

in keeping with the broad limits of comedy, weilds his powers in a assured and just manner. His pwer is not one that causes death or spiritual debasement, but a distant threat that he uses as a tool to help convince the people who have displaced him from his throne. The power of the supernatural is a thing beyond human control in Macbeth and for this reason a thing an entity that inspires fear, while in The Tempest it is something that cause a feeling of superiority of the human race as it is reduced in the hands of Prospero from a thing to be feared to a tool and an extension of mans whim and existance. From necessity Prospero causes fear in his arrogates, first from theexperience ~~xxxx~~ of the shipwreck which he caused, and secondly through the existence they find themselves faced with on the island, but the fear he causes is something nearer to wonder and does not find it necessary to reduce them to palpitating specimens of fright to prove his power. The supernatural element is benign, but due to the farfetched situations the shipwrecked nobles are forced into, still an effective one; ~~xx~~ a light dosage of Prospero's power subdues them.

The subplot of the Miranda and Ferdinand romance is another comment of Shakepeare's on the supernatural. While in the demonistic climatic confines of the island these two find each other and fall in love, without any help or hindrance of supernatural guidance. This romance helps to further the comic tone of the play, and chops up Prospero's dealings so that when we return from the everyday romance of these two what Prospero is doing seems all the more fascinating. Ferdinands lack of wonder at the island is caused by a higher power, his interest in Miranda. Although an everyday romance, as I have called it, its power to amaze Ferdinand ~~xxxxxxx~~ is much stronger than the surreal setting of the island he finds himself. While nobles of Naples and Milan are setting things straight these two are rapturously playing a game of chess. This is more than a statement on the ordering of human priorities but a profound statement on the inherent powers of love and the supernatural, with love proving, at least for these two, the more powerful. All the action in Macbeth is centered around his murders and his gaining and losing the crown under the witches supernatural influence. This focusing on the main plot, without any sub-plot, makes the supernatural in Macbeth a more powerful and serious force, an ingredient of the story that is in no way diminished in evil by subplot comparison. The above comparison of focus on, or lack of focus on, the potency and ability of the supernatural to do evil and be a permeating theme that drives and tears at the main characters is the main difference between a comic and tragic appliction of supernatural elements. The supernatural makes Macbeth an object of Aristotelian fear and pity well within the confines of that systems definition of noble and high action. The tempest by not having such a tragic object of pity and fear, fulfills The Aristotelian formula for comedy, and by focusing on the absurd, and finds a place for the supernatural in this type of drama.

*at times*

