

father who had two daughters in those days when he wrote *The Tempest*. Through Prospero's view or by his fatherly love to Miranda, we may catch a glimpse of the writer's fatherly love for his daughters and the universal love of human beings.

II Miranda as a treasure

Prospero's art, as Miranda says, is great and sometimes awful to those who are under his control. As a mage he exercises supernatural power over fairies and controls nature. The island, therefore, is under the rule of his power. Miranda has been tenderly brought up and has never known any human beings except her father and a beast-like being Caliban.

and here

Have I, thy schoolmaster, made thee more profit
Than other princess' can, that have more time
For yainer hours—and tutors not so careful. (I,ii,172-4)

Prospero is not only a tender-hearted father but also the best tutor from her childhood. Under the good care of her father and order of the island, her imagination must be created by an innocent quality harmonized with the condition of her life in the island. Her mind is not stained at all.

On seeing the terrible scene of the sea storm, Miranda suffers:

O, I have suffered
With those that I saw suffer! (I,i,5-6)

The scene touches the very virtue of her compassion. Her pitiful mind cannot bear to see it or hear the cry of those sufferers. Prospero comforts his daughter, saying:

Be collected,
No more amazement: Tell your piteous heart
There's no harm done. (I,ii,13-6)

Prospero reminds Miranda of those happy days in Milan. But she tells her

father that it is 'rather like a dream'(I,ii,45). J.D.Hunt suggests that by this 'dream' Shakespeare conveys how much the island's strangeness is normal for her.⁽²⁾ For the world in her remembrance is far from her mind, and the world where she lives at present is a real world. Listening to her father's tales and sufferings she speaks with a sympathetic heart. On another occasion when she first looks at a human being, she cries with wonder.

What is't? a spirit?

Lord, how it looks about... Believe me, sir,

It carries a brave form.... But 'tis a spirit. ' (I,ii,414-6)

To Prospero such a pure and gentle-hearted daughter as Miranda may be the apple of his eye. It will be not exaggeration to say that Miranda is the life and inward comfort of Prospero. He tells his daughter, recollecting 12 years of hard experiences, that he has been encouraged by her, and that she is the hope giving him brave encouragement to live on the island.

O, a cherubin

Thou wast that did preserve me, thou didst smile,

Infused with a fortitude from heaven—

When I have decked the sea with drops full salt,

Under my burden groaned—which raised in me

An undergoing stomach, to bear up

Against what should ensue.

(I,ii,152-8)

After being driven away from Milan by his treacherous brother, he has felt comforted since his sweet daughter has always been with him. Miranda appears to be a treasure for Prospero. Marina has such characteristics as a treasure for Pericles, but she doesn't remain so because she is a visionary daughter for whom Pericles has been long looking and has not been living with her.

The relationship between Prospero and Miranda may not be equal, and his attitude to his daughter is so active that no influences upon his world can be found yet. His power of controlling nature or order of the island is not discorded at all. Conversation and communication between them seem picturesque,

dreamlike or romantic rather than realistic. Miranda figures as a beautiful and pure part of Prospero's world. This heavenly beauty, inwardly and outwardly, shows what is really desired between parent and child. But in the long conversation with Miranda, Prospero forces her to pay close attention nine times. He always tries to keep her under his power or influence. This is because he thinks of his daughter as nothing but a treasure whom he never wants to take his eyes off of. And it may be, moreover, said that as a father he 'aims to introduce his daughter to normal society and the bliss of marital love.'⁽³⁾

III Fair encounter and Prospero's test to Ferdinand

If Prospero had to wait for Ariel to persuade him to have mercy, would he have arranged the union of his daughter with Ferdinand? ⁽⁴⁾

It goes on, I see.

As my soul prompts it.

(I,i,420—1)

This fair encounter between Miranda and Ferdinand is all that happens in Prospero's command. R.A.Foakes says, 'He is also a father carefully arranging an appropriate marriage for his daughter, but delighted, too, to find that she and Ferdinand at once fall in love—delighted and at the same time angry.'⁽⁵⁾ This anger may be the expression of Prospero's mixed-up mind. For, as a father he never grows angry at Miranda, but as a ruler of the island and an old Duke of Milan he must be angered at the sin of Ferdinand's father Alonso.

Now he blesses, saying with certain prayer:

Fair encounter

Of two most rare affections. Heaven rain grace

On that which breeds between 'em.

(III,i,75—6)

He shows his disagreeable feeling when Miranda admires Ferdinand as a thing divine.

Speak not you for him. He's a traitor.

Come!

(I,ii,466)

Miranda begs her father for Ferdinand, but Prospero, remembering the past treacherous behaviour of Ferdinand's father, shows his anger.

Silence: one word more

Shall make me chide thee, if not hate thee: what,
An advocate for an imposter! (I,ii,481—3)

His anger seems not to originate from the father's mind as mentioned above. Here Prospero regards Ferdinand as if he were 'a substitute victim'.⁽⁶⁾ He interrupts his daughter's ecstasy and breaks off the relationship developing between them.⁽⁷⁾ He may be afraid that the order is destroyed by this sweet proceeding of love. Here the inconsistency can be seen. It is the inward conflict of both a father and a ruler. Prospero opposes at first his daughter's wishes to let her lover carry logs.⁽⁸⁾ This log-carrying has two meanings. First is the dramatic convention in Romances, and Second is Prospero's fatherly love to Miranda. Ferdinand must submit himself to the discipline of a test to win Miranda.⁽⁹⁾ When Ferdinand can stand the test, and turns his labour into pleasure, everything turns better. The power of love is great and proves not to be defeated by Prospero's power. Prospero tells Ferdinand rather blushing like a common father:

O Ferdinand,
Do not smile at me that I boast her off,
For thou shalt find she will outstrip all praise,
And make it halt behind her. (IV,i,8—11)

How tender and gentle his speech is!

Prospero is, of course, the center of order, but 'Miranda and Ferdinand, under his tutelage, become agents of order'.⁽¹⁰⁾ She adds her new knowledge of human feeling and thought. She slightly changes herself from an innocent purity to intellectual one. She must know the world of common reality. This sweet encounter and Ferdinand's test, therefore, awake 'her consciousness'⁽¹¹⁾ to the present real world of the island more than the world of her remembrance.

IV Prospero's ethic and warning about life

'Act IV opens with the sweet and orderly betrothal of Ferdinand and Miranda. Prospero, a heavyish father, enjoys the observance of the sacrament of marriage' says A.D.Nuttall.¹² Prospero wishes that their marriage should be celebrated as that of prince and princess. This is not only for order in Prospero's world, but also for his great fatherly love to his daughter. He wants her to be a piece of virtue like her mother. He is, moreover, insistent in urging Miranda and Ferdinand to be chaste until the marriage ceremony is held. Prospero teaches Ferdinand the importance of virginity as well as blood ties.

If thou dost break her virgin-knot before
 All sanctimonious ceremonies way
 With full and holy rite be ministered,
 No sweet aspersion shall the heavens let fall
 To make this contract grow; but barren hate,
 Sour-eyed disdain and discord shall bestow
 The union of your bed with weeds so loathly
 That you shall hate it both: (IV,i,15—23)

The emphasis on virginity sounds like warning and teaching of moral discipline to shallow young lovers. And moreover 'the normal, political and religious order of society is assumed in the way Prospero talks'.¹³ Prospero performs his art to show the Masque before young lovers. Juno and Ceres sing, celebrating their happy future:

Juno. Honor, riches, marriage blessing,
 Long continuance, and increasing,
 Hourly joys be still upon you!
 Juno sings her blessing upon you.

Ceres. Earth's increase, *foison* plenty,
 . . .
 Scarcity and want shall shun you,
 Ceres' blessing so is on you. (IV,i,106—117)

Suddenly Prospero banishes the show, remembering the foul conspiracy of Caliban and his confederates. Prospero never allows anyone to disturb the order of the island. He is, however, anxious to relieve the distress and fear of Miranda and Ferdinand, which arises from the sudden disappearance of the Masque show. After he banishes the fairies he gives a warning about life:

We are such stuff
As dreams are made on; and our little life
Is rounded with sleep. (IV, i, 156—8)

These lines should be well considered. It is clear that in the utterance of these words, and no doubt in the utterance of the lines that precede and lead to Miranda and Ferdinand, Prospero's earlier distress is concealed. He teaches that discord will lead to unhappiness. He warns again that life is severe, and that with some kind of prayer Miranda will never experience her father's troubles. These are sincere words of persuasion for the young lover to face a real life, but if these are considered as they are, these words may be understood as 'curmudgeonly cautionings'.⁽¹⁴⁾

The fair encounter is well arranged. Ferdinand passes the test. So these affairs lead Miranda to awake from her enchanted world and recognize the world of reality. Miranda must follow the course of nature in quitting her father and cleaving to her husband.⁽¹⁵⁾ If she is still protected in the world of order controlled by Prospero, everything will become dream-like. She will be unable to touch reality. But now she faces the severity of reality.

V Prospero's pathos as a father

Prospero, as a father and ruler, develops in Miranda's mind the sense of order, the order of society in the mortal world in which Miranda has grown up. 'The moved and Sympathetic Imagination'⁽¹⁶⁾ arises in her. Tempest is performed by her father's art, which involves more great meanings than the appearance or ostensible practice of art itself. Conduct and meditation are united into harmony in one person that is, Prospero. That is to unify all the faculties and elements in the island. Though he is power and order, and is above mortals, he,

Miranda, sharing joy and sorrow with her. By his art, Prospero orders Ariel to raise the tempest, to let three men of sin land on the island, and to lure Ferdinand to the presence of Miranda. On the island, there exist two comparative beings: Ariel, the imaginative creation, and Caliban, the foul creation but poetic. Under these conditions and circumstances Miranda grows. She falls in love with Ferdinand, which is to put them 'both in either's power'. (I,ii, 455) As the result, as it were, she succeeds in having her own world by her father's design. Her world becomes independent and is so pure that it has conversely some slight influence upon Prospero's world, which becomes the agent of forgiveness. The more her love grows in her, the greater the influence is upon Prospero. He who sways the sceptre over the order of the island and nature must be gradually prepared to change his mind whether he does consciously or unconsciously. This passive way of his manner results in his warm fatherly love, and 'bountiful Fortune' (I,ii,178) blesses Miranda and Prospero. This fatherly love to his daughter may be called the romantic way of love.

Notes:

- (1) C.B.Purdon: *What happens in Shakespeare* (John Baker) 1963, p.182.
- (2) John Dixon Hunt: *Shakespeare: The Tempest* (The University Press, Glasgow), 1968, p.6.
- (3) Larry S.Champion: *The Evolution of Shakespeare's Comedy* (Harvard University Press, Massachusetts), 1970, p.17.
- (4) R.A.Zimbardo: *Form and Disorder in the Tempest* ed. by D.J.Palmer (Macmillan), 1968, p.237.
- (5) R.A.Foakes: *Shakespeare* (Routledge & Kegan Paul, London), 1971, p.149.
- (6) Honor Matthews: *Character and Symbol in Shakespeare's Plays* (Schocken Books, New York), 1962, p.199.
- (7) D.Traversi: *Shakespeare, The Last Phase* (Hollis & Carter, London), 1965, p.207.
- (8) R.A.Foakes: *op. cit.*, p.150.
Mr. Foakes indicates that Prospero becomes temporarily, and in a minor perspective, a father-figure out of conventional romantic comedy, opposing his daughter's wishes, because the fulfilment of her desires will end parental control over her.
- (9) R.A.Zimbardo: *op. cit.*, p.238.
- (10) R.A.Zimbardo: *Ibid.*, p.237.
- (11) D.Traversi: *op. cit.*, p.242.
- (12) A.D.Nuttall: *Two concepts of Allegory* (Routledge & Kegan Paul, London), 1967,

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p.145.

- (13) R.A. Foakes : *op. cit.*, p.157.
- (14) Robert Speaight : *Nature in Shakespearean Tragedy* (Collier Books, New York), 1962, p.180. Even if these lines are understood ironically, it is difficult to accept his explanation.
- (15) Richard G. Moulton : *Shakespeare as a Dramatic Art* (Dover Publications, Inc., New York), 1966, p.281.
- (16) S.T. Coleridge : *Shakespeare, The Tempest* ed. by D.J. Palmer (Macmillan), 1968, p.62.
- (17) L. S. Champion : *op. cit.*, p.17.

1. I want *him to go*.
2. I believe *him to be honest*.
3. I forced *him to go*.
4. I told *him to go*.

But they can be given different analyses in terms of their preceding verbs.

First, the author surveys the views on this problem of two traditional grammarians--- O. Jespersen and R. W. Zandvoort--- and a transformational-generative grammarian, P. S. Rosenbaum. Then, by assigning tentative different deep structures to these constructions, he tries to classify into four classes the verbs which can take accusative with infinitive constructions.

Prospero — his fatherly love

Shozo TAKAHASHI

This essay, as the second essay following the first essay 'Ariel and Caliban in *The Tempest*', aims to make clear Prospero's fatherly love toward his daughter Miranda. There are four aspects; Miranda as a treasure, Fair encounter and Prospero's test to Ferdinand, Prospero's ethic and warning about life, and Prospero's pathos as a father. Through thinking upon these aspects some imagination will occur in our minds that Shakespeare, as one who had two daughters, may have been such a father.

From Japanese to English: An Error Prediction Based on a Transformational Model.

Wesley RICHARD

The question of how to predict language interference in a second language learning situation has long been debated. With the emergence of transformational grammar it has become possible to formulate grammatical rules of the two languages in question in order to make comparisons. It appears to be possible to construct a base grammar, incidently common to both languages, from which transfer rules can be used to get from a Native Language Base to a Target Language surface structure. By calculating the number of rules required to get from a structure in the native language to a similar structure