

Heideggerian Thinking and The Role of Memory in Giving Thanks in Shakespeare's *The Winters' Tale*

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ABSTRACT

Heidegger's existentialism goes beyond the human brain's functioning limits where thinking is more than what rationality may generate. In his essay "What Is Called Thinking?" Heidegger mentions that thinking and thanking are related. This relationship is clarified in Margaret Visser's *The Gift of Thanks*, where she describes gratitude, emphasizing memory's role in expressing it. On this basis, one explores how thanking is performed in Shakespeare's *Winter's Tale*, examining both memory and thinking interferences in the course of the characters' thanking. Leontes sudden jealousy makes him lose all positive thoughts imprisoning Hermione, who expects reward having but obeys his wishes to convince his friend to stay. After the trial scene, Paulina brings Leontes' recollections into life; by enumerating his wife's amiable personality. In act five, the remorseful king blames himself for his ingratitude. One considers this as the recovery of his memory since "both memory and thanks move their being in the thank", as Heidegger asserts it. The final scene proves one's assumption, that to thank is to think where Leontes thanks Paulina graciously by marrying her to his most honest servant Camillo. In short, to utter "thankfulness would be thoughtlessness."

1. Introduction

Gratitude resides in most of Shakespeare's plays, where it is expressed and depicted differently from one play to another. As gratitude can be apparent on the scene, it can potentially be referred to and performed without pointing at the word itself. The notion of gratitude relies not only on actions and deeds but also on thoughts and feelings.

Such feelings are delivered within "thanks" or "thank you" expressions that Shakespeare has employed, serving various poetic and dramatic functions. Thanks may be considered as insignificant routine formulae. Interestingly, Shakespeare's thanking is intentionally inserted in dramatic dialogues and sequences where their realizations are differently fulfilled. The action of giving thanks cannot be deracinated from the concept of gratitude. For Visser, gratitude is not only the generally known attitude of offering and gifts giving; it is also a spiritual feeling that is nourished with positive thoughts, reckoning and memory. In her chapter "Memory and Narrative", Visser introduces Heidegger's rumination upon the words "thinking" and "thanking."

2. Examples of The Role of Memory in Giving Thanks in Shakespeare's Plays: Scenes and Contexts

In *The Winter's Tale*, thanking is complex, codified by means of time and context. Problems in the play seem to proliferate due to the absence of thinking and recalling; to thank, it is essential to remember what good one has received to express goodness in return. Thanking does create a balance and order in Shakespeare's plays, and its absence makes the dramatic atmosphere unstable leading to cruelty and immorality.

In this paper, I want to demonstrate that thanking in *The Winter's Tale* originates from the enumeration of good services, that is, the role of memory. I would also highlight the specificities of Polixenes' thanking performed with his given thoughts, unlike Leontes, who has forgotten his friend's, servant's, and wife's bounty and thus fails to thank them all, until the recovery from his ill suspicions

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and the awakening of his positive thoughts with the assistance of Paulina.

The performance of thanking in *The Winter's Tale* is built upon the action of remembering and thinking. The presence of memory guarantees the free expression of thanking, while the lack of cogitation leads to a bitter ingratitude, matching the one exemplified by Leontes. Leontes' oblivion and sudden madness entail throughout the play a series of cruel events in the court where his chief crime is the condemnation of his loyal wife, Hermione.

The role of memory in dramatic texts is merely stressed by Lina Perkins Wilder, who puts forward her idea in her book: *Shakespeare's Memory Theatre: Recollections, Properties and Character* (2010) that "materials of theatre are, for Shakespeare, the materials of memory". Shakespeare's theatre is regarded as a "remembrance environment where the physical and social properties of the theatre, including props, the players, and the physical space, are considered valued materials contributing to mnemonic instruction and recollection. Wilder further argues that "many educated males in Shakespeare's plays (including Romeo, Hamlet, Prospero) shows signs of having been trained in the art of memory". In *The Winter's Tale*, one can remark that the situation is far different from Wilder's assertion.

In fact, it is a male character, Leontes, who fails to control his own thoughts and thus cannot manipulate others' memories. His thoughts are reinforced, and memories are incubated in act four under the feminine control of Paulina, whose art of memory nurtures and cultivates a king's art of thanking. Numerous plays of Shakespeare landscape the important role of memory in attributing thanks. In *Coriolanus*, Menenius publicly reminds subjects of Coriolanus' worthy services and heroic actions by saying:

Therefore please you,
Most reverend and grave elders to desire
The present consul and last general
In our well-found successes to report
A little of what worthy work performed
By Martius Caius Coriolanus, whom
We met here both to thank and to remember
With honours little like himself. (2.2.37-48)

Coriolanus receives honourable public thanking for his achieved triumph. This thanking would not be achieved without a "report" requiring memory and recalling. "To thank" and "to remember" are positioned in the same line, two verbs in their infinitive form encapsulated as one action. Shakespeare juxtaposes the two verbs to emphasize one of the successful "thanks-offering" requirements: "to remember". When the tribunes' vote is reversed, and Coriolanus is treated as a traitor, one can understand that the thanking formerly given does not last for long and fails to ensure the stability of memories. Coriolanus' irritation hence arouses his rage and leads him to raise an army against his home country. He is unwilling to withdraw under any circumstances because of the subjects' forgetfulness. He stresses to Menenius, who comes in order to alleviate his anger and change his mind that:

Ingrate forgetfulness shall poison rather
Than pity note how much
Therefore, be gone. (5.2.88-90)

In the *Tempest*, memory interferes when Ariel asks for his right of freedom promised by Prospero after accomplishing his missions. Ariel reminds Prospero of his done services:

Is there more toil?
Since thou give me pains,
Let me remember thee that thou hast promised
Which is not yet performed me. (1.2.287-90)

When Prospero reacts angrily with a denying attitude, Ariel openly enumerates and details his previously referred services to prove himself worthy of thanks. The response of Prospero to Ariel's kind reminder makes one confirm Wilder's statement that Prospero is one of the potential male characters who is trained in the art of memory. Prospero, unlike Leontes, is fully conscious of Ariel's goodness, yet his own bounty exceeds his servant's one. Prospero's question, "Dost thou forget, from what a torment I did free thee?" (1.2.299-300), can be considered to be having a tyrannous mood. It is a question that informs one about how memory is central and important in giving thanks.

A positive forgetfulness can be described to be the pardoning of past offences. This kind of forgetfulness is not ingrate since it establishes both parties' thankfulness. This is a king's royal wisdom that exhibits savoir-faire of mending issues. However, this artful peace establishment is not a trait in all Shakespeare's characters. When thinking is inexistent, the rejection of recalling is omnipotent. In *Timon of Athens*, Timon's grace and lavish giving are soon jeopardized because of his friends. They could not think

to recognize his former gifts and thus disappoint his expectations. In the final act, senators invite and entreat Timon to come back to Athens.

O, Forget, what we are sorry for ourselves in thee
The senators with one consent of love
Entreat thee back to Athens, who has thought
On special dignities with a vacant lie
For thy best use and wearing. (5.1.160-165)

Timon is asked to forget but not to think. If they had thought and well-acknowledged his bounty, they could have been thankful; but Timon could not forget their ingratitude. Oblivion sometimes is hard to attain, especially when the wound is profound. Ulysses describes it best in *Troilus and Cressida*:

Time hath my lord, a wallet at his back,
Wherein he puts alms for oblivion,
a great-siz'd monster of ingratitude. (3.3.150-153)

Poor thoughts and self-centredness assault the giver. Most of the bountiful characters in Shakespeare's plays are destroyed at the end. Shakespeare in these plays demonstrates how the excess of giving may be a spell, especially when it lacks reciprocity. Unlike these plays, *The Winter's Tale* is very particular.

3. The Analysis of the Role of Memory in *The Winter's Tale*: Thinking as a Vehicle to Offer Thanks

Thinking is at the centre of thanking. To investigate the following, Heidegger's philosophy is peculiarly well suited. Just as Heidegger struggles to show us how to think about being, tragedians and mainly Shakespeare teach us to respect the hero's even he brings misfortune through his actions. In Heidegger's works, no definition of tragedy is furnished. He is strangely silent about it.

In (1.1), Camillo and Archidamus exchange a series of memories they hold about their royalties, the king of Bohemia and the king of Sicilia. "They were trained together in their childhoods, and there rooted betwixt then such an affection which cannot choose but branch now". (1.1.19-21). The two characters describe the strong bond between Leontes and Polixenes.

Their emotions and motivations provoke their praise since memories become accessible when sensations are moved. As the exchange between Camillo and Archidamus continues, we notice that a reflecting mirror to the past of Leontes and Polixenes is drawn moving from 'childhoods' (1.1.19) to 'mature dignities' (1.1.21.), which has separated them. Yet, this distance and royal duties could not harm their love. Camillo expresses that in his statements:

"Their encounters-though not personal- hath been royally attorneyed
With interchange of gifts, letters, loving embassies, that
They have seemed to be together, though absent, shook hands
As over a vast; and embraced as it were from the ends of
Opposed winds. The heavens continue their loves. (1.1.24.27).

It must be stressed that Camillo and Archidamus' narrations about the kings' love is a flashback that is staged and materialized in the audience's mind through their speeches. Shakespeare chooses this beginning to take the audience to rediscover and explore the past to be able to foreshadow the future and be acquainted with the two central heroes of the play.

What were they like, and what will make them change? The picture of friendship that is conveyed, as being perfect by Camillo, and the affirmation of Archidamus that "there is not in the world either malice or matter to alter it". (1.1.28-29) are but thoughts that speak their memories. The oratory of the characters in question is very persuasive, building a collective memory. George Puttenham discusses the notion of oratory craft and how memories are the key to convincing listeners. He asserts that:

No kinde of argument in all Oratorie craft, doth better perswade and more universally satisfie then example, which is but the representation of old memories, and like successes happened in times past. No one thing in the world with more delectation reviving our spirits then to behold as it were in a glasse the lively image of our deare forefathers, their noble and virtuous manner of life, with other things autentike, which because we are not able to otherwise to attaine to the knowledge of, by any our senses, we apprehend them by memory."

The role of memory is central in most of Shakespeare's plays, mainly the historical ones, where the national memory builds the kingdom's cultural heritage. The second scene of act one opens with Polixenes enumerating the kind hospitality of his friend,

Leontes, whom he calls "brother" (1.2.4). Polixenes recalls mostly indebted:

Nine changes of the wat'ry star hath been
The shepherd's note since we have left our throne
Without a burden. Times as long again
Would be filled up, my brother, with our thanks,
And yet we should for perpetuity
Go hence in debt. Therefore, like a cipher,
Yet standing in a rich place, I multiply
With one "we thank you" many thousands more
That go before it. (1.2.1.9.)

Polixenes, in this scene, performs an act of thanking. The action is considered a gesture of love and courtesy and a royal acknowledgement of Leontes' bounty. Before the subject of Polixenes leaving from Sicilia becomes a dramatic event in the play, he utters a codified form of thanking, which is unusual since ordinary thanks would not convey his profound affections. The words with which Polixenes claims the inclination of his gratitude for the king are genuine, extraordinary elaborated, based upon arithmetic and metaphysical components.

This is a particular way to give thanks where memory and mathematics draw by the end of Polixenes' discourse the amount of gratitude estimated. Therefore, if we count the nine months of Leontes' hospitality, Polixenes' perpetual thanks given by a cipher, multiplying the whole "thank you" thousands of thanks, how many thanks could we think Shakespeare is referring to?

Polixenes' speech is embedded with arithmetical words, where "place" and "cipher" create a paradoxical stance in regard to gratitude giving. Shakespeare knew the arithmetic sense of the word "place" first recorded in Robert Recorde's *Ground of Artes* (1543). Record defines the word place as "a seate or roome that a numerical figure standeth in".

As to cipher, in Recorde's book, it means "nothing". For Shakespeare, the value of man, like that of a number, cannot be known by studying a single figure; as Recorde explains, there is a difference between "a figure and a number in isolation and the value of that figure, which is contingent upon its place." The act of thanking in this particular scene is performed numerically; that is making the audience think, calculate, and understand gratitude in terms of quantitative terms. Hence, this form of language is a very signifying system to the expression of thanks in theatre.

Polixenes is a cipher. That is, he is "an arithmetical symbol or character (0) of no value by itself, but which increases or decreases the value of other figures according to its position" (OED, "cipher", 1.a.) – it is interesting to note that the OED gives this quotation from *The Winter's Tale* for the definition for 1.a. Polixenes is also a "mere nothing" (OED, "cipher", 2. a). In this respect, when a human being refers to himself as "nothing", we could understand the religious reference that he is but Adam's heir, and gratitude giving is but to God. Polixenes goes into debt, but being rich in social place as king, his gratitude can also be legitimately richer. Through Polixenes' thanking, Shakespeare positions the play with a valuable context that is dedicated to gratitude and how memory invests in the verbal accomplishment of thanking expression.

If we go back to the first scene, we notice that Camillo and Archidamus spoke of the unity of the kings but concluded their conversation in praise to Leontes, who 'Physics the subjects and makes old hearts fresh' (1.1.34-35). Camillo's words are also considered a free expression of gratitude, conveyed through complementing and praising his majesty.

The play's first scene is evocative and leads one to inquire about the role of memory in recognition and acknowledgement. The act of thanking or words of gratitude is frequently enacted without pointing at the word itself "thanks". Thanking may be seen as ordinary, but when it comes to theatre and particularly Shakespeare's plays, one has to go beyond the given definitions of the term to uncover the nuances. If one has suggested that thinking directly influences thanking, it is because meditative thinking that is "bringing into play thoughts" impacts the way somebody acts. When Heidegger distinguished thinking as meditative thinking, he believed that feelings might have a positive outcome when they interfere in reasoning. In his *The Origin of the Work of Art*, Heidegger asserts:

Occasionally we still have the feeling that violence has long been done to the thingly element of things, and that thought has played a part in this violence. For this reason, people disavow thought instead of taking pains to make it more thoughtful. But in defining the essence of the thing, what is the use of a feeling, however certain, if thought alone has the right to speak here? Perhaps, however, what we call feeling or mood, here in similar instances, is more reasonable- that is more intelligently perceptive-because more open to Being than all that reason which, having meanwhile become ratio, was misinterpreted as being rational. As abortive offspring of the unthought rational, the hankering after the irrational therewith performed a curious service. To be sure, the current thing-concept always fits each thing. Nevertheless, it does

not lay hold of things as it is in its being but assaults it. (pp. 150-151).

The states of mood and feelings have not to be denied. Their disavowal is a rude rejection of reality and can lead to irrationality, the cause of misinterpretations. One cannot separate thanking from gratitude. Gratitude as a concept calls for spirituality and inner positive feelings of kindness and thankfulness, and the verb to "thank" refers to the action of displaying gratitude, appreciation and acknowledgement. The amalgamation of action and feeling in theatre is necessary, adding to these the fruit of thoughts that is thinking the essence or the undertaker of these enterprises.

In *The Gift of Thanks*, Margret Visser traces some logic about 'thanking-thinking' relatedness. She illustrates how remembering someone's good services can lead to gratitude. When Polixenes shows his firm determination to leave Sicilia, Leontes orders Hermione to persuade him. "Tongue-tied, our queen, speak you?" (1.2.35).

Hermione's words and actions were encouraged by Leontes himself, "well said, Hermione" (1.2.43). Shakespeare, in this scene, intentionally uses a feminine character who uses praise to challenge a king's firm decision and make him change his mind.

Hermione's speech is an obedient giving to her husband. Hermione undertakes this action confidently, expecting her husband's thanks. She is supposed to be rewarded Leontes' sudden jealousy yet materializes a passion between his wife and his friend quickly. 'Too hot, too hot' (1.2.139), her action that has been praised formerly turns suddenly to be a condemned vice. Leontes rejects all pure and innocent memories he had with the two accused characters. His thinking lacks the quality of retention. Retention for Heidegger refers "to what is past, what is present and to come". His memoria soon is corrupted by the rise of his feverish doubts. As for Polixenes, past memories live and think in the present; his appreciation and gratitude are reinforced not only by a mere "thank you" but what he does later in his speech is to communicate to Hermione the substance of gratitude implicitly through thoughtful meditation:

We were as twinned lambs that did frisk i' th' sun,
And bleat the one at the' other. What we changed
Was innocence for innocence. We knew not
The doctrine of ill doing, nor dreamed
That any did. Had we pursued that life,
And our weak spirits ne'er been higher reared
With stronger blood, we should have answered heaven
Boldly "Not guilty," the imposition cleared
Hereditary ours. (1.2. 69-77)

The connection between memory and thanking is pertinent in this scene. Think and thanks are related by their etymological roots. Heidegger claims that 'the thanc' is thought; the thought implies the thanks. If we compare Polixenes thoughts and the ones of Leontes after Hermione's successful persuasion, we feel how memories cultivate gratitude. When Leontes doubts his wife's pregnancy, he remembers neither her good benevolence nor that he is the one who asked her to speak so, he makes all past equate nothing, including his good friend's thanking in the first scene.

Is this nothing?
Why, then the world and all that's in 't is nothing,
The covering sky is nothing, Bohemia nothing,
My wife is nothing, nor nothing have these nothings,
If this be nothing. (1.2.294-298)

Therefore "Is thinking a giving of thanks? What do thanks mean here? Or do thanks consist in thinking? What mean here? Is memory no more than a container for the thoughts of thinking, or does thinking itself reside in memory? In asking these questions, we are moving in the area of those spoken words that speak to us from the verb "think. But let us leave open all the relationships between those words "thinking," "thought/"thanks" and "memory"" Heidegger's inquiries seem to explain the cruelty of Leontes and his thoughtless deed. Hermione is arrested and publicly judged as being dishonest and dishonourable. The jailed queen expected thanking from her husband:

Mine integrity,
Being counted falsehood, shall, as I express it,
Be so received. But thus: if powers divine
Behold our human actions, as they do,
I doubt not then, but innocence shall make
False accusation blush and tyranny

Tremble at patience. (3.2. 24-30)

It is clear that Hermione expresses deep perplexity and pain 'you speak a language that I understand not' (3.2.84). Leontes' language bears no sign of bounty, no sounds of clemency; his memory is completely lost, forgetting the good and inventing what is inexistent "My life stands in the level of your dreams, which I'll lay down" (3.2.85)

The queen further clarifies to the court, reminding the audience that her persuasion to Polixenes is an act of gratitude. If she has not performed, she would be considered thankless.

I do confess
I loved him as in honour he required,
With such a kind of love as might become
A lady like me, with love even such,
So and no other, as yourself commanded,
Which not to have done, I think, had been in me
Both disobedience and ingratitude
To you and toward your friend, whose love hadspoke,
Even since it could speak, from an infant, freely
That it was yours. Now, for conspiracy,
I know not how it tastes, though it be dished
For me to try how. All I know of it
Is that Camillo was an honest man;
And why he left your court, the gods themselves,
Wotting no more than I, are ignorant. (3.2. 59-74)

Hermione is deceived since she has considered the former encouragement to her speech by the King of Sicilia a graceful verbal reward:

Tis grace indeed.
Why, lo you now, I have spoke to th' purpose twice.
The one forever earned a royal husband,
Th' other for some while a friend. (1.2. 135-138)

For Heidegger, memory designates the whole disposition in the sense of steadfast intimate concentration upon the things that essentially speak to us in every thoughtful meditation. Leontes' heart and memory are not disposed and devoted to the innocent recollections about his boyhood and bond with Polixenes and Hermione. Leontes' agony soon appears in act three when Paulina introduces him to the reality of his guilt and ingratitude, which are healed by bringing his good past recollections.

Paulina audaciously pours the soul of Leontes with wealthy images and visions. Her performance and role are to show us the meaning of retention and the dreadful outcomes of oblivion. Heidegger clarifies that the originary word 'thanc' is imbued with the original nature of memory, in giving thanks, the heart gives thought to what it has and what it is. Polixenes has given thought to his past recollections when he has performed his verbal thanking describing their love and amity while Leontes travels to his recollections until Paulina interferes. Paulina's first attempt to revive Leontes' memory is strongly felt through the word "good" which is inclined to portray Hermione, who, contrary to him, has described her as "nothing". Paulina meeting Leontes insists:

Good queen, my lord, good queen, I say "good queen,"
And would by combat make her good, so were I
A man, the worst about you. (2.3. 72-74)

Leontes' servants seem all inclined to his royalty, and though his accusations, cruel damnations and vulgar language, they still seem to have regard for his majesty, since as Heidegger puts it; pure thanks is rather that we simply think- think what is really and solely given, what is there to be thought. Camillo fleeing from the court of his King of Sicilia is a pure act of respect and love.

He intends to serve Polixenes, avoid doing wrong to his most noble queen Hermione and escape Leontes's ill thoughts. We feel his honest love and fidelity proven to Leontes in the last act when he convinces Polixenes to follow the young married couple, Florizel and Perdita, to meet again with him. The characters in the play with all hearts possessed, their deeds are a mere acknowledgement of the past bounty of the mad king. Holding still that credit alive, they desire to bring the past graceful Leontes who is now drowning in forgetfulness:

Beseech your Highness, give us better credit.
We have always truly served you and beseech
So to esteem of us.
And on our knees, we beg,
As recompense for our dear services
Past and to come, that you do change this purpose,
Which being so horrible, so bloody, must
Lead on to some foul issue.
We all kneel (2.3.184-90)

For Heidegger, the supreme thanks would be thinking, and the profound thanklessness is thoughtlessness. This is the case of Leontes, who has believed much of his own suspicions. Only when Leontes has witnessed Hermione falling dead, his memory awake, it is very interesting how Shakespeare has patterned the awakening of Leontes' recollections and Hermione's falling soul at the same instant. The two actions coincide, and for the audience, it would be a dramatic moment, concretizing the physicality of memory as being able to kill as well as the absence of gratitude which can be fatal and destructive. When Leontes sees Paulina carrying Hermione away, he asks pardon from Apollo and enumerates his misdeeds:

Apollo, pardon
My great profaneness' gainst thine oracle.
I'll reconcile me to Polixenes,
New woo my queen, recall the good Camillo,
Whom I proclaim a man of truth, of mercy;
For, being transported by my jealousies
To bloody thoughts and to revenge,
I chose Camillo for the minister to poison
My friend Polixenes, which had been done
But that the good mind of Camillo tardied
My swift command, though I with death and with
Reward did threaten and encourage him,
Not doing it and being done.
He, most humane And filled with honor, to my kingly guest
Unclasped my practice, quit his fortunes here,
Which you knew great, and to the hazard
Of all incertainties himself commended,
No richer than his honor. How he glisters
Through my rust, and how his piety
Does my deeds make the blacker! (3.2. 170-189)

When we think most of what is provoking, we think properly. The death and falling body of Hermione provoke the memory of Leontes. At this point, Paulina comes on stage as faithful as she, to appease Leontes' grieving state. She promises him to pronounce no word that would bring his recollections alive, while her role is just the opposite of what she professes:

Now, good my liege,
Sir, royal sir, forgive a foolish woman.
The love I bore your queen—lo, fool again!—
I'll speak of her no more, nor of your children.
I'll not remember you of my own lord, Who is lost too.
Take your patience to you,
And I'll say nothing. (3.3. 251-57)

Hermione's absence is a transitional period necessary to bring Leontes' memory back and enable him to recover from his former breakdown. Susan Crane asserts that:

The mental process of memory takes on corporeal form in the brain, but this physical form is invisible to the naked eye: memory becomes sensible and visual through imaginative recollection and representation... Memory is an act of thinking of things in their absence...."

In a recent staging of *The Winter's Tale* with marionettes by Le Marketal Company, at the Theatre de la Vignette in Montpellier,

Leontes and Paulina are isolated at the back of the stage as soon as Hermione's body falls. Both of them are in the dark, motionless, yet still can be seen by the audience while the other marionettes go performing act four. Their placement conveys "the period of thinking and medication" that will make the audience probe about what comes next. Will he forget? Will he remember? And how is he now thinking?

The audience holds the facts of Leontes' memory still, yet his absence is justified by the Chorus, time; who informs us that:

Leontes leaving,Th' effects of his fond jealousies so grieving
That he shuts up himself. (4.1.17-19)

Unlike psychoanalysts and other memory scholars, Heidegger describes the 'thanc" distinctively. For him, the thanc means man's inmost mind, the heart's core. When we listen to the word thanc in its basic meaning, we hear at once the essence of the two words: thinking and memory, thinking and thanks readily suggest themselves in the verb to 'think'. In act five, Leontes reappears to be a different person; his past memories are now too dear, reviving his maturity and introspective soul. Leontes recalls the goodness of his sweetheart and the cruelty of his accusations:

Whilst I rememberHer and her virtues,
I cannot forget
My blemishes in them, and so still think of
The wrong I did myself, which was so much
That heirless it hath made my kingdom and
Destroyed the sweet'st companion that e'er man
Bred his hopes out of. (5.1.7-13)

The words 'remember' and 'forget' animate the exchange between what deeds were executed in the past and what kind of deeds would take place in the future. To thank, recalling is fundamental. Leontes present remembrance is rendering his soul belatedly grateful. Heidegger claims that to be thankful; one has to be devoted to thinking. Paulina's help brings Leontes into a state of meditative thinking. Her artful oratory makes him desperate to give and recover the past.

Memory, therefore, is the central protagonist in giving meaning to the experience of gratitude. Paulina's words still emphasize and portray the past, the portrayal of Hermione, who is the perfect woman (5.1.17) victim of Leontes. Paulina symbolizes the collective memory of the society and the subjects of the kingdom, and for that reason, Leontes would not bear to hear "she you killed" (5.1.17)

How can Leontes then dissolve such a social memory? Leontes admires the 'good Paulina' (5.1.58), the true Paulina (5.1. 102), who has brought him comfort by giving Hermione's credit through enumerating her perfections. Heidegger sees that true thanks do not need repayment; they are not given as a means to repay but are they are an offering, and only by this offering do we allow that which properly gives food for thought. Shakespeare is cultivating "gratitude" through the teachings of Paulina. If we look at the methods psychologists proposed to cultivate gratitude, we find that Paulina has successfully fulfilled one, which is identifying the non-grateful thoughts Leontes had. In (v.3), Leontes opens the scene by saying merrily:

O grave and good Paulina, the great comfort
That I have had of thee! (5.3.1-2)

Leontes' meeting his daughter and his best friend's son enables him to recover some of his former joy and happy grace. He thanks Paulina for complementing her good comfort. While she replies most humbly, 'I did not well, I meant well. (5.3.3)

Paulina stresses that she has not performed any act to be thanked for, but her service was verbal, meaning to support the king and give his memory food for thought. In the final scene, Leontes' memory is consolidated. Now the past is brought back to life, Hermoine lives still, and his faults are repaired. Finding himself happy, he feels inclined to reward Paulina for her worthy services and Camillo for his honesty which has to be crowned by a pure thanking:

O peace, Paulina!
Thou shouldst a husband take by my consent,
As I by thine a wife. This is a match,
And made between's by vows. Thou hast foundmine
But how is to be questioned, for I saw her,
As I thought, dead, and have in vain said many
A prayer upon her grave. I'll not seek far—

For him, I partly know his mind—to find thee
An honorable husband.—Come, Camillo,
And take her by the hand, whose worth and honesty
Is richly noted and here justified
By us, a pair of kings. Let's from this place. (5.3. 170-182)

4. Conclusion

Leontes' positive recollections are brought to life in his speech. Though it may be a brief episode in the play, Shakespeare explores relations among memory, forgetting, and the conditions of theatrical representation. The past is brought alive, when Hermione's statue comes to life, grace and joy which prevailed in the first act of the play reigns again in the court of Sicilia and to stress the importance of good thoughts in generating gratitude, Shakespeare ends the play with marriages; recovering the individual memory of Leontes and the social memory of the external world which is the audience and his subjects. Gratitude depends on the ability to think and recall goodness. Heidegger's approach demonstrates how "the heart gives thought to what it has and what it is."

Through this paper, the researcher analyzed the role and effect of memory in giving thanks. Human beings are called to recollect and think of being. The ability to remember ensures the enactment of moral deeds while, as we could read in *The Winter's Tale*, perturbations has occurred due to Leontes' self-forgetting and later a happy ending when memory calls for grace to gratify honest characters. *The Winter's Tale* is one example from Shakespeare's plays where memory and thinking are tightly linked. *Timon of Athens* can also be regarded as one of the plays where forgetting and oblivion caused harm and led to human destruction and hatred. For this reason, giving thanks lies in the heart of remembering.

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