

The **19th** Annual
**RESEARCH
& CREATIVE
INQUIRY DAY**

Papers by English Students



Tennessee
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Research & Creative Inquiry Day Papers by English Students

Volume 2

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with appreciation for support from the
Office of Research and Economic Development

especially

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Foreword

Welcome to the 2024 Research and Creative Inquiry (RCI) Day. This is the 19th annual RCI Day where students will once again have an opportunity to showcase their research, scholarship, and creative talents for a campus-wide audience. College education is a game changer, where students traditionally learn the knowledge and skills for a career. However, the most valuable knowledge and skills for students to learn today are no longer concepts and formulae in the textbooks, but how to learn and how to solve problems. Problem-solving and effective communications are perhaps the two most important qualities students must gain to become effective as the next generation of society leaders, scientists, engineers, educators, artists, doctors and nurses, among various other professions. Research is exactly such a platform for students to gain hands-on experience, involving leadership, project planning and execution, collaboration, critical thinking, problem-solving, and verbal and written communication.

To our students, I commend you on your participation in research in the past year, and your sharing of that experience and research results with the campus community. For many of you, this may be the first time you make a public presentation, but as you will realize later in your career, it is this day that marks the start of your professional career. While congratulating you on your research achievements to date, I also challenge you to grasp every opportunity to gain skills of problem-solving and effective communication, not only within your field of study, but also in interdisciplinary and transdisciplinary fields. As the pandemic finally tails off, the world is still facing grand challenges related to matters of human health, the environment, climate change, natural resource sustainability, food security and safety, clean and renewable energy, cyber and national security, poverty and world peace, among many other challenges. In addition, rapid technology advances are having an impact on real-world situations. These challenges are waiting for you, as leaders of tomorrow, to meet.

To our faculty and staff, and the campus community in general, I thank you for your mentoring and supporting our students with their research activities. Please participate and show support to our students. Your presence, engagement, and interactions with students on this RCI Day mean so much to students and their families. Please also let the RCI Day be the new beginning of greater levels of research and collaborations; be creative in offering opportunities of experiential learning, discoveries and innovations. We most certainly need to acknowledge the Center for Career Development and their efforts in providing resumé-critiquing services. They also extended invitations to employers/recruiters looking to hire capable, confident, and well-educated Tech interns and graduates. RCI Day affords students with a tremendous opportunity to share a great story with potential employers.

I want to thank everyone involved in the planning and preparation for the RCI Day from logistical support to generating posters and presentations. We should all recognize and applaud the judges tasked with reviewing and scoring presentations. I would like to thank our staff from the Office of Research and Economic Development, as well as volunteers and supporters from various colleges and schools, units, and offices, who worked hard in making this RCI Day a great success.

Congratulations to all presenters, their co-workers and mentors who have worked diligently and with a zealous passion to prepare presentations that demonstrate the breadth of Tech's commitment to academic excellence. We look forward to the visibility that students will receive as RCI Day highlights exciting developments and breakthroughs. And as Research and Creative Inquiry events get underway, WINGS UP!

Dr. John Liu

Vice President for Research

On behalf of the **Tennessee Tech Research & Economic Development Team**

A Tragic Resemblance: The Satirical Tale of *Romeo and Juliet*

by Shannon Long

William Shakespeare's *Romeo and Juliet* is recognized as a tragic story of two lovers who share a forbidden romance that is outlawed by their families. While it is known that Shakespeare's history plays such as *Richard III* and *Henry IV* are based on real people and events, *Romeo and Juliet* has been recognized as an over-exaggeration of a tragic romance. However, Shakespeare uses several references to society during his time, which recreates accurate representations of realistic personalities and attitudes that were present in sixteenth-century England. Shakespeare's *Romeo and Juliet* acts as a satirical play, mirroring certain beliefs, actions, and attitudes among common individuals' living in sixteenth-century England.

Marriage between young couples during Shakespeare's time had guidelines and rules that couples were required to follow. Maria Cannon claims, "the newlyweds would most likely have lived with one set of parents after their wedding. Not being under their own roof could cause problems for children who wanted to be acknowledged as adults in their new status as part of a married couple ..." (Cannon 313). Recognized in Romeo and Juliet's relationship, the Capulets and Montagues were disapproving of the opposing house from the beginning of the play. Romeo and Juliet's characters would have been aware of this controlling requirement of their newly formed relationship, resulting in them taking extreme measures to keep their love hidden. Family support of a marriage acted as a necessity for the survival of a relationship. In modern society, marriage is looked at as an individual's journey; however, "In early modern society, the family as a whole had an enhanced significance to the survival and success of individuals, therefore relative status within the family was a significant factor in the personal authority and decision-making of an individual" (Cannon 313). Shakespeare addresses the harsh reality of the young

couple within the first chorus: “From forth the fatal loins of these two foes, / A pair of star-crossed lovers take their life” (Shakespeare 1.1.5-6). Romeo and Juliet’s relationship had no chance of survival from the start due to the high importance of family support of a marriage. Shakespeare expresses the nature of their fate in the opening lines of the play, creating a sorrowful awareness throughout the story. He references the societal norms of marriage that he witnessed by creating an over-exaggerated ending to make readers understand the harsh realities that couples were facing due to their lack of capability to practice love freely without their parents’ consent or overshadowing.

The requirements for a family to be accepting of a potential spouse have been most recognized through a study of sixteen historical societies including Pre-Victorian England, Renaissance Venice, and Renaissance Florence. In this study, “The data available indicate an emphasis on family background. In particular, good family background is the most frequently reported trait, both in a son-in-law and in a daughter-in-law” (Apostolou 511). In Romeo and Juliet’s scenario, neither family respects the opposing house. Rather, the Capulets and Montagues despise each other with aggression, which is reflected throughout Juliet’s speech:

My only love sprung from my only hate!
Too early seen unknown, and known too late!
Prodigious birth of love it is to me
That I must love a loathèd enemy. (1.4.249-52)

Her family’s known hatred towards the Montagues creates a barrier for Romeo and Juliet’s forbidden romance. An approved family background that had abundant acceptance of the budding romance was the most valued requirement for having a successful marriage. Romeo represented similar feelings towards the young lovers’ tragic situation:

'Tis torture and not mercy! Heaven is here
Where Juliet lives—every cat and dog
And little mouse, every unworthy thing,
Live here in heaven may look upon her,
But Romeo may not. (3.3.29-33)

In *Romeo and Juliet*'s case, this requirement was impossible to meet. Shakespeare organizes the play into an impossible dilemma for Romeo and Juliet to conquer, which displays the reality of modern life in England at the time. With the use of allusions to historical marriage requirements in an over-pronounced tragedy, readers are given insight on life in England in an entertaining manner rather than a lecture-styled presentation.

During Queen Elizabeth I's reign, parental consent to a couple's marriage was a requirement for the ceremony to be documented and for the marriage to be legally binding (Tadmor 12). This legal requirement acted as another barrier for Romeo and Juliet, illustrating more issues that young couples were facing during Shakespeare's time. Proof of this occurrence dates back to the early modern period, when people began fighting against the church's marital policies and would "become in itself direction for social action at both the personal and institutional levels" (Tadmor 19). Shakespeare recognizes the constraint of the church's legally constricting rules along with the societal ideology that needed to be followed to have a proper marriage in England during his time through the stories of the young lovers in *Romeo and Juliet*. Love proved to be expensive in the amount of effort and guidelines that needed to be followed. Blind with frustration over the endless barriers aimed towards Romeo and Juliet's affair, their actions turn frantic and impulsive throughout the play. They begin using deception to reach their forbidden desires for one another, which can be identified when Juliet states, "I will kiss thy lips:

“/ Haply some poison yet doth hang on them” (5.3.164-5). Juliet acts irrationally due to society’s persistence in keeping Romeo and Juliet separated. Shakespeare writes of these constant barriers to their relationship that seem to have easy solutions in a way that makes readers gain hope for the two lovers. The barriers represent sensible scenarios of Shakespeare’s time, which create an eye-opening realism and connection for readers to acknowledge.

During the late-sixteenth century and early-seventeenth century, Queen Elizabeth I ruled England. Queen Elizabeth I advocated for Protestantism, whereas her cousin, Mary, Queen of Scots, fought to keep England’s primary religion as Catholic. The quarrels over the two cousins resulted in Queen Elizabeth I beheading Mary, Queen of Scots, in 1587. Shakespeare’s *Romeo and Juliet* was printed in 1597 and 1599, both after Mary’s execution. The play has several allusions to the dispute between the two cousins. While not explicitly stating it within the play, Shakespeare alludes to this crucial part of England’s history through his characters’ actions and the constant fighting between the Montagues and Capulets. The Montagues’ and Capulets’ hatred for one another stems from a past disagreement that had existed for generations of their families. Never stating what the argument entailed, Shakespeare explains, “Two households, both alike in dignity, / In fair Verona, where we lay our scene, / From ancient grudge break to new mutiny” (1.1.1-3). The Capulets and Montagues are at the same level within the equivalent chain of social hierarchy. Both families share “common ethnic stock and religion” (Flaumenhaft 551). Alike in nature, their feud is everlasting, leading the families to fight continuously over past tensions that the families refuse to overcome. Having no true differences to fight over, the Capulets and Montagues could find peace between themselves, “But further thought reveals that a feud is repetitive; it itself does not change, and it denies change, even natural development, to its imprisoned participants” (Flaumenhaft 546). Regarding English religion, Protestantism and

Catholicism are almost identical. These two faiths are based primarily on the Bible and worship the same God and Christ, yet the two faiths have had tension with each other for centuries. These two groups follow the same teachings in the Bible; however, they have differing practices. Sparking in 1517 with Martin Luther, Protestantism was introduced by attacking Catholic practices. Decades later, the conflict remained active and unresolved between the two faiths, much like the Montagues and Capulets. Queen Elizabeth I and Mary, Queen of Scots, act recognizably as the Montagues and Capulets, constantly fighting one another based on each other's differences, failing to see the similarities between themselves. Although religion is not directly stated in Shakespeare's text, the idea appears throughout the entirety of the play, reemerging from character to character.

The character Friar Laurence plays a deceitful game throughout the plot, marrying Romeo and Juliet illegally and organizing Juliet's fake death just as Mary, Queen of Scots, was sentenced to death for committing treason against her cousin Queen Elizabeth I. Friar Laurence resembles Mary, Queen of Scots, whereas the Capulets and Montagues resemble Queen Elizabeth I. The two families fall victim to their own restrictive actions towards their children, just as Catholics and Protestants had struggled for decades through wars and hate crimes committed towards the opposing faith. Shakespeare discretely alludes to these historical events between Catholics and Protestants and their constant battling for recognition as the official religion of England in *Romeo and Juliet*. Queen Elizabeth I and Mary, Queen of Scots, like many women at this time, were influential concepts of this play by inspiring the characters' actions and portrayals.

Women during Shakespeare's time greatly influenced the characters in his plays including Juliet's character in *Romeo and Juliet*. Juliet is thirteen years old in the play, which is

addressed by her mother Lady Capulet: “Come Lammas Eve at night shall she be fourteen” (1.3.19). Young females during Shakespeare’s time were thought to be trained as wives and mothers from an early age. Throughout Juliet’s speech, she speaks maturely and carefully, although her actions are rash and impulsive. Juliet exposes herself as having no previous romantic experience before Romeo when she proclaims, “You kiss by th’ book” (1.4.222). Her youth is reflected throughout the play, yet she treats her love with confidence and expressiveness of her desires for Romeo, which exceeds her society’s expectations for women. Juliet acts as an advocate for free love, meaning, “She bears few marks of her culture's repressive patriarchal dictates about female behavior in courtship, sex, and marriage; desire propels her from compliant obedience into agency and subjectivity” (Vogel and Cruise 1). The term *free love* is, “(The doctrine of) the right of free choice in forming personal relationships without the restraint of marriage or other legal obligation; the exercise of such free choice” (“Free love”). Young women during this time were urged to get married to gain “economic self-advancement” (Vogel and Cruise 3). Juliet strives away from this concept, finding herself advancing her relationship with Romeo rather than Paris. Shakespeare uses Lady Capulet to represent the expectation that women should treat marriage like a business when she says, “So shall you share all that he doth possess / By having him, making yourself no less,” meaning that with the marriage comes wealth whether it be economic or social (1.4.95-6). Whereas Juliet acts more “[a]s a subject rather than merely an object, she defies the patriarchal expectation embedded in her mother's instruction on female behavior” (Vogel and Cruise 3). Juliet represents the future and hopes for women to follow their emotions and sexual desires, rather than marry whomever their parents choose to be their lifelong partners. Juliet is deeply infatuated with Romeo, proudly pronouncing, “If he be married, / My grave is like to be my wedding-bed” (1.4.245-6). Juliet has just met Romeo and

has become overly enamored, making her refuse to marry any other man. She expresses that she would rather die alone than marry anyone but Romeo. Throughout Juliet's speech, she preaches on her strong and infinite love for Romeo, whereas Lady Capulet discusses marriage in a more businesslike manner, solely focusing on the societal and economic status that is involved.

Shakespeare writes and develops these two characters in this way to illustrate the societal practices that women were supposed to follow during his time. Juliet exhibits the ideas that were frowned upon, whereas Lady Capulet represents the correct behaviors and attitudes that women were instructed to express.

Romeo mimics many ideas and values that were held by men during Shakespeare's time. Shakespeare satirizes how common men treated and viewed women through Romeo's attitude when Romeo expresses his intense love for Juliet:

ROMEO. Lady, by yonder blessèd moon I vow,

That tips with silver all these fruit-tree tops—

JULIET. Oh, swear not by the moon, th'inconstant moon

That monthly changes in her circled orb,

Lest that thy love prove likewise variable.

ROMEO. What shall I swear by? (2.1.149-54)

Juliet then continues to tell Romeo exactly what she wishes from him, and Romeo agrees to her desires without any fear of consequences when he claims, "So strive my soul" (2.1.195). Romeo is willing to agree to all of Juliet's wishes even if it sends him to Hell. He understands this risk yet is willing to do as Juliet says with no resistance. Romeo, throughout the play, agrees to all of Juliet's desires, which was seen as severely threatening to the overall structure of society in England. For instance, "A domineering wife, a henpecked husband, or rioting men dressed as

women threatened local structures, but sexual or gender disruption at the sociopolitical summit jeopardized the entire political community” (Baker 436). Shakespeare added this detail to spring even more conflict and barriers onto Romeo and Juliet. Most romances involved the male being in charge, yet Shakespeare knew that in this society, a female leader would cause issues among the entire population because it threatened the idea that men had to act as the leaders of their household or relationship. Shakespeare creates Romeo with the character flaws of men during his lifetime: “To love women too much or too passionately, to spend too much time in female company, to have heterosexual intercourse too often clearly weakened a man in the Renaissance imagination. They made him irrational, less self-controlled, more prone to the desires and appetites of the flesh; in short, they lessened his virtù” (Baker 451). Shakespeare writes Romeo’s character as a man who falls in love too easily. Friar Laurence exposes Romeo’s character flaws when he mentions Romeo’s past love interest, Rosaline: “Is Rosaline, that thou didst love so dear, / So soon forsaken? Young men’s love, then, lies / Not truly in their hearts but in their eyes” (2.2.66-68). Shakespeare uses the effects of Romeo and his willingness to love effortlessly to create Romeo as a flawed character in the play. Romeo resembles the weakness that men were encouraged to avoid. Shakespeare writes Romeo’s character in this way to allude to the male principles that were taught to young men in England. Because Romeo defies and ignores these principles, he falls victim to his own tragic love story.

Shakespeare’s *Romeo and Juliet* captures the realistic identities and beliefs of sixteenth-century England through his use of satire throughout the play’s characters. Illustrating ideas of marriage, family, religion, and even the roles of men and women, Shakespeare addresses each of these concerns with English society in his play. Through an entertaining tale, Shakespeare speaks on important and critical topics that many would fear to address during his time. However, his

use of discrete satire addresses the issues of Renaissance England in an entertaining and over-exaggerated expressionism that allows readers to grasp these heavy concepts. Rather than lecturing his readers, he creates a tragic romance that keeps readers attentive and reflective on the bitterness of the play's ending.

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Richard, Duke of Gloucester: Ruthless Ruler or Product of His Environment?

by Hailey Reagan

Richard III is a disabled ruler with a cruel approach to gaining kingship. As shown throughout *The Second Part of King Edward IV* by Thomas Heywood, Richard goes to extreme lengths to get to his royal position, such as killing his young relatives. However, this was not just Richard's experience, as the environment in which Richard was brought up was ruthless. This leads to Richard also being ruthless and demonstrating cruel tactics. In examining Richard's character, his ruthless tactics can be justified. Richard is a disabled ruler in the 15th century, which leads to his overcompensation; in *The Second Part of King Edward IV* by Heywood, Richard is a cruel and ruthless ruler due to the environment in which he was raised.

The environment in which a person develops impacts their character and temperament. Richard is no exception to this statement. According to an article by Mirahmadi,

Individuals who are socially alienated are also at a greater risk of being recruited by violent extremists, because these groups often offer a social network, or a place where lonely individuals can cultivate a sense of belonging (Kruglanski et al. 2009; Sageman 2011, 122; Saltman and Smith 2015, 9). One body of research indicates that some people become violent extremists as part of a "quest for significance," or a desire to provide one's life with purpose and meaning (Kruglanski et al. 2009). While developing a sense of personal meaning and significance is a common need for all humans, for some, the inability to derive personal significance might increase their propensity to join a group that offers acceptance and a sense of belonging. (132-133)

Richard is repeatedly put down by the people surrounding him because he was a physically decrepit man in the 15th century. Throughout the various reiterations of Richard III's story, a variety of negative terms are used to describe his physical appearance: "dog" (Shakespeare 5.5. 2); "little of stature, ill-featured of limbs, crookbacked, his left shoulder much higher than his right, hard favored of visage" (More 8); "Like a mad dog, snatching at everyone" (Heywood 2.7. 4). This, then, results in the need for Richard to prove himself, or as Mirahmadi phrases it, sends him on a "quest for significance" (132-33). This quest for significance is his determination to get the crown. While Richard does use cruel tactics, it is due to the environment in which he lives: he is a physically different man, placed into a world where people used ruthless tactics to get their wanted results. Richard does everything he can to gain the acceptance of the powerful people who surround him. This monologue by Richard provides an example:

RICHARD. Most noble lords, since it hath pleased you,
Beyond our expectation on your bounties,
T'empale my temples with the diadem,
How far my quiet thoughts have ever been
From this great and majestic sovereignty,
Heaven best can witness. Now, I am your king;
Long may I be so, to deserve your love. (Heywood 2.23.1-7)

For Richard, his search for the crown is for the approval of everyone else. This passage uses deception on Richard's part by claiming that he never meant to gain the crown, when that is the only thing that Richard seems to care about. Richard possesses monomania when it comes to the idea of the crown, yet here he is saying that it had not ever occurred to him. This deception is also to gain the support of everyone surrounding him. To downplay his thirst for approval, he

makes it seem like this is an unimaginable feat that he accomplishes. Then, immediately after this deception, he states that he will be a great ruler, just so he can deserve their love. So, he allows them to know how much their opinion means to him after he minimizes the crown's importance to him; this whole idea exhibits how much Richard cares about the impression he exudes on the other powerful figures that surround him. As a result of the cruel insults people throw at him, Richard seeks a way to prove himself and to prove his significance.

Rulers during the 15th century used tactics that were merciless, and they would eagerly do anything to achieve their end goals, regardless of what they were. Richard is brought up in this cruel and ruthless environment. Rulers would use any means possible to get their end goal, much like Richard does. John Cox provides an example of another play with ruthless 15th-century rulers:

In *2 Henry VI*, Suffolk's death at the hands of pirates puts an end to his affair with the Queen, and in *3 Henry VI*, Margaret bears Henry an heir, called Edward, thereby assuring the succession. But time does not permit. In *3 Henry VI*, three brothers from the house of York, having taken up arms against Henry because of his weakness and ineptitude, defeat him and Margaret at the battle of Tewkesbury and stab young Edward viscerously to death before killing Henry himself. The succession shifts violently from Lancaster, Henry's clan, to York, and the oldest of the three brothers ascends the throne as Edward IV, with two healthy sons. (612)

The noblemen all administered cruel tactics to achieve their ultimate end goal. These 15th-century noblemen wanted to achieve the monarchy. This resulted in the cruel tactics that are exhibited throughout many of these notorious plays; while the plays are drama, history is reflected throughout them. Richard exhibits many of these normal ruthless traits because they

reflect the environment which surrounds him. Ruthlessness is such a typical way to gain achievements that Machiavelli wrote *The Prince*, which is an instructional treatise for new princes. Machiavelli wrote *The Prince* to show traits that make a successful ruler. Many powerful people, not just Richard, used these traits to become successful. Machiavelli writes:

A prince, therefore, must not mind acquiring the infamy of being considered cruel in order to keep his subjects united and loyal, for by providing just a very few examples of cruelty, he will be more merciful than those who, because of their excessive compassion, allow disorders to continue, which leads to murders and looting, for these usually harm the whole community, while the executions ordered by the prince harm just single individuals. (52)

This ideology is reflected through most of the powerful people in Heywood's play.

Richard is not the only ruler to exhibit such tactics to reach his goal. In Heywood's *The Second Part of King Edward IV*, many characters use Machiavellian tactics for personal gain. While they are encouraged to these extremes by Richard, they do what they are instructed to do because they believe it will help them achieve more power. These characters include Doctor Shaw, Catesby, and Tyrrell. All three of these characters aid in Richard's rise to power because it also helps them ascend through the ranks. Doctor Shaw is deceitful about Friar Anselm's prophecy, which creates a suspicion of George, Duke of Clarence. This allows Doctor Shaw to eliminate Clarence, who blocks him from climbing the ranks. Catesby is Richard's liegeman. He does everything for Richard, and often, he boosts Richard's ego by bragging about him. This, while not necessarily ruthless, is a way for Catesby to rank higher in Richard's favor; this proves Catesby to be a sycophant. Tyrrell is the character on whom Richard places the responsibility of murdering the princes. Tyrrell will have the power of holding a crime over Richard which he can

later use for his own benefit. While these three characters are not rulers or princes, they use Machiavellian tactics to gain power. This proves that Richard, while he is a cruel ruler, is not the exception; other rulers and people in search of power used cruel and manipulative tactics to climb socially.

Richard also uses other Machiavellian tactics to achieve his goal. He is cruel and harsh in the tactics that he uses, and he uses tactics that would benefit him due to his deceitfulness.

Machiavelli explains his tactics:

I also believe that the man who adapts his mode of proceeding to the nature of times will be happy, and similarly, that the man whose mode of proceeding is not in accord with the times will be unhappy. For one can see that in those affairs that lead men to the end each one has in view, namely, to glory and riches, they proceed in different ways: one with caution, the other with impetuosity; one by means of violence, the other with stealth; one through patience, the other with its contrary; and each can reach his goal using these different means. (79)

This seemingly instructional passage from *The Prince* states that there are various ways to achieve power: caution, acting quickly, violence, stealth, patience, and impatience. While Richard commits, and convinces other people to commit, numerous murders throughout the various plays about his life, the most brutal are the murders of his nephews, Prince Richard and Prince Edward. Richard appears to gravitate toward the violent option that Machiavelli provides, when it comes to the approach of gaining his royal status. In Thomas Heywood's play, Richard's cruelty becomes exceedingly evident.

P. RICHARD. Uncle of Gloucester, if you think it so,

'Tis not for me to contradict your will.

We must allow it, and are well content.

GLOUCESTER. On, then, a' God's name. (2.14.67-70)

The lengths to which Richard goes to gain the trust of his young nephews is exhibited in this passage. Richard is using two of Machiavelli's techniques in this play: patience and caution. He is aware of how capricious his nephews can be due to their young age. Shortly after Richard displays this cautious and patient behavior, the real fate of his young nephews is disclosed:

TYRRELL. Go, lay you down, but never more to rise.

I have put my hand into the foulest murder

[.....]

Methinks the bodies lying dead in graves

Should rise and cry against us. O, hark, hark! (2.17. 26-27, 31-32).

The Princes are murdered by Tyrrell; Tyrrell is influenced by Richard to do this heinous deed. By creating this disconnect, Richard could not possibly be held accountable for the young boys' deaths, and it shows how cruel Richard is willing to be. Through Richard's convincing, Tyrrell murders two young Princes, thus helping Richard achieve the crown.

Richard finally meets his quest for significance, but when he does, he does not know exactly what to do. With the cruel treatment surrounding him, Richard was determined to become King, but when he finally gains the crown, he has little to no knowledge of what to do with it. Richard gains the crown at the end of Heywood's play. Yet, he does nothing with it other than ordain an Order of the Bath.

RICHARD. What, now? We must be friends, indeed we must!

And now, my lords, I give you all to know,

In memory of our eternal love,

I do ordain an Order of the Bath;
Twelve knights, in number of that royal sort,
Which order, with all princely ceremonies,
Shall be observed in all royal pomp,
As Edward's, our forefather, of the Garter;
Which feast, our self, and our beloved queen,
Will presently solemnize in our person. (Heywood 2.23.82-90)

This is the only action that Richard does with his crown. Yet it is still in the aim of pleasing those around him. He makes the proclamation to have an Order of the Bath, aiming for it to be a friendly gesture. This furthers the idea that Richard only fought so hard for the crown because he wanted everyone's approval. He exclaims in a jovial manner the idea that they must be friends now, and the only thing that has changed about him is his royal position. He is no longer the Duke of Gloucester; he is now King Richard III. This makes Richard feel like everyone surrounding him will automatically love him and appreciate him. The only proclamation that Richard makes once he achieves the monarchy is in the framework of friendship, as he only wanted the crown to find the approval and friendship of everyone around him.

In this scene, Richard is shown as a friend rather than a ruthless monarch who committed heinous acts to achieve the goal which he desires: the crown. Richard is portrayed in this scene as a man of humor, rather than a serious ruler: "He is displeased. Let him be pleased again; / We have no time to think on angry men" (Heywood 2.23.109-110). Richard does not care about anger. He does not care that someone he cares for is upset. He simply wants to appease all anger and live his life with celebration. It is in this celebration that Richard's true quest for acceptance is exhibited. He wants nothing other than the approval of those surrounding him. He desires this

approval so much, that instead of doing something to change the rightful anger of those he wronged, he simply wants to just ignore it and continue the celebration. His quest for significance is proven: Richard simply wants to be accepted in this world which rejects the abnormalities of someone like Richard. Richard chooses to continue acting as if nothing is wrong, and celebrate, rather than doing kingly duties. He wants to bask in the moment of celebration, as it feels like everyone surrounding him loves him and chooses to be around him. He desires this sense of approval, and now that he finally has achieved it, he simply wants to bask in the glory of it, and let nothing, especially angry men, stand in the way.

Richard III is a disabled ruler who cruelly achieves the kingship in Heywood's *The Second Part of King Edward IV*, using ruthless tactics. However, Richard is surrounded by a cruel environment. He witnessed ruthless and cruel tactics, which became a way to achieve a higher means of power. This resulted in Richard himself being a cruel and ruthless leader. Richard was a disabled ruler, which led to his overcompensation; when evaluating Richard's character, he is a cruel ruler because of the environment in which he was raised. Richard also felt the need to gain significance due to his disability, which resulted in his trying harder than others to gain the crown. Richard's disability creates a need for his significance across the kingdom; through his ruthless tactics, Richard seems to fulfill this desire. In *The Second Part of King Edward IV*, Richard's ruthless tactics are justified because they represent the ideas of the period in which he lives.

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