uncertain, the sequence adopted in this study represents the consensus of opinion of leading scholars, particularly that of Sir E. K. Chambers.

## CHAPTER II

### SHAKESPEARE'S USE OF "EXILE BY DECREE"

It is the design of this chapter to deal in chronological order with Shakespeare's plays which exemplify the theme of exile by decree. This type of exile is a form of punishment by which the authority, usually the king, forces the offender to leave his homeland for a definite period of time, or even for life. Exile by decree was often used to rid the country of dangerous individuals who threatened the well-being of the kingdom or the status quo of the ruler. These particular exiles had no choice in leaving their country; that is, they were compelled by the state to abandon their native land. Shakespeare introduces this type of exile as an adversity which serves to emphasize a character's inner conflict.

In the Henry VI Trilogy, representing the earliest of Shakespeare's plays, 2 Henry VI (1590-91) is the first play which makes use of this kind of exile. The historical basis for Shakespeare's use of exile in this work is to be found in Raphael Holinshed's The Chronicles of England, Scotland, and Ireland and Edward Hall's The Union of the Two Noble and Illustrious Families of Lancaster and York, the principal sources of his history plays.<sup>24</sup> Shakespeare does not concentrate upon one

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<sup>24</sup>Holsknecht, op. cit., p. 294.

single protagonist, here, but rather places his emphasis upon a group of characters, the Duke of Gloucester, his wife Eleanor, Queen to Henry VI, and the Duke of Suffolk. It is these persons who are primarily involved in the exile theme in this play.

Shakespeare presents two examples of exile by decree in this play. The first is that of the Duchess of Gloucester, whose enemies, the Queen and her allies, through intrigue and treachery, accuse her of sorcery and force the King to banish her to the Isle of Man. Exile, in this incident, illuminates the characters of the Duke and Duchess of Gloucester as well as of those involved in the plot against them. For example, the Duchess of Gloucester, now, is no longer the proud, irate lady who, upon being struck by the Queen, cries out, "She shall not strike Dame Eleanor unrevenged." (Henry VI, I. iii. 150)<sup>25</sup> She has become a tragic, disgraced figure who, after doing public penance, declares, "my joy is death" (II. ii. 88). Also, Shakespeare incorporates the theme of patriotism into this example of exile, for the Duke of Gloucester responds to the Duchess' exile with a strong expression of loyalty to the state and a statement of high moral integrity in his assurances to the King:



And, for my wife, I know not how it stands;  
 Sorry I am to hear what I have heard:  
 Noble she is, but if she have forgot  
 Honour and virtue and conversed with such  
 As, like to pitch, defile nobility,  
 I banish her my bed and company  
 And give her as a prey to law and shame,  
 That hath dishonour'd Gloucester's honest name.  
 (II. i. 192-99)

The second example of exile by decree takes place after Gloucester dies. The Commons revolt, and Salisbury and Warwick, acting as spokesmen, accuse Suffolk of Gloucester's murder and demand his exile. The King accedes to these demands and rebuffs the Queen when she pleads for Suffolk, her lover. Suffolk's exile, then, shows the effectiveness of Shakespeare's dramatic art in developing the passions of both Suffolk and the Queen in the ensuing dialogue which concerns their parting. The theme of adversity in exile, here, serves to point up the issues of human conflict and has credibility for the minds of the audience. Its personal nature, as an expression of profound love, is revealed in the dialogue which takes place between the Queen and Suffolk, in which Suffolk reveals the true cause of his grief:

'Tis not the land I care for, wert thou thence;  
 A wilderness is populous enough,  
 So Suffolk had thy heavenly company:  
 For where thou art, there is the world itself,  
 With every several pleasure in the world,  
 And where thou art not, desolation.  
 (III. ii. 359-64)

However, Shakespeare shows no sympathy for Suffolk, who has denied any feelings for his country and has had illicit relations, as well, with the Queen. Later the speeches of the pirates who capture Suffolk also reveal Shakespeare's antipathy for this character. Shakespeare's employment of exile in this fashion seems to create in the minds of the audience, characters of realism with human emotions which can be understood, and at the same time gains an insight into the characters themselves. Since there is no one person of major importance to this play and since the incident of exile concerns itself primarily with these several characters, it follows that Shakespeare's use of exile in this history play does not encompass as significant and important a part in the play as his use of this theme is to assume in later works.

The second example of Shakespeare's use of exile by decree is contained in Titus Andronicus (1593-94), generally considered to be his first tragedy and certainly one of his earliest plays.<sup>26</sup> The theme of this gruesome tragedy is that of revenge, which immediately affects Shakespeare's use of exile in the play. The exiled individual is Lucius, the son of Titus Andronicus, the noble and victorious Roman general who waged battle against the

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<sup>26</sup>

Craig, op. cit., p. 366

Goths. The first two acts are concerned with showing the evils that Tamora, the captive Goth queen, heaps upon Titus to avenge the sacrifice of her first-born son. In III. i, Lucius is exiled for his attempt to rescue his two brothers, falsely sentenced to death for murdering the Emperor's brother. This incident becomes the turning point in the play, for from Lucius' banishment emerges Titus' revenge. In Lucius' farewell speech, he clearly announces his intentions of exacting vengeance upon Saturninus, the Roman emperor, and the evil Tamora, whom Saturninus has married and made his Empress:

Farewell, Andronicus, my noble father,  
 The wofull'st man that ever lived in Rome:  
 Farewell, proud Rome; till Lucius come again,  
 He leaves his pledges dearer than his life:  
 Farewell, Lavinia, my noble sister . . .  
 If Lucius live, he will requite your wrongs;  
 And make proud Saturnine and his empress  
 Beg at the gates, like Tarquin and his queen.  
 Now will I to the Goths, and raise a power,  
 To be revenged on Rome and Saturnine.

(Titus Andronicus, III. i. 289-301)

Lucius, like Coriolanus and Alcibiades in two later plays, is a man of action seeking to redress his wrongs. Both Lucius and Coriolanus defect to their enemies to achieve their revenge, and, true to the general concept of the political exile, are well-received by their enemies with no disgrace to affect their reputations. However, Lucius does not experience Coriolanus' dilemma because he has

the friendship of the enemy Goths, who, professing their desire to avenge their wicked Queen, declare:

Brave slip, sprung from the great Andronicus,  
 Whose name was once our terror, now our comfort;  
 Whose high exploits and honourable deeds  
 Ingrateful Rome requites with foul contempt,  
 Be bold in us: we'll follow where thou lead'st,  
 Like stinging bees in hottest summer's day  
 Led by their master to the flowered fields,  
 And be avenged on cursed Tamora.

(V. i. 9-16)

The Goths do not waiver, as do the Volscians in Coriolanus, but remain loyal to Lucius. Also, Lucius receives help from his family with his plans, since each member has a special job to perform in an effort to restore the family honor to its former state; Titus is the master-planner while Lucius is his father's agent. At the end of the play, Lucius returns to Rome and parcels out vengeance upon the evil Saturninus and Tamora. He shows no trace of mercy, and since the evils have been so heinous and repulsive, indeed, mercy at this point would have evoked further atrocities.

Therefore, it is clearly obvious that Shakespeare does not emphasize the nature of political exile in this drama as much as he does in his later works. For instance, the scene of exile in Titus Andronicus is of little significance when compared to its forceful position in As You Like It, King Lear, or The Tempest. In this play, also, one notes that the exiled character has neither any

inner conflicts to resolve as does Coriolanus, nor any vestiges of self-revelation to experience as does Lear. Thus, Shakespeare does not reveal any development of character, here, at least by means of the exile motif. Although Lucius deems his banishment an "everlasting doom," Shakespeare does not present this character's exile in the sense of an adversity, as he does in 2 Henry VI, Romeo and Juliet, or Coriolanus. In this tragedy, therefore, the theme of exile plays a minor role, and it is his later dramas which unfold its real dramatic significance.

The first comedy in which Shakespeare uses the concept of exile by decree is The Two Gentlemen of Verona (1594-95), one of his earliest plays. Although the characters suffer the adversities of exile in the comedies, they do not endure such misfortunes and mental suffering as are extant in the tragedies. Since the endings in the comedies are happy, the exile is downcast and afflicted only temporarily, and therefore, the insight into the character is limited. However, there is a bond of sympathy produced between the exile and the audience, for in the comedies the exiled character is always the good person who has been wronged.

In The Two Gentlemen of Verona, Valentine and Proteus (the two gentlemen) are devoted friends and constitute the friendship theme so typically Renaissance. These friends are separated when

Valentine leaves Verona to seek honor at the Emperor's court in Milan, where he falls in love with the beautiful Silvia, the daughter of the Duke. Proteus also is compelled to part company with his devoted and avowed sweetheart when his father sends him to Milan, where he falls in love with the lovely Silvia, forgetting his faithful Julia. Through the treachery of his sworn friend, Proteus, who reveals to the Duke of Milan Valentine's plans of elopement with his daughter, Valentine is banished from the dukedom. Thus, Shakespeare propounds the conflict between the friendship and romantic love themes. That Shakespeare's use of exile is not particularly significant in this play is due, perhaps, to the fact that it is a romantic comedy in which the major characters appear to lack the depth and the appealing qualities usually associated with characters in Shakespeare's later and maturer plays.<sup>27</sup> There is a similarity between this play and Romeo and Juliet, in that both heroes are exiled and separated from their loves and seek refuge in the forest of Mantua, and both describe exile as being worse than death. One also recalls the exile of Suffolk in 2 Henry VI which Shakespeare has similarly treated. Valentine laments,

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R. M. Sargent, "Sir Thomas Elyot and the Integrity of The Two Gentlemen of Verona," PMLA, LXV (December, 1950), 1166

"And why not death rather than living torment?" (The Two Gentlemen of Verona, III. i. 170) Romeo, in the same vein, cries, "Ha, banishment! Be merciful, say 'death';" (Romeo and Juliet, III. iii. 12) Again, in this play, Shakespeare uses the exile theme as an instance of personal calamity (separation from a lover), with no far-reaching consequences or any cause for soul-searching or mental conflict on the part of the exile.

Shakespeare's next play to contain the concept of exile by decree is Romeo and Juliet (1594-95), which is a tragedy of young love. The young lovers, Romeo and Juliet, belong to the noble families of Montague and Capulet, respectively, who, from some ancient grudge, are still at variance with each other, but the young lovers manage to get married secretly. Returning from his wedding, Romeo comes upon his kinsman, Benvolio, and his friend, Mercutio, who are quarreling with Tybalt, Juliet's cousin, and while Romeo is trying to avoid any serious trouble, his friend, Mercutio, is slain. Thereupon, Romeo dispenses with lenity and self-control and in fury slays Tybalt, and for this act, the Prince exiles Romeo. As was pointed out, earlier, Romeo thinks of the adversity to be suffered in exile only in terms of his separation from his beloved Juliet. As Shakespeare handles this episode involving exile by decree, there is no indication that he is using it to reveal any depth

of character. Instead, he has Romeo call himself "fortune's fool" and Juliet refer to "fickle fortune." The use of exile in this play also does not involve any moral problem or an individual's love of country; instead, it concentrates upon the passion and sensuality of the two young lovers. Romeo reacts to his exile with hopeless despair and is unable to control his emotions, thinking only of his removal from his beloved Juliet. He does not try to relieve his misery, but becomes so desperate, believing Juliet to be dead, that he kills himself. Here, exile produces the climax of the tragedy, by forcing the lovers to resort to dangerous acts that result in death. Actually, it prevents accurate communications which would possibly have prevented the tragic events. However, the tragedy lies not in the exile but in the death of the innocent because of the hatred of the two families, resulting in the death of both Romeo and Juliet.

The next play in which Shakespeare uses exile is a history, Richard II (1595-96), in which the King sends Henry Bolingbroke and Thomas Mowbray into exile. This affair has historical backing in Holinshed's The Chronicles of England, which is considered as Shakespeare's source.<sup>28</sup> The presentation

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Holzknrecht, op. cit., p. 294.



of exile in this play differs from the use of it in the previous history plays in that Shakespeare introduces the exile theme in the first act. Perhaps, Shakespeare has dramatized the exile of Bolingbroke and Mowbray for patriotic reasons, for Shakespeare's eloquence provides a strong feeling of nationalism and love for one's country wherein Bolingbroke departs, declaring:

Then, England's ground, farewell; sweet soil, adieu;  
 My mother, and my nurse, that bears me yet!  
 Where'er I wander, boast of this I can,  
 Though banish'd, yet a trueborn Englishman.

(Richard II, I. iii. 306-09)

Even Bolingbroke's father, John of Gaunt, cannot console him with the Tudor philosophy that a wise man can be happy anywhere, or with remarks like "There is no virtue like necessity." (I. iii. 278) A defence of patriotism is continued in the famous speech of John of Gaunt (II. i. 31-68), as a sequel to the former speech of his son, Henry Bolingbroke. Mowbray, the other exile, calls his exile "speechless death," and in a somewhat milder vein, laments the loss of his native country. Both exiles are willing to take an oath never "To plot, contrive, or complet any ill/ 'Gainst us, our state, our subjects, or our land." (I. iii. 189-90) Again, Shakespeare presents, by this sworn oath, the idea of the exiles' strong patriotic feeling for their country, even though their sovereign has decreed their exiles. This nationalistic picture of

one's love for his country and the inherent sense of obligation toward his state are a direct contrast to the situation later to be shown in Coriolanus and Timon of Athens.

Although the character of Bolingbroke is more fully portrayed in the later plays, 1 & 2 Henry IV, his exile in this play does point out one significant facet of his character, in addition to his strong patriotism, which is his remarkable self-control. In the adversity of his exile, he is neither impulsive, bombastic, nor wrathful, but, rather, calm, imperturbable, steady, and comparatively silent, which is the opposite of the exiled Suffolk. Bolingbroke's silence is pointed to by his father, who chides him for hoarding his words as he takes leave of his friends. Bolingbroke replies:

I have too few to take my leave of you,  
When the tongue's office should be prodigal  
To breathe the abundant dolour of the heart.  
(I. iii. 155-57)

By his own admission Bolingbroke cannot express all that is in his heart.

The last history play in which Shakespeare uses the exile motif is 2 Henry IV (1597-98), which is worth mentioning because of its uniqueness rather than its significance. For example, the exile episode in this play can have no important relationship to the play as a whole, because it occurs in the last scene of the play, and

cannot, therefore, have a retroactive effect upon plot or character. However, the use of exile here serves as a connecting link between this play and the following history, Henry V. In order to understand the connection between these two plays, one must first investigate the circumstances of this particular exile. Henry, Prince of Wales, the noble, high-spirited, and madcap son of Henry IV, who becomes King Henry V at the end of the play, banished Sir John Falstaff, the irresponsible and merry companion of his youth. The new King Henry V publicly rebukes Falstaff and exiles him while at the same time he reveals a change in his own personality, wherein he declares:

Presume not that I am the thing I was;  
 For God doth know, so shall the world perceive,  
 That I have turn'd away my former self;  
 So will I those that kept me company.

(2 Henry IV, V. v. 60-63)

Thus, King Henry V discloses a transformation in his own character that is a prelude to Shakespeare's next history, Henry V. Also, the use of exile in this play is singular in that the exiled character is not sent out of his native country but is banished a distance of ten miles from the King's person upon pain of death. Furthermore, this exile is unique in that the King shows such real concern for the welfare of Falstaff. He provides Falstaff a life sustenance for fear that Falstaff's lack of means force upon him a life of crime,

and he further offers Falstaff advancement if he reforms. The exile takes place too late in the play to develop the effect of this adversity upon Falstaff, but conversely, it reveals an important change in the attitude and character of the newly crowned King Henry V. This specific use of exile has no parallel in any of Shakespeare's other plays.

Probably one of Shakespeare's most interesting uses of exile is to be found in his romantic comedy, As You Like It (1599-1600). The use of exile by decree in this comedy is different from its employment in the author's tragedies in that the exiled characters accept with alacrity their punishment. They do not consider their exile as an adversity as do, for instance, Bolingbroke, Suffolk, or Romeo. For example, Rosalind and Celia go ". . . in content / To liberty and not to banishment." (As You Like It, I. iii. 139-40). Furthermore, Duke Senior reflects his attitude toward his exile in these words:

Hath not old custom made this life more sweet  
Than that of painted pomp? Are not these woods  
More free from peril than the envious court?

. . .  
Sweet are uses of adversity,  
(II. i. 2-12)

Even the followers of Duke Senior, with the exception of the melancholy Jaques, profess their contentment with their life in the Forest of

Arden where they have "No enemy / But winter and rough weather."

(II. v. 7-8) Since the exiled characters do not regard their exile as tragic, one has no opportunity to observe how they might face up to their adversity, and, therefore, Shakespeare cannot reveal character here as he did in his tragedies, for none of the characters in As You Like It has inner conflicts to ponder and, later, to reconcile. Neither does it appear that Shakespeare uses the withdrawal to the Forest of Arden as a dramatic device to play up the revelation of character, other than to alter Rosalind's outward appearance to disguise her sex. However, they gain a self-knowledge through their withdrawal into the simple life. For instance, Oliver in the Forest of Arden, rescued by Orlando, his brother, comes to know himself and speaks of his conversion:

'Twas I; but 'tis not I: I do not shame  
To tell you what I was, since my conversion  
So sweetly tastes, being the thing I am.

(IV. iii. 137-39)

Another example of self-revelation is the Duke Frederick, who enters the Forest of Arden to kill his brother, the Duke Senior, but who is converted. Important to Shakespeare's use of exile in this play is the location of the scene of the exile in the Forest of Arden, which endows the play with a pastoral overtone. But the play is not about shepherds primarily; rather, it is concerned with

those who come among the rustic folk.<sup>29</sup> The rural atmosphere contributes to the simplicity and to the very spirit of this romantic comedy, and Shakespeare's emphasis upon nature exploits the human qualities of the exiles. The forest is, therefore, a temporary place of escape in which the exiled characters take a look at their own world and reflect upon the ways of men in complex society. Exile affords Shakespeare an opportunity to present a contrast between the sophisticated courtly society and a primitivistic rural state. Thus, the scene of exile in the Forest of Arden importantly contributes to the play.

Exile next appears in *King Lear* (1605-06) which contains examples of all three types of exile, but only the characters, Cordelia and Kent, are exiled by decree. Cordelia is exiled when she becomes the object of her father's wrath, having expressed her

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Madeline Doran, "Yet am I inland bred," *SQ*, XV (Spring, 1964), 113.

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While not pertinent to the theme of exile, the minor plot concerning the shepherds, Corin, Silvius, and Phebe, is an example of pastoral drama, and it is connected to the main plot by having the shepherdess, Phebe, fall in love with the disguised Rosalind. This pastoral background presents a contrast to the court life and presents a conflict between the two. This is similarly evident to some extent in *Cymbeline*. There is also a Robin Hood element in *As You Like It* wherein Duke Senior and his followers in the Forest of Arden are reminiscent of Robin Hood and his merry men of Sherwood Forest in England, and in both there are freedom and nature's influence on human nature.

love for him in a simple and sincere declaration devoid of flattery or specious adulation, which, however, he expects. Thereupon, Lear renounces her and presents her dowry to her older sisters, urging Cordelia's suitors to cast her aside. However, the King of France perceives her true worth and takes her for his wife. Kent, Lear's loyal friend and advocate, also receives the King's displeasure when he intercedes on Cordelia's behalf. Cordelia and Kent have much in common: Cordelia's disgrace leads to Kent's exile; both suffer exile and abuse from Lear; and both remain loyal to him. Ironically, each is wronged because of an expression of truth and a desire to help Lear. Cordelia states her love for her father openly and honestly with an implied warning to her sisters, in the speech wherein she says:

You have begot me, bred me, loved me: I  
 Return those duties back as are right fit,  
 Obey you, love you, and most honour you.  
 Why have my sisters husbands, if they say  
 They love you all? Haply, when I shall wed,  
 That lord whose hand must take my plight shall carry  
 Half my love with him, half my care and duty:  
 Sure, I shall never marry like my sisters,  
 To love my father all.

(King Lear, I. i. 98-106)

In a similar truthful fashion Kent tries to warn Lear, wherein he speaks:

What wilt thou do, old man?

Think'st thou that duty shall have dread to speak,  
 When power to flattery bows? To plainness honour's  
                         bound,  
 When majesty stoops to folly. Reverse thy doom;  
 And, in thy best consideration, check  
 This hideous rashness: answer my life my judgment,  
 Thy youngest daughter does not love thee least;  
 Nor are those empty-hearted whose low sound  
 Reverbs no hollowness.

(I. i. 148-55)

These two characters endure the adversity of exile, because of their love for the old King, with no bitterness and with no thoughts of revenge. Kent disguises himself and risks his life, returning as a protecting servant to Lear, and later joins Lear in exile when Lear wanders upon the stormy heath. It is also the loyal Kent who sends for Cordelia and effects a reunion of the King and his daughter, and it is Cordelia who comes to her father's aid. By means of his theme of exile, Shakespeare reveals the goodness of these two characters and presents them as rising above their adversity in exile. Throughout the play they remain the same virtuous individuals, and exile appears to strengthen their characters and enhance their sense of loyalty to Lear. Shakespeare permits them to mirror the faults of Lear, and their importance to the play lies in their relationship to Lear and not in their own wretched experiences.

Perhaps, in *Coriolanus* (1607-08), more than in any other



Shakespeare drama, exile plays a highly important part, for here it is the very essence of the plot. The theme in this play comes from Plutarch, but Shakespeare has made some significant changes in Plutarch's version of the life of Coriolanus.<sup>31</sup> For example, he portrays Volumnia, the mother of Coriolanus, as the leader in the salvation of her country, whereas Plutarch described Valeria, a Roman matron, as having taken the lead.<sup>32</sup> Shakespeare has embellished the role of Menenius Agrippa, while Menenius is only lightly mentioned in Plutarch.<sup>33</sup> Finally, Shakespeare has condensed Plutarch's three uprisings into one and has invented another reason for Coriolanus' exile.<sup>34</sup> But one of the most basic differences between the source and play lies in Shakespeare's portrayal of Coriolanus, who is more akin to an Elizabethan soldier than he is to an early Roman warrior.<sup>35</sup> Coriolanus was brought up to be a soldier. The Elizabethan soldier was a man of noble virtues, and

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<sup>31</sup> T. J. B. Spencer (ed.), Shakespeare's Plutarch, p. 16

<sup>32</sup> Ibid., p. 351.

<sup>33</sup> Ibid., p. 16.

<sup>34</sup> Ibid., p. 332.

<sup>35</sup> Paul A. Jorgensen, "Shakespeare's Coriolanus: Elizabethan Soldier," PMLA, LXIV (March, 1949), 222.

Shakespeare shows this kind of a soldier in his portrayal of Coriolanus.<sup>36</sup>

As Coriolanus opens, famine has caused discord to reign in Rome, and citizens are blaming the patrician Senate and considering Caius Marcius, their noble Roman general, "chief enemy to the people." (Coriolanus, I. i. 6) The struggle between the plebeians and the patricians grows, and it is during this troublesome episode that Caius Marcius, the protagonist of the play, first appears. While the patrician, Menenius Agrippa, tries to reason with the mob in his famous belly speech, Caius Marcius, on the other hand, riles the mob and holds the citizens in contempt. He berates them, calling them "dissentious rogues" and "curs." (I. i. 169, 172) Thus, he shows his scorn of the people and complete lack of sympathy for them, by means of which a facet of his character is revealed. This behaviour shows his arrogance and lack of tact, and at once he is placed in an uncompromising position as an enemy of common man. The senators compromise by permitting the plebeians to have five tribunes to represent them in the council, and Caius Marcius vents his disapproval and predicts that such action will give the rabble an unwarranted advantage over the patricians. While speaking to

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<sup>36</sup>  
Ibid., p. 224.

the mob, he is summoned to battle against the Volsces, who are under the leadership of Marcius' great rival, Tullus Aufidius.

In contrast with Marcius' lack of political astuteness is his prowess as a great warrior, a trait which has been carefully fostered in him by his mother, Volumnia, who has brought him up to be a soldier and at all times to place his country's welfare before his own. Volumnia has inculcated in Marcius an aristocratic pride which has led to great self-esteem and class prejudice. However, one cannot deny his valour and courage as a soldier, for at the siege of Corioli, when his Roman troops, the common soldiers, forget their military duties and turn their backs in fear and retreat, Marcius, cursing them, alone pursues the Volsces through the gates of the enemy city. His spectacular heroic deeds encourage his men to resume the attack, and the Romans take the city of Corioli. Now, in their respect and enthusiasm for their fearless general, these Roman soldiers hail him by the title of Coriolanus. In this aftermath of the battle, yet another trait of Coriolanus is displayed when he refuses the military spoils that are pressed upon him, saying, "I thank you, general; / But cannot make my heart consent to take / A bribe to pay my sword: I do refuse it." (I. ix. 36-38), the expression of a scrupulously honest man whose strong will maintains his integrity. Also, he rejects the praises of his fellow soldiers,

and Cominius declares that he is too modest. The picture that Shakespeare has painted so far of Coriolanus envisions him as a class-conscious, noble, patriotic, brave, honest, proud, self-willed, virtuous soldier. These characteristics serve to explain his later actions and exile.

When Coriolanus returns to Rome in triumph, he is welcomed by his gentle wife, Virgilia, and his noble and proud mother, Volumnia, and is acclaimed by the Senate, who nominates him to the high office of Consul. It is at this high point in Coriolanus' career that his downfall begins. It is a time-honored custom that requires that a candidate for Consul should stand in the Forum, display his wounds, and humbly entreat the votes of the citizens. For a man of Coriolanus' aristocratic pride and utter contempt for the plebeians, this is a difficult and distasteful task, indeed. Menenius, his friend, urges him to comply with custom and to do as his predecessors have done, and Coriolanus agrees to conform. It is ironic that Coriolanus is forced to beg for the consulship from the very people whom he passionately hates and scorns. Nevertheless, he gains their support, although he bitterly declares, "Better it is to die, better to starve, / Than crave the hire which first we do deserve." (II. iii, 120-21) Meanwhile, two of the tribunes, Sicinius and Brutus, who hate him,

convince the fickle plebeians that Coriolanus has mocked and condemned them, and assure them that he is an enemy of their liberties. Thereupon, the citizens hurry to the Capitol to repent their having given Coriolanus their votes.

In III, i, Shakespeare introduces the climactic scene between Coriolanus and the citizens, and Coriolanus becomes so enraged that he openly speaks his opinion of the plebeians. He actually dissuades the people from voting for him. He refuses any appeasement and warns the rabble that "For the mutable, rank-scented many, let them / Regard me as I do not flatter," (III. i. 66-67). But it is the tribune, Brutus, who best shows the other side of the coin, when he says of Coriolanus, "You speak o' the people, / As if you were a god to punish, not / A man of their infirmity." (III. i. 80-82) This colossal aristocratic, passionate pride of Coriolanus is his downfall, while, ironically, a less honest and virtuous man might have survived.<sup>37</sup> The tribunes, who are his enemies, and who have incited him to anger before the crowd, order him seized and thrown from Tarpeian Hill. It is only through the efforts of his popular friend, Menenius, that he manages to escape with his life from the mob, but Menenius promises to have Coriolanus returned "Where

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<sup>37</sup>H. H. Oliver, "Coriolanus As Tragic Hero," SQ, X (Winter, 1959), 59.

he shall answer, by a lawful form," (III.i.225). But it is Volumnia's effective pleadings and her raising doubts of his filial love that drive her son back to the Forum with a promise to appear humbly before the people. She appears to be less virtuous than Coriolanus, for she expounds expediency, that the end justifies the means. Coriolanus seems to question whether or not she is right as he struggles with himself, and his inner conflict is suggested as he says, "Must I with base tongue give my noble heart / A lie that it must bear?" (III.ii.100-101) However, Coriolanus returns, but he soon forgets his promise to be humble, and as his wrath is kindled by the accusation of traitor by the tribunes, he loses his temper and makes vehement statements against the people. Although the tribunes condemn Coriolanus to exile, it is Coriolanus who has the final word as he unequivocally declares:

I banish you;  
 And here remain with your uncertainty!  
 Let every feeble rumour shake your hearts!  
 Your enemies, with nodding of their plumes,  
 Fan you into despair! Have the power still  
 To banish your defenders; till at length  
 Your ignorance, which finds not till it feels,  
 Making not reservation of yourselves,  
 Still your own foes, deliver you as most  
 Abated captives to some nation  
 That won you without blows! Despising,  
 For you, the city, thus I turn my back:  
 There is a world elsewhere.

(III.iii.123-135)

Although Shakespeare shows vividly the class struggle between the plebeians and the patricians, and thus gives the drama a political import, this tragedy is fundamentally a struggle between Coriolanus and his own soul or self. This inner conflict is first noticed when Coriolanus, according to custom, must go before the people to be elected consul. He is forced to beg for the consulship, contrary to his very nature, and he is forced to ask for it from the very people for whom he has such a strong antipathy. Again, the inner conflict of Coriolanus is observed when Coriolanus attempts to conciliate the people. It is only due to the wishes of his mother that he agrees to return and attempt to win the plebeians' approval, but his heart is not in it as he struggles to convince himself that it is right. But the real inner strife comes more sharply into focus in his exile. Shakespeare displays this conflict within Coriolanus more clearly as he isolates him, "alone, / Like to a lonely dragon," (IV. i. 30) Again, it gives the audience a better chance to see Coriolanus as he really is, for better or worse.

Through his arrogant pride and self-righteousness Coriolanus has placed himself, knowingly, in exile, but for a principle because he knows the citizens who have exiled him are wrong, and so he looks for another world. He has just reason to despise these rabble-rousing citizens, who in battle fled in fear,

while he served his country well, and it is these same brawling, recalcitrant demagogues who banished him. Suffering from ingratitude and grievous injustice, Coriolanus decides to join the Volscians, the enemies of Rome, and plots his revenge. What is in Coriolanus' mind Shakespeare brings to the surface through soliloquy, wherein Coriolanus says, "My birth-place hate I, and my love's upon / This enemy town." (IV. iii. 23-24) The isolation of the character lends itself to the use of the dramatic monologue, which, in turn, expresses the inner thoughts of the character. Thus, exile becomes a convenient dramatic device, an extended dramatic monologue, revealing the character as he really is.

In his absolute isolation Coriolanus, bereft of family and friends, conceives his plan for vengeance, and Shakespeare shows the audience a Coriolanus who puts his personal revenge above the welfare of his country. Coriolanus tells the audience of his revenging spirit as he explains it to Aufidius:

The cruelty and envy of the people,  
 Permitted by our dastard nobles, who  
 Have all forsook me, hath devour'd the rest;  
 And suffer'd me by the voice of slaves to be  
 Whoop'd out of Rome. . . .  
 That my revengeful services may prove  
 As benefits to thee, for I will fight  
 Against my canker'd country with the spleen  
 Of all the under fiends.

(IV. v. 80-98)



It appears that Coriolanus, by deciding to join the Volscians, has placed himself in an impossible situation, for he has juxtaposed his honor and his patriotism. His vengeance is sweeping and uncompromising as he tries to compensate mentally for the cruel treatment that he has received from his fellow countrymen. It appears difficult for Coriolanus, because of excessive virtue, to understand the problems, faults, and abuse of the common people. With the isolation of exile, Shakespeare is better able to show this inner conflict in the character of Coriolanus. Shakespeare seems to exploit the theme of seclusion in exile, here, to show every aspect of Coriolanus' impossible dilemma. On the other hand, Shakespeare points out that there is a paradox in Coriolanus' tragedy; that is, Coriolanus both condemns himself and is condemned. He causes his own downfall by asserting his pride and showing excessive virtue, at the same time the plebeians are bringing about his downfall.

Although Coriolanus has joined the Volscians and has been well received by Aufidius, who divides his command equally with the noble Roman, he is still living among his enemies. Aufidius is not the virtuous man that Coriolanus is, for he intends to misuse Coriolanus; his insincerity and guile are evidenced by his remark, "When he shall come to his account, he knows not /

What I can urge against him." (IV. vii. 18-19) Furthermore, it is paradoxical that Coriolanus has left enemies to join enemies. Together, Coriolanus and Aufidius, with the Volscian army, advance upon Rome. When the army reaches the gates of the city, Comenius, first, and, then, Menenius, approach Coriolanus to plead for the city and to beg for mercy, but Coriolanus refuses to recognize them and ignores all of their entreaties and petitions. However, there are some signs of soul-searching by Coriolanus as well as indications of potential mercy, almost as if he is afraid to recognize Menenius for fear of breaking his vow with the Volscians. Shakespeare reveals Coriolanus' inner conflict in the speech made before Menenius, wherein Coriolanus is shown to be torn between his love of family and friends and his desire for revenge:

Wife, mother, child, I know not. My affairs  
 Are servanted to others: though I owe  
 My revenge properly, my remission lies  
 In Volscian breasts. That we have been familiar,  
 Ingrate forgetfulness shall poison, rather  
 Than pity note how much. Therefore, be gone.  
 Mine ears against your suits are stronger than  
 Your gates against my force. Yet, for I loved thee,  
 Take this along; I writ it for thy sake, (Gives a letter.)  
 (V. ii. 88-96)

Then, Coriolanus points out to Aufidius that Menenius had always loved him like a father but that he has sent him back to Rome with a broken heart. Coriolanus continues, "Shall I be tempted to

infringe my vow / In the same time 'tis made? I will not." (V. iii. 20-21)

But it is not too late for Coriolanus to change, for he weakens before his mother's pleas and those of Virgilia, and his son, Marcius, all of whom kneel before him. Shakespeare reveals this noble Roman soldier, in the agony of mental conflict, deciding to show mercy to Rome that had exiled him, but it is not offered without a price, for it costs him his life. This man, so virtuous that he seems to be almost inhuman, proves now that he has something more than an idealistic nature: i. e., a man's compassion and a natural love of family. How could Shakespeare better depict the mental anguish in this ideal character than by placing Coriolanus in isolation? It is not patriotism alone that induces Coriolanus to forsake the Volscians. It is something more strongly affecting than love of native country. As a man, a son, a husband, and a father, Coriolanus can no longer ignore or deny the natural ties of blood. Shakespeare reconstructs this mental condition when Coriolanus comes to realize his human infirmities and sympathies. The breakdown of Coriolanus' resolute purpose for personal revenge becomes obvious when he falters and says, "But, out, affection. / All bond and privilege of nature, break! / Let it be virtuous to be obstinate." (V. ii. 24-26) Coriolanus continues in the same

vein after his mother kneels before him, and he tells her:

Do not bid me dismiss my soldiers, or capitulate  
 Again with Rome's mechanics: tell me not  
 Wherein I seem unnatural: desire not  
 To allay my rages and revenges with  
 Your colder reason.

(V. iii. 81-86)

Finally, Volumnia's pleas are too much for Coriolanus to endure, and he yields to her moralizing:

What have you done? Behold, the heavens do ope,  
 The gods look down, and this unnatural scene  
 They laugh at. O my mother, mother! O!  
 You have won a happy victory to Rome;

(V. iii. 183-86)

Thus, Shakespeare shows the audience the true character and the whole personality of this tragic hero, and under circumstances in which it can best be comprehended. It is true that all of the subordinate characters serve in some way to mirror the character of Coriolanus, but it is in his exile that Shakespeare clearly reveals the man and isolates him from the plot.<sup>38</sup>

As the play closes, Coriolanus withdraws the troops and retires to Corioli, where Aufidius calls him traitor, and hired assassins stab him to death, but it is Aufidius who gives the funeral eulogy over Coriolanus. Perhaps, it is Aufidius who, ironically,

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Craig, op. cit., p. 1110.

gives the best insight into the character of Coriolanus when he testifies that Coriolanus' virtues offset all his faults (IV. vii. 29-57). Again, Shakespeare seems to make the most of the use of exile to present the picture of his tragic hero just as he uses the enemy of Coriolanus to expose his character. In the final analysis of the use of exile in this drama, it appears that Shakespeare's employment of it serves to reveal more completely the true character of Coriolanus, for it is only in such adversity that the whole man can be exposed. By placing Coriolanus in isolation from his family and friends, the audience has a better opportunity to observe and study him for better or worse. Also, it would seem that, although Coriolanus is exiled by decree, he actually exiles himself rather than to compromise his noble principles, and by so doing, he places himself in a paradoxical situation. At the same time it is noteworthy that Coriolanus, in turn, banishes the whole citizenry of Rome. It is ironical that his virtue causes his tragedy, and it is Shakespeare's use of exile that explains and exploits all the complications of this intricate situation. Yet another property of Shakespeare's exile is his use of the dramatic monologue, which is so advantageously employed in the isolation of exile, and which so effectively "brings to the surface what is underground in drama."<sup>39</sup> As was the

development of Lear's character so clearly shown through exile, so is Coriolanus' character exposed, and subsequently results in a sense of reality that tends to produce an universality and lasting appeal in this play.

The minor plot in Timon of Athens (1607-08) concerns the famous general, Alcibiades, a victim of exile by decree. The Athenian Senate discloses its ingratitude to Alcibiades by denying his pleas against the death penalty imposed upon a brave and faithful Athenian soldier. As Alcibiades persists in his defense of his friend, the Senators are angered and sentence Alcibiades to a life of exile. He curses their ingratitude for his services and their injustice and hardness of heart, and Alcibiades determines to gather his discontented troops and strike at Athens. This minor plot does not have a strong connection with the major plot, for Alcibiades and Timon are not bound by family ties or by means of any great personal service to each other, but their nexus is more impersonal and abstract. Timon and Alcibiades are brought together as victims of Athenian ingratitude, but Alcibiades still believes in himself and decides to redress his wrongs. He resembles Coriolanus in that both are men of action who plan revenge against those who have wronged them. But each in his own way feels less the one exiled than the exiler or the justicer. However, Alcibiades shows that he cannot

turn his back upon his native country, even though victory is in his grasp. At the end of the play, Alcibiades shows his willingness to conciliate:

Those enemies of Timon's and mine own  
Whom you yourselves shall set out for reproof  
Fall and no more: and, to atone your fears  
With my more noble meaning, not a man  
Shall pass his quarter, or offend the stream  
Of regular justice in your city's bounds,  
But shall be render'd to your public laws  
At heaviest answer.

(Timon of Athens, V. iv. 56-62)

In his final speech which ends the play, Alcibiades also manifests optimism with a promise of a better world to come:

Bring me into your city,  
And I will use the olive with my sword,  
Make war breed peace, make peace stint war,  
make each  
Prescribe to other as each other's leech.

(V. iv. 81-84)

Cymbeline (1609-10), one of Shakespeare's later comedies, is also one of the last in which he employs the exile theme. Here, he exploits a situation of intrigue and sensationalism rather than concentrates upon characterization, but it is worth noting Posthumus, the exiled character. Cymbeline, the King of Britain, becomes angry with Posthumus for marrying Imogen, his daughter, and exiles him. In Rome, the noble Posthumus meets the crafty Iachimo, who scoffs at all feminine virtue, and involves the banished Posthumus

in an outrageous wager to prove that his wife is more virtuous and faithful than any other lady. With a letter of introduction to Imogen from Posthumus, Iachimo goes to Britain and by trickery obtains false evidence of the lady's infidelity. He returns to Rome with this circumstantial evidence and easily convinces Posthumus of Imogen's disloyalty. In desperation and grief, Posthumus sends a letter to Pisanio, his faithful servant, ordering him to murder the adulterous wife. Suspecting foul play, however, Pisanio helps Imogen to escape from the court. In the meantime, Rome declares war on Britain, and Posthumus returns to Britain with the Roman army. However, Posthumus becomes remorseful and denounces Rome, seeking death fighting against the invading Romans. Here, Shakespeare uses the soliloquy in which to reveal Posthumus' thoughts, showing that he repents because of his lack of faith in his wife:

I am brought hither  
 Among the Italian gentry, and to fight  
 Against my lady's kingdom: 'tis enough  
 That, Britain, I have kill'd thy mistress; peace!  
 I'll give no wound to thee. Therefore, good heavens,  
 Hear patiently my purpose: I'll disrobe me  
 Of these Italian weeds and suit myself  
 As does a Briton peasant: so I'll fight  
 Against the part I come with; so I'll die  
 For thee, O Imogen, even for whom my life  
 Is every breath a death; and thus, unknown,  
 Pity'd nor hated, to face of peril



Myself I'll dedicate. Let me make men know  
 More valour in me than my habits show.  
 Gods, put the strength o' the Leonati in me!  
 To shame the guise o' the world, I will begin  
 The fashion, less without and more within.  
 (Cymbeline, V.i. 18-32)

After fighting victoriously and bravely for the British, Posthumus now has an opportunity to be reinstated in his country, but, instead, he chooses to exile himself and subsequently poses as a Roman. Thus, Shakespeare presents Posthumus on two levels of exile. This characterization reveals Posthumus' moral problem and shows the development of his character from bitterness of despair to one of repentance and forgiveness. His goodness is revealed as Shakespeare gives him an opportunity for revenge, but like the noble Prospero later in The Tempest, he surmounts his adversity and forgives his enemy:

The power that I have on you is to spare you;  
 The malice towards you to forgive you: live,  
 And deal with others better.  
 (V.v. 417-19)

The Tempest (1611-12) is an entirely different type of drama from Shakespeare's other plays, and the dissimilarities must be kept in mind in the study of Shakespeare's use of exile. It is probably also the last play that Shakespeare wrote, with the exception of King Henry the Eighth, and is certainly the last play in which Shakespeare employed the concept of exile. The Tempest

has been referred to as a fairy tale in which the protagonists are imagined beings.<sup>40</sup> It has likewise been called a vision and a dream world.<sup>41</sup> However, this make-believe quality should not blind the perceptive scholar to the reality of the characters, especially Prospero. One other point of difference in this play is that Shakespeare starts the play with the theme of exile, while in all the other plays in which he uses the exile theme, his characters are not banished until later. Prospero is not alone in his exile inasmuch as he has Miranda, his daughter; thus, he is not separated from his entire family as were the other examples of exile cited in this study.

Prospero and Miranda have been living for twelve years on the enchanted tropical island occupied only by Caliban, the motherless, savage and deformed monster, offspring of the wicked witch, Sycorax. When the play opens, there is a raging tempestuous storm and a shipwreck. At once, the audience becomes aware of Prospero's magical powers when Miranda alludes to the storm and says to her father, "If by your art, my dearest father, you have /

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Frank Davidson, "The Tempest: an Interpretation," JEGP, LXII (July, 1963), 501

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Kenneth Rowe, "Values for the War in Hamlet, Othello, King Lear, and The Tempest," CE, V (January, 1944), 207.

Put the wild waters in this roar, allay them." (The Tempest, I. ii. 1-2)

To which he replies, "There's no harm done." (I. ii. 15) Shakespeare further attests to Prospero's powers through Ariel, an airy spirit and Prospero's slave, whom Prospero has commanded to raise a tempest and cause the ship to be wrecked. However, Prospero's realism is evidenced in I, ii, when he talks with his daughter and explains, for the first time, whence they came and who they are; namely, that he was the Duke of Milan and Miranda his only heir until Antonio, his brother, usurped the dukedom with the assistance of Alonso, King of Naples, and set Prospero and Miranda adrift in a boat. The two would have perished (which was Alonso's intent) if Gonzalo, an honest and loyal friend and counsellor, had not equipped the boat and stocked it with supplies, including Prospero's magic books. As Prospero reveals these facts to Miranda, he becomes established as a real person capable of honest emotions and sensitive human traits, an individual who has been deeply hurt by the perfidy of his brother, to whom he alludes: "Be so perfidious! -- he whom next thyself / Of all the world I loved and to him put / The manage of my state;" (I. ii. 67-70) Prospero further reveals his humanity in his love for Miranda, who has sustained him in his suffering:

O, a cherubin

Thou wast that did preserve me. Thou didst smile,  
 Infused with a fortitude from heaven,  
 When I have deck'd the sea with drops full salt,  
 Under my burthen groan'd; which raised in me  
 An undergoing stomach, to bear up  
 Against what should ensue

(I. ii. 151-57)

His love for his daughter stimulates his sensitivity that is shown eventually in his resentment and anger for his brother.

One notes a similarity between Lear and Prospero, in that both men at one time delegate the responsibility of governments to others, King Lear to his daughters and their husbands, and Prospero to his brother. It is credible to think that Prospero's error derived from his lack of interest in his people and his "being transported / And rapt in secret studies." (I. ii. 76) In Renaissance thinking, this behavior was an unnatural act. However, Prospero, like Shakespeare's other exiled characters, has suffered wrongs, but unlike Lear, Coriolanus, or Timon, he does not evince the characteristics of bitterness and disillusionment. If Prospero has a desire for vengeance, it has been concealed, and his reaction to his brother is more a reflection of personal injury which has caused him his suffering. Prospero's attitude to his condition of exile implies that it is at once both good and bad, for when Miranda asks him, "What foul play had we, that we came from thence? / Or blessed was't we did?" (I. ii. 60-61), he replies,

'Both, both, my girl: / By foul play, as thou say'st, were we heaved  
thence; / But blessedly help hither.' (I. ii. 62-64) He further tells

Miranda:

Here is this island we arrived; and here  
Have I, thy schoolmaster, made thee more profit  
Than other princesses can that have more time  
For vainer hours and tutors not so careful.

(I. ii. 171-174)

This revelation shows also his deep concern for his daughter and makes it clear that he wants her to be prepared to face life, suggesting that she may, some day, leave the island. Their closeness is due to their isolation, a father-daughter relationship which has been described as exquisite.<sup>42</sup>

In addition, Shakespeare shows Prospero as having the characteristics of impatience, annoyance, and passion, frequently demonstrated in his practical dealings with Ariel and Caliban. It is Ariel, his ethereal slave, who fulfills the wishes of Prospero, because the master has promised him an eventual freedom. After Ariel has effected the wishes of Prospero by raising the tempest, calming the sea, and bringing the passengers safely ashore, Prospero tells the Spirit that there is still more work to be done. Ariel,

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E. E. Stoll, "The Tempest," FMLA, XLVII (September, 1932), 721.



Knowing through his magic that bountiful Fortune is bringing his ancient enemies to his island after the wedding of the King of Naples' daughter in Africa, Prospero wrecks their ship, but the travellers are landed safely ashore and scattered in groups around the island. Thus, Shakespeare places Prospero's enemies in his control and at his mercy, and thereby reveals the true character of the master as exile has developed it. Prospero's twelve years of exile have given him ample opportunity to reflect and meditate, to come to terms with himself. In this play Shakespeare does not seem to show the isolation of exile that is found in the other plays. Here, exile seems to be a thing of the past, and the tempest brings the various characters responsible for the banishment together for judgment. However, Prospero has an important decision to make, as did Coriolanus, but Prospero's decision is not involved with tragic themes, for, on the one hand, if he chooses revenge, it would not necessarily bring about his death or downfall and would have an element of poetic justice, while on the other hand, if he chooses forgiveness, Prospero would achieve a moral victory and great virtue.

There can be no doubt that Prospero is in complete control of the situation on the island, for he not only brings the voyagers to the island, but once there, they are entirely subject to his will.

This situation is shown in the three subplots--the love story, the intrigue against the King of Naples, and the comic bourgeois conspiracy against Prospero. Ferdinand, son of the King of Naples, is led by Ariel's ethereal music to the cave of Prospero, where Miranda falls in love with the handsome Prince, but Prospero pretends to oppose his suit and subdues him with his magic arts. Prospero forces Ferdinand to perform the menial task of carrying logs as a trial of his sincerity in his love for Miranda, but again the sensitive nature of Prospero is deeply moved by the happiness of Prince Ferdinand and Miranda, "but my rejoicing / At nothing can be more." (III. i. 94-95) Although Ferdinand has "strangely" stood the test so that Prospero gives him Miranda, it is Prospero who has arranged the affair and effected the happy ending.

In another phase of the subplot, when King Alonso falls asleep and Antonio and Sebastian, the King's brother, plot to kill him so that Sebastian will be king and Antonio will no longer have to pay tribute, it is Prospero, acting through Ariel, who awakens the King and saves his life. Shakespeare's use of exile in this situation exploits the characters involved in the conspiracy. They are more isolated than Prospero, who has lived on the island for twelve years; hence, it has become home to him. Shakespeare shows Antonio still to be as evil as he was in Milan, Sebastian



to be a treacherous opportunist, and the good Gonzalo inspired to establish an utopia in this primitive state. When ambition overcomes Antonio and Sebastian, Shakespeare focuses upon the inner conflict of Sebastian, who asks Antonio about his conscience. Antonio replies, ". . . but I feel not / This deity (conscience) in my bosom:" (II.i.277-78). The isolation of Antonio and Sebastian allows Shakespeare in a short scene to expose clearly the evil natures of the two men.

In the development of Caliban's conspiracy against Prospero, Shakespeare clearly manifests Prospero's capacity for passion and his eagerness for action against Caliban, but he shows that Prospero regains self-control and triumphs over his passion. Remembering Caliban's plot, while presenting a prenuptial mask for Ferdinand and Miranda, Prospero abruptly stops the performance, and Ferdinand and Miranda at once notice his strong passion. Prospero's explanation to them shows his mastery of himself:

We are such stuff  
As dreams are made on, and our little life  
Is rounded with a sleep. Sir, I am vex'd;  
Bear with my weakness; my old brain is troubled:  
Be not disturb'd with my infirmity:  
If you be pleased, retire into my cell  
And there repose: a turn or two I'll walk,  
To still my beating mind.

(IV. i. 156-64)

Prospero admits his anger and calls it "my infirmity" which he

then seeks to subdue. Shakespeare reveals Prospero's struggle to gain self-possession and uses exile as a dramatic device to bring together Prospero's foes to harass him and to arouse the master, making it more difficult for Prospero to win self-control. At the same time, the exile theme gives Prospero the opportunity for revenge, and forces a decision upon him, for "At this hour / Lie at my mercy all mine enemies:" (IV. i. 264-65). The audience sees not only the adversity that Prospero suffers from exile but the troubles that he suffers from his enemies on the island.

Act V opens with the music of Ariel as he brings the royal conspirators before Prospero's cell where they stand charmed while Prospero soliloquizes:

Though with their high wrongs I am struck to the  
quick  
Yet with my nobler reason 'gainst my fury  
Do I take part: the rarer action is  
In virtue than in vengeance: they being penitent,  
The sole drift of my purpose doth extend  
Not a frown further.

(V. i. 25-30)

Prospero's decision is truly a virtuous one, and it brings happiness to himself as well as to his enemies. Then Prospero renounces his magic, breaks his staff and buries it in the earth, and drowns his book, revealing himself in his former state to his former enemies. There ensues a vision of reconciliation and peace in

which the evil conspirators are repentant and forgiven.

In this play, Shakespeare has used exile for several purposes: first, to disclose the development of the character of the protagonist, Prospero. Although he is a magician and an idealized character, Shakespeare has shown his human side. The audience sees a man who has suffered the adversity of exile and who has endured further unkindness at the hands of his enemies on his island. Shakespeare has created a God-like character, who, on his enchanted island, is in complete control of his world. Also, the theme of repentance and forgiveness endows The Tempest with the fundamental premises of the New Testament. In addition, it has been referred to as a kind of purgatory in which the characters do not live their full lives but only exist until they have achieved moral understanding and have learned to accept the judgment passed upon them.<sup>43</sup> Prospero as a human being has mastered his adversities and risen above them. He has conquered his passions and has shown forgiveness and justice. After he casts aside his magical powers, he continues to be an ideal, Platonic character. Prospero is not a tragic figure like Timon, Coriolanus, or King

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A. M. Eastman and G. B. Harrison (eds.), Shakespeare's Critics, p. 310.

Lear, for he has learned self-control. He is comparable to Posthumus in Cymbeline who also spares his enemies and forgives them.

Shakespeare, in addition, has used exile as a dramatic device to bring together Prospero's enemies for judgment and to allow Prospero to decide their individual fates and take vengeance if he wants. This situation, of course, serves as an additional test of Prospero's character, which, by surmounting, he becomes even more virtuous and noble. With the invention of the enchanted island as the place of exile, Shakespeare has shown the audience a vision of peace and harmony, and at the same time has invested the characters with a faith to return to the world of reality with its many imperfections. The dual exile of Prospero and his evil foes also enables Prospero to teach Miranda the meaning of evil, thus, preparing her to return to Milan, and, at the same time, giving her and the others a reason for facing the future. At the end of the play, the audience sees Prospero as a Shakespearean character who has overcome the adversity of his exile.

In all the plays in which Shakespeare uses the theme of exile, except for Macbeth and Antony and Cleopatra, one finds the presence of the subject of exile by decree. Whenever he uses this type of exile there is a political connotation, appropriate to this kind of banishment. For example, the exiled individual is

compelled to leave his homeland to seek a new life. Thus, adversity is forced upon him, through which Shakespeare shows the development of the individual's character. On the other hand, some characters, such as, Valentine, Duke Senior, Rosalind, Cordelia, Kent, Posthumus, and Prospero, accept their state of adversity and become more virtuous, while Suffolk, Romeo, Bolingbroke, Coriolanus, and Alcibiades refuse to accept their exile. However, Coriolanus and Alcibiades are unable to complete their plans for revenge and finally achieve a nobility in action through forgiveness.

## CHAPTER III

### SHAKESPEARE'S USE OF "EXILE BY CHOICE"

Shakespeare's exile by choice implies a withdrawal from society which is purely voluntary, but which the exiled individual considers preferable to his present state. One assumes that the character's life has not been satisfactory, or he would not have a desire to leave his homeland. In this type of exile Shakespeare again reveals the exile theme as an adversity, but one which may be overcome when the individual eventually returns to his native land.

As You Like It contains the first example of exile by choice. However, the individuals who withdraw by choice are of secondary importance, for the plot revolves around the characters that are exiled by decree. It is these individuals exiled by decree that are responsible for others' choice to withdraw from Court life. For instance, the Duke Senior's exile has caused some of his friends to accompany him into the Forest of Arden where they have discovered a quiet and sweet life; there, all are happy except Jaques, a melancholy cynic. Another similar situation is seen wherein Celia, the daughter of Duke Frederick, the evil usurper, insists on accompanying into the forest Rosalind, her cousin, banished by Duke Frederick. The two girls take Touchstone, the court fool, with them into the Forest of Arden. Another example of

parallel circumstances is noted wherein the faithful old servant, Adam, accompanies Orlando in his flight into Arden. These accessory figures are not important for themselves but only as foils to the leading characters. Shakespeare has merely used them to develop the dramatic interest of the story, and, as such, they are not examples of true characters in adversity.

Next, in interpreting King Lear as a character in adversity, it is necessary for one to realize the true significance of Lear's acts in the first scene of the play, that is, the division of his kingdom, which he refers to in the following manner, "Meantime we shall express our darker purpose." (King Lear, I. i. 37) Indeed, it is a darker purpose, and the use of the word, darker, seems significant. The Renaissance philosophy of the "chain of being" and the image of the authority of God and his laws of man are all a part of the Renaissance concept of order which is violated by Lear's action in dividing his kingdom. Also, Lear denies the natural image of fatherhood, when he speaks of his daughter, Cordelia, "Here I disclaim all my paternal care, / Propinquity and property of blood, / And as a stranger to my heart and me / Hold thee, from this for ever." (I. i. 115-18) Not only is Lear's wrath turned on Cordelia, but his attention is quickly diverted to the Earl of Kent, who attempts to intervene on Cordelia's behalf,

and he warns Kent to "Come not between the dragon and his wrath." (I. i. 124) Kent, however, continues to try to persuade Lear to abandon this rashness, and Lear accuses Kent of unnatural allegiance and excessive pride. Then, he exiles Kent. Lear cannot restrain his wrath, and he allows it to victimize his favorite daughter and his faithful friend. These acts seem to point to a dichotomy in Lear, the king and the man, and it is the king who divides his kingdom, but it is the man who refutes the virtues of humanity as he turns on his loyal follower and his daughter and has little compassion for humanity.<sup>44</sup> These unnatural acts mark the beginning of the chaos that befalls King Lear; and his division of his kingdom, his renunciation of his daughter, Cordelia, and his lack of feeling for God and mankind result in the tragic events that follow.

After dividing his kingdom, Lear arranges to live, in turn, with each of his two elder daughters, who stand together, however, against Lear's rashness and treat him with disrespect and little affection. One learns that Goneril and Regan have deceived their father with flattery and false profession of love, and

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Ivor Morris, "Cordelia and Lear," SQ, VIII (Spring, 1957), 152.



when he discovers their cruel and evil natures, he departs with his Fool into the stormy night. After being locked out of their house, Lear withdraws from their society by his own choice and in exile undergoes transformation in character. Shakespeare shows Lear's struggle and soul-searching in trying to overcome his faults. Prior to his exile Lear has not understood himself, and it is Regan, who says, ". . . he hath ever but slenderly known himself." (I. i. 297) Also, it is she who says, ". . . to wilful men, / The injuries that they procure / Must be their schoolmasters," (II. iv. 305-07) wherein she lays the basis for Lear's transformation.<sup>45</sup> His iniquities are to teach him a lesson, which he discovers only in the isolation of his withdrawal. Lear's situation is also analogous to that of Gloucester, who wrongs a dutiful child and rewards an undeserving one, and Gloucester, like Lear, violates the natural laws of man when he forsakes his legitimate son in favor of the bastard.

It is in the last three acts of this tragedy that Shakespeare's use of exile is revealed. On the stormy heath, Lear, no longer a king, is forced to seek the barest necessities of food and

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Manfred Weidhorn, "Lear's Schoolmasters," SQ, XIII (Summer, 1962), 309.

shelter. In his effort to retain his kingly power, he contends with the storm and defies the elements, but nature defeats him, and he seeks shelter in a hovel where he is joined by Kent and Edgar, the latter disguised as Tom o' Bedlam. Lear indulges in extreme self-pity and declares, "I am a man / More sinn'd against than sinning."

(III. ii. 58-59) Through the isolation provided by the heath, Shakespeare reveals the changes that are taking place in Lear, who shows the marks of human sympathy, for the first time, as he thinks of the condition of the "poor naked wretches" and asks the Fool, "art cold? . . . I have one part in my heart / That's sorry yet for thee." (III. ii. 68-73) He also thinks of the poor members of his kingdom and appears to be remorseful over his neglect of them, saying, "O, I have ta'en / Too little care of this!" (III. iv. 28-33) Shakespeare points to the fact that Lear as king has so much emphasized the unimportant things in life that it now takes this adversity to make him see the more essential things, such as, the basic needs of food and clothing, as he relates them to his subjects.

It is in III. iv that one discovers the turning point of the play, wherein Lear reaches such a state of frustration that, in a sane moment before complete chaos, he tears off his clothes, showing the state of his mind, which has resulted from his

reflection upon his many unnatural acts. He expresses the great lesson which he has learned:

Why, thou wert better in thy grave than to answer  
with thy uncovered body this extremity of the skies.  
Is man no more than this? Consider him well. Thou  
owest the worm no silk, the beast no hide, the sheep  
no wool, the cat no perfume. Ha! here's three on  
's are sophisticated! Thou art the thing itself:  
unaccommodated man is no more but such a poor, bare,  
forked animal as thou art. Off, off, you lendings!  
(III. iv. 105-15)

From this point onward, Lear's actions and words tell the audience that the mind is unbalanced, and Kent asserts, "His wits begin to unsettle." (III. iv. 166) Furthermore, Lear continues to show his reason in madness when he conducts the mock trial of his daughters with the Fool and poor Tom as judges. Again, Kent tells the audience that Lear is insane, ". . . but trouble him not, his wits are gone." (III. vii. 93) Here, one contemplates Lear on the lowest level of humanity, a man bereft of his reason, naked, and more like an animal than a human being.

As the play progresses, there gradually evolves a picture of Lear. He is no longer a king with a crown, associating with his elaborately dressed courtiers, who pay him homage and await his imperious commands, but he has become a bitter, frustrated, humiliated, self-pitying old man with only a Fool and a madman for companions. Ironically, Lear begins to gain a

self-knowledge when he loses his arrogance, wrath, and rashness. In spite of his loss of faculties, he recognizes his physical limitations and also realizes the wickedness of flattery (which led to the deceit of Goneril and Regan), and he says, ". . . they are not / men o' their words: they told me I was every thing: / 'tis a lie, I am not ague-proof." (IV. vi. 105-07) Also, he admits that he is "old and foolish" (IV. vii. 85). Shakespeare shows the complete humility of Lear in the last act when, after Cordelia and Lear are reunited, he tells her, "When thou dost ask me blessing, I'll kneel down, / And ask of thee forgiveness: . . ." (V. iii. 10-11) It is a paradox that through madness Lear acquires a much needed understanding. It is a situation analogous to Gloucester, who sees himself and the world clearer through his sightless eyes. It is Gloucester's blindness and the blind insensibility of Lear that link the two characters and tie the two plots together. Gloucester's blindness helps to illuminate the tragedy of Lear. 46

The play ends as Lear enters with frantic cries and bends over Cordelia's body and, with an old man's affection, recalls the soft lowness of her voice and fancies that he can hear her

murmur. Then, he lapses into complete insanity, and dies, believing that Cordelia breathes. At the end of the play Shakespeare achieves a sense of harmony that has come about through the withdrawal of the exiled individuals. Also, reality has been accomplished, in which the wicked are punished and Christian principles triumph. In his withdrawal Lear attains to a complete understanding of himself and the world around him and discovers truth and love. In his transformation, Lear takes on a tragic greatness which has an universal application in the affairs of man. It has been suggested that this play could be called a tragedy of civilization rather than one of an individual. Actually, Shakespeare seems to have described the tragedy of all mankind, and King Lear becomes his symbol. It is in Lear's withdrawal that he comes to know himself, and, thus, the audience is able to understand him better.

Another play containing Shakespeare's use of exile by choice is Macbeth (1605-06), in which Macduff, the Scottish nobleman, figures in this type of banishment. Macduff, a loyal Scotsman, feels his country no longer a safe or good place in which to live under Macbeth's evil influence. He flees to England to pray that the holy king (Edward the Confessor) aid Scotland in deposing Macbeth, as a bloodthirsty tyrant, and in restoring Malcolm, the rightful heir to the crown. Macduff describes the malevolence afoot in his

land in his opening speech to Malcolm:

Let us rather  
 Hold fast the mortal sword, and like good men  
 Estride our down-fall'n birthdom: each new morn  
 New widows howl, new orphans cry, new sorrows  
 Strike heaven on the face, that it resounds  
 As if it felt with Scotland and yell'd out  
 Like syllable of dolour.

(Macbeth, IV. iii. 3-8)

He cannot be considered an example of exile of flight because he is unaware of any plot against himself, although, certainly, he is suspicious. His motives for flight are not those of the fugitive, therefore, his love of country and his strong sense of justice are the decisive elements governing his decision. Shakespeare uses Macduff, the benevolent and virtuous man, as a foil to Macbeth, the ambitious, evil man. Neither is Macduff a defector as later is Enobarbus in Antony and Cleopatra. Macduff does not renounce or desert his native country; rather, he withdraws in order to save Scotland from the tyrant within. Unlike Enobarbus, who feels a deep loyalty to Antony, Macduff feels only hatred and contempt for Macbeth.

The integrity of Macduff's reasons for withdrawal is emphasized when he rejects Malcolm, who, to test Macduff (because he suspects Macduff of being Macbeth's agent sent to ensnare him) pretends to be an even worse tyrant than Macbeth. After suggesting

himself as a dictator, Malcolm, next, asks Macduff if he is fit to govern, and Macduff replies:

Fit to govern!

No, not to live. O Nation miserable,  
 With an untitled tyrant bloody-scepter'd,  
 When shalt thou see thy wholesome days again,  
 Since that the truest issue of thy throne  
 By his own interdiction stands accursed,  
 And does blaspheme his breed? . . .

Fare thee well!

These evils thou repeat'st upon thyself  
 Have banish'd me from Scotland. O my breast,  
 Thy hope ends here!

(IV. iii. 103-13)

Here, Shakespeare shows Macduff to be a man of strong, ethical principles, who prefers the adversity of exile to life under such an evil influence. It is obvious that Macduff's choice of exile points to a moral issue, involving more than the principles of loyalty and patriotism. The Renaissance philosophy of kingship considered rulers to be persons of special reverence and awe, a concept which justifies Macduff's desire to help Malcolm to reclaim the throne.<sup>47</sup> Similarly, any decision on his part to refuse aid to Malcolm could only be based upon moral grounds. Shakespeare, therefore, uses this example of exile by choice to stress the moral issue in his play, emphasizing Macduff's high moral character,

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E. M. W. Tillyard, The Elizabethan World Picture,

p. 6.

especially in contrast to Macbeth.

The next play involving Shakespeare's use of exile by choice is the tragedy, Antony and Cleopatra (1606-07). Here, Enobarbus is the example of exile by choice, although in modern parlance "defector" might be more appropos. He has a deep love for his country, a sound sense of moral integrity, and a strong affection for Antony, which makes his decision to leave Antony a very difficult one. Enobarbus' soliloquy is most significant when he analyzes Antony's state and decides to leave him. With great courage and truth, he speaks:

Now he'll outstare the lightning. To be furious,  
Is to be frighted out of fear; and in that mood  
The dove will peck the estridge; and I see still,  
A diminution in our captain's brain  
Restores his heart: when valour preys on reason,  
It eats the sword it fights with.

(Antony and Cleopatra, III. xiii. 195-200)

Enobarbus joins Octavius Caesar, but when Antony generously sends treasure after him, Enobarbus is smitten with deep remorse and dies of a broken heart. His actions serve the play well at this point, for they emphasize the grandeur of Antony's nobility, about the only valid quality left in Antony at this stage of the drama. Stricken with guilt and dying, Enobarbus reveals his feelings:

O Antony,  
Nobler than my revolt is infamous,



Forgive me in thine own particular;  
 But let the world rank me in register  
 A master-leaver and a fugitive:  
 O Antony! O Antony!

(IV. ix. 18-23)

The tragic figure of Enobarbus serves to point up a moral issue, which Shakespeare provokes by the use of the exile theme: i. e., Enobarbus has to choose between allegiance to his country-benefactor and the truth. He feels that Antony, under the spell of Cleopatra, is disgraced and beyond help. Enobarbus' withdrawal can be interpreted in one respect as a protest against bad government, but, actually, his defection is much more. He is bound to Antony with ties of love, and he deserts him for a higher moral issue, his sense of responsibility to the truth. His motives are pure, and his decision is not based upon selfish considerations but upon his desire for truth and a better world, both of which Antony no longer represents. Enobarbus chooses exile when he becomes disillusioned by the turn of events because he sees no means of changing them, but it is important that he has no thought of revenge. Before death, he regrets this weakness in his nature that has permitted him to run, to escape. Shakespeare shows clearly the moral issues involved in examples of exile by choice.

Shakespeare's last use of exile by choice occurs in Timon of Athens (1607-08). This exile, by its very nature, does not

produce the effect that is engendered by the picture of the individuals who are exiled by decree, who are forced without choice to leave country, family, and friends. In addition, Timon has less appeal because he is a typed character devoid of any human relationships, such as, a wife, family, or romantic attachment. Under these circumstances it is more difficult for one to know Timon than it is to know Coriolanus or Lear, who appear as individuals in their own rights, wherein the aspects of family life lend them a verisimilitude. Timon, on the other hand, remains a categorical abstraction.

Like Lear, Timon changes during his exile. In the first part of the play, Timon appears as a wealthy nobleman, an approving patron of the arts, a benevolent master, an indulgent friend, and a genial and unsparing host, whose purpose in life is to help his friends. His first act of kindness and generosity is to pay the debt of his friend, Ventidius, thus, freeing him. Then, he endows Lucilius, his servant, so that he may marry above his social level. Furthermore, his philanthropic attitude toward the arts is evidenced as he praises the work of the poet and painter and promises them rewards for such beauty. Timon's lavish generosity is summed up by one of his friends:

He pours it out; Plutus, the god of gold,

Is but his steward: no meed, but he repays  
 Seventold above itself; no gift to him,  
 But breeds the giver a return exceeding  
 All use or quittance.

(Timon of Athens, I. i. 287-91)

Timon himself expresses his faith in his friends and in the virtue of friendship, when he tells them:

We are born to do benefits: and what better or  
 properer can we call our own than the riches of  
 our friends? O, what a precious comfort 'tis, to  
 have so many, like brothers, commanding one  
 another's fortunes.

(I. ii. 106-10)

Timon's absurd liberality and a misplaced confidence in flattery pre-  
 sage the evils that befall him.

With the picture of Timon that Shakespeare has created,  
 it is apparent that along with his great charity Timon has a foolish  
 illusion about the true nature of society and man. His complete  
 faith in mankind and in the goodness of man shows Timon's lack  
 of understanding and discloses his extreme optimism, which pre-  
 vents him from believing that he is in danger of any financial  
 difficulties. Timon refuses to believe that his friends will not come  
 to his aid. Even when his reliable steward proves to him that he  
 owes more than twice the sum of what he possesses, Timon re-  
 flects, "No villanous bounty yet hath pass'd my heart; / Unwisely,  
 not ignobly, have I given." (II. ii. 182-83) Although Timon admits

his lack of wisdom in his philanthropic actions, he still has confidence in his friends, as he tells Flavius:

And, in some sort, these wants of mine are crown'd,  
That I account them blessings; for by these  
Shall I try friends: you shall perceive how you  
Mistake my fortunes; I am wealthy in my friends.  
(II. ii. 190-93)

The first indication of ingratitude comes to Timon when Flavius reports that the Athenian Senate unanimously refuses to lend him any money. However, it is not until Act III, when, one by one, his friends deny him, that Timon's eyes at last are opened. Timon is not only stung by the ingratitude of his friends, but his basic and traditional beliefs are shattered. Timon is not able to forgive, and he indulges in rage and indignation, expressing his contempt for his false friends by issuing a final invitation to a feast, at which he insults and abuses his guests, serving them not the sumptuous meal that they had anticipated but warm water, which he throws in their faces. As he throws dishes at them and drives them out of his house, he says, "Athens! henceforth hated be / Of Timon, man, and all humanity!" (III. vi. 115-16) At last, Timon realizes that the people whom he has befriended and showered with generosity and hospitality are not true friends, but worthless parasites. As a result of their ingratitude, Timon turns against mankind, leaves Athens, and goes into voluntary exile in a cave near the sea.

Shakespeare's use of exile by choice once again reveals a transformation of character in the exiled individual, whereby, Timon changes from a prodigal Epicurean to a misanthrope who is pitiful rather than tragic. Timon's adversity so completely engulfs and embitters him that he is unable to overcome it; instead, he runs from it. In his withdrawal, he finds no answers and no salvation. In exile, Timon is so disillusioned that he verges upon a state of madness, and his perversion is shown, when he says:

Who dares, who dares,  
 In purity of manhood stand upright,  
 And say 'This man's a flatterer'? If one be,  
 So are they all; for every guise of fortune  
 Is smooth'd by that below: the learned pate  
 Bucks to the golden fool: all's obliquy;  
 There's nothing level in our cursed natures,  
 But direct villany.

(IV. iii. 13-20)

Timon believes that all mankind is evil and thinks "direct villany" better than the dishonesty of flatterers. He enacts this role when he is more kind to the sinners, the thieves, and the prostitutes, than he is to the fawning, so-called "good" people, the Poet and the Painter. Also, Timon's philosophy changes from optimism to pessimism, the latter of which he exhibits when he sees only the evil in the world, and he voices it in cosmic terms which are contrary to the accepted Renaissance doctrine of the goodness of man and man's gratitude, as he tells the thieves:

. . . the earth's a thief  
 That feeds and breeds by a composture stolen  
 From general excrement: each thing's a thief,  
 The laws, your curb and whip, in their rough power  
 Have uncheck'd theft.

(IV. iii. 443-47)

Furthermore, Timon's hatred of mankind is shown when he no longer behaves in a generous manner. For instance, he realizes finally that his faithful steward, Flavius, is really an honest man, but he gives him gold only on the condition that Flavius ". . . show charity to none." (IV. iii. 534) He gives his new-found gold for destructive purposes.

Timon, who exiles himself, unlike Prospero, does not succeed in rising above his adverse conditions. He finds his answer in a renunciation of the world and retires to a primitive hermit life on the seashore where he dies a misanthrope, leaving his epitaph, which expresses his "latter spirits:"

Here lies a wretched corse,  
                                   of wretched soul bereft:  
 Seek not my name: a plague consume you wicked  
                                   caitiffs left!  
 Here lie I, Timon; who, alive, all living men did hate:  
 Pass by and curse thy fill, but pass and stay not here  
                                   thy gait.

(V. iv. 69-73)

The play is more than a ". . . satire upon a cold-hearted commercial

community."<sup>48</sup> Shakespeare's use of exile refutes this opinion as he emphasizes the character of Timon, even though in an abstract and stereotyped way.

Since Shakespeare's exile by choice voluntarily withdraws, perhaps he has an advantage over the other two types of exile, insofar as he may eventually return to his former state; thus, Celia, Adam, Touchstone, and Macduff return; Lear and Enobarbus wish to return but die; and only Timon refuses to go back. However, this class of exiles must face up to adversity as do the others, although these individuals differ from the individuals exiled by decree and by flight in that they actually prefer banishment to their present life. Furthermore, the individual exiled by choice is singular in that he has the sole responsibility for making his decision to withdraw, and, thus, his inner struggle is often greater. Furthermore, he does not experience any sense of provocation for revenge; rather, he seeks relief in a new life. Shakespeare considers this type of exile as an adversity, but also as a human misfortune which the individual can overcome.

## CHAPTER IV

### SHAKESPEARE'S USE OF "EXILE BY FLIGHT"

Shakespeare's concept of exile by flight embodies a withdrawal from society for the purpose of avoiding a more dreadful fate, namely, that of death. Here, the exiled individual becomes a fugitive because of a previous action which has incurred the disfavor of his total society or of some prominent and influential member of his society. Thus, for his own safety he suffers in the adversity of exile.

Orlando in As You Like It (1599-1600) is Shakespeare's first example of exile by flight. Since his father's death, Orlando has been kept at home like a peasant by Oliver, his oldest brother. He begs Oliver either to educate him in a manner befitting his station in life or at least to give him his inheritance. However, Oliver, like Edmund in King Lear and Antonio in The Tempest, endeavors to destroy Orlando. Hearing that Orlando is planning to test his strength against Charles, the Duke's wrestling champion, Oliver incites Charles to kill his brother; however, Orlando wins the match. Here, Orlando and Rosalind meet and fall in love. In the meantime, Oliver's anger and jealousy are so aroused that he contrives to kill Orlando, but Adam, the old faithful servant warns him and helps him to escape. Orlando, accompanied by



Adam, flees into the Forest of Arden, and is welcomed by Duke Senior and invited to join his band of men.

Orlando, like the other exiled characters in this play, gracefully accepts his own withdrawal into the Forest of Arden. Furthermore, he is too preoccupied with his affair of the heart to ponder the problems of banishment. In addition, like the other individuals who have been banished to the forest, he is affected by the simple pastoral atmosphere, which embodies a spirit of freedom and carefree action, and temporarily forgets his mistreatment by his brother and the plot against his life. Because he presents him with no conflict to resolve, Shakespeare has little opportunity in which to explore the scope of Orlando's inner thoughts. However, Shakespeare does reveal one part of Orlando's character, namely, his kind and forgiving nature. This revelation occurs when Orlando, coming upon his brother who, asleep beneath a tree endangered by a "green and gilded snake" around his neck and a hungry lioness crouching in the bushes waiting for him to stir, is saved by him (IV.iii). Thus, Shakespeare uses exile, here, to provide Orlando with an opportunity to choose between the acts of revenge or forgiveness. As a result of this kind deed, Orlando is rewarded by the act of his brother's conversion. Therefore, one notes that Shakespeare's use of exile in this episode serves a

threefold purpose: i. e., the revelation of Orlando's character, Oliver's conversion or transformation, and the theme that goodness prevails upon earth.

Shakespeare's next example of the use of exile by flight is to be found in King Lear. The character is Edgar, the elder and the legitimate son of the Earl of Gloucester. Edmund, Gloucester's bastard son, scheming to seize the lands and position that rightly belong to Edgar, forges a villainous letter to convince Gloucester that Edgar is conniving to murder him for his estates. With further lies and scheming, Edmund completely persuades Gloucester of the evil intent of Edgar, who is then forced to flee for his life. He disguises himself as poor mad Tom o' Bedlam, who says, "Poor Turlygod! poor Tom! / That's something yet: Edgar I nothing am." (King Lear, II. iii. 20-21) It is one of the great ironies of the play that Lear refers to Edgar as "unaccommodated man" (natural man), and, as such, Lear considers him a philosopher and "learned Theban." Although Shakespeare alters the outward appearance of Edgar, he does not change him inwardly, for Edgar remains, throughout, the same devoted son and serves as a foil to Edmund. Shakespeare uses Edgar's exile to emphasize this character's degree of filial love, which Edgar proves when he discovers his blinded father, becomes Gloucester's guide, and,

by a clever ruse, prevents Gloucester from committing suicide.

In contrast to Lear, Edgar does not indulge in self-pity, but reacts to his exile in a manner similar to Cordelia's and Kent's behavior and accepts his situation. He reveals his philosophic acceptance of exile in the following soliloquy:

Yet better thus, and known to be contemn'd,  
 Than still contemn'd and flatter'd. To be worst  
 The lowest and most dejected thing of fortune,  
 Stands still in esperance, lives not in fear:  
 The lamentable change is from the best;  
 The worst returns to laughter. Welcome, then,  
 Thou unsubstantial air that I embrace!  
 The wretch that thou hast blown unto the worst  
 Owes nothing to thy blasts.

(IV. i. 1-9)

By confronting Edgar with the madness of Lear and the blindness of Gloucester, Shakespeare makes Edgar's adversity of exile seem minor. Ironically, however, it is Edgar, the misused son, who redeems Gloucester, just as it is the rejected daughter, Cordelia, who saves Lear. Shakespeare uses exile in this instance to emphasize the tragic consequences of filial ingratitude.

Shakespeare's last example of his use of exile by flight occurs in Macbeth. When Macbeth murders Duncan, Malcolm and Donalbain flee the country, fearing for their lives. Clearly, one is concerned, here, with an example of exile by flight, as Malcolm implies:

**This murderous shaft that's shot  
 Hath not yet lighted, and our safest way  
 Is to avoid the aim. Therefore, to horse:  
 And let us not be dainty of leave-taking,  
 But shift away: there's warrant in that theft  
 Which steals itself, when there's no mercy left.**

**(Macbeth, II. ii. 147-52)**

Although the audience knows that Macbeth is the King's murderer, the characters within the play do not, and so Donalbain and Malcolm's flight puts upon them suspicion of the deed, to which Macbeth is quick to call attention. Donalbain finds safety in Ireland and disappears from the play, but it is Malcolm, the elder son who flees into England, whom Shakespeare presents as an exile of flight. Malcolm automatically becomes a fugitive by his very act of flight, and since he is next in line for the throne, he has reason to fear Macbeth. Shakespeare does not explore the character of Malcolm in depth except to show him, not as a coward, but as a man of action, who with the aid of the English forces combined with the Scottish forces, returns to Scotland and defeats Macbeth, the bloody tyrant. However, Shakespeare uses exile in this incident to test the strength of Malcolm, wherein he rises above his adversity, returns to Scotland, and victoriously claims his kingdom and crown. Furthermore, one may cite a specific incident in Malcolm's exile which reveals another aspect of his complex character. For example, when Macduff meets Malcolm in

England, Malcolm pretends to be more the tyrant than Macbeth, in order to test Macduff and to assure himself that he is not an emissary of Macbeth sent to trick him. In this situation, Shakespeare reveals Malcolm as a cunning and cautious individual, and, also, implies that Malcolm, aware of the consequences of tyranny and of the presence of an evil king, will himself become a good king by means of such knowledge.

Although Shakespeare uses exile by flight in only three of his plays, As You Like It, King Lear, and Macbeth, it is a device which still implies character adversity. Both the individuals exiled by decree and those exiled by flight are forced to flee, but the latter can be thankful because their flight usually saves their lives. On the other hand, they are unlike the individuals who choose to leave and think that the new environment may be an improvement. However, the fugitive, here, has the same general choice: i. e., to overcome his adversity or to submit to it. The former choice implies action (Malcolm), while the latter suggests inaction (Orlando). Furthermore, Shakespeare has the same opportunity, here, to reveal character development as he does in the other two types of exile. One physical feature is peculiar to this particular class of exile, namely, the use of disguise; for instance, Edgar disguises himself as Tom o' Bedlam. Disguise, therefore, serves

as a protection for the individual, otherwise unnecessary in the other forms of banishment.

## CHAPTER V

### SHAKESPEARE'S "CHARACTER IN ADVERSITY"

Exile is a serious form of human adversity occurring in over one-third of Shakespeare's plays, and after studying all such exile in his comedies, tragedies, and histories, representative of all of the periods of his writings, one concludes that his use of exile emerges as a dramatic device which strengthens his characterizations. Thus, it also is a device and theme which contribute to his studies of human nature. As this investigation has revealed, there are many aspects to his characters in adversity, often implied rather than directly stated. These variant attitudes occur in the three types of exile which he employs--exile by decree, exile by choice, and exile by flight.

The first significant feature of the individual in adversity is Shakespeare's growth and development of this character, which often reflect a significant transformation occurring within the individual. For example, Coriolanus, before he is exiled by decree, is a proud Roman general, a class-conscious patrician, more god than man, but adversity changes him into a merciful, compassionate human being who, at the cost of his life, forgoes personal revenge to save Rome and his family. Similarly, Prospero is a transformed person, inasmuch as he now controls his passions, renounces his

magic powers, and forgives his enemies. Also, Orlando, Edgar, and Malcolm, the fugitives, show growth and development of character in surmounting their adversities, but they do not emerge as changed individuals. On the other hand, Timon, the benevolent prodigal, is recast as a disillusioned misanthrope who develops a weakness by yielding to his adversity. Moreover, Shakespeare's character in adversity reflects a development of the individual wherein there is made possible a more comprehensive concept of the whole man, for the unknown side of his nature is thus revealed when he endures exile. Furthermore, often a growth in stature visits the exile who conquers his adversity: i. e., Lucius, Valentine, Duke Senior, Orlando, Rosalind, Celia, Cordelia, Kent, Macduff, Malcolm, Posthumus, and Prospero. In contrast, Suffolk, Romeo, Bolingbroke, Enobarbus, Coriolanus, and Alcibiades refuse to accept their state of exile, although the latter two finally do achieve a necessary virtue through the act of forgiveness. Also, this development of character shows a progressive knowledge or consciousness of reality wherein the character in adversity grasps a new comprehension of the true values of life. For instance, Lear and Timon discover the falseness of flattery and learn who their real friends are; at the same time they develop a great sense of compassion for mankind. In As You Like It and Cymbeline the



exiled individuals glimpse the simple pastoral life and reflect upon the ostentatious, artificial court life; hence, they realize a more honest view of life. Moreover, the character in adversity, through his development, attains to a truer knowledge of himself. For example, Lear achieves complete understanding of himself when he realizes that he is old and foolish; likewise, Coriolanus recognizes that he is a human being with human infirmities and sympathies which do not allow him to sacrifice his family for personal revenge; and Enobarbus discovers the disloyalty in his nature, which had permitted him to defect, and dies beset with sincere concepts of guilt and remorse. Furthermore, as the character in adversity develops, he becomes aware of the necessities of others, as Valentine, who shows such concern for the outlaws that he beseeches the Duke of Milan to pardon them, and in Lear, who develops a compassion for the humblest and poorest human beings in his realm, even showing solicitude toward the Fool. By placing the character in isolation from his family and friends, Shakespeare has a better opportunity to present the whole individual and to show the total development and the growth of the character concerned.

Another aspect of the device of the character in adversity involves the introspective nature of the exile. Shakespeare's character in adversity never withdraws from society for the purpose of

self-inquiry, but his withdrawal causes him to become introspective, thus revealing his inner conflicts and his attempt to resolve them. The withdrawal of the character gives Shakespeare an opportunity to use with great advantage the soliloquy which reveals the innermost thoughts of the exile, and this revelation more thoroughly divulges his complete character. The extended soliloquy affords a more profound characterization as it penetrates the hidden area of the mind and soul. Shakespeare strives to describe man as he actually is, not as he ought to be, and by means of the soliloquy, he unmaskes man as he really is. Shakespeare uses the soliloquy in all of his major plays involving the theme of exile. One of the best examples of his use of this device occurs in The Tempest, wherein Prospero tells the audience that there is more virtue in forgiveness than in revenge, a speech which exposes the noble goodness of Prospero, later supported in his actions. Another example is found in the character of Coriolanus, who reveals this inner thought when trying to reconcile honor and patriotism, his strong desire for revenge and his equally strong love of country and family. As Coriolanus contemplates and probes events in his search for a solution, Shakespeare employs the soliloquy to show the contending forces within him, and Coriolanus' heart and soul are exposed. It is the theme of isolation in exile that leads to

introspection wherein Shakespeare uses the soliloquy to explore the inner man, enhancing the credibility of the characterization.

Another feature of the character in adversity concerns heroic or romantic overtones.<sup>49</sup> One detects the presence of the heroic overtone even in Shakespeare's minor characters, such as Enobarbus who determines to desert Antony but, grief-stricken with remorse, dies of a broken heart. Another example is Kent, whose actions can be described as heroic, because he remains faithful to Lear, who banished him; also, Edgar and Cordelia, mistreated and cast out by their respective fathers, save them through their filial love. Of course, the heroic quality is readily evident in Shakespeare's major characters such as King Lear, Coriolanus, and Prospero. In the comedies, the romantic overtone is present, but most of the characters also have heroic qualities. For instance, Posthumus suggests his heroism in forgiving his enemy; Orlando saves the life of his evil brother; and, Valentine forgives Proteus. Shakespeare's heroic and romantic overtones serve to emphasize the character in adversity, thus, strengthening his characterizations.

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Frances Elizabeth Anderson, "The Theme of the Exile and Fugitive in Shakespeare's Plays," DA, XXII (April, 1962), 3640.

Occasionally, the scene of exile itself is important to a concept of the character's adversity. In As You Like It, the Forest of Arden is a pastoral setting, which adds to the meaning and substance of the play. The simple life in the Forest of Arden gives the characters an opportunity for reflection and a chance for self-knowledge. Another example of setting occurs in King Lear in which the stormy heath becomes symbolic of the "storm within King Lear." In The Tempest, the significance of the enchanted tropical island is evident within the themes of reconciliation, peace, and forgiveness that permeate the play. The magical nature of the island setting, furthermore, enhances the God-like qualities of Prospero. Shakespeare's choice of scene for exile makes an important contribution to the character and to the dramatic meaning of the play, and it also provides the dramas concerned with a unity of structure and thought.

Another aspect of Shakespeare's character in adversity emerges from the minor characters who accompany the exile in his withdrawal from society, because these characters usually tend to mirror the significant faults and virtues of the exile. For instance, the Fool reminds the audience of the foolishness of Lear, while Kent and Cordelia impress the audience with the wrath of Lear. It is Alcibiades who serves as a foil to Timon and his inaction, and

it is Aufidius who reflects the faults and virtues of Coriolanus, culminating in eulogy of the man. In As You Like It, the melancholy Jaques acts as a contrast to Duke Senior and to the lovers, while Touchstone with his wit and humor gives expediency to the romance of Rosalind and Orlando. These minor characters who accompany the individual in adversity add force and dimension to Shakespeare's portrayals.

Also, exile requires of the playwright a stronger concentration upon the character in adversity and his problems. That is, exile gives Shakespeare a better opportunity to explore completely the character by removing him from his fellow members of society. By his withdrawal, the character is forced into a situation of self-reliance in which he must defend himself or become so engulfed by his adversity that he eventually perishes. As a case in point, Coriolanus, removed from family and friends, and dwelling in a foreign country, attempts to solve his problem by enlisting the aid of the Volscians in seeking revenge on Rome. By removing Coriolanus from his mother, wife, and friends, Shakespeare places the emphasis on Coriolanus to such an extent that the other characters are temporarily forgotten. Similarly, Lear withdraws to the stormy heath, and his daughters are placed in the background and become temporarily unimportant in relation to their father.

Attention is momentarily focused upon Lear and his course of action, and the responsibility of decision rests upon Lear, further emphasizing his importance. Similarly, it is Timon who decides to become a misanthrope, just as it is Coriolanus who decides to spare Rome. Furthermore, the isolation of the character serves to intensify his plight, wherein his aloneness makes him profoundly more aware of his problem.

In conclusion; Shakespeare's use of the theme of exile is particularly important to his characterizations. The different aspects of Shakespeare's character in adversity are concerned with the growth and development of the individual, often reflecting a transformation of character; introspective analysis with inner conflict and the soliloquy; heroic and romantic overtones, usually suggesting a pattern of goodness; significant scenes of exile; accompanying minor characters who mirror the character; and the local concentration upon the character in adversity intensifying his problems. While these features are apparent, they are not specifically expressed as such, rather, are implied, and all enhance and strengthen Shakespeare's characterizations. The final point of consideration is the over-all view of Shakespeare's use of exile pointing to his increased use of the exile theme in his later works with a concentration upon some form of spiritual inner conflict

with a more complex conflict in his better and more mature tragedies. In the final analysis Shakespeare has used the concept of exile to portray a character in adversity, whereby a more complete and profound character is revealed.

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