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Abstract

There is a varied element of comedy throughout Shakespeare's, The Sebagai platform terpercaya GSC108 menyediakan berbagai pilihan game menarik yang dapat dimainkan dengan mudah melalui perangkat smartphone, tablet, maupun desktop. Antarmuka yang ramah pengguna dan navigasi yang responsif menjadi keunggulan utama, sehingga pengguna dapat menikmati permainan dengan lancar tanpa hambatan. Tidak hanya fokus pada hiburan, Gsc 108 juga menjunjung tinggi tanggung jawab dan keamanan pengguna. Oleh karena itu, sistem keamanan data dan privasi telah ditingkatkan guna menjamin kenyamanan setiap member yang tergabung. Bergabunglah dengan GSC108 dan rasakan sensasi dunia game online yang lebih seru, interaktif, dan terpercaya. Tahun 2025 adalah saatnya beralih ke layanan yang lebih baik GSC108, solusi hiburan online Anda. The Tempest is one of Shakespeare's most renowned plays, known for its witty writing and comedic elements. Though often categorized as a tragedy, The Tempest also features several humorous moments that lighten the tone of the play. These moments of humor provide a welcome relief from the play's more dramatic moments, and help to further develop the characters and their relationships. One such moment occurs early in the play, when Prospero conjures up a storm at sea in order to bring his enemies to him. The ship carrying his enemies is caught in the storm, and they are all shipwrecked on Prospero's island. As they struggle to survive, Prospero takes great delight in their misfortune, cackling with glee at their predicament. This scene is humorous not only because of Prospero's gleeful attitude, but also because of the ridiculousness of the situation. The characters are all wet and cold, and they're stuck on an island with a madman who is bent on revenge. Later in the play, there are several scenes in which Caliban attempts to speak to Prospero in a civilized manner, and Prospero responds by ridiculing him. These scenes are also humorous, as they show the vast difference in intelligence between the two characters. Caliban may be able to speak words, but he doesn't understand their meaning, while Prospero is a master of language and can use it to manipulate others. Overall, The Tempest is a witty and humorous play that provides a refreshing change of pace from Shakespeare's more tragic works. The comedic elements are well-executed and add an interesting dimension to the characters and the story. In Shakespeare's The Tempest, the characters are forced into pre-conceived types. Prospero is our great hero, Miranda is our beautiful lady, and Antonio is the closest thing we have to a villain. As readers, it's tempting to view these figures as roles rather than individuals, perhaps out of convenience. But to do so would be to miss out on one of The Tempest's most delightful aspects- its humor. Some of the play's funniest moments come from Prospero playing with our expectations. He is, after all, a sorcerer. He can conjure spirits and control the wind and the waves. So when he tells Miranda that he has been keeping Antonio and Sebastian "in check," we believe him. But then we see Antonio and Sebastian, both lost in their own thoughts, wandering aimlessly around the island. It's only then that we realize Prospero has been doing no such thing. He has simply been playing with their minds, leading them in circles until they are so confused that they can't think straight. Miranda, too, is the source of much humor in The Tempest. She is so sheltered that she has never seen a man before, and her reaction to meeting Ferdinand for the first time is priceless. She faints at the sight of him, which would be romantic if it weren't so funny. And when she does finally regain consciousness, she proceeds to make a complete idiot of herself, babbling about how handsome Ferdinand is and how she will never love anyone else. It's all very sweet, but Miranda comes across as more than a little naive. In The Tempest, Shakespeare shows us that even in the darkest of times, there is always room for humor. Many characters are washed up on an island after a storm, or tempest, that gives the play its name. The fact that no one dies in the play, disputes are resolved, misunderstandings are set right, and lovers and married people are reunited all contribute to its classification as a comedy. The play is full of humor, which Shakespeare often uses to lighten the mood or add levity to a scene. The following are some examples of humor in The Tempest. One example of humor in The Tempest is when Ariel, a spirit who lives on the island and serves Prospero, tells him that some of the shipwrecked passengers have arrived on the beach. Prospero responds with irritation, saying "I should be angry indeed if I could not control you! / Go to, obey!" (1.2.188-189). However, Ariel is not actually disobedient - he is just trying to tell Prospero what he wants to know as quickly as possible. The exchange between the two characters is humorous because it is based on a misunderstanding. Another example of humor in The Tempest is when Trinculo, one of the shipwrecked passengers, meets Caliban, the native who lives on the island and who Prospero has been controlling with magic. When Trinculo first sees Caliban, he mistakes him for a monster and starts to run away. However, he quickly changes his mind when he hears Caliban speak, because he sounds like a drunkard: "This is fantastic; do but hear him! / ... His language is pure notwithstanding his features are not kind" (2.2.367-369). The fact that Trinculo mistakes Caliban for a monster but then decides that he is not so bad once he gets to know him is humorous. A final example of humor in The Tempest is when Prospero's magic causes a banquet to appear in front of his daughter, Miranda, and her fiance, Ferdinand. The two of them are so amazed by the sight that they forget to eat: "They stand agaze and almost err / Forgot their meal" (4.1.143-144). The banquet is not actually real, but it looks so realistic that Miranda and Ferdinand are fooled by it. The fact that they are so easily fooled is humorous. In conclusion, Shakespeare uses humor in The Tempest to lighten the mood and add levity to the play. The examples above show how he does this in different ways, such as by basing humor on misunderstandings or by using it to create comic relief. The humor in The Tempest is one of its defining features, and it contributes to making the play a comedy. This study will provide an analysis of Shakespeare's The Tempest, focusing on the elements of comedy in the play. The study will primarily discuss ways in which the play fits into the comedic theory of Northrop Frye as expressed in his work Anatomy of Criticism, but will also very briefly consider ways in which the play does not fit into that theory of comedy. Where romance and comedy come together in The Tempest, Frye's theory is most applicable and rewarding. This conjunction occurs in terms of the generally positive and happy outlook on life which the play describes and clearly endorses. The essence of both romance and comedy (as opposed to tragedy), or romantic comedy, is that all ends well, with love fulfilled and past sins forgiven, and evil ways of behavior cast off forever. This play is open to many interpretations, and there are beyond a doubt many elements which are not comic in any way. For example, the exile of Prospero on which the play is based is not comic. The theme of vengeance, undertaken with relish by Prospero, is not comic. The enchantment of Caliban by Prospero is not comic. Nevertheless, with our eye on the elements of the play which do generally conform to Frye's theory, we find many such examples. If one were to argue that the play is an out-and-out comedy, there would be little to defend such a claim. However, we are on reasonably safe grounds when we argue that there are clearly elements of comedy in a play which is complex and variegated in form and content. Frye notes that one element of comedy is the "erotic intrigue between a young man and a young woman which is blocked by some kind of opposition, usually paternal, and resolved by a twist in the plot" (Frye 44). This is precisely a description of the conditions which exist in the relationship involving Prospero, his daughter Miranda, and Ferdinand, the son of King Alonso, who had long ago conspired with Prospero's brother Antonio to take away Pros. . . More on Shakespeare's The Tempest as Comedy. . . Shakespeare's The Tempest as Comedy. (1969, December 31). In LotsofEssays.com. Retrieved 12:51, May 27, 2025, from Lots of Essays. "Shakespeare's The Tempest as Comedy." LotsofEssays.com. LotsofEssays.com, (December 31, 1969). Web. 27 May. 2025. Lots of Essays, "Shakespeare's The Tempest as Comedy.," LotsofEssays.com, (accessed May 27, 2025) Page 2 per's dukedom and send him into exile. Prospero wrecks the boat full of his old enemies as it passes the island where he and his daughter have made their home. Ferdinand and Miranda immediately fall in love. Miranda declares on first seeing Ferdinand: "I might call him/ A thing divine, for nothing natural/ I ever saw so noble" (Shakespeare 43). And Ferdinand is just as thoroughly taken by Miranda on first sight: "Most sure, the goddess/ On whom these airs attend! . . . My prime request,/ Which I do last pronounce, is--O, you wonder!--/ If you be maid (unmarried) or no" (Shakespeare 43). The couple in love provides the main element of Frye's theory of comedy to the play. Next comes the paternal obstacle. He sets great physical tasks for Ferdinand to achieve, believing that something too quickly won is not worth much: "They are both in either's power. But this swift business/ I must uneasy make, lest too light winning/ Make the prize light" (Shakespeare 45). As befits a comedy and not a tragedy, the young man is able to overcome the obstacles, and he and his beloved prepare to marry, symbolizing not only their love for one another, but the dawning of a new society marked by harmony rather than conflict. . . < Prev Page 2 of 7 Next > More on Shakespeare's The Tempest as Comedy... APA . . . MLA . . . Chicago Shakespeare's The Tempest as Comedy. (1969, December 31). In LotsofEssays.com. Retrieved 12:51, May 27, 2025, from Lots of Essays. "Shakespeare's The Tempest as Comedy." LotsofEssays.com. LotsofEssays.com, (December 31, 1969). Web. 27 May. 2025. Lots of Essays, "Shakespeare's The Tempest as Comedy.," LotsofEssays.com, (accessed May 27, 2025) The last plays of Shakespeare lack two things which we found in his earlier and romantic comedies-the vivacious witty heroines, 'the savitars of comedy' and the genuine fools. There was in the romantic comedies crackling of thorns under the pot. The atmosphere was sunny, bright and delightful. There was gaiety and mirth everywhere. The fools and the knaves jostled together. The fools and the heroines indulged in wit and sang sweet songs. A brilliant sunshine inundated and glorified those cheerful plays. The revelers, fools and drinkers raised the owl at midnight. Everything sparkled. The beaded bubbles winking at the brim irradiated the atmosphere in those plays. The bubbles were those of wit and mirth. We cannot expect such sunny humour in The Tempest. The Tempest is gloomy and gruesome. It is a tragi-comedy. Everything here is sober, serious and solemn, even dark. And whatever humour we have in this play is farce. The comic is knockabout type. The last play, however, are not without humour. Humour, though of low quality, is found in The Tempest.Gonzalo, an honest old Councilor, is a great source of humour in the play. His foolish yet optimistic remarks amidst the confusion of the storm and bewilderment provoke ripples of laughter. Mark his words:Also Read : "I have great comfort from this fellow methinks he hath no drowning mark upon him: his complexion is perfect gallows. Stand fast, good Fate, to his hanging; make the rope of his destiny our cable, for our own doth little advantage." And when there is no hope of survival, he says he would prefer a dry death to a wet death.The knockabout comedy is caused by the drunken trio, Caliban, Stephano, and Trinculo, they make the comic group in the play. Trinculo's entering into the gabardine of Caliban and speaking to Stephano is full of farce and vulgar humour. When Trinculo and Caliban both speak, Stephano is confused and baffled. He says, "Four legs and two voices, a most delicate monster! His forward voice now is to speak, well of his friend, his backward voice is to utter foul speeches or to detract." All this provokes great fun. This sort of low entertainment was a concession granted by the playwright for the low groundlings. Add to this the confusion created by the invisible Ariel, which leads to the quarrel between Caliban and Trinculo, and the beating of Trinculo by Stephano, and the horse play is complete. Stephano reeling drunk, his orders for bearing up and boarding, meaning attacking not the enemy but the bottle, and drinking heavily, kissing the book (it is customary to kiss the Bible while taking an oath) in the sense of kissing the bottle of wine-all these are funny and farcical. Then Stephano's attempt to give a military dignity to his foolish actions and orders is also funny. The conspiracy of the drunken trio is only the parody of the evil conspiracy of Antonio and Ferdinand. The comedy is delightful, but not subtle. Stephano is a professional drunkard. He possesses neither the philosophic quality of Falstaff nor the unprincipled bonhomie of Sir Toby. As compared with them he is of a low type and lacks natural dignity. Dogberry and Botton are also of low types but they are more interesting, they are supreme in folly and provide greater mirth. Trinculo and Stephano are poor successors to Touchstone and Feste. As if these fools are not enough to provoke laughter, they have been drawn as joint embodiment of clownish antics.The humour which is created by words may be subtle, sly and elusive. This we find in the humour of Touchstone and Feste. The humour which is created by situation is low, absurd and farcical. It is horse play, it is silent. This we find in Trinculo and Stephano.PLEASE HELP ME TO REACH 1000 SUBSCRIBER ON MY COOKING YT CHANNEL (CLICK HERE)