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Sixth International Scientific Conference

ФИЛКО FILKO

ФИЛОЛОГИЈА, КУЛТУРА И ОБРАЗОВАНИЕ

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ЗБОРНИК НА ТРУДОВИ
СБОРНИК СТАТЕЙ
CONFERENCE PROCEEDINGS

18-19 октјабр 2021 / 18-19 октомври 2021 / 18-19 October 2021



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THE NOTION OF BANISHMENT IN SHAKESPEARE'S PLAYS

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Abstract

This paper aims at exploring the purposes of the concept of banishment in Shakespeare's plays, its role and its outcome. Although Shakespeare used the notion of banishment in 14 out of 38 plays, this paper will focus only on the plays that feature the so-called banishment by degree which is present in 12 plays. The notion of banishment can be traced back to at least ancient Athens. It was also a widespread practice to ban citizens or indeed, entire regions, in the Roman Empire. In England banishment was used by Elizabeth I and her successor James I. Among other classes, Elizabeth I banished Egyptians, Jesuits, beggars, Negroes and rebels. James I expelled the recusants from the city of London. Since Shakespeare lived in this period, he was probably acquainted with this practice. In Shakespeare the notion of banishment serves a dramatic purpose, as Shakespeare used it to explore political, psychological and social aspects of the involved characters and societies. The outcome of the banishment is usually either death or self-fulfillment or in few cases is left unresolved. In several plays banishment is followed by an act of revenge.

Keywords: *banishment, Shakespeare's plays, dramatic purpose, role*

The notion of banishment in Western civilization

The closest notion to banishment in the western civilization is the notion of ostracism in Athens. Although ostracism was established, if we take into consideration Aristotle's *Constitution of the Athenians* 22.3, by Cleisthenes around 508 BC, it was used exclusively during the fifth century BC. The reason for using ostracism was to prevent a tyrant from usurping the power or to protect the state from a threat. The period for which a person was expelled was set to ten years. If the person returned to the city, the punishment was death. After ten years have elapsed, the ostracized person was able to return to his city without stigma. It was a relatively mild sentence, since a person who was deemed as posing a threat to the society could have been also sentenced to death, confiscation of property, fines too large to be paid, permanent exile or loss of citizen rights. We know twelve persons who have been ostracized in Athens, among them: Xanthippus, nephew of Pericles, Themistocles, Cimon, son of Miltiades and Alcibiades relative to Pericles. These cases are cases of political exile, as are Shakespeare's plays that feature the same notion, namely: *Timon of Athens*, *Coriolanus*, *Henry VI part II* and *Richard II*.

In ancient Rome, the Roman Senate had the right to decide to ban or exile individuals, families or in some cases, entire regions. One of the banned or exiled men was the poet Ovid, who was exiled mostly for the publication of *Ars Amatoria* (The

Art of love) during the reign of the emperor Augustus. He was obliged to leave Rome and to relocate to the city of Tomis on the Black Sea, present-day Constanta.

Banishment in England till the reign of James I

In the early history of England the notion of banishment in England was not defined. The closest notion to banishment was the so-called abjuration of the realm. On taking an oath, the person swore to depart from the country swiftly and never to return. Only the sovereign was able to give permission for the fugitive to return:

“I swear on the Holy Book that I will leave the realm of England and never return without the express permission of my Lord the King or his heirs. I will hasten by the direct road to the port allotted to me and not leave the King’s highway under pain of arrest or execution. I will not stay at one place more than one night and will seek diligently for a passage across the sea as soon as I arrive, delaying only one tide if possible. If I cannot secure such passage, I will walk into the sea up to my knees every day as a token of my desire to cross. And if I fail in all this, then peril shall be my lot.”

Sir Edward Coke, the foremost jurist during the Elizabethan and Jacobean eras, in *The First Part of the Institutes*, first published in 1628, defines banishment by drawing on common law and statutory terms. With regard to a wife’s judicial rights if her husband is banished, Coke describes banishment in the following manner: “by Law no Subject can be exiled or banished his Countrie, whereby he shall *perdere patriam*, but by authoritie of Parliament, or in case of Abiuration, and that must be upon an ordinarie proceeding of Law” ...

As pointed out, Coke emphasizes the dual application of banishment: both through common law and through an act of Parliament. If we take into consideration the Elizabethan and Jacobean statutes, we see that banishment is offered as a solution to a wide range of crimes. In 1562, a statute stipulated that ‘Egyptians’ and ‘counterfeit’ Egyptians are obliged to leave the kingdom or be charged of committing the crime of felony. In 1585, according to Jane Kingly-Smith the ‘Act against Jesuits, Seminary Priests, and other such like disobedient Persons’ called on Catholic priests educated at one of the notorious colleges abroad to return there. In 1592/3 during the reign of Elizabeth I, recusants were banished in a similar way and expelled from London in 1605 by an act issued by James I. The unreformed and unlicensed beggar, wandering minstrel and player were also under threat of expulsion from the kingdom owing to an act of 1597.

During the reign of Elizabeth I, Anabaptists, the Irish, Negroes were also banished. Even those individuals whose swords exceeded the length as defined by the appropriate laws were banished. James I banished also the illegal hunters and those who printed or circulated books promoting duelling were banished from the king’s presence. Rebels in the shire counties were also banished and transported to Virginia.

The notion of banishment and its role in Shakespeare’s plays

James Joyce in his *Ulysses*, with the words of Stephen Dedalus, pronounces that banishment is central to Shakespeare’s life and work: “The note of banishment, banishment from the heart, banishment from home, sounds uninterruptedly from *The Two Gentlemen of Verona* onward till Prospero breaks his staff, buries it certain fathoms in the earth and drowns his book. “

According to Jane Kingsley-Smith (Shakespeare's drama of exile, 2004), "Fourteen out of Shakespeare's thirty-eight plays represent the banishment of one or more central characters. When we include minor characters and self-imposed exile that number increases considerably."

Shakespeare uses the words: banishment, banish, banished and banish'd and its counterpart word exile is mentioned a total of 195 times.

The notion of banishment was a recurring theme in Elizabethan and Jacobian England. Other authors, such as John Marston, John Webster and Thomas Heywood also used banishment as a major theme.

Some, but not all, of the plays by W. Shakespeare wrote that include banishment or its result are the histories: *Richard II*, *Henry IV Part II* and *Henry V* and *Henry VI Part II*. Tragedies that include banishment are: *Coriolanus*, *King Lear*, *Romeo and Juliet*, *Timon of Athens* and *Titus Andronicus*. Comedies that include banishment are: *As you like it*, and *The Two Gentleman of Verona*. Finally, romances that include banishment are *Cymbeline* and *The Tempest*. The mentioned plays all feature banishment by decree. Two other plays feature banishment by choice: *Macbeth* and *Anthony and Cleopatra*. This paper mainly deals with the result of the banishment. There can be various interpretations of the end result. This paper argues that there are two main results: either death or self-fulfillment. It is worth noting that in some cases Shakespeare has left the matter of banishment unresolved. In addition to self-fulfillment or death, banishment in Shakespeare's plays is often followed by revenge.

In the history play *Richard II*, the king Richard II banishes Henry Bolingbroke-Duke of Hereford at first for ten years only later to reduce it to six years. After the death of Bolingbroke's father, John of Gaunt, Bolingbroke's lands and money are confiscated by the king. At the end of the play, Bolingbroke returns to England with an army and reclaims his lands, but also puts forward his claim for the throne, defeats the king's army and captures the king. In an act of self-fulfillment, Bolingbroke crowns himself King Henry IV.

In the history play *Henry IV Part 2*, on becoming a king, prince Hal banishes his former tavern friend Sir John Falstaff on the pain of death. We learn in *Henry V* that Falstaff dies, apparently because with the banishment "The king has killed his heart" (*Henry V*, Act, 2, Scem1, line 592).

In the history play *Henry VI Part 2*, as a result of his role in the downfall of Gloucester, the Earl of Suffolk is banished. Although his lover Queen Margaret vows to reinstate him, Suffolk is killed by pirates.

In these three history plays that include banishment by decree, two of the banished ones end up being dead and one realizes self-fulfillment.

In the tragedy *Coriolanus*, as a result of his disdain and haughty behavior Coriolanus is banished from the city of Rome. He soon switches sides, allies himself to Rome's most bitter enemy, the Volscians. He vows revenge but is left broken-hearted when he is about to crush Rome. For this betrayal Coriolanus is killed by the Volscians.

The play *King Lear* features the Earl of Kent, banished by King Lear. In order to protect King Lear, the Earl of Kent returns from exile and disguises himself as a servant in order to be employed by the king. Kent's loyalty to Lear is of the highest degree and, after Lear dies, his last wish is to die also thus accompanying his mission to serve and be with his king. By helping Lear throughout the play, Kent experiences a sense of self-fulfillment.

In the tragedy *Romeo and Juliet*, Romeo is banished by Prince Escalus from Verona, because he has killed Tybalt in an act of revenge for the murder of his friend Mercutio. After Friar's Lawrence plan to render Juliet dead for twenty-four hours by drinking a potion fails due to the fact that Rome arrives earlier and sees Juliet dead, Romeo drinks poison and dies.

In the tragedy *Timon of Athens*, Alcibiades is banished because he persistently protests over the decision of the Senate to sentence to death one of his lower ranking officers for a murdering a person "in hot blood" (Act III, scene 5, line 1318). As in the case with Bolinbroke and Coriolanus, Alcibiades vows revenge, but perhaps due to the fact that he is of secondary significance to the plot, Shakespeare doesn't reveal how his enterprise finishes. Instead he ends the play by reading Timon's epitaph.

In the tragedy *Titus Andronicus*, the banished man is Lucius, the eldest son of Titus Andronicus. After Titus' sons protest over their sister's marriage to Saturninus, instead to his brother to whom she was previously betrothed, Titus kills one of his sons, Mutes. For the caused scuffle the Roman judges want to execute the brothers. Lucius tries to save them for which he is banished. In a similar fashion to Coriolanus, he goes to Rome's mortal enemy the Goths and vows revenge on Saturninus, his wife Tamorra, Aaron and Rome. After Saturninus kills Titus, Lucius exacts his revenge and kills the king and he is proclaimed as the new king. His end is not tragic like Coriolanus' but rather an act of self-fulfillment.

In the comedy *As You Like it*, Duke Frederick has usurped the throne and has banished his older brother Duke Senior. Duke Frederick also banishes his brother's daughter and his daughter's friend and cousin, Rosalind. After a number of disguises that take place in the Forest of Arden, Rosalind falls in love with Orlando. There are a number of other persons who also fall in love with somebody. For example, the shepherdess Phebe falls in love with Ganymede (Rosalind in disguise). In the end, everybody marries the person with whom he or she has fallen in love. Rosalind marries Orlando, and her father Duke Senior is restored to the dukedom as his brother has repented for his former actions and has retired to a monastic life. The play ends with a self-fulfillment for everyone involved, including the banished Rosalind and Duke Senior.

In the comedy *The Two Gentlemen of Verona*, Valentine falls in love with the Duke of Milan's daughter, Sylvia. However, the Duke intends to marry his daughter to the wealthy Thurio although Sylvia doesn't like him. Valentine's friend, Proteus, who has also fallen in love with Sylvia, informs the Duke of Valentine's plan to elope with Sylvia. For that reason the Duke banishes Valentine from Milan. Valentine ends up as a leader of outlaws. Proteus tells Sylvia that Valentine is dead, but Sylvia flees the city and is captured by the outlaws led by Valentine. Proteus old love from Verona, Julia has come to Milan to meet him and discovers that he is in love with Sylvia. Julia dresses as a young page until she comes up with a plan. In a series of events Proteus meets Sylvia and says that he will rape her but Valentine intervenes and reveals the true nature of Proteus. Proteus repents, Julia reveals her true identity and Proteus remembers his first love and promises fidelity. In the end the Duke pardons the outlaws and the two couples Valentine and Sylvia, and Proteus and Julia are married. As in *As You Like It*, this play ends with self-fulfillment.

In the romance *Cymbeline*, the Roman vassal king of Britain Cymbeline, has banished a member of his court called Posthumus Leonatus. The reason for the ban-

ishment is Posthumus' secret marriage to Cymbeline's only surviving child Imogen. According to Cymbeline, his daughter should produce a child of royal blood as an heir to the throne and for this reason he banishes Posthumus. After a number of ordeals, including the Queen's attempt to poison Imogen, Iachimo's attempt to seduce her, Iachimo's lies to Posthumus that he had seduced her, the intention of Cloten, who is the Queen's son to rape, abduct and marry her, in the denouement of the play Posthumus and Imogen are married. One of the subplots, which includes the banishment of Belarius, who, in an act of revenge, has abducted the king's two sons, Guiderius and Arviragus and has raised them under different identity is also resolved in the final act. Belarius claims that his banishment was a set-up and reveals the true identity of Guiderius and Arviragus to their father. In an act of self-fulfillment Cymbeline pardons Belarius and Iachimo.

In the romance *The Tempest*, Antonio, Prospero's brother has banished Prospero and has usurped the position of Duke of Milan from his brother. Prospero is exiled and ends up shipwrecked on an island together with his daughter Miranda. After twelve years he sees a boat passing by. Onboard are, among others, his brother Antonio and Alonzo, king of Naples who has helped Antonio in the usurpation of the dukedom and his brother Sebastian. In an act of revenge Prospero creates a storm and all the passengers onboard are shipwrecked. After a series of events, including plots against his life, Prospero pardons Antonio, Alonzo and Sebastian, his title is restored and his daughter Miranda is married to Ferdinand, Alonzo's son. As with *Cymbeline*, this romance ends with self-fulfillment.

Conclusion

Shakespeare has used to notion of banishment to broaden the horizons of the play. In addition to death, self-fulfillment and revenge, Shakespeare often uses banishment to explore and exploit notions such as madness and journey into a foreign environment. With regard to his history plays, there are both examples of death and self-fulfillment. The same is valid also for his tragedies. With regard to his comedies and romances the outcome is invariably self-fulfillment. Last but not least, through the notion of banishment, Shakespeare has explored the theme of revenge in his histories, tragedies, and romances.

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