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Sea Imagery in Shakespeare's Pericles and the Tempest

By

Haybat Abdul Samad
Assistant Professor, Lebanese University Beirut, **LEBANON.**
haibasamad@hotmail.com

Abstract

Imagery may be defined as the description of sense experience through language or representation of such an experience to imagination. The study of imagery has primarily been limited to a poetic imagery-that type of imagery that transforms a play into a dramatic poem and interprets concepts in terms of metaphors and similes that provide a sensuous or pictorial image. Consequently, the poetic image is sometimes considered a word-picture. Shakespeare's praise of the sea takes various aspects. We, therefore, cannot suggest that the sea in Shakespeare has a single definite meaning as a symbol. It becomes a symbol when we view it in the light of several planes of interpretation. The same principle applies to The Tempest for they vary from play to play. The physical tempest is cruel in Shakespeare, yet its presence may serve an indication of a crueler tempest in the inner feelings of human life. To be cleared, let us equate the dual character of the sea with the tempest – music opposition since the sea rough and calm seems to partake of the roughness of the tempest and the calmness of music simultaneously. To express this equation vividly Shakespeare resorts to the employment of expressive words such as "swell" – which is used for rising emotion and "rage", a word continually present in tempest passages. Consequently, in Cymbeline, The Winter's Tale, Pericles and the Tempest_imagery seems to be beautifully actualized.

Keywords: Representation, imagery, symbolism, emotions, personality, Shakespearean plays.

Introduction

Several critics have extend the meaning of imagery to involve interactive words – words that are studied with the conviction that the unity of Shakespeare's plays owes a great deal to "deliberate repetition through – out a play of at least one set of words or ideas in harmony with the plot."[1] Others have confined the analysis of imagery to one aspect of the poetic image, namely the subject – matter.

Caroline Spurgeon in her study of Shakespeare's Imagery may be considered a good case in point. In this work, she speaks of the dominant pattern of images and considers the subject – matter as constituting a key to Shakespeare's imaginative vision of the play in question. Numerous critics analyzed images and referred to patterns or groups of them the way she did, meaning groups of which the subject – matter originated in the same source. In other words, images have been represented and joined according to subject – matter, which is in terms of sensory experiences postulated as having affected the author's imagination and responded, in the main, to the author's own mind. On the other hand, stand writers whose main concern lies in the nature and function of imagery, rather than in the particular study of Shakespeare, such writers have considered the object – matter of major importance.

> I.A. Richards claimed that poetic images do not necessarily appeal to the visual or other senses, but demand primarily intellectual awareness of implication. D.G. James

[1] R.A. Foaks, "Suggestions for a New Approach to Shakespeare's Imagery*",* Shakespeare Survey, no.5, (Cambridge: University Press, 2003), P.91.

> considered the "main use" of imagery to be "the expression of imaginative idea or object".[2]

These writers, regarding images with respects to the reader rather than to the intimate expression of the writer's mind, view a poetic image as a relationship between two terms – a relationship so formed that the subject – matter expands, illuminates and perhaps mixes into the hidden concept suggested by the object – matter.

Shakespeare's plays, however, must not be studied only in the light of poetic imagery and subject – matter, for such a study has led some critics to see each play as an extended metaphor – a vision, though, may successfully be applied to a poem, cannot, strictly speaking, be applied to any Shakespearian play. The poetic image in a play exists in a context – not of words only, but also of dramatic situation, stage effects, interplay of character and time sequence. They may also reflect imagery. Thus, to find the whole meaning of a play is to consider, in addition to the constituents of poetic imagery, various devices that contribute a great deal to the meaning and effect of play.

Judging Shakespeare's imagery through this perspective, we may conclude that critics who look for the whole meaning of a play in its poetic imagery, or even see it as an expanded metaphor, as G.Wilson Knight does, such critics will succeed in their search if they limit it only to Shakespeare's early plays. In addition, as we come closer to Shakespeare's last plays, images seem to be more functional and less descriptive.

In Shakespeare's early plays, we miss many of the functions of which the images in later plays are capable. Only little by little did Shakespeare discover the possibilities which imagery offers to the dramatists. In his hands, metaphors gradually develop into more and more effective instruments: at first fulfilling only a few simple functions, they later often serve several aims at the same time and play a decisive part in the characterization of the figures in the play in expressing the dramatic theme.[3]

In other words, Shakespeare in his early plays is inclined to make the image independent; he writes a sentence evoking an image to him, and then proceeds to elaborate the image for its own sake. The image employed in such a manner does not belong to the organic structure of the play; and, in consequence, it seems to be an irrelevant addition. The more Shakespeare became an adept dramatist, the less he seemed to adhere to the descriptive and conventional form of imagery.

Thus, we may say that the young Shakespeare uses an image for the sake of superfluous adornment while the nature Shakespeare uses it for direct expression and as the vehicle of his thoughts. Shakespeare the poet seems to excel Shakespeare the dramatist, for the dramatist must remove the image employed for mere decoration because it obstructs the course of the action. Consequently, " the structure of the early play has, as it were, leaky and open seams into which creep many a device and much that is not to the point."[4]

As regards, Shakespeare's imagery in the plays of the middle period, an amalgamation of images with their context may be seen. The relationship between the imagery and the situation becomes more organic and logical than it had been in the early plays. A more closely-knit relationship may be perceived between the imagery, on the one hand, and character, atmosphere, theme and effect, on the other. In contrast with the ready-made images that were inserted into the early play as complete units, the images of the plays of the middle period show a new technique as the connection of parts by association and suggestiveness.

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[2] Ibid. , P.83

[3] Wolfgang H.Clemen, The Development of Shakespeare's Imagery, (London: Methuen and Co.Ltd, 1964), PP .4-5. "Ibid., P.38.

[4] Ibid .P.38

Besides, Shakespeare's imagery in the early period expresses abstract issues in abstract terms while that of the middle period mingles the abstract with the concrete and shows more concentration of content.
In the early plays, Shakespeare's aim had been to make everything as clear as possible while in the middle and tragic period, ambiguity lent more depth and complexity to the images.

Shakespeare's imagery is shown at its best in his tragedies and romances for every element of style; or rather, every single line has become dramatically relevant. The image is an integral part of the dramatic situation. Overall, the image is no longer used for a purely descriptive purpose; it is usually for a functional one. Imagery, at this stage plays a significant role in pushing the theme forward by repeating themes, emphasizing and accompanying the dramatic action; "it often even resembles a second line of action running parallel to the real plot, and providing a 'counterpoint' to the events on the stage".[5] In the nature Shakespeare, things are directly and expressly stated; they are suggested or hinted at where as Shakespeare in his early works uses the pun only as a form of witty entertainment, he develop it in his later works to serve as a fine instrument of characterization and a means of double interpretation of a situation. Hence, Shakespeare's tragedies and romances show him at his best in the realm of adapting imagery to dramatic purposes.

A fundamental feature of the development of imagery in Shakespeare's romances, in particular, is an increase in concentration, density, richness and variety. The way of interweaving and uniting the images became more intricate and varied. Yet, the tempo of the action and speech has slowed down. According to Dowden's view, "the thought is more rapid than the language.'[6] In contrast with the tragedies, there is more of descriptive and graphic imagery, which contributes more or less, to the creation of the rich nature – atmosphere. The peculiar mixture of sensuousness and remoteness, reality and oddity seems to be part of the romances. Mostly, the imagery in these plays shows no further development on that we traced in the tragedies; it rather shows a return to the more poetical and descriptive imagery of some of the comedies of Shakespeare's middle period.

The main body of Shakespeare's images falls into two main categories: nature and outdoor life, on the one hand, and customs and indoor life, on the other. Of all the images pertaining to the first category, the greatest number is devoted to one aspect of nature, namely the gardener's point of view. Next to gardening comes the group of nature images in including the weather and its changes, the portent and look of the sky, the varying seasons, clouds, sunshine, wind and storm – all showing the practical knowledge of the countryman and certain specific features of nature that usually attract and delight the poet. In the third place, and still under the item of 'nature', there is the sea coupled with all that it connotes of voyages, adventures and the terminology of seamen; the subjects which interests Shakespeare in this field;

> Are those, which might be noted by any Landsman? Storms and wrecks and rocky shores; the boundless and fathomless depth of the ocean; the ebb and flow of the tide; the inrushing tide pouring into a breach or covering over muddy flats; though they are generally a Landsman's images, a few of them drawn from the management of a ship show that he had some knowledge of a technical language and the sailor's craft.[7]

Taking into consideration Spurgeon's view that Shakespeare had little knowledge of the technical language and skill of sailors, I do not agree with her in deed. My disagreement relies on the fact that in Shakespeare's play there is a lot of sea that elucidates Shakespeare's knowledge and deep interest in the navy and seamen's worth. Suffice it to say that this interest, which seemed to hold him, throughout his life, was the main initiative that led him to refer to various parts of ships; of anchors and cables; of types

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[5]Ibid .P.89.
[6]Ibid .P.180
[7] Caroline Spurgeon, Shakespeare's Imagery (Cambridge: the university Press, 2008), P.47.

of ships, of sailing by the star; of navigational instruments and dangers of navigation; of the true meaning of sounding; of tide; of pillage and pirates. These images become more meaningful if we study some of them in the light of two of Shakespeare's last plays, namely the Tempest and Pericles.

In the Tempest, many of the main parts of the ship are named, briefly and in the order, which they are presented in the play – beak, waist, deck, cabin, topmast, yards and rigging. When the storm is at its height, Gonzalo thinks earnestly of the security of a ship riding on anchor by her cable. For the sailors it is impossible to anchor since they must sail past the island or run aground. Their main hope of escaping shipwreck seems to be lurking in Gonzalo's conviction that the boatswain "will be hanged yet, though every drop of water swears against it,"[8] (I.i.57-8) so he entreats: "Stand fast, good fate, to his hanging: make the rope of his destiny our cable, for own doth little advantage." (I.i.30-2)

Similarly, in Pericles Shakespeare refers to specific parts of the ship such as "sails" and "haling ropes". He also reflects one of the beliefs of the age: the spheres were thought of as having a common center, one enclosing another, and their motion made Pericles perceive their music:

> O heavens bless my girl! But, hark, what music
> Tell Helicanus, my Marina, tell him
> O'er, point by point, for yet he seems to doubt,
> How sure you are my daughter. But, what music?[9] (V.i.228-31)

Carrying supplies and bringing help has always been part of the navy's duty. In Pericles, a scene is partly based on this specific side of naval work. To a famine – stricken city that suffers from extreme misery, come news that "A portly of ships make hither ward" (l. I .61), but instead of raising hope it increases despair.

> But it proves to be a genuine expedition for the relief of distress, and it is conducted with proper regard for regulations and ceremony. A white flag was a regular signal even in privatizing voyages, It showed that a ship had no hostile intention, but had come to trade or bring succor or that it sought the shelter of an anchorage.[10]

Furthermore, Shakespeare's wide experience and knowledge of the technical terminology and of the sea and the seamen's customs is reflected in the storm imagery that pervades the Tempest and Pericles fleet instructions and orders ought to be obeyed and carried out accurately.

> If the master or his mate bid heave out the main topsail, the
> Master's mate, boatswain's mate or quartermaster which hath
> Charge of that said shall with his company perform it, without
> Calling out to others and without rumor[11]

In The Tempest, the ship is a royal ship, and this accounts for the command that is observed. When commands are given, the seamen carry them out silently in the proper naval manner. What would happen had the seamen rebelled against the instructions of their superior master? The answer to this question could be extracted from the behavior of the courtiers who come on deck and upset the mariners with their

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[8] All references to the Tempest are based on the Arden edition. Frank Kermode, ed., The Tempest London: Methuen and Co. Ltd., 1964.
[9] All references to Pericles are based on Maxwell J.C.,
Ed., Pericles. London: the syndics of the Cambridge University Press, 1976.
[10] Alexander F. Falconer, Shakespeare and the sea, . New York Frederick ungar Publishing Co, 1964, P.26.
[11]Ibid. P. 37

clamor. The boatswain rebukes them: “You mar our labor.” (I. i. 13) when they keep it up after he has just given another necessary order, he cries, “A plague upon this howling! They are louder than the weather or our office.” (I. i. 35) It is not until the mariner’s efforts prove to be useless that a cry goes up from them: “All lost, to prayers, to prayers! All lost!” (I. i.51).

The play is full of many other sea images that are contributory in one way or another to the general atmosphere, theme and style. Examples of such images are manifest in the use of such technical sea terms and expressions as “topsail”, “sea room enough”, “Lay her off”, “Lay her a hold” and “Down with the top mast! Yare! Lower! Lower! (I. i. 34).

In Pericles, the sea plays the role of a major character, and without it there would be no play. As presented in the play. The sea is ever changing and unpredictable Pericles soon discovers what it is to be the victim of its apparent caprice:

> A man whom both the waters and the wind,
> In that vast tennis court, hath made the ball
> For them to play upon, entreats you pity him;
> He asks of you, that never wed to beg. (II. i. 59. 62)

Thus, the sea that in an earlier scene proved to be constructive for it relieved the people of Tharsus of their heavy load of misery and famine – is now making of Pericles a tennis ball to play with on its vast area.

What is heard and seen of the rough seas that swallow all people, “the seas where’s hourly trouble for a minute’s ease”, (II. iv .46) “the shipman’s toil, with whom each minute threaten life or death”, (I.iii.24) leads up to one great storm scene which represents the climax of Pericles. The vigor and mercilessness of the sea storm are well expressed in Pericles’s beseeching call:

> The good of this great vast, rebuke these surges,
> Which wash both heaven and hell; and then that hast
> Upon the winds command, bind them in brass,
> Having called them from the deep!... (III .i. 1-4)

Soon this useless entreaty makes room for anger against the raging wind:

> Thou stormiest venomously
> Wilt thou spit all thyself? The seaman’s whistle
> It’s a whisper in the ears of death,
> Unheard… (III .i. 7 – 9)

The comparison drawn here between the seaman’s whistle and the whisper in the ears of death clearly indicates Shakespeare’s maturity in the manipulation of imagery. The seaman’s whistle maybe viewed as a messenger sent to death to inform him of the coming of a new visitor to his kingdom. Both death and the storm could now hear the whisper.

“Each phase of the storm is distinguished by a fateful happening on board: one born, one dead, one washed overboard”[12]. A sense of the rage of the tempest and the perplexing atmosphere is sustained by joining description to action. “But sea-room, on the brine and cloudy billow kiss the moon, I care not”, says the second sailor expressing his desperate concern. (III .i. 45-6) Even the expectation any place of shelter or safety, which elevates the spirits of sailors and strengthens their nerves is tempered with Pericles’s condition “if the wind cease.”

[12] -Ibid., p.41

(III .i . 76) The scene, however, does not contain a sustained series of man oeuvres like those we find in Act I, scene I of The Tempest. In the scene all that can be said to save the ship is tired. The ship must weather or sail past the island, or else be driven so far in that running aground will be inescapable: "fall to 't, yarely, or we run ourselves aground: bestir, bestir." (I. i. 3-4) To check the drift to leeward, the order, "Take in the topsail" is given. The Boatswain decides that they must "sea-room" or room to man oeuvre. If only they have that, the storm can do its worst, and so he cries, "Blow till thou burst thy wind, if room enough!" (I. i. 7-8). Nonetheless, the ship moves on towards the shore. The following order: "Down with top mast! yare! Lower, lower!" (I. i. 34) is given to bring comfort to the ship by diminishing weight aloft and to make the vessel roll less, and check the persisting drift towards the shore. At this stage, however, there is still no "sea-room enough" as the boats man's concern indicates, and; consequently, striking topmast is justifiable.

To keep the ship away from the shore and by wind is the aim of the next maneuver, "Bring her to try with main – course." Nevertheless, this aim is frustrated; the ship proceeds to be blown towards the island. In the hope of being able to keep clear of the lee shore, another order is also given: "Lay her - a hold, a – hold!" This order suggests that the ship should be brought to the wind to keep it or hold it. To achieve this, more sail must be set. Hence, a further order follows "set her two courses." Thus, though the ship is sound, the sailors disciplined, and the orders given, all man oeuvres proved to be futile. The cause of this futility is prospers who is controlling all by his magic. The seamen think that the ship has struck without realizing that all is

> So safely ordered, that there is no soul
> No, not so much perdition as an hair
> Bet id to any creature in the vessel. (I. ii. 28-30)

The scene on board is followed by a further account of the storm itself when Prospero asks Ariel: "Hast thou, spirit, performed to point the tempest that I bade thee?" (I. ii. 192-3) the latter, while giving the account, names the various parts of a tall ship correctly; he also tells how he had played the role of St. Elmo's fire, the "Sea fire" that attracted much attention at that time because of what the voyagers used to tell about it:

> I flamed amazement: sometime I'd divide
> And burn in many places; on the topmast,
> The yards and bore spirit, would I flame distinctly,
> Then meet and join. Jove's lightning's, the precursors
> O' the dreadful thunder claps, more momentary
> And sight – outrunning were not: he fire and cracks
> Of sulphurous roaring the most mighty Neptune,
> Seem to besiege, and make his bold waves tremble,
> Yea, his dread trident Shake. (I. ii. 198-206)

The "direful spectacle" of what seems to be a wreck touches "The very virtue of compassion" in Miranda and makes her wish she were a God of power to save "poor souls" from their predicament.

> O, the cry did knock
> Against my very heart! Poor souls, Theyperish'd!
> Had I been any God of power, I would
> Have sunk the sea within the earth, or ere
> I should the good ship so have swallow'ed… (I.i.8-12)

When Miranda asks her father about the reason for raising the sea-storm, he claims that "by accident most strange beautiful fortune, (now my dear lady) hath nine enemies brought to this shore …" (I.ii. 178-80)

The anger and judgment of Gods was also viewed in Shakespeare's age through the representation of natural phenomena, Pericles attributes in the following lines, for example, the fury and rage of the sea to the "angry starts of heaven":

> Yet cease your ire, you angry starts of heaven!
> Wind, rain, and thunder, remember earthly man
> Is but a substance that must yield to you. (II.i. 1-13)

Shakespeare also sees in the inconstant sea a hostile force, for it separates man form his family and friends. In this respect, Marina says:

> Born in a tempest when my mother died
> This world to me is as a lasting storm
> Whirring me from my friends. (IV. i.19-21)

Thus, Shakespeare's poetic description of the sea storm has details and realism, which sometimes seem to be not available in longer accounts in prose. The word "whirring throws in a rich and significant metaphorical image.

Knowledge of the action of wind and tide, of buoyancy and methods of keeping afloat in conjunction with the precise employment of sea images add much to the descriptive air of The Tempest and Pericles. After Gonzalo's cry, "we split", goes up in the former play all except the mariners plunge "in the foaming brine", and the methods they follow for reaching the shore safely are varied. Ferdinand, in a way that suits his character as a prince, strikes out and swims powerfully. Alonso, the king, and his party "buoyed up their sustaining garments", reach the wonderfully, making the best of life as castaways. Stephano, the drunker butter, escapes "upon a butt of sack which the sailors heaved over board" (II.i.122), and Trinculo declares that he "swum ashore … like a duck" (II.i.129).

The description of swimming through functional sea imagery plays a significant role in revealing the identity of each character as well as in pushing the main theme of the play forwards. Using the swimming technical terms of the age, Shakespeare could convey to us a vivid and accurate picture of how Ferdinand, after jumping overboard and plunging into the foaming sea, swims strongly shore wards. Francisco, describing him, says:

> I saw him beat the surges under him,
> And ride upon their backs, he trod the water,
> Whose enmity he flung aside, and breasted
> The surge most swoln that met him… (II.i.110-3)

Stephano and Trinculo, on the other hand, supply much ludicrous contrast being concerned with bravery swimming. Stephano declares, "I swam, ere I could recover the shore, five – and-thirty leagues off and on" (III.ii.12-3).

In Pericles, another survivor is still to be found. When Pericles ship is wrecked and split, he is thrown on the rocks, then numbed and wet, make his way to some anglers who help him. His sad state and the cold and adventure he has gone through make him a typical shipwrecked seafarer:

> A man thronged up with cold; my veins are chill,
> And have no more of life than my suffice
> To give my tongue that heat to ask your help. (II.i.73-5)

The cruel fate of being cast adrift is part of the sea and, near the end of Shakespeare's life, what it can mean may be conceived through the following the performance of the conspiracy against - the timing of Milano – who because of ruthless inhumanity was cost into a forlorn state of helplessness and desolation. This unlucky state is made more intense in The Tempest by a pathos that can trace sympathy in the behavior of the winds:

> In few, they hurried us aboard a bark,
> Bore us some leagues to sea; where they prepared
> A rotten carcass of a butt, not rigged,
> Nor tackle, sail, nor mast; the very rats
> Instinctively have quit it: there they hoist us,
> To cry to the sea that roared to us; to sigh
> To the winds, whose pity, sighing back again,
> Did us but loving wrong
> (I.ii.144-51)

The sea is portrayed as an image of destruction – an image in terms of which each of the two plays concerned may be viewed. Yet this single image has a counterpart that is a pre-requisite for full understanding of the theme of reconciliation and redemption that constitutes the backbone of Shakespeare's romances as a whole.

This counterpart image is one of order, harmony, music or sound as opposed to that of disorder, chaos and destruction. In order to convey the meaning of this total image effectively, Shakespeare follows T.S. Eliot's principle of "The Objective Correlative." Eliot maintains the view that, for a writer to express himself powerfully and communicate the idea he is striving to convey, he should search for an object. Eliot, accordingly, believes in the objective correlative as an object by means of which one can express a certain idea. Shakespeare, thereupon, resorts to the sea as an object for imprinting in our minds in our minds the ideas, which interests him.

For Shakespeare, the sea had a double personality: it was a sign of bad omen in as much as it was an omen of good fortune. In Pericles, the inconstant sea separated father from child, brother from sister, friends from one another. It also suggested, as we have already declared, the anger and fury of gods. Similarly, various associations are evoked by the sea imagery in The Tempest. Miranda expects chaos and suffering to follow from the storm; Ariel saw "Jove's Lightnings", making even Neptune's "bold waves tremble"; Ferdinand leaps from the ship, shouting: "Hell is empty, and all the devils are here". (IV.i.214-5).

The king falls to his prayers; Antonio curses the Bosun; Stephano finds comfort in liquor and song; Trinculo tries to take shelter.

The short first scene of the play, with the functional and meaningful sea-images it embodies, casts some light on the people's belief in Gods at that time. Thomas Nashe, in this concern, wrote:

> I cannot be persuaded any poor man, or man in misery,…
> Is an Atheist. Misery…will make them confess God.
> Who heareth the thunder, that thinks not of God… The
> Black smutty visage of the storm…ascertains every guilty

> soul there is a sin – hating God…[13]

G.Wilson Knight in the Shakespearian Tempest speaks of the theme of tempests in terms of sea imagery and human life; he considers the ebb and flow of the sea as a symbol or an echo of man's fortune and the vicissitudes of life. Through his perspective, storms and tempests are to be viewed, generally as symbols of disorder and tragedy.

> We cannot say about any one symbol that it means anything more or less than it must mean in its particular context. All we can ultimately, say is that has dynamic relations: it receives and radiates power such is the tempest or the sea in Shakespeare…The sea is usually impregnated with tragic power. Often it holds a 'death' suggestion; it is often a formless chaos; and yet it may, if imaged as calm, suggest peace. Again, infinite expanse may suggest the infinites of either guilt or glory; its raging contest with rocks may indicate either nobility or savagery….[14]

In Pericles, the destructive aspect of the sea is shown when Pericles is cast up at Pentapolis. Associating the tempest with death and fortune, Pericles says:

> Alas, the health cast me on the rocks,
> Washed me from shore to shore, and left me breath
> Nothing to think on but ensuing death:
> Let it suffice the greatness of your powers
> To have bereft a prince of all his fortunes. (II. i.5-9)

Tempests in this context are suggestive of the tragedies of mortal destiny at large. Then three anglers enter describing the wreck.
The first one says:

> Alas, poor souls, it grieved my heart to hear what
> Pitiful cries they made to us to help them, when,
> Well – a – day, we could scare help ourselves. (II.i.20-2)

A strange humanity monster association and music-sea contrast are a clear indication of Shakespeare's skill in making imagery a requisite for a full understanding of the play the third fisherman or angler marvels "how the fishes live in the sea" (II . i. 27). The first angler tells him that the example of fishes is similar to those human beings on land: the strong eat up the weak. The rich misers are also compared to whales; they swallow "the whole parish, church, steeple, bells, and all" (II. i.34).

> The sea and coast of Pent a polis test and find men, give identities to their intelligences. The prince comes, wet, to the three fishermen. The fishermen are what they are because of the deals of their working lives, and Pericles what he is because of his exposure to the storm."[15]

After the fishermen liken their "watery" empire to human affairs, Pericles introduces himself as:

> A man whom both the waters and the wind

[13] John Russell Brown. The Tempest. London: Edward Arnold, 1984, p. 24-25
[14]G.Wilson Knight, The Shakespearian Tempest (London: Methuen and Co. Ltd, 1971), P.14.
[15]J.P.Brockbank, " 'Pericles' and the dream Immortality", Shakespeare Survey, no.24 (Cambridge: University Press, 1971), P.110.

In that vast-tennis court, hath made the ball
For them to play upon, entreats you pity him

(II.i.56-61)

Through sea imagery Shakespeare is capable of presenting the world as a "vales of such-making", thus reminding us of question: "Do you know how necessary a world of pains and troubles is to school Intelligence a make it a soul?"[16] Keats adds that man is an outcome of circumstances, which test the original making of the heart and give identity to the intelligence.

The dual character of the sea is clearly shown in its capacity to deprive Pericles of his dear armor and to restore it to him later on by means of the anglers. With this armor, Pericles wins a bride, Thaisa this duality in the character of the sea is also shown in the act of love and music that follows the tempests. Pericles is presented as a musician, and Simonides thanks him for his sweet music:

I am beholding to you
For your sweet music this last night: I do
Protest my ears were never better fed
With such delightful pleasing harmony.

(II.v.25-8)

The double feature of the sea recurs in the play in a symphonic manner: at one time, the note is high; at another, it is low. Yet the general effect is a happy one. When Pericles and his wife leave Pentapolis for Tyre, on their voyage the latter gives birth to a child. And the whole group is exposed to a violent storm. Therefore, the sea carries marriage and birth into a new tempest. The child's in mid-tempest is suggestive of one of the main themes of the play- the coming of goodness out of evil or the entrance of life into the noise of mortality. Pericles welcomes the birth of "this fresh new sea-farer" (III.i.41) though the nurse informs him, Lychorida, that the queen is dead. The sailors insist that Thaisa should be thrown into the raging sea, for the sea and the wind "will not lie till the ship is cleaned of the dead" (III.i.48-9). Moreover, Shakespeare makes us see in the queen the image of a jewel. Thaisa is coffined with jewels. In this situation, the sea-tossed Pericles seems to be speaking.

'm a language whose sea-swell moves with
Formidable ease between comic awe and domestic
Intimacy, from, 'Thon god of this great vast, rebuke
These surges, which wash both heaven and hell',
To, 'O, how, lychorida, how does my queen?'[17]

Parallel to the shipwrecked and 'spirit-wrecked' Pericles ruses a group of people who have also been shipwrecked. Cerimon and his servant discuss the tempest in an ordinary way. Then follow some people who have been shipwrecked as well. Cerimon's servant tells him that the sea had cast ashore a chest. In this chest, Thaisa happens to be with her lively features and jewel-like eyelids. Thus, the sea, which, to Pericles thought, had put an end to his wife's life, is now installing life in her inner recesses. The sea, in consequence, has the power to construct as well as to destroy. It must not be viewed through a pessimistic perspective only where the optimistic approach can equally be considered.

The repetition of definite image-whether it is a simple or complex one, plays a functional role that is of major importance in Shakespeare's plays. In The Tempest, for instance, the insertion of the image of the sea, with its various connotations, is inevitable.

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[16] Ibid
[17] Ibid . P.112

The sea, in one context, may be equated with Miranda's tears, and tears, death and vaults are often associated when he confirms:

> I have bedimm'd
> The noontide sum, call'd forth the mutinous winds,
> And 'twixt the green sea and the azured vault
> Set roaring war.
>
> (V.i.41-3)

Similarly, in Pericles, after the death of Lychorida, Dionyza, Marina's guardian, interprets Marina's tears in terms of the sea:

> Lord, how your favor's changed
> With this unprofitable woe!
> Come give me your flowers, ere the sea mar it
>
> (IV.i.25-7)

At the crucial moment when Leonine is about to murder Marina, she is saved by some pirates who consider her a prize. Leonine reports her to be slain "and thrown into the sea" (IV.i.101). Meanwhile, Pericles recovers his peace of mind and the ability to thwart "the wayward seas" (IV.iv.10). His voyage is described as a matter of thought with which the steerage of the ship is identified.

> Well-sailing ships and bounteous winds have brought
> Thisthing to Tharous-think his pilot thought;
> So with his steerage shall your thoughts grow on…
>
> (III.iv.17-9)

At Tharsus, he finds his daughter reported dead, and now, tempest-stricken he takes a new voyage of sorrow. Gower describes the sad mood of Pericles in sea terms; he compares his body to a vessel torn by the sea tempests. Yet he does not surrender:

> He puts on sackcloth and to sea. He bears
> A tempest, which his mortal vessel tears,
> And yet he rides it out.
>
> (IV.v.29-31)

In other words, Pericles's sea voyage is reflected in the tempest of his soul. While Pericles thinks his living daughter dead, she is struggling against a moral tempest. However, by music and by her ability to sing she wins the battle against her tempest. Later on, in Mytilene, we hear of Pericles on the sea: firsts in tempest then at rest:

> We there him lost
> Whence, driven before the winds, he is arrived
> Here where his daughter dwells; and on this coast
> Suppose him now at anchor.
>
> (V.pro.13-6)

This ebb and flow of sea tides and tempests may be equated with the ebb and flow of man's life from beginning to end. The sea that separates father from child and husband from wife in earlier scenes is the same that unites them in the last act of the play. Pericles and Marina meet again at sea, but this time at peace. After they have spoken to each other, Pericles see in her his jewel-Thaisa: "As silver-voiced, her eyes as jewel-like and cased as richly…" (V.i.III-2). At last the truth becomes clear to him, and consequently, a sea of joy overwhelms him. This sea of joy is the great sea of fortune, for tempests are

viewed now as kind and humane. Marina is found at the sea on the feast of Neptune, whose hostility seems to have ended. Human thanks must be equated with thunder from which the gods have rescued storm-tossed mortality:

> O, Helicanus, strike me, honour'd sir;
> Give me a gash, put me to present pain;
> Lest this great sea of joys rushing upon me
> O'bear the shore of my mortality,
> And drown me with their sweetness. O. come hither,
> Thou that beget'st him that did thee beget;
> Thou that wast born at sea, buried at Tharsus,
> And found at sea again!...
>
> (V.i.194-203)

From the above-mentioned passage, we may again perceive Shakespeare's tremendous skill in interpreting the vicissitudes of human life in terms of sea imagery. Hence, Shakespeare's magnificent response to sea nature and his command of verbal expressions of the sea movements make the readers as well as audience of Pericles clearly comprehend man's nature within the comprehensive metaphor of the sea. The same principle, more or less, can be applied to the Tempest.

In The Tempest, the sea change is a comprehensive metaphor expressing these strange mutations that can come about in the moral and political world through the interventions of Prospero's magical skill. Nevertheless, natural processes, the metaphor reminds us, are themselves strange and unpredictable, particularly those that relate to death by sea. Moreover, in The Tempest the sea is a moral agent in itself, whether clearing the mud from the beaches (V.i.79-82), or casting indigestible delinquents upon the shore.[18]

In contrast with Pericles which "alone of the romances has no sign of any running 'motive or continuity of picture or thought in the imagery."[19]The Tempest shows a type of symbolic imagery that reiterates an idea rather than a concrete picture. The dominant image in The Tempest is not expressed through any definite group of images, which one can attribute to a certain heading, but rather through the background and the action itself, emphasized by a collection of images selected from various groups and stressing one single sensation. This sensation is the symbol as well as the physical expression of the whole theme. Shakespeare in The Tempest emphasizes the sense of sound,

> For the play itself is an absolute symphony of sound, and it is through sound that its contrasts and movements are expressed, from the clashing discords of the opening to the serene harmony of the close. [20]

As we visit the various parts of the island, we hear the roaring of the waters, the cries of the drawing men, the singing of the winds, the echo of the thunder, and "a hallow burst of bellowing like bulls, or rather lions" (II.i.306-7). We can also hear a noise to frighten 'a monstrous ear', hissing adders and chattering apes, the drunken shouts of Caliban and other strange, confused and nerve-shocking noises. Besides, Caliban tells Stephano that

> The isle is full of noises
> Sounds and sweet airs, that give delight, and
> Hurt not.

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[18] J.P. Brockbank, " 'Pericles' and the dream of Immortality," Shakespeare Survey, no. 24, P.106
[19]Caroline Spurgeon, Shakespeare 's Imagery, p.291
[20]Ibid., p.300

> Sometimes a thousand twang ling instruments
> Will hum about nine years; and sometimes voices,
> That, if I then had wak'd after long sleep,
> Will make me sleep again… (III.ii.133-8)

We also admire the contrast of airs and sweet songs, the charm of Ariel's tabor and pipe and fairy knell of the sea nymphs. We also touch the homely reassuring English sounds of the cock's crow, the dog's bark, and the owl's cry. In addition to these images, recurrent strains of music, solemn and soft, come into play from time to time to raise the veil of magic and to resolve the whole play into peace and tranquility.

Though the first scene of the play is very short, it remains to be a marvelous example of the brilliant and condensed representation of a cluster of confused noises. Thanks to Shakespeare's ability to visualize the action in full vividness, we can easily hear the order of the boats and lamentation of the passengers, and the chant of prayers interrupted occasionally with shouts of horror and farewell. Amidst all of these sounds and noises reign of the furious sea and the 'tempestuous' noise of 'thunder'.

The wreck in The Tempest is similar to that in Pericles in the scene that it separates father from family and friends: "A confused noise within: 'Mercy on us!' – 'we split, we split!, 'Farewell, my wife and children!' – 'Farewell brother' – 'we split, we split, we split!" (I.i.58-60) Miranda, in the opening part of the next scene, describes the tempest, and in her description, we are reminded of the image of din and clamor of elements that runs all through the play. The roar of the wild waters affects Miranda and the cry of the shipwrecked man that penetrated into the inner feelings of her heart, The Tempest in this play must be viewed as a means of adjusting an old wrong. Prospero in a mournful speech of sea- tragedy describes the original sin of his brother (I.ii.144-151).

We are repeatedly reminded of the power of elements affecting the course of human life. The recurrent claps of thunder and flashes of lightning in which Ariel appears and vanishes may also be considered a good case in point. Storms, winds, and the rage of the sea are drawn to us by extremely beautiful images.
Describing Ariel's song, Ferdinand says:

> This music crept by me upon the waters,
> Allaying both their fury and my passion
> With its sweet air: thence I have follow'd it,
> Or it hath drawn me rather. But it's gone (I.ii 299-7)

The music Ferdinand speaks about is not to be thought of in transient terms, far it constitutes a major part of the sea image that pervades the play may be viewed as a single image based on a tempest – music opposition. Alonso's dazed remembrance of Ariel's accusation which reflects the very movement and rhythm of the storm is mixed into the strains of that music through which all of Prospero's relatives and courtiers are to be saved and redeemed:

> O, it's monstrous, monstrous!
> Methought the billows spoke, and told me of it:
> The winds did sing it to me; and the thunder,
> That deep and dreadful organ – pipe, pronounc'd
> The name of Prosper: it did bass my trespass. (III. Iii. 95-9)

It is also through this mixture of sweet airs and delicious songs that Prospero at the end of the play abjures his magic and asks the help of 'heavenly music' to put an end to all discords and disorder:

> But this rough magic
> I here abjure; and when I have requir'd

Some heavenly music, - which even now I do,-
To work mine end upon their senses… (V.i.50-3)

To sum up, the two plays, Pericles and the Tempest, are about the renewal of creating life in a diseased state of society. This renewal is drawn dramatically through the comprehensive metaphor of the sea. The tempests in both plays are interrelated by themes of peace and music; they are but the condition through which are attained the dreamland melodies of romances where music defeats tempests. In Pericles Shakespeare is concerned with problems of life and death amid the tempestuous seas of time, and beneath the gloomy thunder of mortality. The order of things in Pericles is enveloped by a world of wonder and fantasy which is

> Most fully realized in Ephesus, where Cerimon works his magic and where Thaisa awaits Pericles. After the stormy night in which Thaisa dies…Her coffin is washed upon Ephesus' shore and brought to Cerimon…Even more miraculous than the sweet smelling and beautiful corpse is the existence of the possibility for recovery….[21]

Finally, Pericles may be described as a figure of varying degrees of disorder and discords until late at the very end of the play all errors are purged, and order and reconciliation replace the tempestuous and hostile atmosphere of the play. Consequently,

> Tempests, which occur so frequently in the romances, are a symbol of temporality, since "Time itself is tempestuous"… Tempestuousness pertains to the persistent dissonances that reverberate in the micro-and macrocosm as a consequence of the disruption of then once harmonious union of reason and the appetites…[22]

Similarly, in The Tempest as Prospero progresses from vexation and disorder to peace and order, so does the play move from the thoughts of punishment to reconciliation. Like that in Pericles, order in the Tempest succeeds a series of storms. In The Tempest, action

> returns to its prologue and all the characters resume their former places. History has turned full circle… the same ruler regains his dukedom. It is as if nothing has changed, as if everything – the desert island included – were just at theater performance staged by Prospero…[23]

In brief, each image and every metaphor has a double sense in each of the two plays in question. The world in each may be identified with a stage, and all the people in it are actors.

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