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**MALE VS. FEMALE / MIND VS. BODY: A COGNITIVE
DISCOURSE APPROACH TO TWO PLAYS BY SHAKESPEARE**

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***Abstract:** The aim of the present paper is twofold: i) to show that the idea of a “savage mind” does not make sense unless accompanied by that of a wrong restraining body which needs to be broken to let the so-called “savage mind” out, and vice versa and ii) to prove this relieving process to be ultimately affected by gender. While women seem to need to resort to a third party body disguise in order to show their real selves out of their constraining bodies, it is precisely men’s minds which aim to liberate them. Examples to illustrate this idea will be taken from Rosalind and Audrey in Shakespeare’s *As You Like It*, on the female side, and Caliban and Ferdinand in *The Tempest*, on the other, male side.*

***Keywords:** cognition, discourse, gender, Shakespeare*

1. Introduction

Our analysis of the female characters Rosalind and Audrey in Shakespeare’s *As You Like It* as opposed to the male characters Ferdinand

and Caliban in *The Tempest* is aimed at demonstrating that Shakespeare's women seem to need to resort to a third party body disguise in order to show their real selves out of their constraining bodies, while much more complex mental devices appear to help men trying to dispense with their savage side. With regard to the cognitive complexity achieved by Shakespeare in these two plays, it could be said that men do better while women remain in second place. However, the analysis of these two pairs of characters will reveal female Rosalind's mental power to successfully fight her restraining wrong body. Caliban, meanwhile, can be liberated from a wrong mind thanks to complex cognitive devices, but his body remains savage. The monstrous nature of his mind is not conditioned by his wrong body. Rosalind's supremacy will be achieved by this supremacy of mind over body.

2. *As You Like It*

In order to start speaking about the female characters Rosalind and Audrey in Shakespeare's *As You Like It*, we need to go back to the "Eighth Dialogue" of Andreas Capellanus's *Tractatus de amore* (1184-1186), where women of the higher nobility are advised not "[...] to be so quick to assent to their lover's desire, for the quick and hasty granting of love arouses contempt in the lover and makes the love he has long desired seem cheap. Therefore, a woman ought first to find out the man's character by many tests and have clear evidence of his good faith" (1982:132). Shakespeare is perfectly aware of this when he opts for disguise to reconcile these two radically opposed female characters in his pastoral play. Nobly-born Rosalind will need to resort to a male disguise in order to get rid of her own body and thus to feel free to test her beloved's (Orlando's) intention to be finally allowed to enjoy his love through marriage. The plain goatherd

Audrey, by contrast, is totally free right from the beginning to enjoy the pleasures of love, with no need for any testing.

Rosalind has to disguise herself as a man to “serve” Orlando and to become his confidant in matters of love. But in addition to this, she takes the responsibility for Orlando’s love cure, serving him in this way too. So, metaphorically speaking, Rosalind can also be said to “save” her beloved’s life. At least, her “love cure” prevents him from dying from an impossible love. Being the courtly, beautiful lady that she is, Rosalind is not in a position to trust the love Orlando professes for her in his courtly poems. This lack of confidence about Orlando’s true intentions prevents her from showing her own love for him openly. Throughout the play, she can only confess it to her cousin Celia: “O coz, coz, coz, my pretty little coz, that thou didst know how many fathom deep I am in love! But it can not be sounded” (IV, 1:195-197), or try to explain her situation to Orlando once she is hidden behind her Ganymede disguise: “You may as soon make her that you love believe it, which I warrant she is apter to do than to confess she does. That is one of the points in which women still give the lie to their consciences” (III, 2:377-381).

In her male Ganymede disguise, though, Rosalind does have the chance to test and even to mock Orlando’s love, challenging him to prove that he is a desperate lover and to declare his love for her openly: “Then your hose should be ungartered,... your shoe untied, and everything about you demonstrating a careless desolation. [...] You may as soon make her that you love believe it,...” (III, 2:361-70). Under such guise, she is able to extract from him more declarations of his love for her, and in a shorter time, than if he had known who she was. In this way, Orlando is even forced to consider the possibility of marrying a Rosalind who, as a non-idealized

wife, could turn out to be “more clamorous than a parrot against rain”, or “more new fangled than an ape” (IV, 1:136-9). Only then does Rosalind definitely make up her mind to save Orlando’s life through marriage, the most effective remedy, in terms of the courtly code, for unrequited love.

Also in *As You Like It*, we are presented with the character of Audrey, an illiterate goatherd who does not have to protect her virtue from possible abuse by her lover Touchstone. She is not forced by convention to feel the need to take part in a love debate to prove Touchstone’s real intentions or faith before accepting his love and marrying him. But this is exactly what Rosalind, the main female character in the courtly love story in the play, is both conventionally and socially forced to do in order to guarantee herself the secure marriage she too desires. Although the love story of the courtly clown Touchstone and the young goatherd Audrey takes place in the same pastoral setting, the Forest of Arden, they do not play the traditional roles of the courtly love poet and the beautiful shepherdess. In fact, it is not hard for the fool Touchstone to win Audrey’s amorous favour. Rather to the contrary, he shows from the very beginning his intention of winning Audrey’s love in a natural way, even if this implies marriage.

Both Rosalind and Audrey succeed in marrying their respective suitors at the end of the play, despite their different origins and the different conditions under which their love stories take place. Being women of the early modern period, they can really only be examined in terms of their relationship to the marriage paradigm (Jankowsky 1992:24). In this context, it is not surprising that they both prefer a secure marriage that will ensure them a safe place in society in the future. Both of them do finally make up their mind to agree to the marriage ritual. Audrey ends up by meeting all the requirements to achieve the secure position of a chaste wife, giving her the

opportunity to become a respected widow in the future, despite her lack of idealization and the fact that it is highly probable that she would have accepted as natural the clandestine union Touchstone confesses (in an aside) to preferring: “[...] to be married of him than of another, for he is not like to marry me well; and not being well married, it will be a good excuse for me hereafter to leave my wife” (III, 3:81-85). Not in vain, playing the role of the plain goatherd, that is to say; enjoying a savage mind in an equally savage body, she is not forced to feel the need to take part in any love debate to prove Touchstone’s faith before revealing her own desire to become a married woman. Courtly Rosalind, meanwhile, has to overcome more obstacles than rustic Audrey to become free, finally, and safely married to Orlando, whom she loves.

Her courtly origin, which leads her body to restrain the free expression of her so-considered “savage mind”, deprives Rosalind of the freedom she would need in order to express the emotions that Touchstone and Audrey enjoy. Forced to profess an idealized love to Rosalind, Orlando is unable as yet in his poems to show his open intention of marrying her. Expected to keep up courtly manners, Rosalind is not allowed to admit her love for Orlando either. In order to avoid revealing her desire to marry him, she is conventionally supposed to miss the chance to discover her beloved’s real intentions, or to opt for disguising tricks, thus breaking her restraining courtly body to allow her mind to emerge.

3. *The Tempest*

In the case of *The Tempest*, we also find two characters, Caliban and Ferdinand, who both end up playing the role of the slave-in-exchange-for-joy despite their apparently different motivations and backgrounds.

Nevertheless, it is of extreme importance to notice at this point that these two characters are male ones, this being the reason why, rather than involving the use of disguise, their common achievements are to take place through the use of a much more cognitive, complex device on Shakespeare's part. It is not surprising, then, that they both follow the speech model established by Virgil's second Eclogue in order to try to obtain relief and joy through service, their common use of this Virgilian source also being a good authorial hint to intended readers and audience that they should blur the possible differences which seem to separate the two characters throughout the story. Mey makes the general point that the act of reading implies an open-ended invitation to the reader to join the author in the co-creation of the story by filling in the gaps that the text leaves open. But the reader's act of understanding is not always dependent on what is found in the actual text—or co-text—in so many words, but rather on the total context in which these words are found—and are found to make sense, through an active, pragmatic collaboration between author and reader (Mey & Ringler 1998:255). However, it is important to remember at this point that this is not found in the previous case, that of the female characters in *As You Like It*.

Ferdinand is son to King Alonso. He arrives in Prospero and his daughter Miranda's island after being shipwrecked and remains there on his own, convinced that his father has died along with the rest of the crew and so imagining himself to be the new King of Naples following his father's death: "He does hear me,/ And that he does, I weep: myself am Naples,/ Who with mine eyes, never since at ebb, beheld/ The King my father wrecked". But shortly after his arrival in the island he falls in love with Miranda, and this soon leads him to be pleased with the idea of serving her

and her father Prospero, despite his noble condition: "Might I but through my prison once a day/ Behold this maid. All corners else o'th'earth/ Let liberty make use of space enough/ Have I in such a prison" (I, 2: 491-494).

Caliban, by contrast, is son to the witch of the island, Sycorax, who was "banished for one thing she did" (I, 2:267), and claims to be the owner of the island. He is a "freckled whelp, hag-born, not honoured with/ A human shape" (I, 2:283-284) who has been obliged to serve Prospero and his daughter Miranda ever since he was accused of trying to force the lady's virtue. Miranda takes her father's part and tries to justify him by saying that Caliban is actually a savage who never took into consideration the fact that she had always pitied him, so that he deserves his present condition in life: "I endowed thy purposes/ With words that made them known. But thy vile race-/ Though thou didst learn-had that in't which good natures/ Could not abide to be with; therefore wast thou/ Deservedly confined into this rock,/ Who hadst deserved more than a prison" (I, 2:356b-361).

Despite the obvious differences, though, the audience can now perceive Caliban and Ferdinand as two young heirs forced into slavery for love-related reasons. Courtly Ferdinand is so in love with Miranda that he is happy to serve her and her father in exchange for the lady's favour. Savage Caliban has been turned into a slave after trying to force Miranda in order to win her love favour too.

Both of them are thus young heirs who have been turned into love slaves. If we follow Fauconnier and Turner’s model when trying to depict the cognitive scenario in the audience’s mind, we can say that at any moment in the construction of the conceptual network, the structure that inputs seem to share is captured in a generic space, which, in turn, maps onto each of the inputs (2002:47). This means Caliban, and Ferdinand, and their love for Miranda. A given element in the generic space maps onto paired counterparts in the two input spaces. That is to say: Caliban and his most defining characteristics on the one hand, and Ferdinand on the other, the former being a lascivious monster, son to a witch, and the latter a handsome prince who, at the same time, is also a good courtier and a Petrarchan lover. In Blending Theory, structure from two inputs—mental spaces—is projected onto a new space; the blend here consists of coincidental features which characterize both Caliban and Ferdinand. They are both young heirs who have been turned into love slaves.

Because of his noble status, Ferdinand woos and worships Miranda as if he was at court, despite the wilderness and isolation of the island. His courtly love speech makes sense in this context thanks only to Miranda’s education. She too comes from court, despite having been brought up by Prospero on the island. As the latter tells his daughter: “Have I, thy

schoolmaster, made thee more profit/ Than other princes can that have more time/ For vainer hours, and tutors not so careful” (I, 2:171-174). Thus Ferdinand can sing Miranda’s superlative beauty according to the courtly conventions: “But you, O you, / So perfect and so peerless, are created / Of every creature’s best” (III, 1:37-48). He even demonstrates his willingness to serve her in exchange for her favour according to the *Servitium amoris*—servitude of love—convention:

FERDINAND

There be some sports are painful, and their labour
Delight in set off; some kinds of baseness
Are nobly undergone; and most poor matters
Point to rich ends. This my mean task
Would be as heavy to me, as odious, but
The mistress which I serve quickens what’s dead,
And makes my labours pleasures. O she is
Ten times more gentle than her father’s crabbed,
And he is composed of harshness. I must remove
Some thousands of these logs and pile them up,
Upon a sore injunction. My sweet mistress
Weeps when she sees me work, and says such baseness
Had never like executor. I forget.
But these sweet thoughts do even refresh my labours,
Most busil’est when I do it. (III, 1: 1-15)

Caliban, meanwhile, hates serving Prospero and his daughter Miranda to the extent that he does not hesitate to try to persuade another character in the play, Trinculo, to take him as his servant. In exchange, he only expects him to kill Prospero and gain him relief from his oppression. In

fact, he feels such a need for freedom that his speech resembles that of an insistent lover trying to convince his beloved to go with him and be his love:

CALIBAN

I'll show thee the best springs; I'll pluck thee berries;
I'll fish for thee, and get thee wood enough.
A plague upon the tyrant that I serve!
I'll bear him no more sticks, but follow thee,
Thou wondrous man. (II, 2: 154-158)

I prithee let me bring thee where crabs grow,
And I with my long nails will dig thee pig-nuts,
Show thee a jay's nest, and instruct thee how
To snare the nimble marmoset. I'll bring thee
To clust'ring filberts, and sometimes I'll get thee
Young scamels from the rock. Wilt thou go with me? (II, 2: 161-166)

Caliban's invitation is very much in the style of the *Munera amoris*—catalogue of gifts—as used by Corydon in Virgil's Second Eclogue, one of the most important sources for catalogues:

Come hither, lovely boy! See, for you the Nymphs bring lilies in heaped-up baskets; for you the fair Naiad, plucking pale violets and poppy-heads, blends narcissus and sweet scented fennel-flower; then, twining them with cassia and other sweet herbs, sets off the delicate hyacinth with the golden marigold. My own hands will gather quinces, pale with tender down, and chestnuts, which my Amaryllis loved. Waxen plums I will add –this fruit, too, shall have its honour. You too, O laurels, I will pluck, and you, their neighbour myrtle, for so placed you blend sweet fragrance. (II:45-55).

Caliban is “a deeply un-Virgilian creation” (Bate 1993:247); a monster who can scarcely express himself despite Miranda’s efforts to teach him how to speak properly. Despite his desperate invitation and his catalogue of offerings, Trinculo cannot avoid thinking of him in terms of the money that he could make if he took him to England with him:

What have we here—a man or a fish?—dead or alive? A fish, he smells like a fish; a very ancient and fish-like smell; a kind of not-of-the-newest poor-John. A strange fish! Were I in England now, as once I was, and had but this fish painted, not a holiday-fool there but would give a piece of silver. There would this monster make a man—any strange beast there makes a man. When they will not give a doit to relieve a lame beggar, they will lay out ten to see a dead Indian. Legged like a man, and his fins like arms! Warm, o’ my troth! I do now let loose my opinion, hold it no longer: this is no fish, but an islander, that hath lately suffered by a thunderbolt. (II, 2:24-35)

It is extremely surprising, then, that, despite being a monster, Caliban has enough knowledge of the Classics to follow Virgil’s model in his attempts to convince Trinculo to kill Prospero in exchange for his service and adulation. But the fact that Ferdinand also goes to Virgil’s Eclogue II for the conclusion of his love speech is no doubt even more striking. Corydon concludes Eclogue II with the words: “See, the bullocks return with the ploughs tilted from the yoke, and the sinking sun doubles the lengthening shadows: yet me love burns; for what bound may be set to love?”. In quite a similar way, Ferdinand concludes his speech by pointing out: “O most dear mistress, / The sun will set before I shall discharge / What I must strive to do” (III, 1:22-24). And, in doing so, he is actually rounding off Caliban’s catalogue. The catalogue of offerings in Caliban’s invitation corresponds to lines 45-55 of Eclogue II, while Ferdinand’s words—“The

sun will set before I shall discharge / What I must strive to do” (III, 1:23-24)—match the end of Corydon’s song. Thus, not only do the two characters follow the same classical model, despite their different cultural and social backgrounds: their speeches even complement one another so that Ferdinand’s words are the perfect end to Caliban’s persuasive speech:

Shakespeare consciously makes Caliban and Ferdinand follow the same classical source as well as the same speech model despite the initial differences between them. The former is a man savage in mind and body whose intention is to rid himself of Prospero through murder:

CALIBAN
 No more dams I'll make for fish,
 Nor fetch in firing
 At requiring,
 Nor scrape trenchering, nor wash dish:
 'Ban, 'Ban, Ca-Caliban
 Has a new master-get a new man!
 Freedom, high-day! High-day, freedom!
 Freedom, high-day, freedom! (II, 2:175-181)

He asks Trinculo to accept him as his new servant with affectionate words of invitation. Prospero is to be killed so that Caliban can achieve the freedom he craves for. But he only manages to become the butt of Trinculo's jokes. Throughout the play Trinculo always refers to Caliban as: "An abominable monster!" (II, 2:152-153), "A most ridiculous monster, to make a wonder of a poor drunkard!" (II, 2:159-160), or even "A howling monster; a drunken monster!" (II, 2:172).

Ferdinand, on the other hand, is actually a courtly man in love with Miranda. His words can easily adopt the common structure of a love speech because the beloved is sufficiently learned and ready for courtship despite her isolated life on the island. But this speech works only as long as Miranda responds positively to his service and courtship and allows him to obtain her favour:

FERDINAND

I am, in my condition,
A prince, Miranda; I do think a king-
I would not so!-and would no more endure
This wooden slavery than to suffer
The flesh-fly blow my mouth. Hear my soul speak:
The very instant that I saw you did
My heart fly to your service, there resides
To make me slave to it, and for your sake
Am I this patient log-man. (III, 1:59-67)

FERDINAND

O heaven, O earth, bear witness to this sound,
And crown what I profess with kind event
If I speak true; if hollowly, invert

What best is boded me to mischief: I,
Beyond all limit of what else i' th' world,
Do love, prize, honour you. (III, 1:68-73)

MIRANDA

I am your wife if you will marry me;
If not, I'll die your maid. To be your fellow
You may deny me, but I'll be your servant
Whether you will or no. (III, 1: 83-86)

Caliban and Ferdinand end up playing the same role of slave-in-exchange-for-joy despite their supposedly different social conditions. They both follow the same classical model from Eclogue II when they try to gain relief and joy through service. And the fact that they are able to use the same speech model as well as the same Latin source dissipates possible differences. Though this goal is left implicit in the reference to this common classical source, it is Shakespeare's clear intention to achieve it. It is definitely not by chance that the two speeches blend together, and the author's expectations are met once the intended audience is placed in a position to decode this seemingly invisible, implicit direction.

4. Conclusion

It could be preliminarily concluded that men take precedence while women are left in second place when it comes to the cognitive complexity achieved by Shakespeare in these two plays under consideration. Rosalind has the right mind, proved to be savage only when restrained by a wrong courtly body. In the case of this female character, mind and body can be easily reconciled through the use of such a common and simple device as disguise. By contrast, Caliban is portrayed as a savage-minded character

enclosed in a monstrous body. His savage mind can only be broken by means of highly complex cognitive devices to be deciphered with some effort by a limited intended audience, while Rosalind's wrong body was capable of being reversed through disguise thanks to the rightness of her mind. Still, Caliban's body remains savage, and this makes Rosalind both cognitively and physically superior.

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