



Conventions of Shakespeare's Romances

- An enveloping conflict (war, rebellion, jealousy, treachery, intrigue) that may cover a large timespan (conflict begun a generation before events of play) and is resolved at the end of play
- Happy endings to potentially tragic situation (e.g. apparent resurrection, sudden conversions, etc.)
- Themes of transgression, expiation and redemption; villain(s) penitent rather than punished at end
- Improbable plots; rapid action; surprises; extraordinary occurrences (shipwrecks, disguises, riddles, children/parents lost and found, supernatural events/beings)
- Characters of high social class, rural and court settings, extremes of characterization (exalted virtue and deep villainy)
- Love of a virtuous hero and heroine, "pure" and "gross" loves often contrasted.

CHARACTERS

MILAN:

- Alonso-King of Naples
- Ferdinand-his son
- Sebastian-Alonso's brother
- Antonio-Prospero's brother, usurping Duke of Milan
- Gonzalo: an honest Old Councillor
- Trinculo: a jester
- Stephano: a drunken bother

ISLAND:

- Prospero- Represents Art-nurture-learning-knowledge, civility (& also colonizer, to occupy without rights, the colonizer)
- Miranda: Prospero's daughter (Latin. Admiration, modest)
- Caliban: anagram of Cannibal-slave-savage /representing nature, evil, lust)
- Ariel: An airy spirit