

of the mechanical, visual, and auditory resources of his stage, employing flying machines, ascents and descents, appearing and disappearing properties, storm effects, and more music than any other of his dramas” (Orgel, 1996). “Music is of great importance in *The Tempest* (1611), which contains more songs than any other Shakespearean play, which often demands instrumental music. The songs are deeply embedded in the text as dialogue so that is unnecessary to stop the action to permit them to be performed; this shows that songs are essentially a part of the action” (Grigore, 2019). *The Tempest* is a task created by a mind skillfully fitted to taste the uncontaminated airlifts of imagination and to appreciate the patronizing and stark conception of characters. It is an inspired and a delicate drama of fancy that hurls its dancing sparkle on the vivid blank verse. The play is one of the innovative and ideal of Shakespeare’s inventions.

Shakespeare created *The Tempest* to be performed on an enchanted island; “an island located between Tunis and Milan, which is known for its sudden tempests created by the island’s atmospheric conditions” (Lukacs, 2015), where audiences or readers may find verse, music, and feeling, and also entertaining and mischief as well as wisdom. Our dramatist demonstrates through it all the assortment of his influences. Shakespeare did not only influence poets of his age who dealt with blank verse and poetic dramas, but also, he greatly influenced poets and dramatists of the twentieth century, such as W. B. Yeats, who wrote several poetic plays employing blank verse. Yeats wrote plank verse in his dramas but in a different milieu, different from that of the nineteenth century due to the change of the English language. “The miscellaneous plays that he wrote measure his great efforts and will to reform and renew the Elizabethan blank verse. He tried different ways to establish a new means of poetic drama” (Dahami, 2016). The case is similar to T. S. Eliot, who "faced several problems and greatly worked on solving his complications such as the averting of the blank verse of the fifteenth century as well as linking the hole between the daily speech of contemporary society and the language” (Dahami. 2018b).

Shakespeare, in composing *The Tempest*, uses a poetic language that the “linguistic style distinctly different from normal speech (rhymed throughout, with few enjambments, and made to stand out from the poetic style of the rest of the play” (Chen, 2015, p. 156). *The Tempest* “could have been composed only by a man who had gained complete mastery over the art of poetic and dramatic craftsmanship” (Shakespeare, 1917, p. 3). A story like this is proposed by the tune of tender verse, as though it is sprung from the lips of a gentle gnome sweetest note that would suitably emanate. Collision undeniably is heard; a person conceives a melodious and typical language of the airy forms that display all through the comedy. Therefore, the audience grasps that there is amusement for both the brain and the ear. There is amusement for the eye and the pageantry, as well as understanding and enjoying the

opulent musical speech. "The source of the music can be traced to elemental beings who live in the air and seem to take their composition from it" (Cohen, 2013). It is indeed suitable for a fairy poetic play.

Shakespeare has evoked the equivalent arts such as portrait, music, action poetry, and painting totally, "that poetry resembled painting" (Shakespeare, 1983, p. lxxvii), to his assistance in the scenery forth of the pleasing airy legend of the charmed island, and that he should have inscribed the succulent verse that wedded to remarkable sounds. Furthermore, "Poetry uses an elevated and preeminent literary language over everyday language; it is not the speech of the tongue only, but it is the language of the heart, mind, feeling, and sentiment. Moreover, it can be said that poetry is a piece of music" (Dahami, 2018a).

Vocal bases are upon the resources that Shakespeare has to be governed by the elaboration of this drama. All the poetic additions, in their incomplete condition, should have negotiated to show the weak and strong ideas of the stresses. The mental resonance presumes to have ascended in all the recurrent exquisiteness in the poet's mind as he writes his commands for solemn music. The point of Shakespeare's fortitude to trust the progress of an eminent portion of the real development of the scenes to music is a very interesting and substantial proof of what he should have considered the utter need of the assistance of music to the clarification of the play. Magnificent as is the poetry, harmonious in its pleasantness, musical in its virile numbers, Shakespeare still distinguishes that poetry only is a satisfactory proponent of his sprite drama. "Generally, poetry has several reasons on the one hand it instructs, enlightens and trains, and on the other, it entertains, gratifies, and creates a sort of pleasure" (Dahami, 2020).

In composing *The Tempest*, Shakespeare produces the words of the first Show. The replicated vision of those fleeting glances offers and vouchsafes to the motivation of brilliance. It is thus brought to the mind of the poet, the inkling of what might be realized by the matrimony of the eternal arts, poetry, and drama. He is guided by a pen that traces a combination of lyrics with dramatic glories in *The Tempest* and our poet becomes conscious of the motivation of his inner brilliance. Prospero speaks some of the most striking verses in *The Tempest*. "He is the all-powerful magus, possessed of a quasi-divine power and, as a poet, able to transmute an iron age to gold" (Braunmuller, 2003, p. 120).

Shakespeare deals with passages and characters of high resourcefulness. He seeks to carry his spectators from a familiar uncultured realm to a realm of unpolluted fancy where love prevails. To undertake a task like this, he needs to summon his assistance every in-bewitching inspiration, in every captivating spell, and every amalgamation of enjoyable sound. The intention and invoking of Shakespeare, in depicting *The Tempest*, is full of different powers of the element of music that our poet-dramatist should have imagined in his first impression of the story. The exciting cadences arise in

his mind, associating with the ideas that floated in concert to make the characters of Ariel, Prospero, Miranda, and Caliban. It is hard to determine the reasons that might have considered upon Shakespeare's attention once he decided upon considering *The Tempest* as highly a musical theme. "Shakespeare's treatment of the theme has what all his mature poetry has" (Shakespeare, 1983, p. xxxviii). All thematic symbols being to a more considerable degree detached from certainty make in a somehow mark demands upon music and thoughts of the watchers. "The dominant symbols are a loss in tempest and revival to the sounds of music" (Marydass, 1996, p. 86).

The Tempest takes us from the accustomed soil and effects of our physical world up into a land of pure fascination in which an unseen chorus plays music. It takes us into a land where the stick of the prestidigitator has influences and powers to bring forth a storm or to scatter clouds. Besides, the play takes us into a realm where airy sprites frolic in the air and dusky sprites fall offspring where fiends creep in the middle of the morasses. "The spirits were both beautiful and menacing" (Klett, 2014). The audiences are shifted to an area to afford a degree of confidence to the truth of a sight essential for the intentions of vivid concern. This is what Shakespeare felt, a sense to relieve the spectators employing magic and by all influences that enchant the meanings and supply them with keen slaves to the conditions of the audiences' minds.

Moreover, in appealing the gentle and commanding relief of music for his determination, our poet did not consider that he is degrading his undertaking as a poet. Still, he sensed that the merging of comforting words to pleasing sounds is not able to be matrimony. That is the amalgamation of arts for communicating to the expected attention, the high and gentle makings born of haughtiest thoughts. Besides, Shakespeare has excellent power to guide his ideas; he is quite knowledgeable about Greek traditions' backgrounds. He might be able to read an elevated amount of the dramatists of Greece, mainly of Athens such as the inspiring scenes of Aeschylus, who wrote dramatic stimulations that have characters as strong as demigods do.

In human performance, there might be poetic appropriateness and relevance when dealing with characters of supernatural realms, a pure making of fancy, in shifting the forms that inspirations are articulated and creating music, which is estimated as the mother tongue of the enchanted realms. It has previously insisted on the need for fascinating the consideration of supercilious themes by an intervention that is at once sumptuous and intellectual. It is the greatness of Shakespeare to recognize the indication of fairies that are connected with sweet poetry full of traditional legends, nursery tales, and prevalent songs, like those of fairy bells and the dingdong of fairy verse. It may be said that the environment of intervention and its continual and fundamental poetic charm condenses it with an appropriate and a quasi-natural intermediate for the antithesis of human beings.

In addition, it is purely a fairy tale in its feeling and spirit that *The Tempest* is seen in the enchanted isle of the exiled duke, nearly all types of elfin and finds its poetic model. The indication of Prospero appears as a multifarious of the attractive notion of the wizard age. "Hudson points out that we may regard Prospero 'as prognosticating in a poetical form those vast triumphs of man's rational spirit which the philosophers foresaw and prepared'" (Shakespeare, 1921, p. xii). Prospero, the hero, is half enchanter and is the grandly competent authority who is erudite in the regular and the mysterious sciences. Prospero is also a powerful and occult magician. He could split the highland ridge and dry up profound oceans, and he can call painted supremacy of the air to do his commands.

SOME VERSE INSTANCES

Prospero, the magician, summons Ariel to attend; Ariel apprises Prospero of the hostility of Caliban. There is the effect made by Ariel's melodies that seem to clang through the air, and the characters' singing are unseen. Ariel, invisible, sings while Ferdinand Enter. Here, there is an instance out of several of this overall poetic influence. He Sings:

Come unto these yellow sands,
And then take hands:
Court'sied when you have, and kiss'd,-
The wild waves whist,-
Foot it featly here and there;
And sweet sprites bear
The burthen. Hark! hark!

The actual point of Miranda, who had never seen a man, is unbeatably the gentlest creature, according to the language of the play. She creates elevated formations of poetry, such as:

O, I have suffered
With those that I saw suffer: a brave vessel,
Who had, no doubt, some noble creature in her,
Dash'd all to pieces. O, the cry did knock
Against my very heart (I. ii. p.10).

She also chants:

Alas, now, pray you,
Work not so hard: I would the lightning had
Burnt up those logs that you are enjoin'd to pile.
Pray, set it down and rest you: when this burns,

'Twill weep for having wearied you. My father
Is hard at study; pray now, rest yourself:
He's safe for these three hours. (III. i. pp. 19-20).

The barren places, brine pits, and fresh springs signify the audience's imagination is conjuring up the good looks of the area that first depicted in Shakespeare's mind. In *The Tempest*, there is a central element, it is music, and music means poetry; such an element is unproblematic to perceive that the entire show is in the thoughts of the poet steeping and bathing that every scene is splendidly colored.

The play is like looking over a line continually by the awareness of musical echoes that the line signifies. To a reasonable extent, *The Tempest* is the only play that holds stage instructions that demand sweet, serious, and strange music. The music in the play is designed first in the poet's imagination to combine a fundamental and indispensable part. Sight after sight confirms a poetic frame, proposed for filling up and giving new life or energy to the scenes through instrumental harmony that is to be in the entire structure as an amiable breath in life. Concerning *The Tempest*, harmonious composition and music from the opening is made to measure the poetic structure. The melodious composition reveals ideas softly hinted at by the verse, expounds ideas unclearly observed forth by the spoken words. Approximately "every utterance of Caliban is in verse ... or (as here) in rhythmical prose. He is conceived poetically" (Shakespeare, 1978, p. 132). Melodious composition or music leads them aright, soothes, and lulls them. The completely fancy-woven realm the characters live in is a sphere of music. It is the only charm, which makes pliable the degrading nature of Caliban, and it is music that softens the magic of Prospero. "Schlegel, the admirable German critic of Shakespeare, observes that Caliban is a poetical character, and always speaks in blank verse" (Shakespeare, 1872, p. 21).

Be not afeard; the isle is full of noises,
Sounds, and sweet airs, that give delight and hurt
not.
Sometimes a thousand twangling instruments
Will hum about mine ears; and sometimes voices,
That, if I then had wak'd after long sleep,
Will make me sleep again: and then, in dreaming,
The clouds, methought, would open, and show riches
Ready to drop upon me, that, when I wak'd,
I cry'd to dream again (III. ii. p. 21).

Ferdinand sings with melodious music:

This is a most majestic vision, and Harmonious charmingly. May I be bold
To think these spirits (IV. i. p. 25)?

Besides, when Prospero tells that it is a spirit called by his profession, Ferdinand chants:

Let me live here ever;
So rare a wonder'd father and a wife
Makes this place Paradise (IV. i. p. 25).

The dignified, Prospero, forced to move from the title, but around whom cheerful spirits crowd numerous to accomplish his behest. The stories such as Prospero's fascinations, Ariel's tender spiriting, Miranda's love, and Caliban's gnome-like vindictiveness are conveyed to the thoughts of Shakespeare's poetry-loving spectators. He uses the circulating agency of pleasing expressive words and pleasant inexpressive sounds. Caliban is "a disfigured being, though with the kind of emotional complexity that accommodated both his aggrieved fury and the lyrical moments of reflection" (Yu, 2012). The idiom of emotion, feeling, and sentiment must suppose that lyric structure is the heart of the drama as construed by verse. When Caliban expresses the island's beauty, he communicates in verse, but when he conspires with Trinculo and Stephano, his speech is in prose.

Again, we meet the sprite Ariel, the combination in his distinct nature of every abstractly loving as well as slim character of the elfin realm. He "can speak, and he can sing and play voiceless 'solemn music'; he can fly infinitely faster than birds; he can be visible or invisible, as he chooses; he can transform himself into and seem fully to be all sorts of creatures" (Shakespeare, 2006, p. xxiii). Ariel, the indefinite, associates the talents of Eastern sprite and the accustomed fay of the West. He is a character flawlessly detached from human resemblance but not from human compassion. He is powerful, and he loves the pure beauty, for in himself, he is pure, and he is beautiful over and above trustworthy. In regard, Ariel is invested through shadowiness. He is intolerant of restraint but grateful to Prospero, his lord. It is a common eminence of all fairy species even in his stately self-respect. Ariel does not smother and is gleeful to carry into implementation. It is Ariel of *The Tempest* who is shaped to live in an environment of concord. If there is a character whose verse would flow in tuneful rushes of verse most natural and most marvelous from his tongue, that character is Ariel. The poet drew Ariel as a character to be treasured in verse that seems his birthright, and his verse is marvelously developed.

Here are some more instances:

Ariel says:

All hail, great master! grave sir, hail! I come
To answer thy best pleasure; be't to fly,

To swim, to dive into the fire, to ride
On the curl'd clouds, to thy strong bidding task
Ariel and all his quality. (I. ii. p. 11).

In addition, Ariel sings in Gonzalo's ear:

While you here do snoring lie,
Open-ey'd conspiracy
His time doth take.
If of life you keep a care,
Shake off slumber, and beware:
Awake, awake (II. i. p. 17)!

It is important to pause awhile, shifting once more over the monstrous Caliban, noting and realizing the vivid dexterity that placed such a formation in comparison with the gnome of Prospero. Opposite to Ariel, there are no bright, imaginary, and brilliant superstitions but the contrasting. He is portrayed as a ghou, an ogre, a hag, or a lubber devil; all make the composition of one character, Caliban. He is malicious with demoniac thought who receives supernatural malevolence from his mother, Sycorax. Caliban is appropriate more to the negative mystical than the natural realm; he has hateful blood of his detestable dam. The brutal Caliban is half monster and half-fiend whose shape acquires a conventional formality in his making. His character is typically believed to be Shakespeare's masterpiece. With such an explanation, it is proved that the situation is positioned for evidence. Caliban, in his malicious way of speaking, promises Trinculo his assistance in charge of freeing him from being a slave; he vows:

I'll show thee the best springs; I'll pluck thee
Berries;
I'll fish for thee, and get thee wood enough... (II. ii. p. 19)
I pr'ythee, 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 clustering filberts, and sometimes I'll get thee
Young scamels from the rock (II. ii. p. 19).

Besides, Caliban dreams of revenge upon Prospero and longs for revenge for being a slave, and that is absolute when he tried to rape Miranda.

All the infections that the sun sucks up
From bogs, fens, flats, on Prosper fall and make him
By inch-meal a disease! His spirits hear me,
And yet I needs must curse. But they'll nor pinch,
Fright me with urchin-shows, pitch me i' the mire, (II. ii. p. 18).

The above lines show the excellence of Shakespeare to put such poetic words on the mouth of the monster Caliban, even when his mode is malicious thinking of vengeance.

In a dramatic scene, Stephano and Trinculo notice and stop a monster, not recognizing him as Caliban. They pause as a chorus to make fun of him. Caliban gives them attractive words, undertakes to guide them to Prospero's compartment, and make them gods on the isle. Then an entertainment starts, Caliban and two drunk fools are screeching. Caliban, to inspire Stephano and Trinculo, accounts for that in fluent poetry of the intellects.

Another point of important significance is that the features in this drama are utmost operatic in their environment that might be most appropriately signified by way of music, the lovers' adventures, and the fairy appliance of the show. It would be developed with the originality and fecundity of resources that audiences are allowed to admire and apply to the stage.

The affirmation of emotion always reflects the essential spirit of the entire work, as well as permanently stabilizing the individuals in the same virtual conditions and acting the matching events in the growth of vivid action as were prearranged by the imaginative mind of the great inventor. "I have before my eyes a kind of mirage of the perfection of verse drama, which would be a design of human action and of words, such as to present at once the two aspects of dramatic and of musical order. It seems to me that Shakespeare achieved this, at least in certain scenes ... this was what he was striving towards in his late plays" (Eliot, 1950, p. 34). Furthermore,

In a radio interview, Eliot asserted that poetry is the natural medium for drama. He came to believe that verse is preferable to prose on the stage because verse has the advantage of imparting intensity and excitement to the consequential moments which form the basis of the actions presented on the stage. Poetry enriches drama with the musical effect that excites the audience" (Dahami, 2017b, p. 10).

Shakespeare attaches a different character in his adaptation for musical dedications of the show. We have already specified the motives why the choice was made, and the overall values with which it is indispensable that the adapter ought to carry on. Those values have been directed with the most

impeccable indebtedness to the admiration of Shakespeare's exceptional strength that the values have been carried out with the best artistic talent accompanied by "consummate dramatic tact" (Davison, 1912 p. 385) and by insightful dramatic familiarity and knowledge.

The Tempest is presented with words splendidly improved as first place concerning the necessities of the stage; the sopiness of the sequential sight bong expanded in musical monologues and worked out in vigorous combined pieces. The audiences note the preciseness in the adaptation and indicate the proficiency that the thoughts and emotions of the performers have been shaped into a glittering and easily unbroken verse. The verse has perfect awareness of dramatic construction that appeals to all points in the evolution of the show with appropriate theatrical points.

The role of Ferdinand is a beau model character suitable for verse and also has a sparkling tenor voice; however, that of Prospero provides materials to utilize in an attempt to produce one of the impeccably completed and incredibly imaginative personalities that are connected with his name. The sight shifts to the cave where Ferdinand is worn out with unfamiliar drudgery compels him to go in sleeping while Miranda enters. Then the scene shifts to where Prospero and his regretful brother sit sparkling on the thrones. The last cheerful shine of magnificence shows around the enchanted island — the liberated Ariel leaps in the air. The disaster of the whacked Caliban is obvious, and he has to remain in the isle and no one else. A courageous navy appears upon the ocean, recently armed, to bring Prospero back to his recuperated title and Prince Ferdinand with his princess, Miranda, to a future realm. Ariel and his Spirits celebrate in tar; the scintillating procession sparks before senses and, consequently, in magnificence and victory, the music-attired play ends with an intense choral congruence. Ariel is surrounded by complications that appeared almost intractable but held the stick of a conjurer.

Ariel says:

"Before you can say, "come" and "go,"
And breathe twice, and cry, "so so"
Each one, tripping on his toe,
Will be here with mop and mow (IV. i. p. 24).

Moreover, the consequence has demonstrated that Prospero replies:

Dearly, my delicate Ariel. Do not approach
Till thou dost hear me call (IV. i. p. 24).

The Duke, in the Enchanted Island, has taken from the thrown out Caliban:

the isle is full of noises,

Sounds, and sweet airs, that give delight (III. ii. p. 21).

Ariel is a character of fantasy power and the fleetness of thought incarnate. He says, "I drink the air before me, and return" (V. i. p. 27). How superb is the following conversation between Prospero and him:

Ariel. Your charm so strongly works
them,

That if you now beheld them, your affections
Would become tender.

Prospero. Dost thou think so, spirit?

Ariel. Mine would, sir, were I human.

Prospero. And mine shall.

Hast thou, which art but air, a touch, a feeling

Of their afflictions, and shall not myself,

One of their kind, that relish all as sharply

Passion as they (V. i. p. 27),

Moreover, the undetectable sprites anticipate the instructions of their great Ariel. However, the mythical sylph, the cheerful step, the heaving motion, finds its appropriate proponent in one whose gift is to construe the very ambiance of verse. The ecstatic smile of the spirits, as a cheerful spell, shed light everywhere and then the attendant individuals of such elements are at Ariel's command:

Before you can say "Come" and "go",

And breathe twice and cry "so, so" (IV. i. p. 24).

DISCUSSION ON MAKING VERSE

Blank Verse

The prevailing component of verse arrangement in English is unlike either Latin or Greek. In conventional languages, measure forms the prosody's foundation, wherein English its position is engaged by stress and accentuation. In Old English, verse stress and the sound pattern had been the modifiable influences; subsequently, sound pattern disappeared, except as a decoration, and syllabic equivalence was replaced and complemented during Middle English by rhyme.

The Renaissance ... is estimated to be the greatest age of literature in England. This age witnessed a remarkable revival of drama in general, and poetic drama in particular, by some verse dramatists such as Shakespeare, Christopher Marlowe, John Lyly, George Peele, Norton, Robert Greene, Thomas Kyd, and several others who used blank verse for their verse plays (Dahami, 2017b, p. 6).

Blank verse was introduced in place of the rhyme when The Earl of Surrey presented blank verse in his Aeneid translation. "This sort of verse is written in poetic stanzas shown by the famous iambic pentameter, which is defined that each line encompasses ten syllables with stress on every second stress; the verse is collected without rhyme." (Dahami, 2019). "The use of Blank Verse by Marlowe in Tamburlaine (1587) opened a new era in dramatic composition. The possibilities of blank verse were but partly revealed by Marlowe in his creation of glowing forms and gorgeous scenes, inspired by the stirring events and great stories of danger and discovery of Elizabethan days Shakespeare saw his opportunity" (Shakespeare, n.d, p. 12). Blank verse is a freely unrhymed verse, mostly unrhymed iambic pentameter verse. Poets have used it since the Renaissance for its elasticity and its polished and distinguished quality. Christopher Marlowe and Shakespeare were pioneers in using blank verse in their dramas. No one denies that "Renaissance is a transition movement in Europe connecting the medieval and the modern age, initiated in the fourteenth century in Italy and continued until the seventeenth century" (Dahami, 2015) in which Shakespeare was a tangible literary torch.

In his previous plays, Shakespeare is, as it seems, tied down to a specific type of verse that the denotation, to a degree, stops to the end. In *The Tempest* and his late plays, the poet is free from such captivity; such freedom contributes pleasingly to the intense power. Then it became the standard metric system of the Shakespearian drama such as the following instance of *The Tempest*: "For this, be sure, to-night thou shalt have cramps" (I. ii. p. 30). However, a progression of such lines has a most monotonous influence, and the attractiveness of Elizabethan poetry is owing to its discrepancies from this principal form. As the poet's grasp over his augmented instrument, he progressively indulged in these discrepancies, so that in this play, there are reasonably few stanzas in the solely regular formula.

NORMAL VARIATION

Some variations can be briefly presented. Such frequent variations happen repeatedly and can be regarded as new types and are centered on the accent.

* *Accent inversion*. The oscillated order of accented and unaccented might be within restrictions reversed. Thus altering the beat of the foot from up to down that produces two accents to get together,

and as they can only be articulated in sequence when a slender pause mediates, such inversion generally corresponds with a stop in the meaning. Hence

1. It is public to occur with the first feet and then in the third, then the fourth feet as in the following lines by Prospero:

Like a good parent, did beget of him (I. ii. p. 11).

and

Lie there, my art.- Wipe thou thine eyes; have
comfort (I. ii. p. 10).

Bore us some leagues to sea; where they prepar'd (I. ii. p. 11).

2. It is uncommon to occur in the second foot, for example the lines of Gonzalo:

We split, we split!-Farewell, my wife and children! - Farewell, brother!-We split, we split, we split! (I. i. p. 9).

3. We find just two reverses in the one line, and we hardly discover two inversions at the same time, but never three. As opposed to the alteration from up to downbeat, we frequently find a *spondaic* rhythm, owing to the dual syllables of foot containing something like an equal accent. Examine the following line.

The fresh springs, brine-pits, barren place, and fertile (I. ii. p. 13).

4. The fifth foot even if it is rare as in the following:

Of Sycorax, toads, beetles, bats, light on you (I. ii. p. 13)!

* *Accent variation*: The sorting of syllables into accented and unaccented is restricted, for there are several touches of gradation between the unaccented and the potently accented. Thus, an *intermediate* or *weak* accent might be deputized for the regular potent accent by hiring a syllable with an exact slender natural accent in a typically accented position as in the following first two lines:

Put the wild waters in this roar, allay them (I. i. p. 10).

And him he play'd it for, he needs will be (I. ii. p. 11)

The variation is public, but it is applied under the bellow regulations:

1. The weak accent is public in the fifth foot, for instance:

Prospero. Thy mother was a piece of virtue, and
She said – thou wast my daughter; and thy father
Was Duke of Milan (I. ii. p. 10).

2. The two weak accents seldom come at the same time.

3. There are no more than two weak accents in the poetic line.

* *Additional syllables.* An additional unaccented syllable might be introduced wherever in a poetic line. It is public directly before a stop and thus is most regularly attained at the close of the line. Shakespeare increasingly used these feminine endings, as they are sometimes called, throughout his profession, and such endings are recurrent in this play *The Tempest*, in which they come to more than thirty percent. This species of verse tends to ignore the easier kind altogether. The first thorough line of blank verse in the play is in this model,

Gonzalo. The king and Prince at prayers! let's assist
them (I. i. p. 9),

Besides, several illustrations might be observed on all pages.

Within the line, the additional syllable typically follows the caesura, such as:

Obey and be attentive. Canst thou remember
A time before we came unto this cell (I. ii. p. 10)?

Sporadically there are additional dual syllables in lines that have a similar appearance; the final syllable except one is slurred as in the following:

Me, poor man, my library
Was dukedom large enough: of temporal royalties
He thinks me now incapable (I. ii. p. 11);

Several of the lines are closing with personal names such as Prospero, Ferdinand, or Antonio, which appear to have two additional syllables. Still, in such a case, the one before the last syllable is slurred.

* *Deletion of syllables.* An unaccented syllable is occasionally neglected, and it happens especially after an obvious pause, in this fashion, either in the first foot or after a vigorous syllable, habitually an imperative, for instance:

Caliban. Good my lord, give me thy favour still (IV. i. p. 26).

Miranda. O, good sir, I do.

Prospero. I pray thee, mark me.

I, thus neglecting worldly ends (I. ii. pp. 10-11),

* *Rhyme.* Except for the songs, rhyme is not available in this play with the exception of the couplet with that the spirit Ariel sings in the fourth act, the first scene, such as:

Ari. Before you can say, 'come,' and 'go,'
And breathe twice, and cry, 'so, so,'
Each one, tripping on his toe,
Will be here with mop and mow. (IV. i. p. 24).

On the other hand, the following verses spoken by Prospero in the Epilogue:

Now my charms are all o'erthrown,
And what strength I have's mine own,
Which is most faint: now, 'tis true,
I must be here confined by you,
Or sent to Naples. Let me not,
Since I have my dukedom got,
And pardon'd the deceiver, dwell
In this bare island by your spell;
But release me from my bands
With the help of your good hands (p. 29).

Sporadic Variations

* *Extra accents.* We find lines with six accents. They have commonly a pause next to the third foot, and such lines are split in the middle of two speakers as in the following dialogues:

Miranda. for my good will is to it,
And yours it is against.

Prospero. Poor worm, thou art infected:

This visitation shows it (III. i. p. 20).

Similarly

Alonso. And with him there lie mudded.

Sebastian. But one fiend at a time (III. iii. p. 23).

* *Omission of accents.* In opposition, sporadically one of the five *accents*, occasionally an entire foot is ignored in consequence of a pause for instance:

Point to rich ends. This my mean task

Would be as heavy to me (III. i. p. 19).

At this point, the time that might be taken by the enunciation of the ignored foot is refilled with a compensatory action by Ferdinand, for instance, lifting a log. Therefore, similarly in the next passage

Seb. Pr'ythee, say on.

The setting of thine eye, and cheek proclaim

A matter from thee, and a birth, indeed,

Which throes thee much to yield.

Ant. Thus, sir.

Although this lord of weak remembrance, this,

(Who shall be of as little memory,

When he is earth'd) hath here almost persuaded (II. i. p. 17).

At this point, the foot ignored is equipped with a pause produced by Antonio's transitory hesitation and uncertainty before elucidating his plan. Antonio "is capable of giving his language a poetic quality which not only has an almost lyrical aural effect but, more importantly, gives tangibility to abstractions" (Chen, 2015, p. 140). Such lines that are unequal samplings of the conventional iambic are to be sensibly distinguished from short lines starting from a foot to four feet that are scattered among the stanzas of five feet.

1. Sporadically in *The Tempest*, the five *accents* are 'imbedded' in the center of a typical extract such as:

Prospero. Thou dost; and think'st it much, to tread

the ooze

Of the salt deep,

To run upon the sharp wind of the north (I. ii. p. 12).

Similarly

And are upon the Mediterranean flote,

Bound sadly home for Naples,

Supposing that they saw the king's ship wreck'd (I. ii. p. 12).

2. The five *accents* are intended for *exclamatory* objectives.

Accordingly, we have *Orders* such as 'Approach, my Ariel, come' (I. ii. p. 11); 'Come, thou tortoise! When!' (I. ii. p. 12); 'No tongue, all eyes; be silent' (IV. i. p. 24); *exclamations* such as 'All lost! to prayers, to prayers! all lost!' (I. i. p. 9); 'Marvellous sweet music!' (III. iii. p. 22); *Addresses*. 'Ay, sir' as in (I. ii. p. 12) and (II. i. p. 17).

3. Recurrently, they are used, particularly at the end of talking, to provide weight to speeches as in:

And deeper than did ever plummet sound,

I'll drown my book (V. i. p. 27).

Equally, it is similar in:

Quickly, spirit;

Thou shalt ere long be free (V. i. p. 27).

What we presented in such an explanation is just a brief of what the play possesses of verse and poetic ideas. As (Wall-Randell, 2013, p. 102) puts it as a final point, *The Tempest* "has turned out to be utterly benign, metamorphosing mourning into gorgeous verse."

CONCLUSION

The Tempest is one of the stunning pieces of literature of Shakespeare that is equipped with subject matter for comic and pleasing inspiration. It is a combined concert sung on the stage. It is an attractive, reliable, and imaginative play that is not disfigured by shuddering or impossible features and not marred by an inactive lack of developing incident or rapid and nonstop onward progress. The play is chanted by flying choirs, rising and falling in all its enchanting tide at the earnest intonations of a great entertainer. The dialogue and melody are dramatically fixed and appropriate that the poet-dramatist

succeeded in making a sort of compensation on one to another as continuous and habitually developed vivid and expected attentiveness. There is music, and music means verse and song. Prospero, Ariel, and even Caliban are appropriate characters for performance as well as for a poetic show.

The Tempest is a firmament of music that contains a brilliant succession of musical achievements. The verse is the most appropriate composition to contribute to the improvement of audiences. It is written with a rich style and fervid imagination in addition to intensely passionate with an extraordinary power of pervading verse. The verse is amalgamated with vivid and vigorous dramatic feelings that have become indispensable to the qualities of comic theatre. The show is an enchanting poem presented on a magic isle, with brave monsters, chanters, elves, and music of influence which sounds from the earth, the air, and from the guts of the knolled trees. The privilege of correlating poetry with drama in an artistic development to call a play a poem proves the greatness of the dramatist-poet who is deemed with stimulus for the immortal verse that is found in the dramatic and poetic play *The Tempest*. Consequently, the play may justly be regarded as a dramatic lyric.

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ⁱ Shakespeare, William. (2013). *The Complete Illustrated Works of William Shakespeare*, London: Bounty Books, (I. ii. p. 13). [All quotations on *The Tempest* are from this source, act, scene and page number(s) will be added.]

