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RHETORIC OF LOVE IN *THE TEMPEST*

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ABSTRACT

The Tempest is one of the most artistic and romantic of all Shakespeare's plays and what makes it ascribed to these qualities is the language that he uses. Shakespeare's language pervades through and through with an ambiance of mystery and romance. It is not only the dramatic emotion but the 'eccentric, romantic charm' of the rhetoric that marks out the persona of the play. The uninhabited island, lost in an unknown sea, further gives fuel to our fantasies. The whole play is steeped in the magnificence of language used. Thus, the explicit use of language will be traced in this paper along with intensifying an idea of communication with man, God and nature through the lenses of love.

It will further explore the rhetoric world created by Shakespeare in *The Tempest*, with special reference to the enchanted island, Prospero's love for supernatural powers and the romance of Ferdinand and Miranda.

Keywords: Eccentric, Romantic Charm, Negative Capability, Eloquent Language, Prosaic, Interlocking Images, Rhetoric.

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The poet John Keats described the work of Shakespeare as having great "negative capability," signifying that his work has the capability to remain in obscurities, uncertainties, without any inappropriateness. *The Tempest*, more than any other of Shakespeare's drama, possesses this eminence, and loans itself to nearly infinite elucidation.

The tempest unbolts with a 'clap of thunder, rain dropping down from the heaven, mariners toppled into the ocean'. This sight of high sensation and emotion with mounting sea and storm, created by Shakespeare is an overwhelming delight to his spectators with the impact of vivid natural magnitude and eloquent language. It tends to form a pragmatic representation. The pleasant amalgamation of words and language makes this work indispensable. *The tempest* is replete with such examples. 'The human and the fantasy, the stunning and the bizarre, the classical and the romance, princess and the sailors, immoral and penalty, love and its fulfillment' all these diverse fundamentals are fused together by the language into a rich prototype and a surreal ambiance creating a new world altogether.

The prosaic language used in the play, is derived from the regular speeches but it differs from the multiplicity as it is not simply to correspond facts but also to entertain and astonish its spectators by exploiting

the possessions of the language to the full. Anne Barton remarks on the use of language, she says, "*The Tempest* is an astonishing obliging work of art. It will lend itself to almost any form of interpretation, any set of meanings imposed upon it. It will even make them shine" (22).

It is perhaps correct to say that *The Tempest* is investigating the ideas allied with sin, remorse, purgation through its rhetoric along with the interlocking images that it creates. Henry Norman Hudson right interprets, "The language in *The Tempest* is a unification of richness and severity, the grave, austere beauty of words which pervades it, and the organic compactness of the whole structure, all go to mark out the poet's ripest years, judging from the language point only" (7).

Shakespeare lexis incorporate a thrilling effect as one is able to typify himself into the scenes. One of it is when Miranda talking to her father says,

If by your art, my dearest father, you have
Put the wild waters in this roar, allay them.
The sky, it seems, would pour down stinking pitch,
But that the sea, mounting to the welkin's cheek,
Dashes the fire out. O, I have suffered
with those that I saw suffer: a brave vessel. (1.2. 3-5)

The turn of phrase in this dialogue gets instantly transmitted to the reader. One feels the magnitude of the storm, the pouring of rain in a hot burning way, the mounting sea and above all the pain that innocent Miranda feel for the sufferers.

Shakespeare has a profound insight into human existence; he had his own notions of this world. All this comes into light through the rhetoric he uses in his plays. Campbell surveillance on the language of might genius says,

Shakespeare in his last play epitomizes himself. He made his language natural, dignified and benevolent. His hero was portrayed as conjure up spirits from the vast deep, and command supernatural agency by the most seeming natural and simple means. And this final play of our poet has magic indeed: for what can be simpler than the courtship of Ferdinand and Miranda, and yet what can be more magical than the sympathy with which it subdues us? Here Shakespeare is himself Prospero, or rather the superior genius who commands over other through his language. But the time was approaching when the potent sorcerer was to break his staff, and to bury its fathoms in the ocean-'deeper than did ever plummet sound.' That staff has never been, and never will be recovered. (13-14)

Thus, the exotic use of language helps to craft a new rhetorical world of love in *The Tempest*. The visualization of beauty dismisses with the effect of murk and terror makes the play highly romanticized. The rhetoric of love completely emboss in the action of the play. The rhetoric world of Shakespeare first comes into light with the depiction of the enchanted island that he creates. He himself says, "It's the world of charm, of ambiguity, of speculation, a world of uneven visions, a world of bleak relics, and a world in which something may happen next." The very seclusion of island can be felt through such dramatic play of words.

The exotic location of the island in a mysterious sea, by the use of language is intermingled with romance and humor. With the divergent use of expressions, even though the play has a stern design of action with gloomy trace but Shakespeare very proficiently and keenly mixes his words with love and wit. Thus, *The Tempest* very essence is its language that plays the role of molding not only the setting, circumstances but the characters as well. Lofty imagination and questionability in *The Tempest* can be felt in the images of Prospero using mystical authority, Caliban's half human and half animal body is showcased. And also the contribution of characters likes Ariel, Goblins, Elves and Fairies cannot be mitigated.

The language used to underscore the island transform the exotic island into the land of love, which carries us to a poetic wonderland which is "full of noise, sounds and sweet airs that give delight and hurt not" (3.2.134). Moreover, due to this land of love Prospero pardons all his enemies at the end in the island who have done great wrong to him. Prospero remarks that "rarer action is in virtue than in vengeance" (5.1.27-28). The situation created by the play of words make characters fall in love at first sight. The mystical personality of

the island is too reinforced by Prospero's magical wonders, nature, and the ecological setting of the island. Much of what we learn about the island is from descriptions by the characters: "this most desolate isle" (Ariel, 3.2. 80), "this bare island" (Prospero, Epilogue, 8), and "this fearful country" (Gonzalo, 5.1.106).

Later the distinct view about the island is showcased through the conversation among the characters:

ADRIAN (TO GONZALO).	Though this island seem to be desert – Uninhabitable, and almost inaccessible – It must needs be of subtle, tender, and delicate temperance...The air breathes upon us here most sweetly.
GONZALO.	Here is everything advantageous to life.
SEBASTIAN.	Of that there's none, or little.
GONZALO (TO ADRIAN).	How lush and lusty the grass looks! How green!
ANTONIO.	The ground indeed is tawny.
SEBASTIAN.	With an eye of green in't.
ANTONIO.	He misses not much.
SEBASTIAN.	No, he doth but mistake the truth totally.

(2.1. 34-55)

Thus, these line comments upon the life on the island and communication between man and nature on the island; and it also shows communication on the basis of actual language, realism assorted with surroundings and supernaturalism is exposed.

Next comes, the rhetoric world of Prospero's love for supernatural power. He instructs the service of spirits, goblins, elves and fairies etc. He rules all the spirits of earth, water, fire and air. Shakespeare through his language makes alive various situations where Prospero elevates storm, controls the lightening, he makes the graves open, in-fact through the rhetoric play of Shakespeare, one feels the unstoppable and supreme Prospero everywhere. The psychosomatic description of supernatural power of Prospero is so skillfully handled that it becomes the very essence of rhetoric play of love.

As professor Moulton observed,

Enchantment is a thing wholly outside our experience, it has no associations of memory interwoven with it, nor has it ever appealed to our sympathies in real life. The dramatist who dramatizes a supernatural story is perpetually facing the practical difficulty how to bridge the gulf between the supernatural matter and the experience of his hearers or readers. There are three modes of treatment open to a dramatist by which he may meet such a difficulty. First, he may de-rationalize or remove as far as possible from commonplace experience, the general surroundings amidst which the supernatural is to appear. Secondly, he may rationalize the supernatural element itself, that is, give it as many points of contact as possible with thought and experience. Thirdly, he may give further support to the supernatural element by uniting with it as much as possible of what is nearest akin to it in the world of reality. All three modes of treatment are combined in Shakespeare's handling of enchantment through the rhetoric in the present play. (51)

As the play evolves our intellect of certainty is on the edge and we accept the unnatural things as rather natural. When at last the persons of our regular work-a-day world are set in into the island, they too fall utterly under the mystifying power and their realism only stresses the paranormal. It is with a perfect art that Shakespeare language which unifies the natural with the supernatural. The transition from one to the other is done in a very subtle process by means of words and music which is the "only gate through which we pass into the world of enchantment."

Prospero is a most affectionate human being, his love as a father comes out when he says, "I have done nothing but in care of thee, of thee, my dear one, thee, my daughter" (1.2.16). When he initially inhabited the island, he tried his best to civilize Caliban but was unable to do so. Thus, showcases his humane touch and love for others. During his youth days, he had, 'neglected all worldly ends' (1.2.89) and had

dedicated himself to his books. "His library was dukedom large enough" (1.2.109-10). Although, later his love for the books made him pay a consequence for his inattention.

M.R.Ridley rightly asserts, "Prospero's forgiveness springs from pleasure in the gesture of words than from real kindness of heart" (54). Prospero's love for magic makes him swing over the forces of nature, over the spirit world, over the mind of man. But he in no way used improper language to popularize his magic in the island. He uses his supernatural powers like a God only to bring about cheerfulness and not like Doctor Faustus. Although he causes the shipwreck but not a soul perished in the storm.

It was the love of his authorities that made Sebastian and Alonso to honestly regret and willingly pardon them too. The drunken friends of Caliban are also severely handled but given pardon. His power lasts in settlement, happiness and tranquility. The wrongs are righted, the lovers are made happy. Ariel is set free, and thus, the authoritative magician retreats into the solitude of his study at Milan. Shakespeare through his words marks out know-how of human flaws and follies such as has been promised to save for few and Prospero for once becomes the voice of the poet himself.

The tempest further takes us to a poetic, rhetoric land of love with the romantic bond between Ferdinand and Miranda. The expression of love between the two can be felt explicitly. The language arises the feeling of love among the audience most efficiently and powerfully. The scene where they fall in love at first sight and where Ferdinand becomes a willing log-man for Miranda's love is well allied by the use of language to the audience making it more attractive and mesmerizing. In a very simplistic use of words, Miranda with innocence expresses her feelings, she says,

I am your wife, if you will marry me;
If not; I'll die your maid; to be your fellow
You may deny me; but I will be your servant
Whether you will or not". (3.1.84-87)

This is how Ferdinand expresses his love:

"Beyond all limit of what else in the world I
Do love, prize, honour you". (3.1.72-73)

The gulp of air with the very spirit of youthful love with all its zeal and enthusiasm can be felt in the scenes of love between Ferdinand and Miranda.

The language used for Ferdinand and Miranda develops on synchronization and truth among human beings. The manner of words used to transmit their experiences surpasses all. The matrix of self discoverable speeches is well expressed and associated with the audience. Both Ferdinand and Miranda intentionally labor to find styles of language through which they tend to convey their experience. Their unity forms a climate of mutual love. When Ferdinand's refers to Miranda as 'every creature's best'(3.1.48), he eventually evokes platonic love between the two. His whole way of courtship is that to romanticize and respectfully serve the lovers. At the very outset Ferdinand and Miranda are each struck by each other's corporal beauty, which by itself is enough to stimulate love. 'Beauty is eloquent; But beauty', Miranda suggests, is a sign of internal merit. Each, merely seeing the other, articulates a passion that the other is delightful not only physical but mortally as well.

MIRANDA: What is't? A spirit?...It carries a brave form. But 'tis a spirit.
PROSPERO: No wench...This gallant which thou seest
Was in the wreck, and but he's something stained
With grief - that's beauty's canker - thou mightst call him..A goodly person...
MIRANDA: I might call him
A thing divine, for nothing natural
I ever saw so noble. (1.2.403-412)

Ferdinand mentions his earlier occurrence of the language of love, recalling the rhetoric of influence which won him, but which led to burden as opposite to the equivalent bonds' of love. By this means he now has the

insight to articulate between partial and complete love. Ferdinand speech declares a contrast between the full soul and the flawed contentment he calls 'burden'.

Admir'd Miranda,
 Indeed the top of admiration, worth
 What's dearest in the world! Full many a lady
 I have eyed with best regard, and many a time
 Th' harmony of their tongues hath into bondage
 Brought my too diligent ear. For several virtues
 Have I liked several women, never any
 With so full soul but some defect in her
 Did quarrel with the noblest grace she owed,
 And put it to the foil. But you, O you,
 So perfect and so peerless, are created
 Of every creature's best. (3.1.37-48)

Finally, his splendor and expressiveness both of language and in the physical signs of genuineness and the happiness of his speeches, all express exceptional intended and pure love for the maiden. After her appeal to innocence to experience, her language becomes straight both syntactically and in content. In its straightforwardness, her language represents all women, by all conventional standards of the time. The present tense 'I am your wife...' is persuasive to the point of peculiarity, and her determination 'whether you will or no' would be abrupt if it were not the message Ferdinand wishes for. To recapitulate, truth is in itself divine, and the genuine truth does not need complex words. The filling of language in *The Tempest* with experience is at the heart of all debates about the meaning of truthfulness in language.

Thus, Shakespeare fills the speakers' mouth with comprehension of love, recitation the past with the present. The characters in *The Tempest* are mere receiver's ear and the comprehension of the meaning is upon his readers.

Songs and music is another exceptional trait of this play. If love is the dominating theme of the play, music comes next in magnitude creating a special world altogether. In *The Tempest* various songs have been sung by Ariel, Stephano and Caliban in different perspectives. At the end of the play, when Ariel sings the happy song:

Where the bee sucks, there suck I.
 In a cowslip's bell I lie.
 There I couch when owls do cry.
 On the bat's back I do fly
 After summer merrily.
 Merrily, merrily shall I live now
 Under the blossom that hangs on the bough. (5.1.88-94)

The readers automatically tend to sing along with Ariel. They fly with him in joy as if they have got freedom from Prospero. They suck the honey from the flowers with Ariel, chase the summer amid the flowers. This is the power of the rhetorical world of love that Shakespeare creates.

Henceforth, *The Tempest* has always been Shakespeare's most fascinating play, the one which is most open to analysis and current update. It is also one of the most complex Shakespearean works to stage, from its stormy, chaotic first scene to its unearthly masque, to its dazzling resolution with Prospero facing his silent, deceitful brother and renouncing the power that has made every action in the story possible. The experienced use of language draws attention to clarify and emboss histories, not only in fiction, but in the telling of personal and political accounts as well. Thus, the prevalence of rhetorical love, addresses itself to the imagination of the audience. Shakespeare diction, speeches makes explosion with rich hues of poetry and wonderful music, and herein lays the ultimate charisma of the play.

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