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pendence solely on memory. Therefore, it somewhat resembles the evanescent dreams of real human beings. Shakespeare emphasizes the dreamy and mortal quality of human pleasures in Prospero's words:

The cloud-capp'd towers, the gorgeous palaces,

The solemn temples, the great globe itself,  
Yea, all which it inherit, shall dissolve

And, like this insubstantial pageant faded,  
Leave not a rack behind. (Shakespeare 1998, IV.i.152-156)

Human pleasures in this sense are like dreams in that they are experienced momentarily. That is why human life cannot be perfect, and to believe otherwise is an illusion. The play is also an indication of the power and importance of illusion in which many people take refuge when the real life becomes an unbearable hell. Illusion is the emergency exit which can never be locked and through which people might resort to as a relief especially when they despair. Shakespeare, as Joseph Warton writes, "is a more powerful magician than his own Prospero: we are transported into fairy land; we are rapt in a delicious dream, from which it is misery to be disturbed; all around is enchantment!" (Palmer 1968, 41). It is that enchantment which relieves the discomfort, stress, pain, and pressure humans encounter in their lives on earth.

It can also be said that Shakespeare's *The Tempest* points clearly to the problematic and controversial issues and matters that throughout the ages kept arising in Western intellectual and philosophical debates. By dint of defamiliarization, the

bard manages to plunge his audience in an enchanted world where reality is always at hand. The contrasting of reality with illusion in his last play is an expression of the unreliability, untrustworthiness, and uncertainty of human perceptions of the various aspects of life. The play is a reflection of, using Lyle Massey's words, "the unresolvable contradictions that structure the Western discourse on vision, representation and subjectivity" (Massey 2007, 5). As he did in other works such as *Hamlet*, Shakespeare invites his audience to think skeptically about a number of old-established social and cultural givens. In this regard, it could be argued that Shakespeare's plays are, as Stanley Cavell clarifies, a "response to the crisis of knowledge inspired by the crisis of the unfolding of the New Science in the late 16th and early 17th centuries" (Cavell 2003, xiii). Concepts such as truth, justice, equality, authority, power, freedom etc. were, are, and will continue to be equivocal and difficult to define. It can be argued that artists, thinkers, intellectuals, and philosophers of every time and place are in fact similar to Prospero, magicians who attempt to guide, prompt, and persuade people to share their views. Their impact is as "conspicuous" as that of magicians themselves.

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ics (Palmer 1968, 249). Moreover, it is important, I believe, to note that history and geography are inseparable elements, and whenever we speak of one, the other will be lurking around. Hence, any geographical site mentioned will have its historical significance at the back of the readers' minds and vice versa. This is stressed by a number of critics, not least Edward Said when he says, though in a different context, that "Imaginative geography and history help the mind to intensify its own sense of itself by dramatizing the distance and difference between what is close and what is far away" (Said 1978, 55). In this play, there are constant references to Carthage, Tunis, and Naples which might prompt us to locate the island in the Mediterranean. Despite this fact, there are geographical and historical references to some parts of the New World as attested by the mention of the Bermudas and the use of Michel de Montaigne's words in describing the cannibals of Brazil. Accordingly, the audience will try to connect reality to illusion whether consciously or subconsciously, and this illustrates in my view the loftiness of Shakespeare's use of this element. In general, there are two things that may be noted regarding the ambiguity of the setting: first, the obscurity of the island creates a kind of splendid suspense which favorably affects the audience; and second, the vagueness that surrounds the location of the island is in agreement with the general mood of the play. It is probable that the total reconciliation of humans cannot be achieved in reality, which echoes

the idea that the perfection of utopia can only be seen in art but not in nature.

On the whole, the play might be seen as a juxtaposition of illusion and reality presented to the audience in unconventional form. Prospero is really overthrown by his brother in the beginning of the play, and through supernaturalism he is restored to his position at the end of the play, illustrating an escape from the real tempest of life to a fanciful happy insular tranquility. It is also I believe an illustration of the difficulty of transforming men, let alone the world (Palmer 1968, 120). In his fictional world fiction, Shakespeare might seem to oppose the power of nature since it cannot be achieved in reality. He tries to do that in art where he looks at nature as a deforming force compared with his art which is a beautifying force. S. J. Miko points implicitly to this aspect when he says that he reads Prospero's behavior as a preference of art over reality (Miko 1982, 7). In addition, Shakespeare once again shows his multifarious craft through the play by relying on the unity of place and time. The significance of the latter can be recognized if we see the span of the play's performance. Although the events of the play cover a long period of twenty-four years, from Caliban's birth on the island to the arrival of the shipwrecked crew, much of *The Tempest's* plot is summarized backwards by Prospero, the island's magician, with the assistance of Ariel, the flying spirit, but also by Caliban, the inhuman slave. The events are not lived but remembered and recounted thus strengthening our de-

to dislodge particular political, religious and moral values and question their certainty too” (qtd. in Squeo 2014, 162). It could also likely be a message evinced by Shakespeare that humans should take into consideration their views as well as those of others.

Moreover, it is difficult to say whether the island exists or not in the first place. This is reaffirmed by the descriptions which are variant and rendered by different transitional focalizations. Prospero points to this when he says:

You do yet taste

Some subtleties o' the isle, that will not let you Believe things certain. (Shakespeare 1998, V.i.123-125)

In this way, Shakespeare intertwines illusion and reality in fine artistic manner which even entices the audience to contribute to the work's excellence by adding to its enjoyable puzzlement. The audience is prompted by the distancing effect to participate in analyzing the text critically. They are not just passive viewers or readers; they are made aware of the fictionality of the work. Constantly, they are guided to seek an interpretation of the play instead of an identification with the representation. D. G. James wittingly remarks that there are two tempests in the play; one is described by Prospero and the other by his daughter. Prospero's is the natural one while Miranda's is the magical one. That is because Prospero's account of *the tempest* is practically different from that of Miranda. James also suggests that what Miranda has seen was just a “hallucina-

tion” because we see by the end of the play that the ship has not sunk as Miranda has recounted (James 1967, 30). Magic in the play is equal to art, and the effect of magic on Miranda, as well as on all the other characters, is similar to the effect of art on people. It makes them see the whole world differently because it enchants them by estranging them from reality. Thus, here we can apprehend a reason that might help us understand why Shakespeare contrasts reality with illusion. Human perceptions should always be questioned, and their trustworthiness should frequently be investigated. Individual readings of texts, as Melissa Caldwell suggests, have become increasingly influenced by diverse factors to the extent that even moral certainty could no longer be located dogmatically (Caldwell 2009, ii). Obviously, the impact of these skeptical views that started to become prevalent in Europe, in general, at that time has found its way into the play as illustrated by Robert Pierce (Pierce 1986, 167). There is another crucial factor which further reinforces this contrast.

Relating the play's setting to some geographical setting is not less significant. When the audience encounters some geographical description, they delve more and more into illusion. Geography will dramatize the events and stimulate the imagination of the audience to envisage a place that is far removed from their own. It might also reduce the gap between reality and illusion to the extent that the audience may try to locate the island geographically as has been investigated by some crit-



are in a dream setting. It is in this dream-like condition that another dimension of confusion and complexity is added, stressing the deceptive visions of illusion. Nevertheless, the setting of the play, I assume, should be looked at from two perspectives: it should be visualized from the descriptions of the characters; and it should be envisaged from the geographical and historical view.

The description of the island by the characters reveals Shakespeare's consummate art. The discrepancy and inconsistency in the descriptions of characters is highlighted by D. G. James's *The Dream of Prospero*: Besides, we reflect how differently the island itself appears to its various beholders. To Prospero it is 'bare', and to Ariel 'desolate' ... To the child's eye of Caliban it is full of sights of tender beauty as well as of terrible fear. To Gonzalo the grass is lush and lusty green, and the freshness of their clothes a cause of astonishment; to Antonio the grass is tawny... Alonso, in his grief for Ferdinand, has eyes for nothing; and Ferdinand, in his grief for his father... also has eyes for nothing, until his ears, led on by Ariel's music, open his eyes to Miranda; and then he sees little else. To each there is a private 'vision of the isle'. (James 1967, 148)

We can see how different the descriptions are. The last sentence in this extract is very expressive. Everyone can look at the island from a different angle holding various opinions according to each and everyone's special circumstances. This is at the core of the innate human disposition. To be-

come creative individuals is one of the inextricable human traits. At the same time, this makes humans fiercely compete with each other. This competition emphasizes that every human being wants to prove his vision of the world and work on that accordingly. It is due to such intrinsic desires that human conflicts ceaselessly erupt. In other words, the play's setting reaffirms the impossibility of an omnipresent peaceful human harmony. Here, the Bard seems to hold the view as expressed by Maria Teresa Marnieri that "The harmony of the universe has proven to be unstable and the future is uncertain" (Marnieri 2013, 35). It is also true that the setting plays a crucial role in triggering events. It is because of the tendency of some characters to want to gain sovereignty over the island that they behave in a certain way which can be seen in the conflict of Prospero and Caliban. Stuart Clark illustrates this is similar to the dilemma of mankind as seen throughout history when he writes that "Sight was the most noble and certain sense but also the most corruptible and most corrupting..." (Clark 2007, 24). Adding that that "to problematize sight [...] was to problematize the positive things with which sight was symbolically and metaphorically associated, including many of the values of orthodox politics and political morality" (256). In other words, everyone has his own agenda and acts based on it. Clark writes further about this idea, "If vision was supposed to be the most certain and most noble sense, then to acknowledge its uncertainty in fundamental ways was

shows that he is somewhat convinced that the nature of humans cannot be changed to become virtuous. The best that can be reached, from his point of view, is what he has achieved so far. As affirmed by Frances Yates, "Prospero, the beneficent magus, uses his good magical science for utopian ends" (Yates 2004, 188). The destruction afterwards of magic educational means can also be taken as a way of abolishing a weapon which might alternatively be used for good or bad. But, does that mean that the world will be better from now on? Does that signify the end of evil? This might be accomplished more likely in art and in art only. It is the magic of art only that is capable of drawing such idealistic pictures fictionally. This is I believe the main illusion that Shakespeare is trying to clarify. This is underlined by Stephen Miko in his essay titled "Tempest" when he says, "So Prospero's magic is limited in several ways: it does not touch man's inner nature; its use descends into stage shows and trickery; it must be put aside fully to confront the real world," (Miko 1982, 8). What humans long for is what Ferdinand yearns for when he says:

Let me live here ever:

So rare a wonder'd father and a wise,  
Makes this place Paradise. (Shakespeare 1998, IV.i.124-126)

Such an illusion is understood to be just an unachievable wish when Prospero, immediately following this, turns to the conspiracy of Caliban. People like Ferdinand sometimes forget the fact that earth cannot be turned into a heavenly place. This

is just wishful thinking, and that is proved by Caliban's plot against Prospero. The second point is that the clearest indication to the illusion of founding a human utopia lays with Antonio. From the beginning to the end of the play, the latter does not show any sign of repentance. The play ends happily, but the evil Antonio is still there. It is as if Shakespeare is telling us no matter how strong good is in the world, it will not be able to erase evil completely from people. The two are in a state of constant conflict. Sometimes, one subdues the other, or vice versa because our worldly place can never be made into paradise.

There is another crucial factor related to the production of illusion throughout this play which is that the whole play is set on an island whose existence or non-existence cannot be determined by us alone. It is accompanied by a very symbolic time element. The enigmatic representation of the play's setting emphasizes Shklovsky's concept of defamiliarization. The audience is alienated from the literary work whose action flow is interrupted by such estrangement that attracts their attention to what Roman Jakobson calls the "literariness" of the work, or "what makes a given work a literary work" (qtd. in Eichenbaum 2004, 7). The significance of this timing within the demonstration of human dream will be partly examined later, but at this point we may say that Shakespeare has achieved the unity of place and time through the play's setting. This unity stimulates the audience's imagination to sail into illusion and at the same time forgetting for a while that they

ter so that they complement each other. In order to stress that ultimate happiness in humans – such as Miranda and Ferdinand – is unattainable, Shakespeare resorts to the idea of contrasting reality with illusion. This can be seen when Prospero celebrates the betrothal of Miranda to Ferdinand in a masque. The participants in that masque belong to the supernatural world, which clearly points to the unearthly nature of that event. Later, Shakespeare reminds the audience that although the play is situated in a metaphysical setting, human problems still surface recurrently wherever they settle.

Prospero remembers the conspiracy plotted against him by Stefano, Trinculo, and Caliban. In this respect, the first element related to illusion lies in the roles and nature of those characters; the first is Alonso's drunken butler, the second is Alonso's jester, and the third is a sub-human creature. The second element lies in the way they are punished for their comic and unrealizable plan to kill Prospero. Prospero believes that these people deserve some sort of punishment to transform them into upright humans. Shakespeare emphasizes the illusion factor again using another superhuman device. "Divers spirits in shape of dogs and hounds hunt the three about" (Shakespeare 1998, IV.i.256). So, Prospero uses "something that is not really what it seems to be", namely spirits, to remind us of "an idea or belief which is not true" ("Illusion" 2021)<sup>3</sup>. This kind of punishment reveals to us two things; the

first is that solving human problems without the help of a "deus ex machina" is not possible all the time, and the second is that having a life which is devoid of any troubles like that exemplified by the relationship of Miranda and Ferdinand is a romantic pipe dream which can only be achieved in sleep. What Prospero says to Ferdinand and Miranda when he stops the masque clearly expresses that:

We are such stuff

As dreams are made on, and our little life  
Is rounded with a sleep. (Shakespeare 1998, IV.i.156-158)

The literary technique of juxtaposing illusion with reality is frequently reiterated throughout the play using the same strategy. It is significantly accentuated in depicting the most important event in the play. Prospero directs the people who have toppled him to his place and makes them regret and repent their deeds thanks to some metaphysical Godly power. The characters in the play might have a physical existence on the island, but their repentance comes as a result of a heavenly influence. So, it remains to be seen whether they truly repent or not. A questioning illustrated by the fact that that almost all the characters in the play, regret their past deeds, except for Antonio. At this stage, the whole picture becomes clear; almost every character has undergone a certain change for the better, thanks to the heavenly power of Prospero who finally decides to release Ariel, drown his book, and break his staff. Two things are to be pointed out here. First, Prospero's decision to get rid of magic power for good

3 - What is between quotation marks in this sentence makes up meaning of the word illusion in Cambridge Dictionary ("Illusion" 2021).



will be developed at the end of the article. As is well known, the most important character who directs the flow of events in the play is Prospero. In fact, we can see the illusion of the dream through his interaction with all kinds of characters in the play.

In the beginning of the play, Prospero is a human being who is dealt with unjustly by his brother, which, in reality, reminds us that humans similarly treat each other poorly at times. This is one of the most essential problems discussed by the play. Due to the illusion shared by many that the human mentality is able to devise a way of achieving a peaceful, happy, and just coexistence<sup>2</sup>, Shakespeare places Prospero out of time in a remote, and hitherto unknown island meant to situate the protagonist in a heavenly setting. On that island the playwright equips Prospero with a weapon which may enhance human behavior. He learns magic, and saves a spirit who consequently becomes a key monitoring figure and an essential part of the executive authority of Prospero. So, the character of Prospero is pushed from an earthly position to a heavenly one, making him a god-like person whose ambition is human solidarity and reconciliation. The first effect of his newly gained magical skills is his daughter Miranda. Miranda's interactions with her father who has influenced her by his heavenly powers, reveals to us an angelic creature whose main defect is that she is too innocent and that she has

not been tarnished by or exposed to human wickedness. So, although they remain alone, he could not, despite his awesome power, make her perfect. He realizes this and therefore resorts to human power. He decides to connect her to a human who can handle part of her imperfection. Thus, part of the play's 'trouble' is somewhat solved with a small minority of the play's characters. He then, shifts his attention to the majority of the characters. Through the power of magic, which is a symbol of art and illusion, and the help of Ariel, who is a symbol of celestial power and the supernatural, Prospero entraps his old enemies and separates them just to make them repent their bad deeds so that they are transformed into good people. Such magical powers that are bestowed upon Prospero are described by Stanley Wells, as part of "an air of deliberate unreality [which] pervades the play; the story works towards reunion, reconciliation, and the happy conclusion of the love affair" (Wells 1966, 70), in which Shakespeare invites us to see the illusion behind the scenes.

After his old enemies are shipwrecked on his island, he uses another device to lure them. It is the device of music and songs which can be lumped under the umbrella of unearthly powers, thus related to illusion. The influence of music is like that of magic because both transfer humans from their real world to another illusionary world. This is how Prospero starts processing every character through his art. First, he ensnares Ferdinand, tests his honesty and love, and unites him with his daugh-

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2- This quest for an idyllic commonwealth by many authors, philosophers and thinkers, is also at the core of a number of ideologies such as Marxism, Socialism, Capitalism...etc.

works of art, and not only parodies, are created either as a parallel or an antithesis to some model. The new form makes its appearance not in order to express a new content, but rather, to replace an old form that has already outlived its artistic usefulness. (Shklovsky 1991, 20)

In *The Tempest*, Shakespeare heavily relies on artfully presenting his audiences with unfamiliar scenes and images in an unconventional narrative to make them rediscover with a fresh, child-like, non-jaded perception, the dark magical beauty of the island. The significance of the work does not solely rely on what is seen, but rather on the way events are presented. Shakespeare's idea is simple, however the way it is demonstrated is what makes it interesting. This is the tool utilized by him to ensnare the audience and direct their attention, and this tool can be conceived and analyzed using Shklovsky's concept.

Moreover, the critic Fredric Jameson in *The Prison House of Language*, argues that Shklovsky's concept of *defamiliarization* (Ostranenie) aims not only at *identifying* the poetic quality (literariness) of language but also at looking at literary *history* in terms of breaks and discontinuities rather than continuities. Jameson further stresses the psychological nature of this concept rather than its textual aspect, one in which the jaded senses of the readers/audience can only be awakened by the prowess of language rather than by writing

itself; which incidentally will call for increased levels of shock from readers over time (Jameson 1974, 50–54). In this paper we will argue that despite the formidable creativity and novelty Shakespeare instills in his dramatic language, he remains first and foremost concerned with dramatic/poetic scene of writing where the textual and the psychological are reunited.

In order to understand how Shakespeare realizes that human agonies will never permanently vanish into thin air, he depicts a picture of how that might be the case, using an imaginary world. So, content, borrowing Terry Eagleton's words, becomes merely the motivation of form (Eagleton 1983, 4), and fantasy blended with magic realism as a narrative form is therefore the most suitable vehicle to carry the strangeness or unfamiliarity of that world to the audience. This goes in tandem with Shklovsky's advocacy of the importance of form. Inside that world, we can divide the characters into three groups: the heavenly, the human, and the bestial. Through their interaction, we can see how art might beautify the world. But in the end, it is just a nonexistent world or simply an "illusion". The point of this is what I believe to be a connoted message which Shakespeare attempts to deliver as we shall see throughout this article. The way the characters are grouped can be read as showing the two poles of Good and Evil, and within these two poles, humans fret and live with varying degrees of goodness and evil. The play shows how good may change evil, if at all possible, a point that

1- It is a term that was first introduced by Bertolt Brecht in his Epic Theatre. For more details see his essay "Notes to the opera 'The Rise and Fall of the City of Mahagonny'".

be considered as positive or negative, and we as readers or viewers play a great part in deciding. People sometimes attempt to find refuge in the world of illusion due to their inability to deal with the harshness of real life. Human life fraught with illusion away from reality is likely to be, at least temporarily, better as is the case with Prospero in Shakespeare's *The Tempest*, while real life without the solace of illusion might appear to us as bitter. Therefore, the two extremes should always be wisely balanced. In fact, the elements that illustrate illusory aspects abound in the aforementioned play, but our focus will be on what I assume to be the more general ones which to a great extent are likely to provide us with the tools to interpret the play. Looking at *The Tempest*, it is noticeable that illusion is used both as a source of creativity and change among humans. The author's skill in depicting illusion intertwined with reality, follows a sophisticated literary strategy whereby the utopian dream illustrated by Prospero and the dismal human reality mirrored by the same dream are projected upon the audience. To portray these seemingly antagonistic views, he uses a symbolic setting. The outcome of this dual image has been emphasized by many critics such as, J. Middleton Murry when he writes, "The Island is a realm where God is Good, where true Reason rules; it is what would be if Humanity – the best in man – controlled the life of man," (Palmer 1968, 113). The whole of the play is a manifestation of how life really is, and how many wish it to be.

The range of Shakespeare's idea insofar

as the message connoted by the illusion-reality contrast is concerned is in our view best apprehended by Viktor Shklovsky's concept of defamiliarization. In his article "Art as Technique", the term refers to the literary technique of presenting ordinary objects in strange ways. To explain that, he considers our habitual perceptions of the world as automatic, and art deautomatizes, dehabitualizes, and refreshens that habituation which "devours work, clothes, furniture, one's wife, and the fear of war". For Shklovsky, art exists to impart to us the sensation of the world as it really is, not as it is known. Familiar things are hardly noticed. He believes that the purpose of all art is to make the world unfamiliar, to make forms difficult, and to affect perception because the process of perception is an aesthetic purpose in itself and should be prolonged. Shklovsky writes, "Art is a way of experiencing the artfulness of an object; the object is not important" (Shklovsky 2004, 16). According to him, the purpose of defamiliarization (or Ostranenie) is to create "a vision of the object instead of serving as a means for knowing it" (19). That results in the "alienation effect", i. e. the creation of a distance between the audience and the literary work to maintain the audience's objectivity and direct them to focus on the interpretation of the work instead of identification with the characters ("Defamiliarization" n.d.). Related to that is Shklovsky's argument for the primacy of form as he clearly explicates, "The content of a work of art is invariably manipulated, it is isolated, "silenced." All

## Contrasting Illusion with Reality in Shakespeare's *The Tempest*

### مقابلة الوهم بالحقيقة في مسرحية شكسبير الموسومة بـ "العاصفة"

د. ناصر بن مبارك البقاوي

Assistant Professor of English Literature, Department of English Language and Literature, Faculty of Languages and Translation, Imam Mohammad Ibn Saud Islamic University, Riyadh - Email: nmalbaqawi@imamu.edu.sa

د. ناصر بن مبارك البقاوي  
أستاذ مساعد، جامعة الإمام محمد بن سعود الإسلامية، كلية اللغات والترجمة،  
قسم اللغة الإنجليزية وآدابها  
البريد الإلكتروني: nmalbaqawi@imamu.edu.sa

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#### Abstract

In *The Tempest*, his final play, William Shakespeare is able to depict one of the significant ideas shared by many creative writers in a convincing manner. Contrasting illusion with reality throughout the play, he resorts to a number of literary devices and techniques that help entertain the audience while, at the same time, providing viewers and readers with multiple interpretations. One such device is his capacity to render familiar ideas in unfamiliar ways greatly similar to what is presented in modern day fantasy books and movies that are blended with magic realism. Based on Victor Shklovsky's concept of defamiliarization (Ostranenie), this article will attempt to shed light on some of these possible interpretations which are basically related to humans and the world they live in. A world where human life was, is, and will remain an arena of conflicting values such as peace and conflict, love and hatred, justice and injustice, morality and immorality, tranquility and tempests, etc. Accordingly, the bard's work demonstrates that achieving paradise or utopia on earth is an illusion to which we constantly resort to avoid dealing with the harshness of reality; on the other hand sinking in an abyss of unresolvable misery is similarly an illusion which can be overcome if people are ready to face reality. It will also purport to show that reality and illusion are just as intertwined as human happiness and despair.

#### Keywords:

defamiliarization - despair - human vision - text interpretation - utopia

#### ملخص البحث

الاستطاع وليام شكسبير في آخر مسرحياته الموسومة بـ "العاصفة" رسم واحدة من الأفكار المهمة لكثير من المبدعين بطريقة مقنعة. فقد ركز على ضدية الوهم للحقيقة خلال المسرحية مستخدماً عدة أدوات وأساليب أدبية تساعد على تسليية الحضور بينما تقدم للقراء والمُشاهدين عدة تفسيرات. ومن تلك الأدوات التي استخدمها المؤلف هي قدرته على نقل بعض الأفكار المألوفة بطريقة غير مألوفة شبيهة إلى درجة كبيرة بما يُقدّم في روايات وأفلام الخيال أو الفانتازيا الممزوجة بالواقعية السحرية. منطلقاً من مفهوم فيكتور شكولوفسكي "التعجيب" - ويقصد به جعل الشيء المعروف والمألوف غريباً أو مختلفاً - تحاول هذه الدراسة أن تسلط الضوء على تلك التفسيرات المحتملة للنص و المرتبطة بشكل أساسي بالبشر والعالم الذي يعيشون فيه. وهو عالم كان وما زال وسيبقى مساحة للقيم المتصارعة كالسلام والصراع، والحب والكراهية، والعدالة والظلم، والأخلاقية وعدم الأخلاقية، والسكون والعواصف... الخ. وبحسب هذا، فإن عمل المؤلف يبين أن تحقيق عالم فاضل أو جنة على الأرض هو وهمٌ دائماً ما نعاود الرجوع له لتجنب التعامل مع قساوة الحقيقة. وعلى الجانب الآخر، فإن الغوص في قعر لا قاع له من البؤس المطلق هو كذلك وهمٌ يمكن التغلب عليه إذا ما كان الناس مستعدين لمواجهة الحقيقة. يحاول العمل أيضاً أن يوضح أن الحقيقة والوهم مرتبطان ببعضهما البعض كما هو حال ارتباط التعاسة والسعادة الإنسانية.

#### كلمات مفتاحية:

التعجيب، البؤس، النظرة الإنسانية، تفسير النص، طوبى

The violent and vengeful tempest in the beginning of the play sets the stage to one of the most enigmatic plays ever written, namely William Shakespeare's *The Tem-*

*pest*. The play is fraught with elements of illusion which are in persistent interplay with reality, leading to an endless sequence of interpretations. In general, illusion might