A FOLKLORIC MORPHOLOGY OF SHAKESPEARE'S *THE WINTER'S TALE*

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Shakespeare's *The Winter's Tale* is a multifaceted amalgamation of complex characters, themes, and settings. In spite of these often seemingly disparate elements, the play retains a surprising cohesiveness. Vladimir Propp, a prominent folklorist in the early twentieth-century, developed a concise and replicable method for discerning deep structures in fairytales. Through applying Propp's scheme to *The Winter's Tale*, a play already saturated with folkloric elements, the basic fairytale-like components of its deep structure are elucidated. Shakespeare utilizes these components to create parallel grammars of action in the play's structure, which serve to unify *The Winter's Tale* and add dimensionality to its characters.

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PREFACE

Soon after *The Winter's Tale* was first produced on the court stage in 1611, those of Shakespeare's contemporaries steeped in classical doctrine declared it a disaster. The classicism that revered Aristotelean unities of time, place and action shaped literary criticism well into the eighteenth-century. Consequently, "[with] its mid-play hiatus of sixteen years; its shifting from Sicilia to the 'seacoast' and pastoral landscape of Bohemia, and then back again to the Mediterranean isle; its diversified actions of royal jealousy and homely sheepshearing festival, . . . *The Winter's Tale* flagrantly violated Neoclassical decorum . . .."[1] Thus Ben Jonson ridiculed the play's non-realistic structure and seemingly incongruous plot elements. In his Introduction to *Bartholomew Fair*, in veiled response to Shakespeare, he said he was "loth to make nature afraid in his plays, like those that beget [Winter's] Tales, Tempests, and such like drolleries, to mix his head with other mens heels."[2]

Whether Jonson's comments or those of other classicist critics influenced the play's initial audience reception we can only conjecture. *The Winter's Tale* was performed only six times on the court stage between 1611 and 1623. It was reportedly "liked" at a court performance in January 1633.[3] There are no reliable records of its

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[1] Maurice Hunt, ed., *The Winter's Tale*: Critical Essays (New York: Garland, 1995) 4.
[2] Kenneth Muir, ed., Shakespeare *The Winter's Tale*: A Casebook (London: MacMillan, 1968) 24.
[3] Muir, Casebook 24.

public reception at Blackfriars, the indoor theater acquired by the King's Men in 1608, or at the Globe.[4]

After the reopening of English theaters in 1660, the repercussions of neoclassic thought stifled productions of *The Winter's Tale*. Complete productions of Shakespeare's play were virtually nonexistent between 1660 and 1802. Early seventeenth century and Restoration critics adopted a generally patronizing view of Jacobean and Elizabethan drama. John Dryden in his *Defense of the Epilogue* (1672) concluded that *The Winter's Tale* was "grounded on impossibilities" and dismissed it.[5] As late as 1725, Alexander Pope, in an evident effort to preserve Shakespeare's reputation, attributed the play to poor imitators of Shakespeare's hand.[6] "[Pope] made the union of tragic action and the action of comedy seem only possible in an irrational world of dunces . . .."[7] In spite of Samuel Johnson convincingly dismissing the validity of observing Aristotelian unities of time and place in 1765,[8] stage revivals of the play throughout the eighteenth-century attempted to "correct" these supposed incongruities; *The Winter's Tale* was manipulated into almost

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[4] Hunt 3. Dr. Simon Forman, the first playgoer to record his perception of *The Winter's Tale* after a performance at the Globe Theater on May 15, 1611, did not in fact explain his opinion regarding the believability of the play. He instead catalogued plot elements and attempted to discover the moral message he believed was inherent in all drama. Based upon a scene in which Autolycus swindles the Clown out of his money, Forman concluded, "Beware of trustinge feined beggars or fawninge fellouss" (Muir, Casebook, 23).

[5] Dryden condescendingly blamed Shakespeare's time for the meanness of *The Winter's Tale* and criticized Elizabethan drama in general: "But the times were ignorant in which they lived. Poetry was then, if not in its infancy among us, at least not arrived to its vigour and maturity: witness the lameness of their plots; many of which, especially those which they writ first (for even that age refined itself in some measure), were made up of some ridiculous, incoherent story, which in one play many times took up the business of an age. I suppose I need not name *Pericles, Prince of Tyre*, nor the historical plays of Shakespeare. . . . [Many] of the rest, as the *Winter's Tale, Love's Labour['s] Lost, Measure for Measure*, . . . were either grounded on impossibilities, or at least so meanly written that the comedy caused neither your mirth, nor the serious part of your concernment" (Muir, Casebook 24).

[6] Pope assumed, in the Preface to his edition of Shakespeare "[that] only some characters, single scenes, or perhaps a few passages, were of [Shakespeare's] hand" (Muir, Casebook 25).

[7] Bartholomeusz 28.

[8] Samuel Johnson, "The Preface," Selections From Johnson on Shakespeare, ed., Bertrand Bronson and Jean O'Meara, (New Haven: Yale UP, 1986) 8-60.

unrecognizable forms. Directors often eliminated the sixteen-year gap in the middle of the play and the role of 'Time, as Chorus'. They added explicit justifications for Leontes' sudden jealousy. They shifted the focus at the conclusion of the play from Hermione's non-realistic resurrection to the marriage between Perdita and Florizel.[9]

The complexity and brilliance of Shakespeare's original script did not begin to gain critical acclaim until William Hazlitt became its advocate. Inspired after attending John Philip Kemble's relatively complete, rare production of *The Winter's Tale* in London in 1802, he wrote "[we] wonder that Mr. Pope should have entertained doubts of the genuineness of this play."[10] Hazlitt even went so far as to assert, "*The Winter's Tale* is one of the best-acting of our author's plays."[11] Kemble's production, coupled with Samuel Coleridge's similar appreciation of the play's intricacies[12], fostered a general shift in the play's critical estimation. This auspicious swing in widespread opinion of the play's quality and coherence undoubtably paved the way for Harley Granville-Barker to proclaim the play a "masterpiece" in 1912.

Perhaps the first director-critic to describe structural coherence and unity in the play, Granville-Barker produced it nearly in its entirety. He cut only twenty lines from the script. In his preface to his acting edition of *The Winter's Tale*, he stressed the importance of sustaining "Time, as Chorus" mid-play as an essential structural unifier.

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[9] Bartholomeusz explains that even this latter change was not significant enough to overcome some objections to the play: "A critic from *The Times* (29 November 1811) observed that the passage of sixteen years between the two halves of the play was 'a gross violation of dramatic unity,' arguing that it would have required a tale much more exciting than the story of Florizel and Perdita for such a 'violation' to unite the play (42).

[10] William Hazlitt, "The Characters of Shakespeare's Plays; *The Winter's Tale*," The Winter's Tale; Critical Essays, ed., Maurice Hunt (New York: Garland, 1995) 65..

[11] Hazlitt 66.

[12] Samuel Coleridge, "Notes and Lectures upon Shakespeare; Notes on *The Winter's Tale*," The Winter's Tale; Critical Essays, ed., Maurice Hunt (New York: Garland, 1995) 72-75

He also described the play as a "tragi-comedy" in which elements of both tragedy and comedy permeate the whole production as opposed to the sharp distinction between the two theatrical genres, and the two halves of the play, that previous critics had drawn.[13] Granville-Barker's insights effectively ended the critical debate over the play's structural coherence.

Most contemporary critics of the play, intent upon elucidating a particular and often exclusionary literary approach, neglect the structural make-up of *The Winter's Tale* as basically unrelated to their arguments. Others focus only upon specific structural components, such as Shakespeare's employment of "Time, as Chorus," rather than the morphology of the play as a whole. Recalling that the play's turbulent early critical reception stemmed primarily from its misunderstood unity, this strikes me as ironic. The structure of *The Winter's Tale* in its entirety has been expressly addressed by comparatively few Shakespearean scholars, especially when one considers the magnitude of the critical bibliography.[14] Moreover, within the contexts of these few structural studies, the play's structure is almost always divided and examined according to its acts and scenes. This basis for discerning the morphology of the play is arguably superficial: Acts and scenes alone do not necessarily mirror the underlying plot structure of *The Winter's Tale*. Allusions to its morphological similarities to other plays authored by Shakespeare and by different playwrights are common, but such references do not address the deep structure of the play.

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[13] Harley Granville-Barker, "More Prefaces to Shakespeare; Preface to *The Winter's Tale*," The Winter's Tale: Critical Essays, ed., Maurice Hunt (New York: Garland, 1995) 76-81.

[14] See Chapter II "A Brief Survey of Literary Approaches to *The Winter's Tale*" (p. 4)

I originally became fascinated with how deep structures function within folktales and lend greater insight into these texts while studying Nordic mythology in Denmark. The humorous and horrible exploits of Nordic gods such as Odin, Thor and Freya are captured repeatedly in the same ancient story form. Seemingly whimsical tales, complete with heroic adventures and "happily ever after" endings, actually entail a very precise and nearly universal structural formula. I was introduced to the work of Vladimir Propp, a prominent early twentieth-century Russian folklorist, who systematically described tale structure so thoroughly that his morphology itself became the definition for "wondertale," a particular type of folktale.[15] Although the bulk of my research in Denmark pertained to applying Propp's template for Russian wondertales to Nordic mythology in order to better understand the deep structure of the myths and their individual folk components, I could not shake my English background. I could not ignore that particular works of traditional English literature conformed to Propp's scheme.

Several months after attending the Russian Ballet's performance of *Romeo and Juliet* in St. Petersburg, and while studying the *Lay of Grimnir*, a traditional Nordic myth centered around sudden banishment, deception through physical disguise, and the eventual restoration of an heir to the throne, it occurred to me that Shakespeare's *The Winter's Tale* had all the trappings of a wondertale as laid out in Propp's morphology. In spite of Shakespeare's significant use of folk elements throughout the play, I was unable to uncover any source or study describing its folktale-like structure. It appeared to me that the folk motifs and structure combined generate the surprising cohesiveness and theatrical flow of *The Winter's Tale* and, consequently, deserved further exploration.

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[15] See Chapter II "Introduction" (p. 12).

CHAPTER I

THE COMPLEXITY OF *THE WINTER'S TALE* AND ITS WONDERTALE STRUCTURE

Introduction

Bartholomeusz' comment that the difficulty inherent in directing a production of Shakespeare's *The Winter's Tale* lies in maintaining its unity while preserving the play's "rich, contradictory life"[1] aptly describes the fundamental problem confronting Shakespeare scholars and critics alike. Arguably one of Shakespeare's most complex plays, it has generated surprisingly similar and basic reservations from its critics, who have faulted it for being intermingled, paradoxical and contradictory. These opinions seem to arise no matter what the critical approach: thematic, psychological, historical, political, or structural. In light of these descriptions, one could reasonably expect that a performance would reflect an unintelligible muddle of genres and themes and characters. The play, however, sustains a surprising cohesiveness. This is accomplished, I believe, by its folktale-like structure. Shakespeare's incorporation of folk motifs throughout *The Winter's Tale* further emphasizes the play's folktale identity.

A folktale is, briefly, an anonymous, timeless, and placeless tale communicated orally. Fairytales, a particular type of folktale, generally include elements of magic. Moreover, in spite of their seemingly explicit designation, fairytales do not necessarily include fairies:

> When the writer in English attempts to translate the German *Märchen* or the Swedish *saga*, he has usually resorted to the term "fairy tale." In

> many ways this is an unfortunate word since not more than a small number of such stories have to do with fairies. As a matter of fact, most tales about fairies are actually traditions and relate real beliefs. Nevertheless, the term is well established and widely accepted.
>
> A considerable number of the tales in Grimm's collection are fairy tales of this kind. Such stories as *Snow White*, *Cinderella*, *Cupid and Psyche*, and the *Black and White Bride* illustrate their characteristic qualities. These stories are usually located in a never-never land where all kinds of supernatural events occur. The characters are usually not named . . . [or] very common names [. . .] may be used [. . .]. The fairy tale is full of commonplace expressions and motifs which tend to be used in other tales and to be a part of the general style of the story-teller.[2]

Like the German term *Märchen* and the Swedish term *saga*, Vladimir Propp's Russian expression *volšébnaja skázka* is also translated into English as "fairytale."[3] For purposes of clarification, however, folklorists in general refer to the fairytales Propp describes in his Morphology of the Folktale as "wondertales."[4] Wondertales contain a distinctive deep structure, or grammar of action, that underlies their more variable aspects. The creative details that contribute to an individual tale's unique character, such as Hansel's wearing *Lederhosen* or Jack's beanstalk rocketing up into the clouds, do not affect the determinable pattern of action that exists beneath these imaginative descriptions. All wondertales share one common deep structure. Propp meticulously identified thirty-one possible 'parts' of this wondertale framework. Although not all of these components occur within any single tale, Propp determined inductively that their numbers were finite and their sequence unalterable. If a folktale is a wondertale, its deep structure necessarily follows Propp's scheme. The primary benefit of this structuralist identification, according

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[1] Bartholomeusz, 193.
[2] Stith Thompson, "Fairy tale," Funk and Wagnall's Standard Dictionary of Folklore, Mythology and Legend, ed., Maria Leach, (New York: Funk and Wagnall's Co., 1949) 365-66.
[3] Louis Wagner, "Preface to the Second Edition," Morphology of the Folktale (1928) by Vladimir Propp (Austin: University of Texas Press, 1968) ix.

to Propp, is that it provides an inductive basis for comprehending the significance of wondertales, in addition to other types of folktales. This precept, as I shall argue, holds true for Shakespeare's *The Winter's Tale.*

At first glance, *The Winter's Tale* hardly appears to fulfill the criteria for a fairytale. Nonetheless, the very attributes of the play that early critics decried as "impossibilities" encourage the comparison. Shakespeare's characters are not obvious parallels of historical figures, nor are their actions and reactions always comprehensible. Leontes' jealousy, the sheer brutality of Polixenes' threats, and Hermione's resurrection are all dramatically sudden and left largely unexplained. The queen's restoration, consequently, appears magical. Shakespeare also trifles with the element of time through including a sixteen-year mid-play gap spanned only by the obvious artifice of a Chorus. His anachronistic reference to the sculptor Julius Romano, one of Shakespeare's contemporaries, similarly distorts the linear progression of time within the play. In adding a 'seacoast' to Bohemia, a fantastical Arcadia within itself, and shifting the action between the disparate locales of Sicilia and the isle, Shakespeare blurred traditional classicist conceptions of 'place'.

Shakespeare's choice of narrative and dramatic sources, coupled with his numerous references to folk traditions throughout *The Winter's Tale*, accentuate the folkloric structure of the play. The overtly self-referential lines in the play describing the plot as "an old tale" (V.ii.61, V.iii.117), in addition to the play's title, reemphasize its folktale identity. Shakespeare's primary source for *The Winter's Tale* was Robert Greene's *Pandosto, The Triumph of Time* (1588). A pastoral romance, *Pandosto* is

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[4] I use the terms wondertale and fairytale interchageably throughout my arguement. *The Winter's Tale*

perhaps more realistic than Shakespeare's adaptation in that "[Green] pays some attention to probability, e.g. in making Pandosto's [Shakespeare's Leontes] jealousy rise gradually, and in sketching the growth of the child Fawnia [Shakespeare's Perdita] through sixteen years."[5] In spite of Leontes' sudden jealousy and the mid-play sixteen year gap in *The Winter's Tale*, the most significant plot difference between the two works is in their endings: In *Pandosto*, the queen is not revived and Pandosto commits suicide. Shakespeare, conversely, resurrects Hermione, allows a penitent Leontes to live and creates multiple marriages. His version of the story therefore more closely resembles a wondertale: all of the complications motivating the action throughout the play are happily resolved.

Additional sources for *The Winter's Tale*, described by Geoffrey Bullough in his Narrative and Dramatic Sources of Shakespeare, are also folk-based. These sources include: Sir Philip Sidney's *Arcadia* (1590); Emmanuel Forde's *Parismenos* (1609); the anonymous play *Mucedorus* (1610); and Francis Sabie's *The Fisherman's Tale* and *Flora's Fortune* (1595) among others.[6] From these previous works, Shakespeare gleaned inspiration for components of his play such as its pastoral setting and imagery, the episode of child abandonment and the heavy punishment of a falsely accused victim.[7] The sheep-shearing festival and the songs and dances included in the pastoral mode in Act IV emphasize the folkloric comedic rusticity. Moreover, Shakespeare refers to parts

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resembles a wondertale and, therefore, appears fairytale-like.

[5] Geoffrey Bullough, Narrative and Dramatic Sources of Shakespeare, 8 (New York: Columbia University Press, 1975) 119.

[6] Bullough 115-213.

[7] Bullough gives significant consideration to each of Shakespeare's possible sources for these elements, in addition to describing the literary evolution of some themes and folk elements (115-55). Because I will be focusing upon the deep structure of *The Winter's Tale*, I only gloss these folk attributes of the play to clarify the basis of my approach.

of other traditional folktales: witches (II.iii.68, II.iii.114); a child being raised by animals (II.iii.185); the Delphic oracle (II.i.184); the bear (III.iii.15); and the Proserpine myth (IV.iv.116-25). Although identifying the folktale sources and attributes of *The Winter's Tale* is a useful preliminary step in determining the nature of the play, examining its structure from a folkloric perspective lends greater insight into the play's complex unity.

Discerning and describing the folktale components of *The Winter's Tale* has been a rather haphazard study. Vague allusions to "mythical aspects" or "folklore motifs" are frequently considered in apparent isolation from other elements in the play, or without an adequate explanation of why a particular folk attribute is cited instead of another. Northrup Frye, for example, develops clear, systematic definitions of folk elements, but fails to identify their significance within the context of the play as a whole. He argues, at one point, that Shakespeare's treatment of Hermione's undeserved persecution and eventual restoration demonstrates "a device in which progressively less care is taken of plausibility and which in consequence the mythical outline of a Proserpine figure becomes progressively clearer."[8] Although the Proserpine parallel is explicit (IV.iv.110-29), Frye's analysis does not account for Hermione's depth of character nor the theatricality inherent in her resurrection. Consequently, critics like Bill Overton maintain that examining *The Winter's Tale* as a folktale constitutes a too reductive, non-scientific methodology and that diminishes the importance of the audience's relation to the work.[9] Through investigating the wondertale structure of the play prior to studying its other folktale attributes, however, we can surmount Overton's objections.

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[8] Northrup Frye, Anatomy of Criticism, (New Jersey: Princeton UP, 1957) 183.
[9] Bill Overton, *The Winter's Tale* (London: MacMillan Education Ltd., 1989) 32-33.

Because Propp's structural methodology is inductive, replicable, and based upon his significant research, it can hardly be called "non-scientific." Overton's assumption that approaching *The Winter's Tale* as a folktale over-simplifies the play is also based upon several misconceptions, the most specious of which is that identifying folk components of the play precludes other "more complex" interpretations of the text. Although Frye does not discuss the audience impact of Hermione's resurrection, his comparing her to Proserpine does not necessarily eliminate the significance of the audience relationship. In fact, investigating the wondertale structure of *The Winter's Tale* provides the framework for understanding how the play simultaneously embodies and validates multiple approaches. Its unity is preserved in spite of its complexities and paradoxical elements precisely because the wondertale structure enables them to coexist.

Other Literary Approaches to *The Winter's Tale*

Many of the various literary approaches to *The Winter's Tale* focus primarily upon the play's context or characterization rather than the intricacies of its plot: Psychoanalytic criticism seeks to elucidate the characters' mentalities[10]; new historicism and cultural criticism contend primarily with the interactive nature of history, politics and literature, and the power relationships inherent in these interfaces[11]; analyses of image and theme explore the play's relation to other works of literature.[12] Studies that do examine the

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[10] See B.J. Sokol, Art and Illusion in *The Winter's Tale* (Manchester: Manchester Univ. Press, 1916) 16-52.

[11] See Political Shakespeare, ed., Jonathan Dollimore and Alan Sinfield, 2 (Ithaca: Cornell UP, 1994);Richard Hillman, Shakespeare Subversions; The Tricksters and the Play-text (London: Routledge Publishing, 1992); Robert Weimann Shakespeare and the Popular Tradition in the Theater: Studies in the Social Dimension of Dramatic Form and Function (Baltimore: Johns Hopkins UP, 1978).

[12] See Northrup Frye's Anatomy of Criticism; Wilbur Sanders, Twayne's New Critical Introduction to Shakespeare: *The Winter's Tale* (Boston: Twayne Publishers, 1987); Bill Overton's *The Winter's Tale*; Janet Spens, An Essay on Shakespeare's Relation to Tradition (Oxford: B.H. Blackwell, 1916).

plotting in *The Winter's Tale* do not necessarily address its deep structure. They divide the play into patterns of linguistic oppositions[13] or chart the play's grammar of action using its basic divisions into acts and scenes.[14] One structuralist study, in an effort to determine a common underlying structure in all of Shakespeare's plays, examines components of their plots according to the number of characters involved in each scene.[15] These structuralist approaches, however, generally neglect to explain how the play retains its cohesiveness in spite of its varied subject matter, characterization, locations and time frame.

Northrup Frye's "mythical view of literature"[16], which systematically details the archetypal patterns within literature in general, is the approach most similar to Propp's morphology in that both methodologies provide a framework for comparing multiple texts and for determining their deep structures. Frye's mythical perspective is based upon the assumption "that literature is a total form, and not simply the name given to an aggregate of existing literary works."[17] This view leads "to the conception of an order of nature as a whole being imitated by a corresponding order of words"[18] This literary

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[13] Bullough demonstrates this approach in relation to *The Winter's Tale* when he describes its structure as a compilation of "themes affecting characterization or incidental discussion: contrast between youth and age, court and country, true and false nobility, questions of birth and breeding" (123).
[14] Fitzroy Pyle, *The Winter's Tale* (New York: Barnes and Noble, Inc., 1969).
[15] James Hirsh, The Structure of Shakespearean Scenes (New Haven: Yale UP, 1981). Although I disagree with Hirsh's approach to Shakespeare's plays due to his failure to relate one scene to another, or to explain how his method accounts for the *differences* between the plays' structures, I believe that the basis for his approach is sound. In his "Preface," Hirsh details the problems inherent in dividing the play structurally according to its acts and scenes. He explains, "Although most of the plays in the First Folio are divided, the research of textual scholars has cast doubt on the authorial origin of most of these divisions" (5). Another method of structuralist division, therefore, appears desirable to accurately describe the grammar of action in Shakespeare's *The Winter's Tale*.
[16] Frye 118.
[17] Frye 118.
[18] Frye 118.

system of verbal relationships, or pattern of archetypes, constitutes what Frye considers the basic structural components of literature.

Frye's insights into *The Winter's Tale* in particular clarify the play's high mimetic style, its intermingling of tragic and comedic elements, and its inclusion of folk motifs and archetypes. He intelligently applies his method of archetypal criticism, for example, to the cyclical nature of the play:

> The action seems to be not only a movement from a "winter's tale" to spring, but from a lower world of confusion to an upper world of order. The closing scene in *The Winter's Tale* makes us think not simply of a cyclical movement from tragedy and absence to happiness and return, but of bodily metamorphosis and transformation from one kind of life to another. The materials of the *cognito* of [. . .] *The Winter's Tale* are so stock that they would be "hooted like an old tale," yet they seem both far-fetched and inevitably right, outraging reality and at the same time introducing us to a world of childlike innocence which has always made more sense than reality.[19]

Frye's analysis not only describes the emotional qualities Shakespeare includes in the pastoral mode of the latter half of his play, it also relates the play to its folk roots and the audience impact Shakespeare's thematic manipulation appears to achieve. In spite of Frye's seemingly thorough analysis, his methodology over-simplifies the structural intricacies in *The Winter's Tale*: He does not clarify the relationships between archetypal elements within the play, nor explain how the play achieves its complex unity.

Propp's methodology, conversely, clarifies how the deep structure of the play weaves these archetypal and thematic elements into a cohesive tale. His morphology facilitates an explicit and detailed examination of the grammar of action within *The Winter's Tale* and, consequently, reveals how the play simultaneously retains its complexity and its unity.

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[19] Frye 184.

CHAPTER II

PROPPIAN METHODOLOGY

Introduction

The various fairytales popularized in the West by the Grimm Brothers initially appear delightfully diverse in their unique heroes and villains and imaginative details. But beneath these decorative trappings, one can catch a glimpse of the similar plot structures in these assorted fairytales: The hero meets a series of adventures, defeats the villain, marries the princess and lives happily-ever-after. Only it is not quite that simple. In his Morphology of the Folktale[1], Vladimir Propp undertook the task of developing a concise system of analysis to determine the common deep structure– or "morphology"– of all fairytales. He defined morphology as the description of a tale according to its component parts, the interplay of these components, and their relationship to the whole.[2] After extensively studying Russian fairytales, Propp determined that the same thirty-one plot components comprise the deep structure of all wondertales.[3] Although not every possible part occurs in any single wondertale structure, the order of these tale components is unchanging. Propp essentially determined the process of the narrative in wondertales.

Propp discovered that the wondertale structure is based upon the functions of the dramatis personae or, put simply, the actions that a particular type of character performs

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[1] Vladimir Propp, Morphology of the Folktale, trans. Laurence Scott (Austin: Univ. of Texas Press, 1968). Propp's Morphology was first published in 1928, although it was not printed in any western European language until 1968.

[2] Propp 19.

[3] Propp's morphology does not encompass the structures of all fairytales, although that was his original intent. Those tales that do conform to his system are commonly referred to as wondertales for purposes of clarification (see Chapter I, p. 2).

in all wondertales. A character's role in the action then prompts the following action, or function, within the tale's narrative. In fact, this concept serves as the cornerstone for Propp's entire morphology. Functions of the dramatis personae are "stable, constant elements in tales, independent of how and by whom they are fulfilled."[4] In one well-known fairytale, for example, Little Red Riding Hood sets out to walk through the woods to her grandmother's house.[5] Her setting out fulfills the same function within the tale structure as Ivan, the traditional Russian wondertale hero, mounting his horse to search his father's kingdom for a bride. Both Little Red Riding Hood and Ivan are the heroes of their respective tales. In addition, they are both leaving home. Their respective goals (Grandmother's house; a bride), their personal attributes (young girl; Russian prince), and their modes of transportation (walking; horseback riding) do not influence the function itself. Propp defines these various ways in which a particular function may occur in different tales or in variants of the same tale as "realizations of functions."[6] Consequently, although the characters vary due to changeable attributes, their actions within the tale– their functions– remain constant.

The function central to the entire grammar of action within wondertales, according to Propp's scheme, is "villainy." Villainy occurs at the horrible moment when

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[4] Propp 21.

[5] I refer to commonly known fairytales, like Little Red Riding Hood, to clarify how functions operate within tale structures. My examples (also including Snow White, Cinderella, Jack and the Beanstalk, Rapunzel, The Devil and the Three Golden Hairs, Briar-Rose, and Rumpelstiltskin) are not wondertales because they do not entirely conform to Propp's scheme. They do, however, contain several Proppian functions. Complete wondertales are generally of Russian origin and are therefore generally less well known in American culture. I have opted to use illustrations from familiar fairytales rather than wondertales in the hope of making Propp's morphology easier to remember.

[6] Propp identifies 151 realizations of functions in wondertales, although he admits his list is by no means complete. He notes "this study could be made even broader and more exact if there were added to each item a designation of its present custodian and also of the time and place of recording" (Morphology 119). Propp is referring to identifying additional realizations of functions and categorizing them according to the

the villain in the tale maliciously injures his victim.[7] Every other function in Propp's wondertale structure either anticipates the villain's cruel act or moves the action in the tale toward the hero's resolution of the villainy. Propp also notes that "the villain often causes two or three harmful acts at once."[8] In fairytales that include multiple incidences of this imperative function, realizations of villainy are often regularly grouped. Propp explains, for example, that if the villain expels someone, then generally the villain also orders a murder to be committed and the villain murders someone himself.[9] Most often murder serves to intensify other acts of treachery. The tale structure from its beginning sets the stage for the functional manifestation of the villain's destructive design.

The Initial Situation

The "once upon a time . . ." beginning we often associate with fairytales does serve a very specific purpose: It prepares us for the often-fantastical narrative to follow, and it introduces the key characters in the tale. Moreover, "the initial situation often presents a picture of unusual, sometimes emphasized, prosperity, often in quite vivid, beautiful forms. This prosperity serves as a contrasting background for the ensuing misfortune."[10] Wondertales generally begin by acquainting the audience with the "history" of the tale leading up to the point at which the tale actually begins. This description is frequently epic in scope, or entails a prophecy or foreshadowing of action

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tales in which the realizations of functions are found, in addition to sorting them by their various historical environments.

[7] Propp 30.
[8] Propp 33.
[9] Propp 33.
[10] Propp 85.

within the tale.[11] The initial situation, according to Propp, requires the introduction of members from one family. Propp also suggests that special attention should be given to initial situations that involve mention of the villain: If the villain is named, he will also be a family member.[12] Following the prosperity portrayed in the initial situation, the first seven functions in Propp's morphology that constitute the "preparatory" part of the tale illustrate the series of actions which leads to the principal act of villainy.

The Grammar of Action Within Wondertales

Although Propp enumerates thirty-one possible functions in his morphology of the wondertale, not all of these functions comprise the deep structure of *The Winter's Tale*. A comprehensive list of wondertale functions appears in the Appendix. The following discussion is centered around the significant number of these functions that do appear within the play's grammar of action. The preparatory section of wondertale morphology (functions 1-7) generally introduces the key characters in the narrative and prepares the audience for the ensuing villainy in the tale. Propp, however, does not attach the same significance to this section of his morphology as he does to the functions of the narrative proper (functions 8-31). "This corresponds well with the observation made by many folklorists that the preparatory part of a wondertale may appear (if it appears at all) as a

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[11] Propp describes, "Certain situations . . . are handled in an epic manner. In the beginning the seeker is not at hand. He is born, usually in some miraculous manner. The miraculous birth of the hero is a very important narrative element . . .. The hero's birth is usually accompanied by a prophecy concerning his destiny" (Morphology 85). The epic nature of the initial situation does not necessarily entail the birth of the hero. It can also appear in the social importance of the character(s) introduced. For example, the initial situation in *The Winter's Tale* introduces two kings and their respective kingdoms.

[12] Propp 86. I will elaborate upon the consequences of this familial requisite for the initial situation in *The Winter's Tale* in Chapter 3.

flashback later in the tale, . . . a phenomena for which Propp fails to account."[13] The preparatory functions relevant to *The Winter's Tale* form a series of pairs in which one function engenders the following function:

2. An interdiction is addressed to the hero.
3. The interdiction is violated.

4. The villain makes an attempt at reconnaissance.
5. The villain receives information about his victim.

6. The villain attempts to deceive his victim in order to take possession of him or of his belongings.
7. The victim submits to deception and thereby unwittingly helps his enemy.[14]

The interdiction/violation sequence involves a warning or command of some type expressed to the hero or another character that is either purposefully or accidentally breached. The villain generally enters the tale at this point, usually as a result of the violation of the interdiction. His role relates directly back to the prosperity and contentment portrayed in the initial situation in that he purposefully disrupts this happiness and causes some form of damage or harm.

This sequence of events in the preparatory section becomes clearer if we again consider the beginning of the tale of Little Red Riding Hood. The young girl's mother warns her before she starts out on her journey through the woods to go straight to her grandmother's house and not to talk to strangers along the way (2. an interdiction). Red Riding Hood dawdles and forgets her mother's warning. When the wolf approaches her, the little girl begins to talk with him (3. she violates her mother's interdiction). The wolf asks Red Riding Hood where she is going (4. he makes an effort at reconnaissance). She

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[13] Lars Hemmingsen, By Word of Mouth, Trans. Lars Hemmingsen, (Diss. Kobenhaven Universitat utrykt Ph.D. afhandl. 1995) 97.

responds that she is headed to her grandmother's house (5. the wolf receives information about his victim). He then asks the little girl if he can carry her basket there for her so she can collect more flowers. The wolf, of course, has an ulterior motive (6. he attempts to deceive his victim), but Red Riding Hood agrees to his offer and gives the wolf directions to her grandmother's house (7. she unwittingly submits to his deception and helps the villain accomplish his evil design).

The preparatory part of the tale showcases the most important component of Propp's morphology: villainy (function 8). Traditional fairytale villains are pure incarnations of evil. Their tyranny and destructiveness is uninhibited by any self-exploration or eventual remorse. Examples of these types of villains include the wicked stepmothers in both Cinderella and Snow White, the giant in Jack and the Beanstalk, and the witch in Rapunzel. The entire action of the tale proper is motivated by villainy and subsequent functions relate directly back to the villain's strike, starting with the misfortune's announcement to other characters within the tale (function 9).

This publicizing of the villainy is essential to the tale structure in that it first designates the hero's role. "The hero of the fairytale is that character who either directly suffers from the action of the villain in the complication . . . or agrees to liquidate [another person's] misfortune . . .."[15] Heroes are one of two types– either "seekers" or "victimized heroes."[16] Seekers, as the distinction suggests, purposely search for the victim of the villainy or the villain himself. The prince in Cinderella, for example, seeks out the beautiful woman that he met at the ball. Victimized heroes are strong-armed into

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[14] Propp 26-30.
[15] Propp 50.
[16] Propp 36.

their roles as a result of the villainy. The miller's daughter in Rumpelstiltskin, for instance, is forced to find a way to outsmart the little man so she can keep her child. The narrative of the tale is generally from the hero's perspective and, as a result, "his intentions form the axis of the narrative."[17]

If the tale's structure includes a seeker hero, then the previous function in which the villainy is advertised is immediately followed by the hero determining or agreeing to a method of counteracting the villainy (function 10).[18] The hero consequently leaves home (function 11). "The departures of [seeker heroes] have search as their goal, while those of [victimized heroes] mark the beginning of a journey without searches, on which various adventures await the hero."[19] Yet, not all tales include the hero physically moving to another setting within the tale. It is possible, Propp notes, for the entire action of the tale to occur in a single location.[20] If the hero is not physically transported to another location, his journey is often psychological or figurative.

At this point in the tale structure, the hero usually encounters a "donor." Donors provide the hero with some agent (often magical) or helper who will eventually aid either the seeker hero or the victimized hero in resolving the initial misfortune caused by the villain. Prior to the hero receiving the agent, the donor often tests, interrogates, or attacks the hero to determine his worthiness (function 12). This function combines with the hero's reaction to the potential donor (function 13) to form a functional pair within the

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[17] Propp 50. The "intentions" of the hero should not be confused with his "motivations." Whereas his intentions are generally related to addressing the villainy and are, therefore, an integral part of the sequence of functions in that they foster the action in the tale, motivations do not influence the structure of a tale and can be considered auxiliary elements.
[18] Propp 38.
[19] Propp 39.
[20] Propp 39.

structure of the tale.[21] When the hero either wittingly or unwittingly passes the tests, he is rewarded with a helper or magical object. There is, of course, the possibility that the hero will initially fail a test. In such cases, failure is used as a method of intensifying the suspense within the tale and, sooner or later, the hero does pass. He is rewarded with either the use of a magical agent or a helper (function 14).

In the course of *The Winter's Tale*, the next function to appear is that of the hero being transferred, delivered or led to the whereabouts of an object of search (function 15). This function exists within the tale structure only if the hero is transported by another person or magical agent. If he simply arrives at the place without aid or accompaniment, then his entrance is a continuation of function 11, in which he leaves home. In the tale of Cinderella, the prince is led to his true bride by two white doves. Cinderella signifies the object of the prince's search and the doves are therefore the hero's helper.[22]

Functions 18 through 22 form two functional pairs in which the initial function facilitates the subsequent function: the villain is defeated (18) and the original lack or misfortune is thereby liquidated (19); the hero is pursued (21) and the hero is rescued from pursuit (22). (The function of the hero's return (20) is not included in the structure of *The Winter's Tale*.) Functions 18 through 22 form a partial resolution of the tale's narrative in representing the resolution of the tale's primary complication. Within the wondertale structure, the hero's conquering the villain and thereby redressing the misfortune that motivated the grammar of action within the tale is integral. These functions restore balance in the realm of the fairytale that the villainy (8) had initially

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[21] Propp 39-43.

[22] Function 16 (the hero and the villain join in direct combat) and function 17 (the hero is branded) do not appear in *The Winter's Tale*.

disrupted. The pursuit of the hero by the villain (or by a relative of the villain) and his rescue (usually by a helper) after the results of the villain's treachery are resolved serve to prolong the action in the narrative. These functions lead toward the tale's celebratory stable culmination.[23]

Prior to reaching this anticipated state of bliss within the tale's narrative, however, the hero generally must surmount yet another obstacle. The functions of the proposal of a difficult task to the hero (25), the resolution of that task (26), and the consequent recognition of the hero by the principal characters (27) form a functional triad within the tale's grammar of action. The princess or her father, for example, in order to prove the hero's identity, might require him to compete in a contest of wit or sport prior to their marriage. The hero, of course, meets the challenge(s) successfully and, as a result, is recognized as the hero by other characters within the tale. Shakespeare includes this functional triad in the structure of *The Winter's Tale*, although, as I will explain, it occurs in a less material and more psychological manner.[24] The recognition of the hero results in his marriage (function 31). Marriage marks both the final restoration of stability within the wondertale and the structural end of the tale itself.

Characters' Spheres of Action

Propp identifies and describes seven existing functional spheres of action of the dramatis personae, or groups of functions performed by specific character types, within

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[23] Function 23 (the hero, unrecognized, arrives home or in another country) and function 24 (a false hero presents unfounded claims) are not included in the morphology of *The Winter's Tale*.

[24] Function 28 (the false hero or villain is exposed); function 29 (the hero is given a new appearance); and function 30 (the villain is punished) also do not occur in the morphology of *The Winter's Tale*.

the wondertale structure. The functions enumerated in the previous section are distributed among character types in the following manner:

1. The sphere of action of the villain: villainy, and pursuit.
2. The sphere of action of the donor (provider): testing in preparation for the transmission of a magical agent or helper, and the provision of the hero with the agent or helper.
3. The sphere of action of the helper: the spatial transference of the hero, liquidation of the misfortune or lack, rescue from pursuit, and solution of difficult tasks.
4. The sphere of action of a princess (a sought-for person): assignment of difficult tasks, recognition, and marriage.
5. The sphere of action of the dispatcher: dispatches the hero.
6. The sphere of action of the hero: reaction to the demands of the donor, and marriage.
7. The sphere of action of the false hero: departure on a search, reaction to demands of the donor, and presenting unfounded claims.[25]

Only five of these spheres of action appear in *The Winter's Tale*: those of the villain, the donor (provider), the helper, the princess or sought-after person, and the hero. It is common for one character to be involved in several spheres of action. For example, if a helper is not present, the hero often assumes characteristics of the helper such as the ability to foresee particular events in the future. "The functions of the preparatory section (functions 1-7) are also distributed among the same characters, but the distribution here is unequal, making the definition of the characters impossible by these functions."[26] In addition, characters can shift spheres of action within the course of a single tale. A character introduced as a donor could later be a helper. Other minor personages introduced throughout the tale serve as connective elements that preserve the cohesiveness of the narrative. The functional spheres of action in the wondertale

[25] Propp 79-80.
[26] Propp 80.

structure designated by Propp only account for the most prominent characters within the tale structure.

Determining Moves Within the Tale Structure

Prior to identifying the functions of dramatis personae realized within a particular tale, however, Propp explains that one must first identify the moves that constitute the tale as a whole. A "move" is defined as the morphological development of the tale from villainy to a function that serves to redress the initial villainy.[27] The tale's grammar of action culminates in the balance restored by the villainy's resolution. Tales can be composed of one move or a series of moves[28] and are often combined in imaginative ways.

Other Elements of Tale Construction

Although the functions of dramatis personae are the primary elements of tale composition, the other elements of tale construction designated by Propp lend insight into how functions are linked within the tale. After one designates the moves within the tale through identifying villainy and its resolution, one can then determine the intermediary functions that shape the tale's pattern of action. These functions are connected by a system of notification within the tale structure. Notification entails two interrelated events. First, either a primary or secondary character comments upon the action within a particular function; and, second, that notification justifies the subsequent function's occurrence. In the tale of Briar-Rose, for example, the prince learns of the curse cast by a

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[27] Propp 92.
[28] Propp 92.

Wise Woman from his grandfather. The hero's decision to rescue the princess is a direct result of this notification.[29] Other conjunctive elements within the tale structure are characters' various motivations. "By motivations are meant both the reasons and the aims of personages which cause them to commit various acts. Motivations often add to a tale a completely distinctive, vivid coloring, but nevertheless motivations belong to the most inconstant and unstable elements of the tale."[30] Motivations are generally linked directly to the action of the narrative, but a variety of motives can propagate the same function.

Propp refers to the reoccurrence of a function or functional pair within the tale structure as trebling. Trebling is used to emphasize the importance of that particular function or stress the nature of the various characters involved. Within the wondertale structure, trebling occurs in a series of three occasions, although, as Lars Hemmingsen suggests, other numbers of functional reoccurrences do appear.[31] A donor may test a hero three times prior to giving him a helper or magical agent. Similarly, a hero could be required to fight the villain three times before defeating him. In the tale of the Devil and the Three Golden Hairs, the evil king tests the young hero three times: First the king attempts to drown the boy. Second, he orders the hero to carry a letter to the Queen ensuring his death, but the letter is intercepted and altered by robbers. Finally, he challenges the hero to bring back three golden hairs from the devil. The hero is

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[29] Propp 71-74.
[30] Propp 75.
[31] Hemmingsen adds to Propp's morphology: "It should be noted that tales may be strung together so that the schematic is used more than once and that a tale may 'loop back' and repeat certain functions or groups of functions. Propp mentioned only the possibility of trebling, but also doubling and quadrupling may be observed in certain wondertales" (Hemmingsen 95).

successful and, after he tricks the old king into searching for an imaginary source of wealth, he becomes the new ruler of the kingdom.

The grammar of action in Shakespeare's *The Winter's Tale* largely resembles Propp's morphology. The complex unity in Shakespeare's play is reinforced through its recognizable wondertale structure and the parallelism that this structure generates between the play's seemingly disparate elements.

CHAPTER III

PINNING *THE WINTER'S TALE* TO PROPP'S MORPHOLOGY

Imagine Propp's morphology as the precise, grid-like lines of a blueprint for the foundation of a house; each room's dimensions precisely scaled, each doorway strategically placed, the plumbing carefully laid out. This blueprint, however, as accurate as it may be, does not illustrate the individual features of the house built upon its regular foundation. The remodeling work and paint jobs, the families that move in and out again, the cycles of repair and disrepair are what give the house personality. Through overlaying Propp's foundational blueprint with a "transparency" of *The Winter's Tale*, we can more easily perceive Shakespeare's remodeling of the wondertale structure. Painted with the vivid colors of courtly and pastoral life, and housing a diverse, psychologically intriguing cast of characters, the play's unity is nonetheless based upon the wondertale's discernable and regular pattern of action.

Shakespeare's primary method of renovating the wondertale structure in *The Winter's Tale* is through embedding additional functional sequences into the grammar of action in the play. The "interdiction/violation of the interdiction" sequence (functions 2 and 3), for example, transpires shortly after the initial situation in the wondertale structure according to Propp. Shakespeare, however, incorporates several other episodes of the interdiction/violation pair throughout *The Winter's Tale*. Hermione's warning Leontes to rethink the basis for his slanderous accusations (and Leontes' subsequent violation of her interdiction when he imprisons her) (II.i.95-125) occurs well after the initial situation in

The Winter's Tale, and it follows two previous interdiction/violation sequences in the play's morphology. Embedded sequences in the play's structure generally stress particular attributes of characters. I will elaborate upon the significance of each embedded sequence in the course of specifically describing the play's functional pattern later in this chapter.

Shakespeare also significantly alters the wondertale structure of *The Winter's Tale* through combining the spheres of action of the villain and of the hero into a single character in the first move of the play. Leontes fills both roles, the effect of which is that he is battling himself psychologically rather than fighting an outside enemy. His internal struggle with his jealousy, his resulting villainy, his following years of penitence and his eventual transformation into the hero of the play demonstrates his realistic depth of character. Leontes' metamorphosis also provides an effective foil for Polixenes' villainy and Florizel's heroism in the second move of the play. Again, I will expand upon the significance of Leontes' double-role as villain and hero when detailing the play's grammar of action.

Overlaying Propp's morphology on the plot of *The Winter's Tale* highlights the significant number of parallels between actions, characters and language that contribute greatly to the play's cohesiveness. Before identifying these parallels and how they unify seemingly disparate elements of the plot, however, we first need to match up and pin the major, move-defining functions in *The Winter's Tale* to the blueprint of Propp's morphology.

Determining the Moves Within *The Winter's Tale*

Structural moves in wondertales are framed by villainy and the eventual resolution of that villainy. *The Winter's Tale*, following Propp's morphological template, includes two distinct acts of villainy, and therefore two moves, that share a common ending.[1] Beginning the first move, Leontes causes the supposed deaths of his wife and his daughter and the actual deaths of his son and Antigonus, Paulina's husband. Moreover, he alienates his fellow king and childhood playmate, Polixenes, and his trusted advisor Camillo.[2] The cap for the first move in the play is Leontes' initial realization of his own baseless jealousy and tyrannical behavior. Shortly after Leontes denounces the oracle's pronouncement of Hermione's innocence, he receives news that his son, the heir to the throne of Sicilia, has died because of Leontes' alienating him from his mother. Stunned, Leontes laments in fear and awe: "Apollo's angry, and the heavens themselves / Do strike at my injustice" (III.ii.148-49). Hermione's swooning and reported death immediately following the first shock of her son's death causes Leontes to assume responsibility for the tragedies he fostered in his madness. He laments to Paulina:

> Thou didst speak but well
> When most the truth; which I receive much better
> Than to be pitied of thee. Prithee bring me
> To the dead bodies of my queen and son.
> One grave shall be for both; upon them shall
> The causes of their death appear (unto
> Our shame perpetual). Once a day I'll visit
> The chapel where they lie, and tears shed there
> Shall be my recreation. So long as nature
> Will bear up with this exercise, so long
> I daily vow to use it. Come and lead me

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[1] Although an important morphological component, the preparatory section (functions 1-7) does not affect the process of identifying the moves within tales. According to Propp, a move and, therefore, the tale proper, begins with villainy (function 8). See Chapter 2 "Determining Moves Within Tale Structure" (p. 19).

[2] I will describe each of these villainies in more depth when detailing the functions of the dramatis personae later in this chapter.

To these sorrows. (III.ii.233-43)

Leontes' realization, although signaling his newfound comprehension of his ignominy and his accountability, does not signify a complete resolution within the play's structure. The villainous acts themselves are not yet rectified: Leontes remains without a queen, without an heir, without his trusted advisor in Camillo, estranged from Polixenes, and without knowledge of his daughter's fate. In addition, because Leontes also affected Antigonus' death, he is essentially responsible for Paulina's loss of a husband. These dire circumstances are obviously not all addressed by Leontes' understanding the role he played in the deaths of his queen and his son. His partial reconciliation is Shakespeare's invention. Propp does not include a weak or incomplete form of the function in which the villainy is remedied in his morphology. Leontes' admission of his responsibility does create a sense of closure in the first move (the audience leaves him in a state of deserved mental anguish), but it does not signify the first move's conclusion because his villainies remain unresolved.

The second move in the play originates in Polixenes' villainy; his excessively cruel reaction to the forbidden love affair between Florizel and Perdita. Polixenes' vicious terrorization, rooted in his intolerance and his tyrannical use of power, is strikingly parallel to Leontes' villainy in the first move. His anger directed toward his son for loving beneath his social position smacks of the irrationality and madness of Leontes' behavior and results in an equally brutal threat. He menacingly warns Perdita and Florizel:

> . . . And thou, fresh piece
> of excellent witchcraft, whom of force must know
> The royal fool thou cop'st with– . . .

> I'll have thy beauty scratch'd with briers and made
> More homely than they state. For thee, fond boy,
> If I may ever know thou dost but sigh
> That thou no more shalt see this knack (as never
> I mean thou shalt), we'll bar thee from succession,
> Not hold thee of our blood, no, not our kin,
> Farre than Deucalion off. . .
> . . . And you, enchantment–
> Worthy enough a herdsman, yea, him too,
> That makes himself (but for our honor therein)
> Unworthy thee–if ever, henceforth, thou
> These rural latches to his entrance open,
> Or [hoop] his body more with thy embraces,
> I will devise a death as cruel for thee
> As thou art tender to't.
> (IV.iv.422-441)

Polixenes' ultimatum creates the central action in the second move of the play. Florizel defies his father and flees to Sicilia with Perdita. Polixenes has, at this point, lost his son and Perdita's true identity remains undiscovered. In addition, Bohemia has lost its heir and Polixenes has also in effect alienated his counselor Camillo, who once more feels it his duty to defy the king's orders and aid the potential victims. In keeping with his advice, the two lovers escape to Sicilia to seek asylum with Leontes.

This second move is, of course, also delineated from the first move by its significant pastoral imagery and its centering around a sheep-shearing festival. Propp's morphology does not account for Shakespeare's overt differentiation between the settings in each move. The juxtaposition between the court and the countryside, however, amplifies the audience's awareness of *The Winter's Tale* as a wondertale. The pastoral mode of the second move and its associative folk elements prefigure the fairytale-like resolution of the play. Shakespeare's descriptions conjure an Arcadia, or an idyllic green world in which Nature rights injustices and happy endings are plausible. In spite of the

appealing folkloric rusticity that underscores the division between structural moves, the sheep-shearing festival, its songs and dances, and the lush natural imagery in the second move are not integral to the grammar of action within *The Winter's Tale*.

Shakespeare further emphasizes the transition between the first and second moves in the play through his folkloric treatment of Antigonus' death and his employment of 'Time, as Chorus' to bridge the sixteen-year mid-play gap. In terms of Propp's morphology, Shakespeare's transition between moves is structurally sound for several reasons. First, Antigonus, albeit a minor character, serves as a conjunctive element between Leontes' personal realization of his villainy and Polixenes' new villainy initiating the second move. In spite of the fact that Antigonus performs no other significant Proppian function within the play, his conjunctive role is essential to the continuity of the plot. He is closely related to the first move in that he is Paulina's husband and a member of Sicilia's court. Shakespeare's displacing him from his familiar courtly surroundings simultaneously prepares the audience for a similar dislocation in Bohemia's pastoral landscape. Moreover, Antigonus' unrealistic death, the oft commented upon "exit pursued by a bear"[3], provides a comparable folkloric segue into the more traditional wondertale-like structure of the second move (in which the villain and the hero are different characters). The bear appeared fantastical to many of Shakespeare's contemporaries and perhaps too contrived in that it neatly (at least textually speaking) eliminated any news concerning Perdita's whereabouts or potential survival from reaching Leontes. Shakespeare's inclusion of this traditional folk element

[3] Shakespeare III.iii.58. This stage direction initially baffled early critics due to its unrealistic and seemingly over-dramatic nature. However, a bear is also a frequent character or component of folktales in general, and it emphasizes the wondertale identity of the play.

also readies the audience for the coincidences "monstrous to our human reason" (V.i.41) that foster the wondertale-like ending of *The Winter's Tale*.

'Time, as Chorus' serves a similar conjunctive role between the two moves in the play. Critics have often argued about the propriety of Shakespeare's use of such a contrived transition. Yet within the wondertale structure in which realism is often suspended, the Chorus simultaneously prepares the audience for a shift in locale, a change in plot, and for a significant change from the tragic nature of the first move to the comedic bent of the second. In addition, the "unrealistic" tenor of this dramatic bridge is a moot point when one examines the deep structure of the play. Wondertales do not require a continuous, unbroken spectrum of time. They do entail, according to Propp, a linear progression of events and functions of dramatis personae that occur in the same order. Shakespeare's employment of 'Time, as Chorus' keeps with this pattern. It spans sixteen years, but does not disrupt the linear development of the play: Time is never reversed or frozen in the action of the narrative, nor does Shakespeare jumble Propp's order of functions in the play's morphology.

The two seemingly disparate moves that Shakespeare so distinctly separates are resolved through a common ending that brilliantly addresses all of the villainies created by both Leontes and Polixenes.[4] This wondertale-like conclusion is further emphasized through the play's ending with the promise of several weddings. Marriage is the requisite final function in Propp's morphology. Leontes' reunion with Hermione is essentially an altered form of the traditional marriage function inherent in wondertales. They rediscover

[4] Although Mamillius is not revived in the play, Florizel fills his status as heir of Sicilia. Similarly, Camillo eventually replaces Antigonus in the role of Paulina's husband. Morphologically speaking, these substitutions rectify Leontes' initial villainies which caused Mamillius' and Antigonus' deaths.

their love for each other as husband and wife. Although Shakespeare does not communicate it explicitly, the audience expects that Leontes and his queen will live happily ever after. Leontes has awakened his faith in love and marriage, which Paulina tells him is compulsory for bringing Hermione to life (V.iii.94-5). His awe and appreciation are reflected in his silence throughout Hermione's resurrection. Their first embrace is instead described in wondrous tones by Polixenes and Camillo. In addition to Leontes and Hermione's reunion, the promise of Perdita's and Florizel's wedding and, finaily, of Paulina's and Camillo's marriage trebles the wedding function in the final scene.

Determining the structural placement of the functions of villainy and their common resolution in *The Winter's Tale*, and thereby identifying the two moves within the play, provides the framework for thoroughly exploring the complex grammar of action comprising the body of each move. Because villainy is the primary catalyst for action in Propp's morphology, intermediary functions generally either foreshadow its occurrence or anticipate its resolution.

The Initial Situation in *The Winter's Tale*

The initial situation in *The Winter's Tale* conforms almost perfectly to Propp's morphological scheme: it introduces a time of prosperity and friendship between Leontes and Polixenes as a contrast to the ensuing misfortunes within the tale. Camillo lauds the kings' friendship that had persevered in spite of the distance between their kingdoms:

> . . . They were train'd together in their child-
> hoods; and there rooted betwixt them then such an
> affection, which cannot choose but branch now. Since

> their more mature dignities and royal necessities
> made separation of their society, their encounters
> (though not personal) hath been royally attorney'd
> with interchange of gifts, letters, loving embassies,
> that they have seem'd to be together, though absent;
> shook hands, as over a vast; and embrac'd as it
> were from the ends of oppos'd winds. The heavens
> continue their loves! (I.i.22-32).

Archidamus answers, "I think there is not in the world either malice / or matter to alter it" (I.i.33-34). Of course, in light of Leontes' rapid and unexplained jealousy in the next scene, the lord's conclusion that nothing could breach the kings' bond is ironic. It is precisely the prosperous nature of the kings' relationship that does not endure.

The irony in the initial situation is largely due to Leontes' sudden and baseless dismissal of the intimate history he and Polixenes shared when he imagines his friend consorting with Hermione. Some critics have argued that Shakespeare therefore imbues Camillo's and Archidamus' language throughout the entire opening scene with similar irony. They maintain that the lords' discussing the general populace's opinion of Mamillius' succession to the throne is ironic due not only to the prince's eventual death, but also to the Shakespeare's underlying commentary on the disconnection between the monarchy and the masses (I.i.34-46). The purpose of the initial situation, however, is to orient the audience with the eventual villainy. Although Leontes' is ultimately responsible for the death of his son, it is doubtful that Shakespeare burdened his language with an underlying discourse concerning the politics of power prior to even initiating the grammar of action in *The Winter's Tale*.

The idyllic nature of the initial situation is stressed through repeated references to the kings' early relationship throughout Act I, Scene ii. This repetition, the tale element

that Propp refers to as trebling, creates an ominous sense of anticipation: The audience is aware that a disruptive complication must occur at some point to motivate the action within the play. Trebling, consequently, heightens the dramatic and ironic effects of both Leontes' and Polixenes' sudden tyrannical acts through elevating the kings' previous behavior to fairytale-like perfection before they each transform into appalling villains. Polixenes' nostalgic reply to Hermione's questions about the kings' shared childhoods reemphasizes both kings' initial purity of mind:

> We were as twinn'd lambs that did frisk I' the' sun,
> . . . What we chang'd
> Was innocence for innocence; we knew not
> The doctrine of ill-doing, nor dream'd
> That any did. . . . (I.ii.67-71).

Polixenes' metaphor juxtaposes a distant pastoral landscape with courtly life and, in so doing, suggests that innocence is also a remote ideal. His comparison foreshadows Leontes' "ill-doing." Similarly, Leontes, though side-stepping a direct answer for his troubled expression when studying his son for proofs of his legitimacy, sees himself as a younger, more impressionable man (I.ii.150-160). The sensitivity he recollects stands in stark opposition to his later refusal to heed the advice of others regarding his baseless persecution of Hermione.

Propp's contention that the initial situation introduces the circumstances of one family is slightly altered by Shakespeare's inclusion of Polixenes' and Leontes' shared history. However, if we consider that the initial situation in *The Winter's Tale* supplies an orientation for both structural moves in the play, it nevertheless corresponds to Propp's scheme: Leontes is the villain in the first move; Polixenes fills that role in the second move; and both kings ultimately harm members of their own respective families. In

addition, Leontes and Polixenes share a figurative familial bond. Polixenes compares their relationship to "twinn'd lambs" (I.ii.67) and they frequently refer to each other as "brother." Moreover, the bloodlines of the kings are joined when Perdita and Florizel marry.

In combining the initial situations of both moves, Shakespeare not only elucidates the irony inherent in the kings' subsequent villainies, but also invites the audience to compare their metamorphoses. Both characters undergo transformations between their respective spheres of action in the two moves of the play. Leontes shifts from a villain to a hero. Polixenes changes from a victim to a villain. Shakespeare's preliminary juxtaposing of the two kings in the initial situation is a subtle evocation for additional structural parallels throughout the action in the play.

Functions of Dramatis Personae in the First Move

The preparatory section leading up to the first move in *The Winter's Tale* builds incredible suspense: The audience experiences Leontes' deterioration from a jealous husband to a destructive force of malevolence closely resembling the unmitigated evil of fairytale villains. His repeated violations of others' warnings, coupled with his paranoid misperceptions of their actions and motivations, anticipate Leontes' incredible cruelty and its catastrophic results. Soon after Shakespeare's portrayal of Leontes' idyllic innocence and openness in the initial situation, the king becomes distrustful of Hermione's relationship with Polixenes. His baseless jealousy signals his first violation of the interdiction (function 3) tacitly included in marriage: matrimony entails trust. Leontes' sudden suspicion demonstrates, as Propp explains, the second half of an

interdiction/violation sequence without the tale explicitly stating the interdiction. For example, if a character is *late* returning home, the interdiction of tardiness is omitted.[5] Leontes' unfounded mistrust of Hermione violates the intrinsic marriage vows that he made to her before the time in the tale. Inexplicably, in spite of the longevity of his marriage with Hermione and her previous fidelity, Leontes is deeply disturbed by Hermione's friendliness toward Polixenes:

> . . . Too hot, too hot!
> To mingle friendship far is mingling bloods,
> I have *tremor cordis* on me; my heart dances,
> But not for joy; not joy. This entertainment
> May a free face put on, derive a liberty
> From heartliness, from bounty, fertile bosom,
> And well become the agent; 't may–I grant,
> But to be paddling palms and pinching fingers,
> As they now are, and making practic'd smiles,
> As in a looking-glass; and then to sigh, as 'twere
> The mort o' th' deer–O, that is entertainment
> My bosom likes not, nor my brows! (I.ii.108-119).

In doubting Hermione's fidelity (he compares himself to a cuckold), Leontes violates the unspoken interdiction of faith and trust in marriage. He does not consider that only moments beforehand he had importuned Hermione to persuade Polixenes to extend his visit (I.ii.27). In spite of his role in initiating the exchange between his wife and his friend, at this point Leontes' feelings are still somewhat comprehensible: jealousy is a common human trait. He is witnessing his wife sharing an intimate friendship with another man. Leontes' violation of the interdiction of trust in marriage is a significant development in the play's deep structure. It provides an opportunity for the villain to enter the narrative. The villain of the first move, Leontes himself, is unleashed due to his own jealous reasoning.

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[5] Propp Morphology 27.

According to Propp's morphology, villains in wondertales are generally introduced in the tale structure following the violation of an interdiction. Similarly, Leontes' initial doubts are intensified to the point of madness soon after he first considers the possibility of Hermione's infidelity. Full of unwarranted jealousy and assumption, he virtually spits:

> Affection! Thy intention stabs the centre.
> Thou dost make possible things not so held,
> Communicat'st with dreams (how can this be?)
> With what's unreal thou co-active art,
> And fellow'st nothing. Then 'tis very credent
> Thou mayst co-join with something, and thou dost
> (And that beyond commission), and I find it
> (And that to the infection of my brains
> And the hard'ning of my brows). (I.ii.138-146)

Leontes is transformed into the villain due to the "affection" cutting his heart. This shift is somewhat complicated by Leontes in effect becoming his own first victim. Prior to inflicting the other characters in the play with any injury, Leontes destroys the admirable qualities within himself. The compassion and trust he once displayed toward others and evoked in them, as illustrated in his close relationships with Hermione and Polixenes in the initial situation, are eradicated by the emergence of the villainous part of him. Whereas Propp defines separate and clear spheres of action for the hero and the villain, Leontes encompasses both spheres of action within the course of *The Winter's Tale*. Within the first move, Leontes' evolution into a tyrant is evident in the shift in the functions he performs. He at first violates an interdiction, which positions him, according to Propp's morphology, as a victim of the villain. Leontes' self-awareness, in which he construes himself as the victim of others' villainy, is Shakespeare's twist in the role of the traditional fairytale villain. His convoluted rationality imbues his functional role with

extreme irony and provides psychological insight into Leontes' character. For example, the king questions Camillo closely to determine that lord's perception of Hermione's and Polixenes' relationship. His query corresponds with Propp's function 4, in which the villain makes an attempt at reconnaissance. Such an attempt is always structurally paired with the villain's receiving the information he desires. Leontes does obtain another seemingly incriminating opinion of Hermione from Camillo, but the success of his reconnaissance is due to his twisting the lord's responses into a corroboration of his own frenetic thinking. Leontes asks him to describe the conditions that caused Polixenes to finally lengthen his stay in Sicilia, and Camillo answers, moderately confused by the king's line of questioning, "To satisfy your Highness and the entreaties / Of our most gracious mistress" (I.ii.232-33). Leontes, already immersed in paranoia,[6] interprets Camillo's response in sexual terms:

> Satisfy?
> Th' entreaties of your mistress? Satisfy?
> Let that suffice. I have trusted thee, Camillo,
> With all the nearest things to my heart, as well
> My chamber-counsels, wherein, priest-like, thou
> Hast cleans'd my bosom: I from thee departed
> Thy penitent reform'd. But we have been
> Deceiv'd in thy integrity, deceiv'd
> In that which seems so. (I.ii.233-41).

As with Hermione's supposed relationship with Polixenes, Leontes once again conceives himself as the victim: he believes Camillo has betrayed his trust by not informing him of Hermione's "infidelity." The supposed information he receives from Camillo is actually that which Leontes ironically forces upon him.

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[6] After first asking Camillo why Polixenes decided to stay, Leontes assumes that he himself is the last in his court to discover Hermione's supposed infidelity and, consequently, that everyone is mocking him when he imagines the populace saying, "Sicilia is a so-forth" (I.ii.216-19).

Leontes' tortured reason causes him repeatedly to confuse his personal opinion with indications of Camillo's duplicity throughout his effort at reconnaissance, or information-gathering. He insults his closest advisor, browbeating him and insinuating that he lacks intelligence if he refuses to acknowledge any sign of Hermione's allegedly loose behavior (I.ii.267-78). When Camillo repudiates Leontes' view even after this heavily ironic bullying, Leontes is passionately consumed by an irrational and undiscerning hatred:

> . . .you lie, you lie!
> I say thou liest, Camillo, and I hate thee,
> Pronounce thee a gross lout, a mindless slave,
> Or else a hovering temportiser, that
> Canst with thine eyes as once see good and evil,
> Inclining to them both. Were my wife's liver
> Infected as her life, she would not live
> The running of one glass. (I.ii.299-306)

In Propp's morphology, the villain wheedles information from his victim in order to use it against him. In Shakespeare's inverted form of the reconnaissance function, Leontes' creates his own justification for his subsequently atrocious prosecution of Hermione, forcing his thoughts, the "information" he is gathering, into the mouths of others. As his reaction to Camillo demonstrates, he is impervious to the advice and opinions of others. Leontes' interchange with Camillo is also indicative of the danger inherent in the king's frightening rationale: he distorts his perception of his environment in an emotional but calculating manner. He is therefore able to inflict significant injury upon those surrounding him before becoming cognizant of himself as the villain. His self-awareness is yet another modification of the traditional fairytale villain.

The morphological repercussions of Leontes' information-gathering process and, in conjunction, of his mental state, are twofold. First, Leontes' coercive questioning leads to his attempt to deceive his victim, Polixenes (function 6). He commands Camillo to secretly poison Polixenes while he himself "will seem friendly" (I.ii.350). Camillo, distraught, agrees with one condition, which serves as a morphologically embedded interdiction to the king:

> I must believe you, sir.
> I do, and will fetch off Bohemia for't;
> Provided that, when he's remov'd, your Highness
> Will take again your queen as yours at first,
> Even for your son's sake, and thereby for sealing
> The injury of tongues in courts and kingdoms
> Known and allied to yours. (I.ii.333-39)

The king promises, "I'll give no blemish to her honor, none" (I.ii.340). Leontes, however, is not successful in hiding his jealous rage (I.ii.370-75) and Camillo, torn in his responsibility, confesses Leontes' plan to Polixenes (I.ii.406-17). Polixenes' fleeing Sicilia, an action which further justifies Leontes' ensuing villainy (at least in his own mind) causes Leontes to violate Camillo's interdiction to preserve Hermione's reputation (function 3). Shakespeare brilliantly constructs a situation in which Polixenes' recognition of Leontes' deception and his subsequent effort to escape are distorted into proofs of his guilt by Leontes' twisted rationale. The Proppian function in which the victim submits to the villain's deception and thereby unwittingly aids the villain (7) is slightly altered. Polixenes, the victim, though not deceived by Leontes' pretended friendliness, still unknowingly fosters the villain's design. Shakespeare's subtle variation of the deception sequence (functions 6 and 7) highlights the irony inherent in Leontes' mental processes. The king, the villain, interprets any other characters' actions as

evidence of his queen's guilt, in spite of the thought of her infidelity being so abhorrent to him.

Reminiscent of the Shakespeare's inverting function 5, in which the villain receives information resulting from his reconnaissance, Leontes does not consider that Polixenes fears for his life. He instead assumes that Bohemia's and Camillo's immediate leaving is the final substantiation he needs to indict his queen on charges of infidelity:

> How blest am I
> In my just censure! In my true opinion!
> Alack, for lesser knowledge! how accurs'd
> In being so blest! . . .
> Camillo was his help in this, his pandar.
> There is a plot against my life, my crown;
> All's true that is mistrusted. That false villain
> Whom I employ'd was pre-employ'd by him:
> He has discover'd my design, and I
> Remain a pinch'd thing; yea, a very trick
> For them to play at will. (II.i.36-52)

Leontes' speech demonstrates ironic self-reference both structurally and personally: He describes Camillo as a "villain" and sees himself as a the "pinch'd thing" victimized by their "trick." According to Propp's scheme, however, Leontes' is the villain. He pinches and twists other characters into no-win situations with his tyrannical and ironically victimized mentality. Camillo, for example, is given the options of either killing a king or dying himself. Polixenes is similarly forced to either die or appear guilty (in Leontes' eyes) when escaping with his life. In Propp's morphology, the principal act of villainy (function 8) necessarily follows the villain's success in obtaining information about his victim and then deceiving his victim to facilitate his ultimately destructive ends. Polixenes' escape, although demonstrating an inverted form of the deception function (7),

serves the same purpose in the morphology of the play. It prepares the audience for Leontes' ensuing villainy.

At this functional juncture within the play, Shakespeare deviates from Propp's morphology by embedding additional sets of "interdiction/violation" and "reconnaissance/information received" functional sequences into the play's structure. Trebling these functional pairs prior to Leontes' horrific act of villainy creates greater theatrical anticipation of the event and reduces Leontes to an inhumane, evil, fairytale-like villain. His jealous and paranoid rationale is heightened to a terrifying insanity. The structural complexity of the play following Polixenes flight can be clarified through a visual representation of Shakespeare's interweaving these functions:

2. (previous interdiction); Camillo offers the preservation of Hermione's reputation as a condition for getting rid of Polixenes.
3. (violation of interdiction); Polixenes leaves Sicilia, but Leontes publicly accuses
Hermione of infidelity.

2. (interdiction); Hermione warns Leontes to retract his accusations of her infidelity before he is grieved and humiliated when her innocence is proven.
3. (violation of interdiction); Leontes ignores her admonition and has Hermione imprisoned.

2. (interdiction); Antigonus and other lords importune Leontes to reconsider his accusation and call Hermione back.
3. (violation); Leontes refuses to heed their advice or consider the damage he could potentially inflict upon himself, his queen and his son.

6. (villain attempts reconnaissance); Leontes informs his advisors that he has already sent messengers to Delphos to consult the oracle concerning the scandal.

** (not a function): introduction of another of the dramatis personae; Paulina, who fulfills the sphere of action of the donor and the helper, is introduced into the course of the action.

** (not a function): notification; Paulina is informed of Hermione's condition and

determines to undertake her cause.

** (not a function): notification; a servant informs Leontes of Mamillius' sickness resulting from his mother's imprisonment.

2. (interdiction); Paulina tries to force Leontes to recognize his child and admit his wrongdoing.
3. (interdiction violated); Leontes orders Antigonus first to kill the baby and then, at the lords' pleading, to instead abandon her to the elements.

** (not a function): notification; Cleomines and Dion discuss their visit to the oracle and Hermione's innocence.

7. (villain receives information): Leontes hears the oracle's pronouncement of Hermione's faithfulness and his own tyranny.

Each of these additional functional sets and the series of notifications that connect them successfully enhance the theatricality inherent in Leontes' looming villainy.

Leontes' metamorphosis from a jealous husband into an unjustly cruel villain is emphasized by his callous treatment of his queen in spite of her appeals to his reason. His tyranny, juxtaposed with Hermione's grace and dignity, also effectively elevates the queen to martyrdom, causing her supposed death to appear an even more atrocious crime. Immediately after becoming aware of Polixenes' escape, Leontes publicly charges Hermoine with carrying Polixenes' child (II.i.61-78). This violation of Camillo's interdiction (function 3) reinforces the audience's perception of Leontes' reckless egocentrism and irrationality. Hermione's reply to his accusation also obviously underscores Leontes' sphere of action within the first move of the play:

> Should a villain say so,
> The most replenish'd villain in the world,
> He were as much more villain: you, my lord,
> Do but mistake. . .
> . . . How will this grieve you,
> When you shall come to clearer knowledge, that
> You have thus publish'd me! Gentle my lord,

> You scarce can right me thoroughly, then, to say
> You did mistake. (II.i.78-100).

Hermione's interdiction, warning Leontes of the grief that will inevitably result from his accusation unless he immediately apologizes to her, is violated almost instantaneously. Leontes orders Hermione to be imprisoned in spite of her late-stage pregnancy and her attempt to appeal to his reason. Again, Shakespeare's embedding this additional interdiction/violation sequence in the play's grammar of action demonstrates Leontes' intensifying maliciousness.

Leontes' tyranny mixed with his ironic sense of self-righteousness is stressed again in yet another interdiction/violation sequence following the king's imprisoning Hermione. His advisors attest to the queen's honor and plead with him to call her back. Antigonus assures Leontes:

> It is for you we speak, not for ourselves.
> You are abus'd, and by some putter-on
> That will be damn'd for't. Would I knew the villain,
> I would land-damn him. (II.i.140-3)

Antigonus' choice of words again belies the irony inherent in Leontes' accusations. The king is his own "putter-on" and Antigonus therefore unknowingly offers to "land-damn" the king himself. Leontes' response is much less subtly manipulative than his previous treatment of Camillo's disagreement concerning Leontes' assessment of Hermione's fidelity. He blatantly refuses to heed the lords' advice, therefore violating their interdiction (3), unless it conforms to his own opinion:

> Why, what need we
> Commune with you of this, but rather follow
> Our forceful investigation? Our prerogative
> Calls not your counsels, but our natural goodness
> Imparts this; which if you–or stupefied

> Or seeming so in skill–cannot, or will not,
> Relish a truth like us, inform yourselves
> We need no more of your advice. The matter,
> The loss, the gain, the ord'ring on't, is all
> Properly ours. (II.i.161-70)

Leontes' speech, though more self-empowered in his threats to dismiss his advisors, is still drenched in irony due to his victimized mentality. His "natural goodness" is exactly the opposite of the tyranny he consistently demonstrates. In Propp's morphology, trebling, or the repetition of particular functions, often serves to emphasize a particular character's role and increase audience suspense. Because Shakespeare trebles Leontes' ironic self-inflicted victimization as the psychological root of his villainy, the audience is aware that his increasing irrationality stems from his growing confidence that his unjustified perspective is accurate. He becomes progressively more identified with the unmitigated evil inherent in fairytale villains.

At this point in the play, Shakespeare tantalizes the audience with one final hope that Leontes will regain his senses. The king, in defending his harsh and public persecution of Hermione, tells his advisors that he has already dispatched emissaries to consult the oracle at Delphos (II.i.180). This effort at reconnaissance (function 6), or information-gathering, provides one last opportunity for Leontes' anticipated villainy to be thwarted. Leontes' contention that the oracle's decree will raise them all (II.i.198) is of course based on his assumption that he will be proven justified in his treatment of Hermione. Antigonus' snidely remarks to the audience, "To laughter, as I take it, / If the good truth were known" (II.i.98-99). He, like the audience, assumes that even if Leontes can blindly reject the advice of men, the king cannot in good conscience refuse the

judgment of the gods. The audience is left holding this single hope as Leontes begins tyrannically heaping injury upon injury.

Shakespeare provides additional encouragement that Leontes' evil might be mitigated through introducing Paulina's significant role into the play's grammar of action. She first fills the sphere of action of the donor, the character who tests the hero and eventually provides him with either a helper or magical agent. Paulina's attributes as the donor (which also prepare the audience for her eventual shift in roles from donor to helper) are demonstrated in her visit to the imprisoned queen. Paulina first defies Leontes' orders that no one visit Hermione. She is neither awed nor cowed by the king's power and position. Paulina enacts an instance of notification within the play's structure through her conversation with one of Hermione's attendants; the audience learns that Hermione, distressed by Leontes' persecution, has given birth earlier than expected. Paulina subsequently declares her fearless mission:

> I dare be sworn.
> These dangerous, unsafe lunes i' th' King, beshrew them!
> He must be told on't and he shall. The office
> Becomes a woman best. I'll take't upon me.
> If I prove honey-mouth'd, let my tongue blister;
> And never to my red-look'd anger be
> The trumpet any more. Pray you, Emilia,
> Commend my best obedience to the Queen.
> If she dares trust me with her little babe,
> I'll show't the King, and undertake to be
> Her advocate to th' loud'st. We do not know
> How he may soften at the sight o' th' child:
> The silence often of pure innocence
> Persuades when speaking fails. (II.ii.27-40)

Paulina's resolution to be the queen's advocate speaks of her sense of justice and her courage in pursuing it in spite of its opponents, in this case Leontes and his placating

advisors. Paulina also determines to use her wit and reason to overcome Leontes' irrationality (II.ii.49-52). Her stubborn determination is repeatedly proven in her outright admonishment of Leontes' villainous nature.

Paulina's role in the play's morphology is complicated by the fact that Leontes is both the hero and the villain. In the first move, in which Leontes succumbs to his villainous side, Paulina attempts to jar his misplaced confidence. Although Paulina could be considered Hermione's helper based upon her decision to be the queen's advocate, Leontes is the principal character in the first move. The action of the narrative follows his mental deterioration and, consequently, Paulina's association with Leontes rather than with the queen defines her role. She "tests" Leontes through appealing to his reason and his sensitivity. Leontes' harsh rebuke of both Paulina and his own child signals an obvious failure of Paulina's test.

Just before Paulina appeals to the king, Leontes receives news that his son, Mamillius, remains ill. This instance of notification, albeit brief, also provides some hope that Paulina's plan to assuage the king's baseless rage by showing him the new baby will be successful. Leontes is obviously very distraught that Mamillius is suffering (II.iii.12-18). Although he quickly pushes away these thoughts to avoid feeling any guilt for causing Mamillius' anguish (II.iii.18-23), Leontes' momentary softening demonstrates a remaining humanitarian tendency in his character, at least concerning his son. Leontes does not, however, react at all kindly to Paulina's interdiction (2) that he should recognize his own child and free Hermione. At first Paulina attempts to convince the king of her reason and honorable intent in coming "with words as medicinal as true" (II.iii.37) to alleviate Leontes' inner-turmoil. She professes herself to be his loyal servant, his

physician and his obedient counselor (II.iii.53-55), but Leontes is ironically convinced that she is the opposite of what she claims to be. He practically bawls in irrational anger: "I'll ha' thee burnt." Paulina replies boldly:

> I care not:
> It is a heretic that makes the fire,
> Not she which burns in't. I'll not call you tyrant;
> But this most cruel usage of your queen
> (Not able to produce more accusation
> Than your own weak-hing'd fancy) something savors
> Of tyranny, and will ignoble make you,
> Yea, scandalous to the world. (II.iii.114-121)

Paulina's interdiction, overtly expressed in her prediction of his world-wide infamy if he does not reclaim his wife and daughter as his own, is countered with Leontes' extremely brutal determination to kill Hermione's baby (violation of interdiction, function 3). He tempers his murderous resolution slightly after his lords plead for the infant's life and instead orders Antigonus to take the baby to a remote isle and abandon it (II.iii.175-83). His cruelty marks the extinguishing of any compassionate impulse he may have maintained. It also sets the stage for Leontes' villainy when he defies the oracle's pronouncement and all of his previous treachery comes to terrible, climactic fruition.

Shortly after Leontes' declaration that he will "not rear / Another's issue" (II.iii.192-3), Shakespeare notifies the audience of Cleomines' and Dion's approaching return from Delphos. Both men entertain the hope that the oracle's pronouncement of Hermione's innocence will put an end to Leontes' madness and restore happiness to the court. Leontes, however, is too impatient to wait for the decree of the gods. He begins Hermione's public trial before the messengers arrive. Although the beginning of the trial scene is not a specific functional element of Propp's morphology, Shakespeare effectively

amplifies Leontes' hypocritical sense of justice and Hermione's martyrdom. This scene serves to heighten Leontes' villainy to incredible proportions. Hermione realizes after Leontes browbeats her repeatedly that nothing she says will permeate the villainous cruelty that has hardened his feeling and choked his rationality. She points out his false sense of justice:

> Therefore proceed.
> But yet hear this–mistake me not; no life
> (I prize it not a straw), but for mine honor,
> Which I would free–if I shall be condemn'd
> Upon surmises (all proofs sleeping else
> But what your jealousies awake), I tell you
> 'Tis rigor and not law. Your honors all,
> I do refer me to the oracle:
> Apollo be my judge! (III.ii.108-116)

Although Leontes initially agrees, in a rash and structurally pivotal moment, he defies the oracle. After an official reads the gods' judgment of Hermione's innocence, Leontes' tyranny, the child's legitimacy and Sicilia's loss of an heir until the child is recovered (III.ii.132-36), Leontes dismisses the oracle: "There is no truth at all i' th' oracle. / The sessions shall proceed; this is mere falsehood" (III.ii.140-41). The oracle's pronouncement is the other half of the functional pair reconnaissance/information received (6-7) that Leontes had initiated in sending the messengers to consult the oracle. In an intensified version of Leontes' twisting of Camillo's advice to serve his own villainous purposes (also function 7), Leontes' flat denial of the oracle's decree leads to his momentous acts of villainy.

Leontes' villainy, the morphological function that the entire grammar of action in the first move in the play anxiously anticipates, is appropriately horrendous. First his son Mamillius dies when Leontes dismisses the oracle's decree and "the heavens themselves /

Strike at [his] injustice" (III.ii.146-7). (The servant who informs Leontes of his son's death fulfills the function in which the injury the villain causes is announced; function 9). Second, in spite of Leontes' appeal to the gods to forgive his blasphemy and his immediate resolve to mend his friendship with Polixenes, woo Hermione anew and recall Camillo (III.ii.155-6), Hermione supposedly perishes. Paulina's speech, which scathingly enumerates all of Leontes' evils, also makes Leontes' villainy generally known (function 9):

> Thy tyranny,
> Together working with thy jealousies
> (Fancies too weak for boys, too green and idle
> For girls of nine), O, think what they have done,
> And then run mad indeed–stark mad! for all
> Thy by-gone fooleries were but spices of it.
> That thou betrayedst Polixenes, 'twas nothing–
> That did but show thee, of a fool, inconstant,
> And damnable ingrateful; nor was't much
> Thou wouldst have poison'd good Camillo's honor,
> To have him kill a king–poor trespasses,
> More monstrous standing by; whereof I reckon
> The casting forth to crows thy baby-daughter
> To be or none or little–though a devil
> Would have shed water out of fire ere done't;
> Nor is't directly laid to thee, the death
> Of the young Prince, whose honorable thoughts
> (Thoughts high for one so tender) cleft the heart
> That could conceive a gross and foolish sire
> Blemish'd his gracious dam; this is not, no,
> Laid to thy answer: but the last–O lords,
> When I have said, cry "Woe!"–the Queen, the Queen,
> The sweet'st, dear'st creature's dead, and vengeance for't
> Not dropp'd down yet. (III.ii.179-202)

Paulina's speech outlines Leontes' transformation from a jealous husband into a tyrannical fairytale-like villain, from an inconstant fool to a figure more brutal than the devil. Hermione's supposed death both intensifies and is intensified by Leontes' other

villainous acts. The principal acts of villainy in the first move, the deaths of Hermione and Mamillius, heighten Leontes' previous treachery to additional acts of villainy. Propp does not account for this retrospective trebling in his morphology. Because the king is wholly discredited by the oracle's decree, his actions throughout the first move are in hindsight unquestionably villainous: his alienating Polixenes and Camillo, abandoning his daughter, and losing Antigonus were all initially justifiable actions, at least in Leontes' own mind. With the discovery of Hermione's innocence and the ensuing deaths of both his queen and son, however, Leontes himself realizes all of his actions were manifestations of villainy.

Leontes' self-awareness and immediate remorse are significant departures from the traditional fairytale villain's unrepentant stance. Shakespeare blurs the spheres of action of the villain and the victimized hero at this point in the tale structure: Leontes' assumes responsibility for his villainy and vows to repent for the rest of his life. The king's change in attitude marks his shift in roles from the villain to the hero. He becomes the victimized hero, continually tested over the span of sixteen years by Paulina's continually reawakening his sense of guilt. Victimized heroes, Propp explains, are forced into their heroic roles by villainy. Ironically, Leontes villainous side victimizes his heroic side. This development in his character is a continuation of the irony inherent in Shakespeare's distortion of the fairytale villain and Leontes' view of himself as a victim even while he was committing gross acts of villainy. He makes his fears of victimization a reality. Leontes' shift in roles marks a pause in the first move. Because Leontes' villainies are not specifically remedied, as Propp suggests is requisite in the wondertale structure, the move does not structurally end until the conclusion of the play.

Following Leontes' transformation, the grammar of action in *The Winter's Tale* prepares the audience for the introduction of the second move with Antigonus' seemingly folkloric death and the sixteen-year gap bridged by "Time, as Chorus." The structural significance of these conjunctive elements is explained in an earlier section of this chapter.[7]

Functions of Dramatis Personae in the Second Move

The second move is delineated from the first move in *The Winter's Tale* by a new act of villainy: Polixenes bars his son's marriage to a lowborn shepherdess. Shakespeare emphasizes this structural shift between moves by including significant changes in the time and location between them. Through utilizing the structural components of wondertales, Shakespeare constructs parallel grammars of action in the first and second moves. The appearance of the same functional sequencing in both moves encourages comparing various characters' spheres of action. Moreover, the similar structural pattern in each move highlights the ironies often inherent in characters' actions and motivations.

As in the beginning of the first move, the preparatory section of the second move builds up to the move's principal act of villainy. The opening scene in the second move supplements the explanation of the mid-play sixteen-year hiatus provided by 'Time, as Chorus' with audience notification in the form of Camillo's nostalgia:

> It is fifteen years since I saw my country;
> Though I have for the most part been air'd abroad,
> I desire to lay my bones there. Besides, the penitent
> King, my master, hath sent for me, to whose feeling
> Sorrows I might be some allay (or I o'erween to think
> so), which is another spur to my departure. (IV.ii.4-9)

[7] See "Determining the Moves Within *The Winter's Tale*" (p. 23).

His allegiance to Leontes, in spite of the king's originally unjustified defamation of his character, is not noticed in Polixenes' response. He first tells Camillo that he could not do without his careful management of state affairs (IV.ii.10-20), and then importunes him:

> . . . Of that fatal country Sicilia, prithee
> speak no more, whose very naming punishes me with
> the remembrance of that penitent (as thou call'st him)
> and reconcil'd king, my brother, whose loss of his
> most precious queen and children are even now to be
> afresh lamented. Say to me, when saw'st thou the
> Prince Florizel, my son? Kings are no less unhappy,
> their issue not being gracious, than they are in losing
> them when they have approv'd their virtues. (IV.ii.20-8)

The rapidity with which Polixenes changes the subject to the whereabouts of the prince, his son, appears suspiciously manipulative. He does not seem to exhibit genuine concern for Camillo's happiness. He is instead selfishly preoccupied with what he perceives as Florizel's apparent violation of the unspoken interdiction implicated in Florizel's high birth: royalty must marry within their social class. His egotism is reminiscent of Leontes' narcissism in the first move, and, consequently, it subtly shadows Polixenes' character with a similar aura of depravity.

Polixenes dons a disguise and attends the shepherd's sheep-shearing festival in order to discover the nature of his son's relationship with Perdita, the shepherd's daughter. This seemingly simple act entails double morphological meaning: He is at once making an effort at reconnaissance (function 4) and attempting to deceive his victim, Florizel (function 6). Because of Leontes' comparable behavior in the first move when he attempted to wheedle information from Camillo and to deceive Polixenes, this

structural pattern is recognizable as part of the villain's functional role. Polixenes is therefore positioned as the villain in the second move prior to his actually committing any villainous acts. This parallelism creates a sense of impending doom that permeates the playfulness of the pastoral setting in the second move.

Florizel's and Perdita's poetic feelings of love for each other are communicated in a juncture of notification in which the audience is privy to their intimate conversation (IV.iv.1-54). Although this notification does not serve a function in the morphology of the play, it is nonetheless an integral element in the play's structure in that it propagates Polixenes' villainy. Florizel, the hero of the second move, pledges his love to Perdita and, without realizing it, his heroic mission:

> . . . Or I'll be thine, my fair,
> Or not my father's; for I cannot be
> Mine own, nor any thing to any, if
> I be not thine. To this I am most constant,
> Strangle such thoughts as these with any thing
> That you behold the while. Your guests are coming:
> Lift up your countenance, as it were the day
> Of celebration of that nuptial, which,
> We two have sworn shall come. (IV.iv.42-51).

Florizel's unsanctioned oath sparks the action in the second move. The pastoral imagery of the countryside and the festivities that Perdita presides over flavor their love affair with an innocence and purity strikingly opposed to the corruption and egotism observable in Leontes' villainy in the previous move's courtly setting. Another obvious representative of power in the court, Polixenes' infiltration of this pastoral domain is redolent of these same negative connotations. Not only is he a king, but also his actions functionally parallel Leontes' role as villain in the first move of the play.

Accepted as the shepherd's guest, Polixenes engages in a theoretical conversation concerning the relationship of art and Nature with Perdita (IV.iv.85-103). His design, though well hidden, is to procure as much information as he can regarding his son's attraction to the admittedly fair Shepherdess. His effort is a continuation of function 4 (reconnaissance), doubled with the function of his disguise (6). After observing Perdita's grace and intelligence, Polixenes confides to Camillo:

> This is the prettiest low-born lass that ever
> Ran on the green-sord. Nothing she does, or seems,
> But smacks of something greater than herself,
> Too noble for this place. (IV.iv.156-59)

Camillo concurs; "Good sooth, she is / The queen of curds and cream" (IV.iv.160-61). His observation reflects both Perdita's beauty and her low social status. In spite of Perdita's admirable qualities, neither considers her eligible for marriage to the prince.

Polixenes' deceitful information-gathering functions (4 and 7), another structural parallel to Leontes' role as villain in the first move, are trebled prior to his villainy: He questions Perdita, the Shepherd and, finally, the Shepherd's son. The Shepherd freely describes "Doricles" (Florizel's assumed name) and his daughter's love in glowing terms:

> . . . [He] boasts himself
> To have a worthy feeding; but I have it
> Upon his own report, and I believe it.
> He looks like sooth. He says he loves my daughter.
> I think so too; for never gaz'd the moon
> Upon the water and he'll stand and read
> As 'twere my daughter's eyes; and to be plain,
> I think there is not half a kiss to choose
> Who loves another best. (IV.iv.168-76)

A rustic father figure, the Shepherd's view provides a significant foil to Polixenes' perspective on the affair. The Shepherd values Doricles' apparent stability,

trustworthiness and love for his adopted daughter. Although his assessment is somewhat ironic because of Florizel's disguise, the traits and emotions he considers important when explaining the situation to his guest (Polixenes) are indicative of a much simpler and more ethical system of valuing human worth and relationships than that which Polixenes employs. As such, the pastoral setting and its inhabitants, in addition to connoting innocence and happiness, assume a moral quality unequalled in the court due to Leontes' tyranny permeating the courtly setting in the first move and Polixenes' methods of judgment in the second.

Cruelly intending to trick his son, Polixenes entices Florizel to speak openly about his feelings for Perdita. Florizel bares his heart in the midst of the festivities, intoxicated by his love and desire to marry the woman that he prizes more than any material possession (IV.iv.370-78). As a result, he unknowingly submits to Polixenes' deception and provides the king with information that condemns himself (villain receives desired information; function 7). Florizel urges the Shepherd and, unwittingly, his father, "But come on / Contract us 'fore these witnesses" (IV.iv.89-90). Polixenes instead interrogates Florizel as to why he is unwilling to include his father in the ceremony. After Florizel repeatedly refuses to acquaint his father with the union, Polixenes reveals his identity in awful pomposity.

Polixenes' villainy (8), the pivotal function in the second move, is demonstrated in his disapproval of Florizel's and Perdita's relationship that escalates to the point of tyrannical madness. He mercilessly vows to disinherit his son if he continues in the

affair, to ruin the Shepherd, and to kill Perdita.[8] The pastoral, idyllic environment in which he utters his threats intensifies his brutality. Polixenes' villainy closely resembles the traditional folktale villain who lacks any self-aware conception of his own malevolence. The cruelty of his threats matches Leontes' tyranny at the point in which Leontes defies the oracle: Both kings' villainies are rash, unmitigated manifestations of evil.

Polixenes' villainy is made known to the hero (function 9) in the same moment that he utters it. Florizel therefore becomes a seeker-hero: he is forced to leave home to pursue the object of his desire. Soon after Polixenes' exit, Florizel determinedly reiterates his pledge to Perdita, reassuring her:

> It cannot fail, but by
> The violation of my faith, and then
> Let nature crush the sides o' th' earth together,
> And mar the seeds within! Lift up thy looks.
> From my succession wipe me, father, I
> Am heir to my affection. . .
> . . . [It] does fulfill my vow;
> I needs must think it honesty. Camillo,
> Not for Bohemia, nor the pomp that may
> Be thereat gleaned, for all the sun sees, or
> The close earth wombs, or the profound seas hides
> In unknown fathoms, will I break my oath
> To this my fair belov'd. Therefore, I pray you,
> As you have ever been my father's honor'd friend,
> When he shall miss me (as, in faith, I mean not
> To see him any more), cast your good counsels
> Upon his passion. Let myself and Fortune
> Tug for the time to come. This you may know,
> And so deliver: I am put to sea
> With her who here I cannot hold on shore . . .. (IV.iv.476-99)

[8] I quote the text and describe the specific nature of Leontes' villainous speech in the "Determining the Moves in *The Winter's Tale*" section earlier in this chapter (p. 23).

The natural imagery Florizel utilizes to emphasize his heroic endeavor echoes the pastoral mode of the sheep-shearing festival and its rustic participants. His already valiant proclamation is consequently imbued with the morality previously espoused by the Shepherd. Unlike Leontes' lack of faith in Hermione's fidelity in the first move, Florizel fiercely defends his faith in love and the sanctity of marriage. The hero's steadfastness and bravery are emphasized in the magnitude of his willing sacrifices. Moreover, Florizel immediately determines a counter action to his father's tyranny (function 10) and, without any assurance of his future prosperity beyond that which he finds in love, he resolves to leave Bohemia.

At this point within the play's structure, Camillo emerges as a helper. His allegiance to Polixenes, like his previous dedication to Leontes, is undermined by the king's irrational brutality. Although part of his motivation for aiding Florizel and Perdita stems from his desire to "purchase the sight again of dear Sicilia / And that unhappy king" (IV.iv.511-12), Camillo also realizes that the success of Florizel's journey relies upon his advice:

> If you may please to think I love the King,
> And through him what's nearest to him, which is
> Your gracious self, embrace but my direction,
> If your more ponderous and settled project
> May suffer alteration. On mine honor,
> I'll point you where you shall have such receiving
> As shall become your Highness, where you may
> Enjoy your mistress—from the whom, I see,
> There's no disjunction to be made, but by
> (As heavens forefend!) your ruin—marry her,
> And with my best endeavors in your absence,
> Your discontenting father strive to qualify,
> And bring him up to liking. (IV.iv.521-33)

Camillo then proceeds to lay out a complete plan for their escape to Sicilia, even to justifications for their unexpected arrival there and methods for their traveling incognito. Whereas Camillo's attempt to act as a helper in the first move was thwarted by Leontes' inability to heed others' advice, in the second move he successfully orchestrates the hero's triumph and, in effect, the resolution of the play itself. One could argue that Camillo's role as helper did exist in the first move: he defied Leontes' order to kill Polixenes and, in a circuitous manner, enabled Leontes to realize the extent of his malicious recklessness. However, Propp's spheres of action are based upon the hero's perspective, and due to the life-threatening circumstances necessitating his leaving Sicilia, Camillo can be more accurately described as a victim turned helper. His moral nature does not change throughout the play, but the circumstances in which he finds himself change considerably. Morphologically speaking, this change is due to the clear distinction between the villain and the hero in the second move. Within the first move, Leontes does not transform into a hero-like figure until after Camillo has already departed Sicilia.

The second move also includes another character fulfilling the sphere of action of the helper: Autolycus, a wily and conniving rogue, unwittingly facilitates *The Winter's Tale*'s resolution. Although his character is introduced earlier in the second move when Autolycus dupes the Clown out of his money (IV.iii.1-126), his role as a helper within the structure of the play remains unclear until he begins meddling with Florizel's affairs. His character emphasizes the comedic nature of the second move through his singing and wit (although he employs it to swindle others). After attending the sheep-shearing festival where he sells all of his wares and steals several purses, Autolycus gloats to himself:

> Ha, ha, what a fool Honesty is! and Trust,
> his sworn brother, a very simple gentleman! I have
> sold all my trumpery. . .
> . . . They throng who
> should buy first, as if my trinkets had been hallow'd
> and brought a benediction to the buyer. . .
> . . . and had not the old man come in with a
> whoobub against his daughter and the King's son, and
> scar'd my choughs from the chaff, I had not left a
> purse alive in the whole army. (IV.iv.595-618).

In spite of Autolycus' selfish insolence concerning "honesty," "trust" and justice in Florizel's and Perdita's relationship, he is nonetheless largely responsible for enabling these elements to reign in the final scenes of the play. His ironically apathetic role as helper is juxtaposed with Camillo's conscious effort to aid Florizel and Perdita. Interestingly, both helpers in the second move, regardless of their natures, are ultimately selfishly motivated: Camillo desires to see his home country again; Autolycus looks to prolong his knavery.

Autolycus is caught off-guard by Camillo's initial approach, afraid that the lord has overheard his gleeful reveling (IV.iv.626-7). He is similarly unprepared for the helper role forced upon him: Camillo orders him to exchange clothes with Florizel. Autolycus, recovering from his surprise, determines to remain constant to the inverted ethical code he lives by:

> I understand the business, I hear it. To have
> an open ear, a quick eye, and a nimble hand, is
> necessary for a cutpurse; a good nose is requisite also
> to smell out work for th' other senses. . .
> The Prince himself is about a piece of iniquity: stealing
> away from his father with his clog at his heels. If I
> thought is were a piece of honesty to acquaint the King
> withal, I would not do't. I hold it the more
> knavery to conceal it; and therein am I constant to
> my profession. (IV.iv.670-83)

In remaining "constant to his profession" Autolycus utilizes the odd circumstances to the best of his ability. He pretends to be a member of the court to gain information from the Shepherd and the Clown concerning their hurried discourse about how to inform Polixenes of Perdita's adopted status. The Shepherd and the Clown easily submit to Autolycus' deception and, after the rogue toys with suggestions of the king's plans for punishing them, they eagerly offer him money to importune Polixenes' favor on their behalf (IV.iv.801-42). Although Autolycus' actions resemble the functional sequence of the villain's deception and the victim's unwitting submission to that deception (functions 6 and 7), the rogue is not the principal villain within the second move. As such, his actions are not morphological functions. They are, however, important conjunctive elements in the play's construction in that they parallel the villain's functional sphere of action and, therefore, cast both Leontes' and Polixenes' efforts to deceive their victims in a more comedic light.

Autolycus' questions, directed toward the Shepherd and the Clown, provide another instance of notification which serves to link Florizel's counter action (function 10) with the prince's eventual arrival in Sicilia (function 15). The audience is informed of the Shepherd's and Clown's plan to expose the strange circumstances of Perdita's discovery. Autolycus also comically abuses the men's simple gullibility and furthers the undercurrent of comedy in the second move through listing the ridiculously excessive torture they should "expect" for their "offer to have [Perdita] come / into grace" (IV.iv.777-78):

> He has a son, who shall be flay'd alive; then
> 'nointed over with honey, set on the head of a wasp's

> nest; then stand till he be three quarters and a dram dead; then recover'd again with aqua-vitae or some other hot infusion; then, raw as he is (and in the hottest day prognostication proclaims), shall he be set against a brick-wall, the sun looking with a southward eye upon him, where he is to behold him with flies blown to death. . .. (IV.iv.783-91)

Autolycus' method of notification in fact mirrors the villain's effort at reconnaissance and his receiving the desired information from his unwitting victim (functions 6 and 7). Although Autolycus is not actually fulfilling these functions due to his status as a helper in the second move, the parallel offers insight into both Leontes' and Polixenes' characters. He is a pseudo-villain in the narrative, duped by unforeseen circumstances into helping to bring about the conclusion of the tale. His motivations, however, do not affect the progression of functions throughout the play. Instead, they provide a humorous angle from which to view the excessiveness of Polixenes' tyranny and Leontes' madness. Both kings' threats are sudden and horribly drastic: Leontes orders his queen imprisoned and his daughter murdered. Polixenes threatens to bar his son from succession, to harm the Shepherd and to kill Perdita. The terrorization that Autolycus supposedly overhears Polixenes commanding for the Shepherd and his son is exaggerated, but believable (at least to the Shepherd and Clown) considering the brutality of Polixenes earlier threats. However, as the audience becomes aware of their excessiveness through Autolycus heaping torture upon torture with excruciating detail to frighten the bumbling Clown, Polixenes' threats are recalled with an unlikely ironic humor. The king is cast in the same ridiculous light as Autolycus' fabricated threats. This reflection contributes to the comedic bent in the second move.

The fifth act in *The Winter's Tale* begins with another instance of notification and an abrupt scene change to the kingdom of Sicilia. The audience is in part prepared for the shift in locale due to Florizel's plan to seek refuge with Leontes. As in the beginning of the second move, the resolution of the tale and the meeting of the first and second moves are introduced through a supplemental history of the sixteen-year gap bridged by "Time, as Chorus": the scene opens with Leontes lamenting the death of his wife as if the crime had just occurred and Paulina salting his still open wounds. The importance of this scene, in addition to bringing the audience up to speed on Leontes' shift in roles, is that it foreshadows Paulina's role as helper to Leontes within the tale structure. She verbalizes his conscience. In spite of his other advisors' encouragement to forgive himself and end his period of atonement, Paulina refuses to let him forget his evil. She in fact tests Leontes' apparent penitence with a series of pointed comments and manipulative remarks that ultimately prove Leontes' moral readiness for Paulina to reveal Hermione's statue. She discourages Leontes from attempting to find another wife to ensure an heir for the throne of Sicilia, reminding him of the oracle's pronouncement:

> . . . Besides, the gods
> will have fulfill'd their secret purposes;
> For has not the divine Apollo said,
> Is't not the tenor of his oracle,
> That King Leontes shall not have an heir
> Till his lost child be found? Which that is shall,
> Is all as monstrous to our human reason
> As my Antigonus to break his grave,
> And come again to me; who, on my life,
> Did perish with the infant. 'Tis your counsel
> My lord should to the heavens be contrary,
> Oppose against their wills. [To Leontes.] Care not for issue,
> The crown will find an heir. Great Alexander
> Left his to th' worthiest; so his successor
> Was like to be the best. (V.i.35-49)

In a demonstration of his developed reason, Leontes agrees:

> Good Paulina,
> Who hast the memory of Hermione,
> I know, in honor, O, that ever I
> Had squar'd me to thy counsel! then, even now,
> I might have look'd upon my queen's full eyes,
> Have taken treasure from her lips– . . .
> No more such wives, therefore no wife. One worse,
> And better us'd, would make her sainted spirit
> Again posses her corpse, and on this stage
> (Where we offenders now) appear soul-vex'd
> And begin, 'Why to me—?" (V.i.49-60)

Based upon Hermione's cause and power, Leontes concludes that visions of Hermione's wronged spirit would surely induce him to murder any new queen. As with Autolycus' excessively graphic description of the Clown's impending torture, Paulina increases the effectiveness of her argument concerning Leontes marrying another woman through specifically describing what she would do were she Hermione's ghost and learned that Leontes had remarried (V.i.62-67). He agrees not to marry again without Paulina's permission, in spite of his other advisors' disapproval of his promise: "My true Paulina, / We shall not marry till thou bid'st us" (V.i.81-2). His concurrence, I would argue, also allows him to "receive" the magical element within the play: faith, or trust, in love. Leontes' rediscovery of his faith facilitates the ending of the tale and his transformation from the villain into an unlikely hero finally rewarded with his queen for his treacherous mental journey.

Paulina tests Leontes again when they learn of Florizel's and Perdita's arrival in Sicilia. She reminds the king that Mamillus, had he lived, would have been the same age as Florizel. Leontes answers her, obviously tormented:

> Prithee no more; cease. Thou know'st
> He dies to me again when talk'd of. Sure
> When I see this gentleman, thy speeches
> Will bring me to consider that which may
> Unfurnish me of my reason. They are come. (V.i.119-23)

Leontes' discrimination between his reason and his emotion demonstrates his process of emotional maturation during the mid-play gap of sixteen years. He recognizes that his previous behavior was ruled by emotion and he refuses once again to be reduced to emotionally based actions. His response to Paulina, though tinged with annoyance at her perpetual pestering, also enables him to pass another one of her "tests" in which she gauges the extent of Leontes' alteration before eventually rewarding his metamorphosis by leading him to Hermione. This corresponds to Propp's function 12 in which the donor tests or prepares the hero for the receipt of the magical agent or helper that will eventually enable him to discover the object of his search. Leontes' reaction to Paulina, the donor, is positive (function 13). Leontes' agreement also enables Paulina to shift roles from the donor to the helper.

Paulina's manipulation of Leontes' emotions deepens her character when one examines her transformation from donor to helper in the second move. Although a spokeswoman for Leontes' conscience, she is not simply an embodiment of his thinking. I would disagree with the many critics who have considered Paulina an allegorical figure of conscience within the tale. As a donor, she repeatedly tests him to ensure that he has actually changed. Paulina shifts into the role of helper when she determines that Leontes

is ready to see Hermione's statue. She is a less selfishly motivated donor and helper in the play than either Camillo or Autolycus, but she is not entirely supportive or nurturing. She does not ever allow Leontes' conscience to rest.

At this point in the tale, the actions in the first and second moves are combined to form a common ending. This intermingling of the two resolutions complicates the grammar of action in the end of the tale and causes rapid role shifting and doubling within a relatively short period. Leontes, the victimized hero, aids Florizel, the seeker-hero. Paulina shifts from a donor to a helper in leading Leontes to Hermione. Camillo retains his role as a helper through leading Perdita home and Florizel away from his villainous father. Like Leontes after he becomes conscious of his own tyranny in the first move, Polixenes regains a less egocentric perspective and is therefore elevated above his role as the villain in the second move.

The first function in this complex merger occurs when Florizel lands in Sicilia. His arrival signifies an opportunity for him to marry Perdita (function 15: hero is transported to the object of his search). Florizel initially tells Leontes that he has arrived with his new bride and his father's blessing. Leontes is nearly beside himself with what he perceives as the opportunity to pay homage to the spirits of his wife and son:

> The blessed gods
> Purge all infection from our air whilst you
> Do climate here! You have a holy father,
> A graceful gentleman, against whose person
> (So sacred as it is) I have done sin,
> For which the heavens, taking angry note,
> Have left me issueless; and your father's bless'd
> (As he from heaven merits it) with you,
> Worthy his goodness. What might I have been,
> Might I a son and daughter now have look'd on,
> Such goodly things as you? (V.i.168-78)

Leontes' apologetic speech demonstrates his penitence and, consequently, his readiness to act as the hero. Florizel is pursued by Polixenes (hero pursued by the villain; function 21) and his father once again attempts to stop his marriage to Perdita. The prince, in his desperation, petitions Leontes to endorse their impending marriage and thereby remedy Polixenes' villainy (V.i.218). The structural complexity of this scene is caused by two characters filling similar roles at the same point in the play's grammar of action: Florizel, the seeker-hero of the second move, proposes a difficult task to Leontes, the victimized hero of the first move (function 25). Leontes' immediate agreement to undertake the young couple's cause actually entails triple morphological meaning. First, Leontes resolves the difficult task (function 26). Although the general discovery of Perdita's lineage obviously facilitates Leontes' success in completing the task, Polixenes is no longer opposed to Florizel's and Perdita's marriage. Second, Leontes' shift in roles from villain to hero is demonstrated when he agrees to petition Polixenes on Florizel's behalf even before discovering Perdita's true identity (V.i.227-33). Leontes essentially becomes a champion of faith in the bonds of love. Consequently, other principal characters within the play recognize his role as hero (function 27) including, most importantly, the donor Paulina. Finally, Leontes' efforts serve to rescue Florizel from the pursuit of his villainous father (function 22).

The complexity of the grammar of action in the combined resolution of the two moves in the play results largely from the shifting functional perspective between the heroes of each move. Propp does not account for the possibility of this phenomenon in his morphology. In traditional fairytales, two characters do not both fill the role of hero at

the same point in the tale structure. The effect of Shakespeare's juxtaposing Leontes' and Florizel's characters is that it emphasizes the differences in their seeker and victim statuses while simultaneously elucidating the "magical" element in the play. Faith, or trust, in love is precisely the component that makes Florizel a seeker-hero. He willingly sacrifices his wealth, his position, and his homeland to find a way to marry Perdita. Leontes' loss of faith in the first move in the play initially leads to his villainy and then, once he realizes his villainous role, causes him to become a hero victimized by his own treachery. His psychological journey in the course of *The Winter's Tale*, demonstrated in his shift between the spheres of action of the villain and the hero, culminates in his rediscovery of his faith in love, and it fosters the happy remedy of his previous acts of villainy.

"Like an old tale still" (V.ii.61), several of the villainies that Leontes propagated in the first move and Polixenes' villainy are redressed simultaneously. Leontes is reconciled to Polixenes, Camillo, and Perdita in one glorious moment (misfortune liquidated; function 19 trebled). The discovery of his daughter's identity also includes a functional replacement for the successor of Sicilia (19). Although Mamillius is obviously not revived, Florizel effectively assumes his position as son and heir through marrying Perdita. Knowledge of Perdita's lineage also placates Polixenes. He, like Leontes, is not a completely evil, fairytale-like villain. He rescinds his threats to Florizel and Perdita, which signifies the defeat of his villainous side (villain defeated; function 18), and approves their union (19). This marks the end of the second move, although this resolution does not signify the end of the first move. Shakespeare tempers the dramatic effect of this curative occasion by informing the audience of the series of reunions

through secondhand accounts of the action. His use of notification within the play's grammar of action rather than explicitly detailing each function increases the dramatic theatricality in Hermione's resurrection. Moreover, as a result of Shakespeare's carefully attending to every villainy in both the first and second moves with an appropriate remedy at this point in the play's structure, the audience is also aware that one momentous act of villainy has not yet been addressed: Leontes still lacks a queen.

Hermione's restoration, an emotional and seemingly magical moment, is morphologically significant to the play's grammar of action in several capacities. Paulina transforms from a donor to a helper when she leads Leontes and his train to Hermione's statue. Because Leontes has demonstrated his emotional maturation and his shift in roles from villain to hero when he offers to help Florizel, and the oracle's decree has been fulfilled, Paulina determines that Leontes is ready to rejoin Hermione. She rewards him with her shift into the role of a helper and leads him to the object of his search (function 15). This function initially appears morphologically misplaced in the play's grammar of action because it appears after several of Leontes' previous villainies have been addressed in the play's structure. Although the end of the second move has already occurred with Polixenes' "defeat" and subsequent approval of Florizel's choice of bride, however, Leontes has not yet discovered a remedy for his primary act of villainy. It is requisite that he is reunited with Hermione (or remarries) in the wondertale structure. Leontes' villainous side is completely defeated with the sight of his queen (villain defeated; function 18). His silence demonstrates his awe and parallels Paulina's contention in the beginning of the first move that "The silence often of pure innocence / Persuades when speaking fails" (II.ii.39-40). Indeed, Leontes' loss of words shows his reawakening of his

faith in love, the magical element Paulina tells him is required to bring Hermione back to life (V.iii.94-5). Their embrace, described in wonderment by Polixenes and Camillo, also signifies the resolution of the initial misfortune in the first move (function 19). Shakespeare ices this perfect wondertale ending with the promise of two other marriages: Perdita to Florizel and Paulina to Camillo (marriage; function 31). (Paulina's marriage also remedies the last of Leontes' villainies by replacing the lost Antigonus' with Camillo). Shakespeare in effect trebles Propp's marriage function and creates the "happily-ever-after" ending in *The Winter's Tale* commonly associated with fairytales.

CHAPTER IV

PARALLELS AND DIMENSIONALITY

To categorize *The Winter's Tale* as a wondertale because its deep structure patterns Propp's morphology is a gross oversimplification of the play. It is not simply a wondertale. In fact, I would argue that although *The Winter's Tale* does structurally resemble a wondertale, Shakespeare's conscious manipulation of the play's structural components to enhance its characterization and theatricality elevates the play to a level of complexity unmatched in any fairytale. Shakespeare utilizes parallel grammars of action in each move to draw out characters' personalities and thereby enables the audience to recognize and empathize with characters' metamorphoses. Propp outlined the grammar of action in wondertales, but Shakespeare determined how to use this structure to achieve considerable emotional effects and unite disparate thematic elements into a cohesive, entertaining whole.

The wondertale structure in *The Winter's Tale* reveals the method with which Shakespeare effectively merges courtly and pastoral settings, a mid-play gap of sixteen years, tragic and comedic dramatic genres, and complex characterization. Through first creating parallel grammars of action in each move patterned after the wondertale structure, Shakespeare then incorporates additional subtle parallels throughout the play to weave together seemingly opposed elements. Autolycus' threatening the Shepherd and the Clown, for example, helps smooth the transition between the tragedy of the first move and the comedy in the second. His actions and threats parallel Polixenes' functional sphere of action as villain, thereby undermining the potential tragedy in the second move

with comedy. This also provides a comedic link back to the first move in that Leontes and Polixenes share parallel roles and personal transformations. The audience is consequently encouraged to entertain some hope that Leontes' villainy will be remedied in the comedy of the second move.

Shakespeare's use of parallel functions also creates dimensionality within his characters, another break from the traditional general character types found in fairytales. The shifts in spheres of action that Leontes (from villain to victimized hero), Camillo (from victim to helper), Polixenes (from victim to villain), and Paulina (from donor to helper) undergo are intensified by other characters' similar spheres of action throughout the course of the play. Moreover, these transformations and comparisons often imbue characters' actions with additional irony. Polixenes' metamorphosis into the villain in the second move of the play is highly ironic considering he was a victim of Leontes' villainy in the first move. Camillo's change in roles is also ironic because his personality never actually changes, only his circumstances. Shakespeare's construction of parallel grammars of action in each move, coupled with characters' parallel spheres of action, underlies the play's brilliant cohesiveness: "[Its] unity is achieved and coexists with the disparate, contradictory elements of experience, which it attempts to actualize."[1]

Propp's morphology, of course, does not elucidate every aspect of the complexity of *The Winter's Tale*. Its most significant shortcoming when applied to Shakespeare's play is that it does not include the possibility of a significant role for the "sought-after person." Consequently, the noteworthy roles Hermione and Perdita play are somewhat marginalized by Propp's scheme. They are both intelligent, moral women who serve as important foils for both the kings' tyrannies. And, although they both facilitate Leontes'

and Florizel's heroic motivations respectively, they independently fulfill very few Proppian functions in the play's grammar of action. Shakespeare's adaptation of the wondertale structure adds dimensionality to virtually every sphere of action in Propp's scheme, the effect being that the characters appear genuine and believable.

Shakespeare's successful manipulation of one of the oldest story structures in oral and written tradition into a complicated play is a considerable feat. He embeds additional functional sequences and combines characters' spheres of action with significant fluidity. Northrup Frye broadens the import of *The Winter's Tale* to almost mythic proportion:

> Knowing *The Two Gentleman of Verona* is an early Shakespeare comedy and *The Winter's Tale* a late one, the student would expect the later play to be more subtle and complex; he might not expect it to be more archaic and primitive, more suggestive of ancient myths and rituals . . .. As a result of expressing the inner forms of drama with increasing force and intensity, Shakespeare arrived in his last period at the bedrock of drama, the romantic spectacle out of which all the more specialized forms of drama, such as tragedy and social comedy have come, and to which they recurrently return.[2]

Although the phrase "bedrock of drama" is perhaps a bit of an overstatement, I do agree that Shakespeare's use of folkloric elements and the wondertale structure in *The Winter's Tale* contribute significantly to its unity. And perhaps Shakespeare's careful treatment of the seemingly artificial fairytale structure in order to make its characters appear human serves as another subtle reminder: life is a tragi-comedy and we all shift between various spheres of action searching for our own "happily-ever-after."

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[1] Bartholomeusz 183.
[2] Frye 117.

APPENDIX

FUNCTIONS OF DRAMATIS PERSONAE[1]

1. One of the members of a family absents himself from home.
2. An interdiction is addressed to the hero.
3. The interdiction is violated.
4. The villain makes an attempt at reconnaissance.
5. The villain receives information about his victim.
6. The villain attempts to deceive his victim in order to take possession of him or of his belongings.
7. The victim submits to deception and thereby unwittingly helps his enemy.
8. The villain causes harm or injury to a member of a family.
9. Misfortune or lack is made known; the hero is approached with a request or command; he is allowed to go or he is dispatched.
10. The seeker agrees to or decides upon counteraction.
11. The hero leaves home.
12. The hero is tested, interrogated, attacked, etc., which prepares the way for his receiving either a magical agent or helper.
13. The hero reacts to the actions of the future donor.
14. The hero acquires the use of a magical agent.
15. The hero is transferred, delivered, or lead to the whereabouts of an object of search.
16. The hero and the villain join in direct combat.
17. The hero is branded.
18. The villain is defeated.

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[1] This is an abbreviated version of the thirty-one functions Propp explains in detail in Chapter 3 of his Morphology (25-65). It is important to remember that not all thirty-one functions exist within a single tale.

19. The initial misfortune or lack is liquidated.

20. The hero returns.

21. The hero is pursued.

22. Rescue of the hero from pursuit.

23. The hero, unrecognized, arrives home or in another country.

24. A false hero presents unfounded claims.

25. A difficult task is proposed to the hero.

26. The task is resolved.

27. The hero is recognized.

28. The false hero or villain is exposed.

29. The hero is given a new appearance.

30. The villain is punished.

31. The hero is married and ascends the throne.

PROPP'S FUNCTION	MOVE 1	MOVE 2
0. Initial Situation	X	
1. One of the members of a family absents himself from home.		
2. An interdiction is addressed to the hero.	X	X
3. The interdiction is violated.	X	X
4. The villain makes an attempt at reconnaissance.	X	X
5. The villain receives the desired information.	X	X
6. The villain attempts to deceive his victim in order to take possession of him or his belongings.	X	X
7. The victim submits to the villain's deception and thereby unwittingly helps his enemy.	X	X
8. VILLAINY: The villain causes injury to a member of a family.	X	X
9. The injury is made known.	X	X
10. The seeker agrees to or decides upon a counter action.		X
11. The hero leaves home.		X

12. The hero is tested, interrogated, attacked, etc., which prepares him for receiving either a magical agent or helper.	X	
13. The hero reacts to the actions of the future donor.	X	
14. The hero acquires the use of a magical agent or helper.	X	
15. The hero is delivered or led to the whereabouts of the object of his search.	X	X
16. The hero and the villain join in direct combat.		
17. The hero is branded.		
18. The villain is defeated.	X	X
19. The original misfortune is remedied.	X	X
20. The hero returns.		
21. The hero is pursued.		X
22. The hero is rescued from pursuit.		X
23. The hero, unknown, arrives home or in another country.		
24. A false hero presents unfounded claims.		
25. A difficult task is proposed to the hero.	X	

26. The task is resolved.	X	
27. The hero is recognized.	X	
28. The false hero or villain is exposed.		
29. The hero is given a new appearance.		
30. The villain or false hero is punished.		
31. The hero is married and ascends the throne.	X	X

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