The Economy of Appearance: Language and Forgiving in *The Winter's Tale*

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Similar to Euripides's plays, Shakespeare's tragicomedy *The Winter's Tale* depicts a woman who perishes after her interruption of homosocial society and whose resurrection provides a space for marital and social reconciliation. Through her successful verbal prowess, Hermione appears to be actively positioning herself in an economy dominated by the relationship of her husband, Leontes, and his childhood friend, Polixenes. Hermione's death, the death of their son Mamillius, and the hasty exposure of the newborn, Perdita, provide the necessary impetus for the excessively jealous Leontes to recognize his irrationality and, more importantly, his wife's fidelity. Saturated in a theme of appearance, *The Winter's Tale* incorporates a seemingly miraculous resurrection of the falsely slandered queen. Indeed, the quickening statue of Hermione exemplifies the *anodos* pattern, the revivification of the precipitately deceased woman, present throughout all of the texts in this study. Yet the reconciliation of Hermione and Leontes is not actively undertaken by the couple. Rather, after a span of sixteen years their reunion is ushered in through a silent embrace symbolizing their re-marriage and renewed bond as Leontes re-cognizes his estranged wife and their newly-found child. However, the reconciliation performed between the couple is ostensibly compromised by Hermione's silence and Leontes' re-appropriation of his role as the Authority figure, taming Paulina's shrewish tongue with the bonds of marriage to Camillo. These acts sublate the apparent mental and psychological influence that the two women seemed to have over

the penitent king, one through her silent absence and the other through her vociferous reproach. With Hermione restored to her wife *par excellence* status and Paulina also silenced, the old tale seems to have ended, set and staged to be told again.

A Tragicomedy of Reconciliation. As in the comedies of forgiveness, texts thoroughly explicated by Michael Friedman, this tragicomedy begins with a similar narrative model: the Forgiven Comic Hero (Leontes) is introduced in the companionship of a male friend (Polixenes) in "a world epitomized by male friendship,"[1] which is ultimately compromised by the introduction of a female character, the Griselda (Hermione),[2] with whom the Forgiven Comic Hero falls in love and/or marries.[3] A Vice character threatens the male-female relationship, typically through the wrongful slandering of the Griselda. Ashamed and accused, the Griselda "dies" allowing the Comic Hero to redirect his attention to another woman, the Shrew (Paulina), "whose primary distinguishing characteristic is that she speaks freely in a way that both arouses and antagonizes men."[4] Ultimately, society intercedes through the representation of the Authority figure, who attempts to reunite the Comic Hero with the restored Griselda while exposing the Vice character, who, in scapegoat fashion, is blamed for the Hero's crimes.[5] Though the Forgiven Comic Hero does express some repentance, his apologies are pathetically feeble in light of the magnitude of his transgressions. Yet these paltry pleas satisfy the Griselda and society, who accept him "back into the social fold, later to produce legitimate heirs, who may begin the narrative once again."[6] The Friend inevitably also marries, paralleling the Hero and joining him in a revised vision of the homosocial economy that initiated the play.

The overall narrative pattern of the comedy of forgiveness is strikingly comparable to that of *The Winter's Tale*. Hermione's reticence and unwavering devotion culminating in her apparent reunion with Leontes in the final scene firmly secure her as a Griselda character.[7] As for the other ingénues, Friedman suggests that the male friend is typically an arrogant, anti-matrimonial braggart, a replica of the *miles gloriosus*, or soldier, of Roman comedy. While Polixenes is not initially characterized in this fashion, his supercilious nature does reveal itself in the sheep shearing scene upon the realization that his son might marry a poor shepherdess.

Polixenes' repeated threats to have the old shepherd and clown killed supplement Bohemia's representation as the martially rather than matrimonially inclined Friend. Furthermore, though it appears that Polixenes is married from the start,[8] his wife's absence throughout the play additionally identifies him with the character of the Comic Hero's Friend.[9]

There are, however, significant differences that ultimately characterize this text as a tragicomedy of reconciliation rather than a comedy of forgiveness. While Friedman admits that *The Winter's Tale* "introduces us to the Comic Hero at a later stage in life than is usual in the comedies of forgiveness,"[10] he undervalues the fact that Leontes' story is a *tragi*comedy. Leontes is not a young Shakespearean cad: apprehensive about being fixed to a single woman in wedlock, unsure of his affection for the Griselda, and desirous to use the Shrew for his base sexual urges. *The Winter's Tale* moves beyond the puerile fears of a young man on the cusp of his nuptials to the violence a man may wreak once stationed in life as the Authority figure himself. Leontes does not merely compromise his friendship with Polixenes and his marriage with Hermione as the Comic Heroes do, but utterly destroys his childhood bond and murders his innocent wife with his irrational allegations. As Matchett notes, "The situation is handled in the first three acts as a complete, if condensed, tragedy, ending with the death of Hermione and the clear declaration that Leontes is unforgiveable."[11] The consequences of Leontes' actions are portrayed as graver than those in the comedies of forgiveness. Though "like Claudio and Posthumus, Leontes must endure the false belief that he has killed the woman he loves,"[12] unlike his comic counterparts, he has served as the primary force behind these actions. Indeed, Leontes functions as the Vice character for himself, cajoling himself to suspect and believe his wife's infidelity, convincing himself with statistics and apparent truths throughout his quasi-bipolar rant with himself. No Iago or Iachimo character attempts to poison Leontes' brain against Hermione; rather, in characteristic tragic fashion, his downfall is all his own doing. Moreover, Leontes' crimes escalate within the first three acts. While the follies of Comic Heroes typically remain minor social offenses (e.g. the rejection of the Griselda, the impugning of her honor, and/or the seduction of the Shrew), Leontes' sexual jealousy "sets

off a chain reaction of consequent crimes which almost succeeds in permanently destroying an orderly, love-dominated world."[13] Thus the magnitude of Leontes' deeds and his accountability firmly posit him as a tragicomic hero.

Moreover, in the comedies of forgiveness, the Griselda's death is loosely defined and suspect at best, providing for and indeed allowing the expected comedic outcome. Deaths range from mere fainting as Julia performs in *Two Gentlemen from Verona* to false reports or rumors of death as in *All's Well That Ends Well* and *Much Ado About Nothing*. Even the eschewing of society may be seen as a symbolic death as in *Measure for Measure*. The friar in *Much Ado*, for example, knows "how to rewrite Hero's situation into the language of the hysterical revivification tradition,"[14] a tradition of which both he and the audience are aware. These so-called deaths juxtapose the genuine death[15] that Hermione experiences in the tragicomic *Winter's Tale*. Indeed, the surprise element of Hermione's revivification to both the characters as well as the audience[16] serves as a crucial divergence from the comedies' narrative model.

While in the comedies the fidelity of the Griselda is never really questioned, in tragedies and tragicomedies a woman's sexuality appears dubious in varying degrees, "for these genres work actively to leave discovery of woman's true sexual nature or fidelity deliberately murky and finally unfathomable."[17] Moreover, as Richard Meek observes, "Perhaps more so than in any other play by Shakespeare, we are asked to believe in happenings that are only described to us."[18] Shakespeare's "more frequent recourse to spectacle and theatrical effects"[19] within his "romances," and particularly in *The Winter's Tale*, are more than mere Fletcherian tricks on the audience,[20] more than a convenient way to wrap up everything. The tragicomedy incorporates a complex trope of appearance, one that is intimately entangled with Hermione's body: the fact of her innocence and the fact of her death. The audience cannot "go and see" (3.2.225) Hermione's dead body any more than they can really see her innocence, given her limited stage presence. As Lynn Enterline notes, "The truth of Hermione's body—its innocence and its death—is always held from view; all that remains is the evidence of 'word' and 'oath',"[21] specifically those words of Paulina.

The Economy of Playing Host. Centered on the issue of the guest-host relationship, the first act of *The Winter's Tale* illuminates the complexities of the homosocial economy that has been established between Leontes and Polixenes years prior. The conversation between Archidamus and Camillo in the first scene serves to elucidate not only the basic narrative setup, but also to emphasize the recurring trope of appearances. By initiating the play with a discussion between two courtiers, Shakespeare "alludes to the elegant artifices of Elizabeth's court," which "serves both to idealize the Sicilian court world and to suggest its vulnerability."[22] The elaborate language of the courtiers intimates the artificiality of the self-constructed and self-imposed hospitality Leontes has shown Polixenes, an artifice that inhibits their social economy. Indeed, within the first scene Archidamus and Camillo bear witness to the significant strain Polixenes' visit has put on the royal relationship, a stress that precedes any suspicion of potential infidelity. Analyzing the situation, the two courtiers recognize that Leontes' extreme hospitality proscribes Polixenes from justly recompensing.[23] When Camillo suggests that Leontes plans to "pay Bohemia the visitation which / He justly owes him" (1.1.6-7), Archidamus fears that Polixenes will not be able to properly compensate his friend's hospitality, the magnitude of which renders the courtier speechless (1.1.11-16). Archidamus suggests that only through drugging Leontes and deadening his senses would Bohemia be able to feign sufficient recompense without any possible accusation of improper redress. This seemingly excessive proposal foreshadows the imminent allegations of another kind of immodesty: the supposed sexual impropriety that Leontes suspects in Polixenes. Moreover, the early reference to tainting one's drink prefigures the inevitable contamination of Leontes' psyche, a disease rooted in the apparent material and venereal inequality between the men, as well as Leontes' desire to poison Polixenes for his crime of adultery (1.2.380-85).

In the discussion between the two courtiers, however, Camillo insists that Leontes' hospitality is merely out of friendship, a gift that is given freely (1.1.17-18). Yet the men note that Leontes is engaging in a transaction that is not a part of his traditional, pre-arranged gift exchanges with Polixenes. Previous to Polixenes' nine-month visit, the two friends have participated on equal terms

through an "interchange of gifts, letters, loving embassies, that they have seemed to be together, though absent, shook hands as over a vast, and embraced as it were from the ends of opposed winds" (1.1.29-33). These material items secured and emboldened their friendship despite the chronological and geographical separation between them. When physically present, however, Leontes' generosity suffocates Polixenes in potlatchian fashion. As Bristol writes, "Polixenes' determination to depart entails, among other things, an obligation for Leontes to return the visit, so that, in the fullness of time, the imbalances that came to exist between giver and recipient, between host and guest, may be redressed."[24] If he agrees to remain in Sicilia longer, Polixenes risks the possibility of dishonoring Leontes in the future when he is unable to adequately reciprocate his host's current generosity. The excess of Leontes' hospitality, despite its apparent complimentary status, overwhelms Bohemia and establishes an imbalance, one that Leontes will later, through his mistrusting psyche, misinterpret as disastrous for himself.

Moreover, the urgency and determination Leontes displays while attempting to convince Bohemia to remain borders on force, a form of negative reciprocity that raises questions with regard to their relationship.[25] Considering the apparent suddenness of Leontes' jealousy, it is difficult to pinpoint Leontes' motivations for requesting Polixenes' extended stay. If in the beginning of the second scene Leontes is suspicious of adulterous behavior between Hermione and his guest before he vocalizes his misgivings, then his motivations for insisting on Polixenes' stay are hardly innocent. Leontes then would be acting out of a desire for his own personal advantage (e.g. allotting time to confirm his suspicions and act upon them) rather than making efforts to further bolster and secure his long-term friendship, one in which both guest and host would benefit. Yet, even if we suppose that Leontes' jealousy develops only after Hermione has convinced Polixenes to remain in Sicilia, Leontes' attempts at verbal force (e.g. Leontes' bravado, "We are tougher, brother, / Than you can put us to 't" [1.2.18-19] and his indomitable "We'll part the time between 's, then, and in that / I'll no gainsaying" [1.2.23-24]), and the intentional use of his wife to manipulate Polixenes' decision suggest an engagement in negative reciprocity rather than an act akin to gift exchange or hospitality.

His apparent "desire to exceed his guest-friend in honor" posits the two men in a "potentially deadly struggle" for prestige.[26] Regardless of Leontes' motivation, the forced submission of Polixenes effectively transforms "the relationship into an impersonal exchange of equivalents or commodity transaction"[27] rather than a secure, dependent friendship.[28] It would seem then that Leontes too is merely *play*ing with Polixenes in his role as host, an act which he will later project onto Hermione. Unlike *Alcestis*, where the eponymous heroine's gift of life overwhelms Admetus and makes any reciprocity impossible, Leontes himself stunts his homosocial economy with his potlatchian actions. Upon viewing Hermione's apparent burgeoning (re-)productive economy with Polixenes, Leontes recognizes not his sexual impotency as a cuckold, but rather his social ineptitude as an unsuccessful host, which thereby initiates his jealousy, a "type of spatiotemporal derangement of the ethos of gift."[29]

The Hostess with the Most-est on the (Ver)bal. Much criticism, particularly performance-oriented critiques, has been focused on Hermione's actions and whether or not her lengthy discussion with Polixenes gives Leontes sufficient cause for suspicion.[30] While some directors may heighten the level of sexual subtlety displayed between Hermione and Polixenes, most scholars interpret Hermione as a devoted wife falsely accused of impropriety by her injudicious husband. Indeed, Hermione's language and actions appear to parallel Polixenes' complex metaphor used in his initial farewell: by themselves, her deeds are valueless, barren of crime or injury, but conceived together in Leontes' mind, they multiply the jealousy that goes before them (1.2.6-9). Yet Hermione's fidelity is repeatedly illustrated in her interactions with both Leontes and Polixenes. While Leontes coaxes Polixenes to lengthen his stay, Hermione remains dutifully silent until Leontes addresses her, albeit seemingly indirectly as "our queen" (1.2.35). Customary of the time period, Hermione "demonstrates that she understands the limitations on her speech traditionally required by marriage."[31] She patiently defers speaking up as Leontes and Polixenes argue over his imminent departure, waiting until her husband urges her to do so. Her verbal deference to Leontes exemplifies her fidelity and honor for her husband, who seems to recognize her linguistic control and even orders her to use her abilities on their friend.

Leontes' appeal for Hermione's keen rhetoric reveals his recognition of his own inabilities, a powerlessness that he will later attempt to overcome through false logic and hasty decrees. Indeed, in this first appearance, Leontes' language is short, direct, completely juxtaposed to his later complex verbosity that characterizes his jealous rage. While directing Hermione to convince Polixenes, Leontes uses the imperative "Speak you" (1.2.36), indicating his attempt at controlling her language, ruling not only when she speaks, but what she says. Leontes' pseudo-mocking address of Hermione initially as "tongue-tied" reflects his own unease with language and inability to effectively verbalize. Moreover, by calling Hermione, "our queen," Leontes may be obliquely referencing his burgeoning suspicions as he implies that he shares Hermione with Polixenes, questioning whose queen she is really. Leontes refrains from calling Hermione by her name until she has apparently identified her devotion to Leontes through her servile demeanor and submissive words (1.2.37-42). Though Leontes praises Hermione for her "well-said" speech (1.2.43), he later uses her verbal skill against her as supposed evidence of her infidelity (1.2.165-71). Leontes, and truly the play overall, illustrates not only a preoccupation with and an "uneasy relation to female speech" as Lynn Enterline suggests, but specifically with a woman's language directed at non-familial men.[32]

Posed with the difficulty of convincing Polixenes to stay, Hermione illustrates a discerning and sympathetic ear, qualities that Leontes evidently lacks. She understands that Polixenes wishes to return home to see his son, whose presence, he insists, would cure him of a melancholy.[33] Apparently more adept at the mores of the guest-host relationship, Hermione then proposes a revised arrangement for Leontes' reciprocal visit: "When at Bohemia / You take my lord, I'll give him my commission / To let him there a month behind the gest / Prefixed for 's parting" (1.2.50-53). This subtle bargaining tactic directly juxtaposes Leontes' attempted use of force to persuade Polixenes. Moreover, Hermione's language not only demonstrates her rhetorical superiority, but further suggests her own attempt to participate in the men's friendship. Hermione's "commission" may be interpreted as either a directive to Leontes to extend his future visit or the financial means to do so. Both meanings imply the queen's active fiscal and linguistic

involvement in the royal state of affairs. As if conscientious that her proposed plan may be seen as evidence of a controlling nature, the queen immediately erases any impression of shrewish or cuckolding behavior by addressing Leontes directly, reiterating her love and devotion for him (1.2.53-55). Hermione therefore attempts to carefully balance her fidelity to her husband and her skillful negotiation of the homosocial, a balance that becomes skewed in Leontes' mind as a physical intrusion of his most trusted relationships. Though erudite in the complex guest-host system, Hermione's presence threatens the confines of the homosocial instead of facilitating its successful continuation.

Still, her revised proposal is rebuffed by Polixenes with mild oaths, a weak attempt by Polixenes to verbally stand his ground to the prolific Hermione. His "verily" is met by her own, further indicating Hermione's rhetorical prowess: "A lady's 'verily' is / As potent as a lord's" (1.2.64-65). While it is traditionally interpreted that Hermione's presence exacerbates the strain on the homosocial relationship, morphing the issue into one of a sexual nature, her rhetoric is rooted in the economic rather than the carnal. Hermione does not manipulate Polixenes with her sex(uality), but by the very rules of hospitality that Leontes appears to not understand and to not utilize to his benefit. She proves to be a more efficient ruler than her husband as she understands not only how to negotiate, but how to tactfully and effectively coerce Polixenes.[34] Instead of blustering uselessly like Leontes, Hermione entraps Polixenes within the confines of the guest-host schema by suggesting that if he refuses to stay by his own will, he must stay against it as her prisoner. As Polixenes himself realizes, "to submit to the position of prisoner, to pay fees and settle accounts, would profoundly dishonor Polixenes, since it would transform the relationship into an impersonal exchange of equivalents or commodity transaction."[35] In this way Hermione carefully negotiates the very rules of the fundamental disparate economies, presented to the audience in the first scene, to successfully fulfill Leontes' command. Hermione does not commodify Polixenes or his relationship with Leontes, but rejuvenates the very conditions of their homosocial bond by theoretically threatening their union with its complete opposite: a commodity exchange. With her keen verbal expression and attentive ear, Hermione fully restores

Polixenes' appreciation and value for the homosocial, heartening his continued stay. The queen's linguistic appeals thereby seem to champion the gift economy by disparaging a commodified system through threats of pursuing such as a disciplinary measure.

Moreover, through her lengthy discussion with Polixenes, in which he wistfully reminisces about his childhood with Leontes, Hermione appears to successfully re-birth the "twinned lambs" (1.2.85) in all their innocence. Yet with these innocent recollections of childhood comes the dreaded "female contamination responsible for inaugurating the economy of gender[ed] differentiation."[36] Polixenes' speech suggests that he and Leontes are no longer unsullied youths, but have since "tripped" and given into the temptations of sex(uality) (1.2.96). Polixenes intimately links these sexual temptations with his wife, thereby conjoining sex and marriage. It is Leontes, however, whose anxiety "manifests itself then as a general distrust of genital sexuality, which is linked directly to sin[ning],"[37] who will perceive Hermione's "intrusion" of the homosocial as a sign of sexual corruption and adultery.

The Economy of Tragic Excess. However, upon completion of this task, with Polixenes fully "won" (1.2.109),[38] Hermione requests her payment, wages in the form of praise from Leontes. An employee of the king hired to perform his deeds, Hermione functions as a peddler in the marketplace, hawking her rhetorical wares and receiving payment for her work. Hermione's presence as Leontes' paid employee further indicates his active participation in a market-based, commodity-oriented economy rather than one characterized by generalized reciprocity. He expects that, for the right price, Polixenes' camaraderie may be bought. Yet Leontes believes that he controls this economy until Hermione's payment reveals otherwise: Leontes praises his wife's skillful speech, comparing her present convincing words to the matrimonial proclamation she made to him years before. Hermione then reiterates Leontes' own thought, clearly re-phrasing the idea in a balanced syntax which "hints to the jealous ear that, just as they are matched in her discourse, the two men may be equivalent objects for her exchange: 'I have spoke to th' purpose twice: / The one for ever earn'd a royal husband; / Th' other for some while a friend" (1.2.106-108).[39] Hermione therefore not only actively participates in the commodified economy through her savvy linguistic dexterity,

but also by rhetorically exchanging Leontes and Polixenes. Her enterprising rhetoric threatens to objectify Leontes, who perceives himself losing control over the economy he supposedly created. Like her pregnant belly, Hermione's language appears swollen with adulterous potentiality.[40] Hermione herself, however, despite her perceptible respect and deference for her husband, carefully eschews being reduced and excluded from the symbolic economy. Yet in her apparent attempt at agency, Hermione's words are misinterpreted, and her true self goes unseen by Leontes. As Peterson notes, in many early modern texts, females's "displays of agency are read by male protagonists as indications of their sexual licentiousness and infidelity."[41] Only after Hermione's language suggests the exchangeability of the two men and her active function in this exchange does Leontes' jealousy pronounce itself, scolding her actions for being "too hot, too hot" (1.2.108).

As Enterline observes, "Following her lead into the language of payment and exchange, Leontes begins to angle for proof by changing Hermione's equation of the two men into a marketplace where she is *their* commodity: 'Hermione, / How thou lov'st us, show in our brother's welcome; / Let what is dear in Sicily be cheap'" (1.2.173-75).[42] Thus begins the perverse abstraction of Hermione, as well as Polixenes, as Leontes attempts to posit his wife as a non-threatening object he can control, and perhaps exchange on *his* terms, rather than hers. By abstracting Hermione into a commodity, he depersonalizes her, transforming her from his wife, to a mere subject supposedly breaking the king's law. Indeed, as Neely indicates, Leontes "scarcely calls them by name again in the first act; even when exposing them to Camillo he refers to them as 'Bohemia' and 'my wife'—abstracted categories of which such atrocities can be predicted, not the specific individuals whose natures would make them unthinkable."[43] This depersonalization of Hermione not only reflects Leontes' irrational jealousy, but also the abstraction of commodification, which in Leontes' "pre-rational, pre-linguistic state of consciousness"[44] provides him with a semblance of hegemony. Along with this linguistic abstraction, Leontes begins to manipulate the discourse around him, bolstering his shaky hypotheses of Hermione's infidelity into proven facts without the necessary evidentiary verification. In his reduction of Hermione, Leontes minimizes "his wife's superior rhetorical

skill by interpreting it narrowly as the consequence of her erotic power,"[45] thereby confining her to her sex. Abstracted to Woman rather than the individual Hermione, Leontes may conceive of his wife's behavior as he displays a "general lack of faith in womankind,"[46] assuming that more than ten percent of married men are cuckolded. Yet Leontes' logic proves pathetically circular for, though he takes solace in this statistic (1.1.248), he concludes from this that he too must "have the disease and feel 't not" (1.2.256) until now.[47]

As Siemon observes, Leontes' "jealousy seems to be instantaneous in its birth and immediately poisonous in its effects."[48] Whereas Hermione maneuvers her language to productive ends for other people,[49] Leontes' manipulation of others' language proves destructive, even tragic.[50] Confiding his perverse suspicions to Camillo, Leontes' jealousy transgresses mere connubial concern. His treacherous demand that Camillo murder Polixenes, coupled with the Sicilian courtier's disbelief of Hermione's infidelity (1.2.341-46),[51] indicate that Leontes' mistrust has hastily progressed, excessively feeding on his unsubstantiated fears and the unreliability of appearances.[52] Like the sad tale Mamillius would tell his mother, Leontes' mind is full of sprites and goblins "whisp'ring, / rounding" (1.2.269-70), poisoning him like the spider steeped (2.1.51).

Though Camillo cleverly recognizes the absurdity of his king's convictions and expeditiously works to save the falsely accused Bohemia and avoid any repercussions himself by fleeing Sicilia, no protective measures are taken for the queen. She, left to the diseased mind of Leontes, must endure a public excoriation and forced seclusion, punishments that Hermione barely comprehends, too perplexed by her husband's accusations. Indeed, Siemon notes that "Hermione's reaction as she grasps the implications of his jealous rage [is] stunned disbelief yielding to wonder."[53] She first interprets his cruel words as sport, a mere jest at her expense. However, as Leontes begins to systematically strip her of all that she deems valuable (e.g. Mamillius, her good name, her mobility and independence), Hermione slowly recognizes the extent of Leontes' exploits. In his wrath Leontes utterly removes Hermione from his life, physically, mentally and verbally. De-personalizing her, he charges his wife not with adultery, but rather high treason,

"a crime against the state."[54] His allegation reflects the degree to which Leontes has degraded Hermione's identity, erasing her individuality completely; no longer can he see Hermione as his wife, but rather only as a subject to the king's rule. As Enterline notes, "Her husband's 'language,' like his jealousy, violates her sense of herself,"[55] transforming her into a mere object, denounced and rejected by Leontes.

In her overwhelmed state Hermione repeatedly attempts to inform Leontes that he is mistaken, that he has mis-taken her for an adulteress, misinterpreting false appearances for reality. Maltreated by Leontes, Hermione heartens herself, gradually rebelling "against her verbal restraints" as she warns her husband "that he will later regret his groundless charges."[56] Though emboldened by her abuse, Hermione continues to "struggle against the restrictive conditions within which [she] must represent [herself]."[57] Like her body, Hermione's words are prisoner to Leontes' diseased mind. Animated by the sight of her engorged belly[58] and his supposedly copy-like son, Sicilia employs Hermione's words against her, anadiplosively repeating her "mistake" in his accusations of her: "You have mistook, my lady, / Polixenes for Leontes" (2.1.102-103). Unable to barricade her belly, Leontes attempts to reassert his hegemony over her language, violating her through rhetoric. As Enterline notes, "When accusing Hermione, he leans on the implicit power of his own voice,"[59] reiterating his autonomy and authority through his self-important words: "I have said / She's an adult'ress; I have said with whom" (2.1.108-109) and "Shall I be heard?" (2.1.140). His own fallacious potency seems dependent upon Hermione's silencing; indeed, throughout *The Winter's Tale* "male vocal triumph requires female absence or resistance."[60] Yet, bludgeoned with his violent accusations and ill-will, Hermione actively resolves to succumb to Leontes' unjust treatment, confident that the truth of her goodness will prevail.[61]

Rife with fiscally laden language, Hermione's mock trial in act 3 further emphasizes the import of the economic trope that was first established in act 1, scene 1. Continuing his indictments, Leontes accuses Hermione of not admitting to her supposed adultery, stating that she "will not own it" (3.2.62). Hermione's apparent eschewal of "ownership," while suggesting further "evidence" of deception to Leontes, evokes her earlier provision

for the preservation of generalized reciprocity. Moreover, in her lengthiest speech, Hermione vows that above all else, she values life:

> For life, I prize it
> As I weigh grief, which I would spare. For honor,
> 'Tis a derivative from me to mine,
> And only that I stand for. (3.2.43-46)

By (ap)praising life above all else, Hermione not only argues for her own existence, but contends that life itself may not be made and destroyed, bought and sold as carelessly as Leontes has done with Perdita and threatens to do with Hermione as well. She reiterates this point, stating explicitly that to her "can life be no commodity" (3.2.100) in an attempt to appeal to Leontes, speaking in a language, a fiscal dialect, that he may understand. In her plea, Hermione stresses that life may not be considered a mere product, something to be exploited and used up only to be purchased again.

Recounting the dishonors and cruelties inflicted upon her,[62] the queen makes a final stand against Leontes. By naming his treacheries in his own court, Hermione denounces Leontes not only as her husband, but also as her ruler, favoring Apollo's oracle as her judge over Leontes' jealousies (3.2.123). Recognizing the frailty of her words in Leontes' deaf ears, that she "cannot, with her words, make Leontes see her again,"[63] Hermione's final recourse is to be seen rather than heard:

> The Emperor of Russia was my father.
> O, that he were alive and here beholding
> His daughter's trial, that he did but see
> The flatness of my misery, yet with eyes
> Of pity, not revenge. (3.2.127-31)[64]

Her words emphasize her physical presence, a presence that may be witnessed by any who dare to actually see her. Leontes, however, no longer has any connection with her, having severed her from himself physically, mentally, and verbally. Unconvinced of Hermione's innocence despite her own elegant verbal prowess, Leontes bombastically rejects the edifying words of the oracle at the peril of Mamillius and Hermione herself. Their sacrificial deaths function as the "final, violent stage of potlatch undertaken by Leontes as a primitive affirmation of honor."[65]

The Statu(t)e of Forgiveness. Arguably the bulk of criticism concerning *The Winter's Tale* focuses on the statue scene in which Hermione is, depending on one's point of view, either miraculously revivified fulfilling the oracle or finally brought out of hiding by Paulina.[66] Regardless, the final scene is widely considered one of the most moving scene in Shakespeare's works. As Hunter contends, "The scenes in which the 'statue' of Hermione comes to life is Shakespeare's most inspired moment of reconciliation and forgiveness."[67] Moreover, the re-animation of Hermione functions as the supreme representation of the questions of appearance and truth, art and nature that underscore the play throughout. The quickening statue itself is perhaps the most debated aspect of *The Winter's Tale*, particularly in light of the fact that in an earlier version of the play Shakespeare did not revive Hermione, but merely presented the statue of her.[68] Enterline, among other scholars, continuously tries to interpret the quickening statue of Hermione in relation to Pygmalion's statue, which is perhaps most vividly rendered in Ovid's *Metamorphoses*. While some highly elucidating conclusions can result from this analysis, Hermione should not be examined in connection with the Ovidian sculpture. While the Pygmalion model appears similar to Hermione in the very act of quickening,[69] the extent of the similarity seems to end there. For indeed, Leontes does not function as Hermione's creator, crafting a faithful morality into her physical presence. Rather, Paulina acts as the artful force that reveals the divinely organized revivification of Hermione. Ovid's tale of Pygmalion focuses on the relationship between creation and creator, art and artist. Paralleling the Ovidian and Shakespearean statues would thereby liken Leontes to the obsessive artist who falls in love with his own creation, Hermione. In support of her theory, Enterline directs our attention to the rationale for Pygmalion's masterpiece: his disgust over the rampant promiscuity within his society, a theme that seems to parallel Leontes' own moral complaints and fears regarding Hermione's supposedly questionable acts. Indeed, in Enterline's thorough discussion, she even notes Shakespeare's use of the phrase "Pygmalion's image" in *Measure for Measure* to mean "prostitute," a reference that she feels "exactly recall[s] the reason for Pygmalion's creative act,"[70] suggesting not only Shakespeare's familiarity with Ovid's work, but his willingness to incorporate

Ovid into his own. However, this type of evidence does not take into account the drama itself, including Leontes' own lack of action within *The Winter's Tale*.[71] Leontes does not actively create Hermione, fashioning her into the ideal woman that he desires.[72] Moreover, Pygmalion is not an erring husband, motivated by remorse to witness and weep over the statue as Leontes does. Leontes' story is one of error, reparation and reconciliation. Surely, the statue of Pygmalion does not quicken for the moral retribution of its creator's soul nor for the renewal of their marriage. As Showerman succinctly states, "Those scholars who claim to see Pygmalion as Shakespeare's primary source ignore the fact that Pygmalion has nothing to do with rebirth or resurrection. His Galatea had no life until he created her. Theirs is an entirely different story."[73]

As befits this drama, its final scene of reconciliation and redemption is underscored with an emphasis on language usage and, inevitably, economic nuances. Upon first sight of the statue, Leontes "immediately speaks directly to it as if it could respond—indeed is responding—to him."[74] In his anthropomorphizing of the statue, he addresses the "dear stone" (5.3.28),[75] requesting that it not mock him for saying that it *is* Hermione, but then reproves himself for the thought, for certainly a chiding stone could never *be* Hermione, who was in her grace too tender for such admonishment. Leontes, perplexed by this uncanny figure, is thus unable to comprehend the performance of equivalents before him, the play between statue and the Hermione he remembers. Moreover, the significance of the statue rests not only in its verisimilitude, in its "dead likeness" (5.3.18), but also in its provocative presentation as an object to behold, a commodity to own, a "royal piece" (5.3.44) for Leontes' pleasure. As he gazes upon the artwork, Leontes even "imagines an exchange of looks and kisses"[76] between it and himself, a dream for which he refuses to be mocked.[77]

Though Leontes yearns to interact with the statue, in order for a transaction to be performed, for reconciliation to occur, Paulina "must manage this meeting from outside the restrictive frame" of male authority to ensure that Hermione does "not conform utterly to his language and his desire."[78] Indeed, it is Paulina who actively presents, even gives, Hermione to Leontes as she claims possession

of the prized image, which she keeps apart, a secret whose value is revealed only by being circulated.[79] Moreover, Paulina's action of drawing back the curtain that seductively hides the sculpture intensifies the incredulity of the moment, augmenting its meaning and value for both the audience and Leontes. As Paulina advertises to Leontes her ability to animate the statue, she insists that her work, her labor to produce the real Hermione, is lawful business. Here, Paulina appears to be less of a marriage counselor or powerful witch, but rather a persuasive merchant[80] attempting to sell Hermione to Leontes, the interested buyer. As Paulina's language performs the revivification, her speech gradually imbuing the statue with life, she shrewdly names her price: "It is required / You do awake your faith" (5.3.118-19). The price of reconciliation, named by Paulina, can only be for Leontes to "reawaken his need for Hermione, his fidelity toward her, and his deepest acceptance of her abiding loyalty."[81] Given Leontes' deeply rooted mistrust of women, to abandon that mistrust and "embrace a stronger belief in female honor"[82] may be the costliest price he has ever paid.[83]

As the statue quickens, it is Paulina again who must direct the (trans)action, instructing both the "statue-esque" Hermione[84] and Leontes on how to interact. Paulina's words labor to revive Hermione, her rhythmic, staccato commands like a hammer's strike, chiseling out Hermione from her stony existence. As Hermione descends from her display stand, Paulina must not only work to restore her queen, but to reinstate Leontes as well, coaching him: "Nay, present your hand. / When she was young, you wooed her; now in age / Is she become the suitor?" (5.3.133-35). Yet again, Shakespeare plays with recurring images, slightly modifying the denotation of each to reiterate the trope of the uncertainty of appearances. Whereas in act 1 Leontes suspiciously obsessed over Hermione's hands, fretting over her "paddling palms and pinching fingers" (1.2.146), now he must present his hand to her, a sign not only of trust and acceptance, but the re-establishing of their marriage.[85] Frey emphasizes the import of Leontes' touching of Hermione's hand, suggesting that "everything is in this line ["O, she's warm!" (5.3.136)]: the red blood in winter's pale, returning spring, restored sanity after 'Too hot, too hot!' It is the crowning proof of his own rebirth, for he, too, is touched alive like the new-waking Adam."[86] Indeed, as in the first act, "language and passion

wrench reality . . . into a new form,"[87] shaping Hermione anew from the hard stone into a living being. No longer is she the cold commodity he purchased, but life and flesh, albeit silent.

Hermione's silence hauntingly echoes her own initial silence in act 1, and indeed the aghast silence of the voyeurs at the statue's ghostly appearance. Friedman reads Hermione's silence as evidence of her returned status as the "good wife," the Griselda who patiently accepts and forgives all the hardship purposefully inflicted upon her "without a word of recrimination for" Leontes.[88] Other scholars, however, view Hermione's reluctance to speak as signifying "a tension between husband and wife,"[89] an uneasiness that stands in stark contrast to the queen's verbalized affection for the also newly returned Perdita. Adding perhaps more melodrama to the tragicomedy than necessary, Matchett believes that Hermione's silence "becomes the final language, the language of love and forgiveness which all can understand, the wordless communion in which the exchange is most complete."[90] This interpretation assumes, however, that Hermione does forgive and that her *silence*, rather than her quickening presence itself or her active physical gestures, serves as the indicator of such forgiveness; silence itself is viewed as the culmination of the redemptive process, a process that, much like Leontes' unmitigated jealousy, we cannot understand. Indeed, with the final scene Shakespeare "stages a miracle—not just her coming back to life, if she does, but her forgiving Leontes."[91] Presented as a miracle, the inspiration behind such is never fully rendered, but tucked away behind Paulina's curtain once more. As Bristol observes, Hermione's story has been "systematically and violently excluded from the spatiotemporal organization of this play."[92] If we are to understand, as Hermione later states, that Paulina has preserved her in secret for sixteen years, then it is reasonable to assume that Hermione is "in on" the presentation of herself as a statue.

Thus, Hermione commodifies herself as an object to be presented to Leontes for the sake of her marriage, for the purpose of reunification. Using the appearance of a commodity, she allows him to re-establish his position of authority and ownership over the *statue*, but upon her quickening, it is Hermione who actively participates in a new economy: for-giveness. Keenly understanding the symbolic economy of which she is a part, Hermione is able to utilize the male conception of Woman in order to negotiate a

reconciliation with Leontes in true Griselda fashion: without the appearance of agency, without the appearance of recrimination. Indeed, for Hermione, speech has been the ultimate vehicle for expressing agency, an instrumentality that triggered her own annihilation. Moreover, as Enterline proposes, "The language she 'underderstand[s] not' limits the field of her possible responses; and any answer she makes must still be read by him, a reading she cannot control."[93] Therefore, instead of speaking, Hermione exercises Paulina's instructions, becoming the "suitor" by actively embracing Leontes, expressing her own agency and establishing a new economy of forgiveness. This embrace, however, is not presented as a stage direction, but rather as the breathless wonder of Polixenes. Matchett interprets Bohemia's line as his "marveling that Hermione, of all people, is forgiving Leontes, of all people, after the unforgivable way he had treated her."[94] By having Polixenes verbalize this moment between husband and wife emphasizes his unique position as the close-outsider, intimate with the couple, yet not disruptive of their union. Moreover, as the onlookers marvel at Hermione's embrace of Leontes, Camillo gasps, "She hangs about his neck" (5.3.112),[95] a phrase that recalls Leontes' heated jealousy in the first act.[96] But this hanging now registers as appropriate for it is Leontes' neck upon which Hermione dangles. This purposeful physical intimacy by Hermione thereby re-affirms her fidelity to Leontes, who in turn remains silent.[97]

As if still acting under Paulina's tutelage, Hermione turns to address Perdita.[98] Slow to speak, her first words exalt the gods, a subtle reference to Hermione's insistence on being judged by Apollo rather than Leontes' cruel reign.[99] Once she addresses her long-lost daughter, Hermione asks the questions that everyone desires to know about her own self: how she has been preserved and returned here. Her words are commanded, however, by Paulina, who encourages everyone to leave "precious winners all" (5.3.165), emphasizing their newly gained possessions and newly acquired statuses. She assures everyone, including the audience, that all the details will be sorted out later and need not be explicated here and now. Curtailing the details of the miraculous events, Paulina redirects the conversation, resolving herself to a life of "perpetual verbal activity, lamenting her lost mate like a turtledove forever singing a mournful dirge."[100]

At this thought, however, Leontes finally speaks. Though Leontes seems to have "lost his old habits of abstraction and categorization"[101] while marveling at the statue's magnificence, his appreciation for the uniqueness of the sculpture stands in stark contrast to his minimal expression of regret, or indeed of anything, to Hermione herself. While Leontes claims that he is "content" to look on and hear whatever the statue may perform, once Hermione awakens, he barely interacts with her, re-focusing his attention on Paulina's unbridled status.[102] Leontes, who has suffered Paulina's bitter tongue for the past sixteen years, finally speaks not to praise or beg forgiveness from his wife, but to silence Paulina through the "verbal subordination of marriage"[103] to Camillo. Leontes seizes this moment to reassert himself as the Authority figure, gagging the only voice that actively reproached him for his crimes. Similar to the Comedies of Forgiveness, the disparity between Leontes' culpability and his punishment is enormous, yet this gap is seemingly closed by the sharpness of Paulina's tongue. With her constant reminders, Paulina personified Leontes' conscience, exacerbating his mental suffering.

Though Leontes, unlike the Comic Hero, has received some sort of punishment for his mighty offenses, his pathetic address to Hermione appears an afterthought.[104] After he has suggested that the group leave Paulina's home, Leontes briefly speaks, asking *pardon* from Hermione and Polixenes, for ever putting "between [their] holy looks / [his] ill suspicion" (5.3.185-86).[105] As Matchett notes, a pardon is "a legal concept, a matter of being freed from the claims of the law,"[106] which stands in contrast to forgiveness, or a psychological matter. Leontes desires their legal exoneration for his *thoughts*, not for his actions. He does not acknowledge his attempted murder of Polixenes, the exposure of Perdita, or the deaths of Mamillius and Hermione, but merely the intangible contents of his ill-conceived fantasies. Thus Leontes, above all, is not only subject to the interplay between appearance and reality, but actively eschews any unforgiving reality, preferring the bittersweet embrace of his dreams.

***An Irreparable Loss*: *Issues and the Cost of Reconciliation*.** Within the first scene, as Archidamus and Camillo discuss the complex relationship between Sicilia and Bohemia and the question of hospitality, they fluidly refocus their conversation

to the great potential Prince Mamillius possesses. Indeed, as the courtiers' discussion insinuates, the issue of (re-)payment is intimately connected with the young prince as Leontes will later question whose issue the child is and if he has paid too dearly for something that is not his own.[107] Like Leontes' magnitude of hospitality, Mamillius's potential for greatness is "unspeakable" (1.1.13, 35), a greatness that is acknowledged not only by the court, but by the king's subjects as well. Yet the courtiers suggest that perhaps Mamillius, through his potentiality, is replaceable:

> *Camillo*: They that went on crutches ere he was born desire yet their life to see him a man.
> *Archidamus*: Would they else be content to die?
> *Camillo*: Yes, if there were no other excuse why they should desire to live.
> *Archidamus*: If the King had no son, they would desire to live on crutches till he had one. (1.1.41-48)

In his potentiality, Mamillius seems transmutable to the subjects, who would change their lives based upon the King's son's presence.[108] By abstracting Mamillius into his aptitude for greatness as a King's son, Shakespeare subtly alludes to Mamillius's impending death and ultimate exchange with Florizel, another worthy prince whose presence will reunite the estranged kings, bringing an end to the "malice or matter" that altered their affection (1.1.35). Indeed, as Abartis suggests, the first scene introduces the theme of children as a "means by which age can be rejuvenated and life redeemed,"[109] a premise that helps connect the two seemingly disparate halves of the tragicomedy. The children thereby function not only as goods in the corrosive economy of their fathers, but also as reuniting agents that restore the reciprocity and functionality of that economy.

Friedman suggests that in the case of Comedies of Forgiveness, the audience wants to participate vicariously "in the play's joyful conclusion uncomplicated by any residual doubts about the fitness of the Forgiven Comic Hero."[110] Yet in tragicomedies of reconciliation, "residual doubts" are present, indeed, underscored for the audience by the playwright's very words. The loss of Mamillius, though not mentioned in the final scene, remains with

the audience, as Paulina dutifully and constantly reminds both Leontes and us of the boy's unnecessary and untimely death, a death intimately linked with Hermione's own death. Though her spectrality allows for her reunion with Leontes, her ghostly presence ultimately reminds us of the irreconcilable loss of Mamillius. As Hunter notes, "Consequences of evil action are not entirely eradicable and Shakespeare does not pretend that they are."[111] Mamillius's life is the payment for reconciliation, the cost of treating life like a commodity. He is the tragicomic remnant, which cannot be undone, un-known, forgotten or sublated. The punishment for Leontes' misinterpretation, his preference to appearance over truth, Mamillius points to the gap that exists between reality and representation. Indeed, Mamillius himself is the sad tale that will forever haunt Sicilia. Despite the appearance of renewed spring, a winter wind will always blow, whispering Mamillius's name.

Notes

1. Michael Friedman, *"The World Must Be Peopled": Shakespeare's Comedies of Forgiveness* (Madison: Fairleigh Dickinson University Press, 2002), 23. In Friedman's examination of the comedies of forgiveness, he contends that these plays utilize underlying structures and ingénues in varying patterns and combinations culminating in slightly different results, but ultimately a similar narrative model. While he does briefly discuss *The Winter's Tale* in his work, he does so mainly in the context of the thematic representation of the taming of the shrew (Paulina), another prominent pattern found within these comedies. Friedman, however, does not extend his assessment of *The Winter's Tale* to take into full consideration that it is a tragicomedy of forgiveness.

2. Griselda is the ever-patient, ever-(for-)giving heroine from Chaucer's "Clerk's Tale" in *The Canterbury Tales*. As a stock character, the Griselda is characterized by her boundless devotion, obedience and ability to silently withstand any and all mental, physical and emotional torments, especially those propagated by her husband.

3. Friedman, *The World Must Be Peopled*, 219-20. The first act, encased in the homosocial friendship between Leontes and Polixenes, "begins with a nostalgic look backward" (219) that ultimately "reenacts this female intrusion" (220) when Hermione's presence comes between the two men. Indeed, even the marriage between the Forgiven Comic Hero and the Griselda is essentially relived as Hermione asks when she ever before spoke so well and Leontes' answer refers to their nuptials.

4. Ibid., 24.

5. Ibid. As Friedman notes, the "term 'scapegoated' is appropriate here because, although the Vice figure may bear some guilt for influencing the juvenile

lead, Shakespeare clearly shows that the contemptible deeds of the Comic Hero go well beyond what can be imputed to the Vice figure alone, yet the members of society appear perfectly content to heap *all* [his emphasis] of the blame upon the Vice figure and to exonerate the Comic Hero."

6. Ibid.

7. Indeed, it is generally believed that Shakespeare was inspired by *Pandosto* by Robert Greene, who was inspired by the "Clerk's Tale" from Chaucer's *Canterbury Tales*. Certainly a more thorough analysis of these texts, though beyond the scope of this dissertation, would prove enlightening, especially in consideration of the cruel treatment of Griselda/Hermione with regards to their children. The women in each of these works have their children forcibly taken from them by their husbands. Ultimately, the female child in the "Clerk's Tale" is brought back disguised as a possible match for Walter, her father. While the familial relationships are restored in the end and Griselda's children are returned to her, the portrayal of the daughter as a wife for her own father is a trope that becomes distorted in Greene's text into an incestuous affair. Shakespeare avoids such darkness for his tragicomedy, but does showcase the role of the returned daughter through Perdita's miraculous return as a betrothed woman, while minimizing the presence of the son, following Chaucer's example.

8. William Shakespeare, *The Winter's Tale*, ed. Barbara A. Mowat and Paul Werstine (New York: Simon & Schuster, 1998), lines 1.2.99 and 1.2.104. All in-text line references to the play are from this edition.

9. It should be noted here that in the final scene, Polixenes is the only main character present who is not paired off. While Leontes reunites with Hermione, and Camillo is given Paulina, and Florizel and Perdita celebrate their pending nuptials, Polixenes stands alone. Though the audience recognizes his wife is presumably still in Bohemia, it is never stated outright. Moreover, Polixenes' apparent solitary state threatens to compromise the revisioned homosocial economy created at the end of the play. Though Leontes' marriage has been re-secured, the stage seems to be set for another tragicomedy as the recently reunited friends are yet again interrupted by the presence of the Griselda.

10. Friedman, *The World Must Be Peopled*, 219.

11. William Matchett, *Shakespeare and Forgiveness* (Santa Barbara: Fithian Press, 2002), 33.

12. Robert Grams Hunter, *Shakespeare and the Comedy of Forgiveness* (New York: Columbia University Press, 1965), 199.

13. Ibid., 191.

14. Kaara Peterson, "Shakespearean Revivifications: Early Modern Undead," *Shakespeare Studies* 23 (2004): 251.

15. Caesarea Abartis, *The Tragicomic Construction of* Cymbeline *and* The Winter's Tale, in *Jacobean Drama Studies*, ed. James Hogg (Salzburg: Institut für Englische Sprache und Literatur Universität Salzburg, 1977), 30. While the fact of Hermione's death may be subject to interpretation, the threat of death by Leontes certainly exists. This "want" of, or capacity for, death sufficiently satisfies the Fletcherian definition of tragicomedy.

16. Consider that the false reports of a heroine's death in the comedies of forgiveness (e.g. Hero's death in *Much Ado About Nothing*) are fully disclosed to the audience. Moreover, in the case of Hero, she herself is "in on" the joke, the

prank that will supposedly shock Claudio into repentance. Hero's participation in faking her death (and more so the audience's participation in it) lends to the comedic element of the play. There is no genuine threat to her life of which she or the audience is aware.

17. Peterson, "Shakespearean Revivifications," 249.

18. Richard Meek, "Ekphrasis in *The Rape of Lucrece* and *The Winter's Tale*," *SEL Studies in English Literature 1500-1900* 46, no. 2 (2006): 395.

19. Hallett Smith, "Shakespeare's Romances," *Huntington Library Quarterly* 27, no. 3 (1964): 285.

20. Abartis, *The Tragicomic Construction*, 29. Abartis believes that recognition in Fletcherian tragicomedy, as well as in *The Winter's Tale*, "serves surprise, not logic and irony." While the statue scene may appear to be a grandiose theatrical element, its purpose is more than mere shock value, as will be discussed further.

21. Lynn Enterline, "'You Speak a Language that I Understand Not': The Rhetoric of Animation in *The Winter's Tale,*" *Shakespeare Quarterly* 48, no. 1 (1997): 32.

22. Carol Thomas Neely, "*The Winter's Tale*: The Triumph of Speech," *Studies in English Literature 1500-1900* 52 (1975): 324.

23. Indeed, Leontes, like Admetus in *Alcestis*, is excessive in his friendship and his passions, an immoderation that will jeopardize not only his relationship with Polixenes, but also his wife's life.

24. Michael D. Bristol, "In Search of the Bear: Spatiotemporal Form and the Heterogeneity of Economics in *The Winter's Tale*," *Shakespeare Quarterly* 42, no. 2 (1991): 156.

25. Indeed, Hermione's own language illustrates her husband's apparent shift of affection as she asks Bohemia whether she is to be his hostess or his jailor, pointedly stating the possibility of using force to obtain what they want.

26. Bristol, "In Search of the Bear," 156.

27. Ibid.

28. Shaowen Bardzell, "Hospitality and Gift Exchange: Reciprocity and its Roles in Two Medieval Romance Narratives" (PhD diss., Indiana University, 2004), 5. As Bardzell notes, generalized exchanges such as hospitality create a diachronic traffic in which the participants are perpetually dependent upon one another for reciprocity (5). This kind of economic relationship is directly juxtaposed within *The Winter's Tale* with the independent (and, as depicted here, morally dubious) transactions of the market economy epitomized by Autolycus's ballad- mongering.

29. Bristol, "In Search of the Bear," 154. Bristol views Leontes' jealousy as a psychosexual consequence of hospitality. He believes Leontes' jealousy to be "motivated by a barely conscious fantasy or wish in which he gives his wife to Polixenes for his sexual enjoyment in order to intensify the social bond between the two men" (155). In Bristol's scenario, Leontes then projects this perverse desire onto Polixenes' psyche, protecting himself from his forbidden wish. While this interpretation maintains the focus on the homosocial bond between Leontes and Polixenes, Bristol himself renders this an "implausible conjecture" (155).

30. See Neely, "*The Winter's Tale*: The Triumph of Speech," Enterline, "You Speak a Language that I Understand Not," and others.

31. Bristol, "In Search of the Bear," 28. Friedman, *The World Must Be Peopled*, pointedly notes that Paulina's verbosity and bitter tongue directly juxtapose Hermione's penchant for linguistic reservation.

32. Enterline, "You Speak a Language," 17. This discomfort is displayed most obviously with Hermione's conversation with Polixenes, but also by Paulina's so-called shrewish scourge of words that incessantly remind Leontes of his error, and perhaps even Perdita's debate with Polixenes concerning art and nature.

33. The rejuvenating power of youth, a theme the courtier began in the first scene, becomes further entangled then with the homosocial friendship and hospitality in this scene.

34. Hermione, like Autolycus, can adjust her tactics as necessary, evolving to the situation, rather than statically performing the same steps or paying others to do her work like Leontes. These two fluid rhetoricians are dangerous to the homosocial as their marketing and linguistic skills have the potential to manipulate and thereby threaten the stability of the traditional economy, be it financial or sexual: Autolycus is associated with the mobile or placeless market and the commodity, existing "at the edges and interstices of organized economic activity" (Bristol, "In Search of the Bear 163), and Hermione's ability to actively navigate both the homosocial and commodified economies is perceived by Leontes as a sexual elasticity that allows her to consort with both himself and Polixenes. Just as Autolycus will likely return to the stability of court upon the recommendation of the two progressive shepherds, Hermione appears symbolically transfixed as a statue, signifying her resolute (and indeed mute) return. Ultimately, Hermione is linked to a different form of movement, the mobility of reproduction, for only through the presence of Perdita is Hermione moved from her pedestal. As Bristol states, "the queen is linked here to the forms of reproductive time, which encompass not only growth, change, and development but also the intersubjective or dialogic fullness of time symbolized so powerfully in the gesetation of the child in the mother's body" (Bristol, "In Search of the Bear 167).

35. Bristol, "In Search of the Bear," 156.

36. Walter Lim, "Knowledge and Belief in *The Winter's Tale*," *SEL Studies in English Literature 1500-1900* 41, no. 2 (2001): 325.

37. Ibid.

38. Leontes' language suggests that he views Polixenes as nothing more than an objective to be fulfilled, an object to be won, his will an item to be bought. Polixenes is not an equal partner in their productive friendship, but subject to Leontes' impulse buying.

39. Enterline, "You Speak a Language that I Understand Not," 21.

40. From Leontes' perspective, both Hermione's belly and mouth know no barricade, for both her womb and language seem to serve Polixenes, letting Leontes' "enemy" in and out "with bag and baggage" (1.2.255).

41. Peterson, "Shakespearean Revivifications," 254.

42. Enterline, "You Speak a Language," 21.

43. Neely, "*The Winter's Tale*: The Triumph of Speech," 327. Neely further reiterates this point by noting that Leontes does not call Hermione by her name again until the last act. She takes an optimistic viewpoint by suggesting that with the re-naming of Hermione, Leontes rediscovers her uniqueness (332). However, given her presence as a statue, an object presented for Leontes' viewing pleasure,

Hermione's individuality and agency is compromised in the final scene, as will be further explicated here.

44. Ibid., 324.

45. Enterline, "You Speak a Language," 18.

46. Friedman, *The World Must Be Peopled*, 220.

47. Hunter, *Shakespeare and the Comedy of Forgiveness*, 188. As Hunter quips, Leontes' jealousy is "a human mystery" that Shakespeare presents "*as* a mystery" (his emphasis).

48. James Siemon, "'But It Appears She Lives': Iteration in *The Winter's Tale*," *PMLA* 89, no. 1 (1974): 11.

49. It should be remembered that in the first scene Hermione's laborious linguistic feat fulfills Leontes' wishes, not necessarily her own (as we do not know what it is she desires). Here she acts as his agent, serving his needs, again illustrating her commitment to Leontes as both a faithful wife and loyal laborer of the king.

50. While Autolycus also manipulates language for his own benefit, the pastoral setting of the second half allows for this verbal manipulation to end comically. As Abartis observes, "the second part represents comically what had been represented tragically in the first part" (111). Moreover, since Autolycus functions as part of a commodified market, his exploitation of language and goods may prove fruitful as opposed to Leontes' deranged abuse of his homosocial economy, a misuse that may not succeed.

51. Shakespeare keenly balances Hermione's effective rhetoric with Leontes' erroneous suspicions. Note the parallel construction between Leontes' compliment of Hermione's speech ("thou never spok'st / to better purpose" (1.2.112-13)) and Camillo's chastising words at the king's ill-conceived notions ("You never spoke what did become you less / Than this" [1.2.344-45]).

52. Hunter, *Shakespeare and the Comedy of Forgiveness*, 189. Like most critics, Hunter attempts to deduce a solid explanation for Leontes' sudden and misguided jealousy. However even he admits that "the explanation for Leontes' conduct can be found neither in the appearance of the queen's affection for Polixenes nor in the fact that Leontes is by nature monstrous or inhumanly cruel."

53. Siemon, "But It Appears She Lives," 11. Siemon further notes Shakespeare's balanced construction as Hermione's reaction mirrors "Leontes' when she steps down from her pedestal."

54. Neely, "*The Winter's Tale*: The Triumph of Speech," 328.

55. Enterline, "You Speak a Language," 26.

56. Friedman, *The World Must Be Peopled*, 222.

57. Enterline, "You Speak a Language," 26. In Enterline's research, she compares Hermione's plight with the confines of language to those experiences by females portrayed in Book One of Ovid's *Metamorphoses*.

58. Her maternal, reproductive body, with its inherent sexuality, threatens the sterility that defines Leontes' court (e.g. Leontes' impotent, un(re)productive and incomprehensible language (3.2.85); his apparent status as a cuckold; the attempted murder of Polixenes; the tragic deaths of Mamillius and Hermione). As Siemon observes, "Sicilia is a "community made sterile on every level through a mistaking of the appearance of truth for truth itself" ("But It Appears She Lives," 15).

59. Enterline, "You Speak a Language," 27.

60. Ibid., 23. Enterline illustrates this trope in Ovid's *Metamorphoses* as well. Consider the multiple stories of (attempted) rape by the male gods, whose victims transform into silenced objects only to be then appropriated and used by the men (e.g. Pan and Syrinx, Apollo and Daphne, etc.).

61. Hermione's insistence that her self-willed exit is for her "better grace" (2.1.148) may be interpreted in a religious manner as the spiritual grace acquired through suffering. Though this may allude to Hermione's ever-patient, ever-suffering narrative ancestor, Griselda, the latter does not submit to her husband's actions because she has faith in herself, but rather because she trusts in Walter's better judgment. Indeed, one may even question whether the Griselda truly "forgives" Walter's actions for, though she patiently endures them, she never considers such heinous deeds as transgressions against her. Moreover, this particular phrasing by Hermione adds to the anomalous fusion of Christian and mythical undertones found throughout the play. Despite some critics' observation of Christian themes of penance and atonement, this analysis will not examine the reconciliation between Leontes and Hermione through a religious lens precisely due to the prominence of pagan imagery and references throughout the play.

62. In addition to being barred from Mamillius and having Perdita cleaved from her milky breast, Hermione is brought forth to face charges of treason before undergoing the traditional bed rest and cleansing rites.

63. Neely, "*The Winter's Tale*: The Triumph of Speech," 328.

64. Interestingly, Hermione wishes to be judged by males other than Leontes, preferring Apollo or her own father to witness her and watch over her trial. She does not make any pleas to maternal figures, nor even Paulina, who ultimately will make her be seen as she desires.

65. Bristol, "In Search of the Bear," 156.

66. Siemon, "But It Appears She Lives," 14. As Siemon reiterates, "The dramatic facts are that Hermione is truly dead at the end of the first part of the play and that she has returned to life at the end of the second." Though some may choose to interpret Hermione's death as a mere ploy, the overall "sense of miracle is overwhelming despite the carefully provided naturalistic explanation" (Hunter, *Shakespeare and the Comedy of Forgiveness*, 201).

67. Hunter, *Shakespeare and the Comedy of Forgiveness*, 201.

68. Abartis, *The Tragicomic Construction*, 114.

69. Indeed, a more in-depth analysis of the role of Apollo in *The Winter's Tale* may prove fruitful in terms of divine intervention on par with Venus's function in the Ovidian tale. Both deities seem to serve as a catalyst for the eventual (re-)vivification of the statute, the (re)union of lovers. Earl Showerman, "Look Down and See What Death is Doing: Gods and Greeks in *The Winter's Tale*," *The Oxfordian*. 10 (2007): 55-74, suggests that Apollo's presence may be seen as Camillo and Paulina perform "healing actions throughout the play" (63), citing the frequency of medical metaphors used that serve to "reinforce their connections to Apollo's curative powers" (63). Moreover, considering Robert J. Rabel, "Apollo as a Model for Achilles in the *Iliad*," *The American Journal of Philology* 111 no. 4 (1990): 429-440, an article on Apollo's restorative influence over Achilles in the *Iliad*, further analysis could be dedicated to Apollo's presence as a reconciling and reuniting agent in *The Winter's Tale* as well as in *Alcestis*.

70. Enterline, "You Speak a Language," 24.

71. Bristol, "In Search of the Bear," 166. Without mentioning Pygmalion, Bristol makes a similar case for Leontes' active involvement in the re-creation of Hermione. Using an economic metaphor, Bristol sees Leontes' jealousy as a long-term investment that rewards his "patience and enormous capacity for deferral" (166) after sixteen years with the living statue, the "ultimate in luxury goods, a lavish promise of consumer satisfaction" (166). This interpretation, while fitting considering the play's complex web of market and gift economies, overestimates Leontes' ability to successfully interact in this arena. Leontes' so-called "bold, risk-taking decisions" (166) are nothing more than the insightful forethought of his faithful servants, whom Leontes dismisses or undervalues. While Bristol wants to view the resolution of *The Winter's Tale* as something other than reconciliation because this interpretation supposedly "fails to provide any kind of plausible motivation for Hermione's willingness to be restored to Leontes" (166), his own interpretation focuses entirely on Leontes' stratagem and Hermione's role as a mere profitable investment.

72. While one may argue that ultimately Hermione is presented as the perfect woman (e.g. silent, forgiving, patient), it is important to recognize that 1) she was not flawed or "ruined" in the beginning, and 2) Leontes does not act with the intention of crafting her into a "better" woman. He acts recklessly and thoughtlessly throughout the first three scenes, eventually killing Hermione.

73. Earl Showerman, "Look Down and See What Death is Doing: Gods and Greeks in *The Winter's Tale*," *The Oxfordian* 10, (2007):70.

74. Neely, "*The Winter's Tale*: The Triumph of Speech,"336.

75. It is important to note that, though Leontes has reintroduced Hermione's name into his vocabulary in act 5, he never formally addresses his wife by her name. The closest he comes to doing so is in this line in which he addresses the stone and suggests that it is Hermione. Moreover, within the last scene Leontes only uses Hermione's name twice, whereas he specifically addresses Paulina by her name seven times. While Leontes' refusal to identify Hermione may suggest his own lingering guilt, it assuredly denotes his continued view of her as an object.

76. Neely, "*The Winter's Tale*: The Triumph of Speech," 333. See Leontes' lines at 5.3.83-84 and 5.3.98-99.

77. Leontes' apparent phobia of being mocked for his actions further underscores the trope of deceptive appearances present throughout the play. The sculpture, the art, does indeed mock for it imitates Hermione in its very essence as art, as a counterfeit or substitute for the queen herself. Furthermore, if interpreted as Hermione pretending to be a statue, then the ploy of the sculpture functions as a kind of practical joke played on Leontes, a scene reminiscent of the final scene in *Alcestis*.

78. Enterline, "'You Speak a Language," 42.

79. Consider especially Paulina's insistence of her ownership over the statue: "Indeed, my lord, / If I had thought the sight of my poor image / Would thus have wrought you—for the stone is mine— / I'd not have showed it" (5.3.67-71).

80. Indeed, like an unctuous salesman, Paulina remarks, "I like your silence. It the more shows off / Your wonder. But yet speak" (5.3.24-25).

81. Charles Frey, "Shakespeare's Imperiled and Chastening Daughters of Romance," *South Atlantic Bulletin* 43, no. 4 (1978): 161.

82. Friedman, *The World Must Be Peopled*, 221.

83. Yet does he in fact pay it? After naming her price of awakened faith, Paulina asks that everyone stand still unless they think her performance is witchcraft. Leontes' response is merely, "Proceed. / No foot shall stir" (5.3.122-3). Does this sufficiently illustrate a renewed faith in Hermione, or does Leontes too eagerly buy what he cannot afford? Moreover, Bristol questions Leontes' new ownership: "The simulacrum he has purchased here is not, perhaps, altogether his own possession, for when the queen speaks, she says nothing of forgiveness to Leontes, and indeed she does not speak to the king at all" ("In Search of the Bear," 166).

84. Frey, "Shakespeare's Imperiled and Chastening Daughters of Romance," 61. Indeed, as Frey cleverly reminds us, Hermione's name means "pillar-like."

85. This scene mirrors the ending of Alcestis in which Admetus is coerced by the third party, Herakles, to present his hand to an unknown woman who so keenly resembles his dead wife. Just as this taking of the hand symbolized a (re-) marriage in the Greek tradition, so too does Shakespeare's presentation of their clasping hands suggest their (re-)union.

86. Frey, "Shakespeare's Imperiled and Chastening Daughters of Romance," 164.

87. Neely, "*The Winter's Tale*: The Triumph of Speech," 336.

88. Friedman, *The World Must Be Peopled*, 23.

89. Sarah Dewar-Watson, "The Alcestis and the Statue Scene in *The Winter's Tale*," *Shakespeare Quarterly* 60, no. 1 (2009): 77.

90. Matchett, "Some Dramatic Techniques in *The Winter's Tale*," *Shakespeare Survey* 22 (1969): 104.

91. Matchett, *Shakespeare and Forgiveness*, 33.

92. Bristol, "In Search of the Bear," 167.

93. Enterline, "You Speak a Language," 41-42.

94. Matchett, *Shakespeare and Forgiveness*, 34.

95. Indeed, even this phrasing suggests agency while giving the impression of objectification. While Hermione actively hangs, this use of the verb doesn't take an object, as Hermione herself appears to be the object, an item owned by Leontes.

96. With incredulous disgust Leontes snaps, "Why, he that wears her like her medal, hanging / about his neck—Bohemia" (1.2.374-75).

97. Neely, "*The Winter's Tale*: The Triumph of Speech," 337. Neely reads a lot into this moment and Leontes' lack of stage directions, actions, or speech, stating that "Leontes must respond to Hermione, acknowledge her, and this, at first, he cannot do. Although he has been able to face her image, her ghost, her statue, he turns away from her when she appeals physically to him for acceptance; his shame is not yet vanquished, his seeing of her not yet clear" (337). Yet, the text does not suggest that Leontes turns from Hermione, nor that he still feels shame once she revivifies. Indeed, his final words barely acknowledge Hermione or his heinous acts.

98. Perdita, like her mother, is reluctant to speak up in mixed company, but like her father does not speak at all to Hermione, only to the statue, addressing it as "Lady, / Dear queen" (5.3.52-3). This wordless presence of the fleshly Hermione stands in contrast to the apparent intimacy they share in statue form. Indeed, as Dewar-Watson observes, "Perdita also takes on a statuesque character

('Standing like stone with thee' [5.3.48]), which suggests a peculiar bond with her mother—warm in its intimacy, yet cold and static in its lack of animation" ("The Alcestis and the Statue Scene in *The Winter's Tale*," 76).

99. In this passage there is an incongruity that may be due to the drafting of different versions of the ending. Hermione states that Paulina informed her of the oracle and the continued hope that Perdita may be returned at some point. Yet Hermione is present in act 3 for the reading of the oracle and therefore should not need Paulina's verification.

100. Friedman, *The World Must Be Peopled*, 226.

101. Neely, "*The Winter's Tale*: The Triumph of Speech," 332.

102. Enterline, "You Speak a Language," 29. Indeed, Enterline views Paulina as "a domestic version of the Bacchic horde," whose tongue is uncontrollable by men.

103. Friedman, *The World Must Be Peopled*, 227.

104. Note that Leontes again does not directly address Hermione. Some editors, like Mowat and Werstine, have taken it upon themselves to suggest that Leontes is probably talking to Hermione here by adding a stage direction.

105. Leontes also does not call Polixenes by his name, nor as Bohemia, but rather as "my brother" (5.3.183).

106. Matchett, *Shakespeare and Forgiveness*, 8.

107. Moreover, as we learn from Leontes, Mamillius's innocent age reminds the king not only of his lost youth, but also of an Edenic time in which he lived alongside Polixenes, free of Woman and thereby (supposedly) free of sin and the humiliation of cuckoldry.

108. Abartis, *The Tragicomic Construction*, 92. For a very different interpretation of this portion of the scene, see Abartis, who reads Camillo and Archidamus's discussion as a testament of an individual's sense of self-preservation.

109. Ibid., 91.

110. Friedman, *The World Must Be Peopled*, 25.

111. Hunter, *Shakespeare and the Comedy of Forgiveness*, 203.