

The Moses Legend and Shakespeare's Life Philosophy

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Abstract

An well-known poem—To the Virgins, “Gather ye rosebuds while ye may, Old Time is still a-flying: And this same flower that smiles to-day, To-morrow will be dying.” written by Robert Herrick (1591-1674) reflects that how a man spends his life unconsciously. All of those are authentic depictions of life of nothingness. On one hand, the Holy Bible has a far-researching effect in Western Culture, it is holy and sacred; on the other hand, there are some other descriptions for the secular life of God, man or Demigod in its documentation, which reflects that human life is nothingness. According to the Buddhist jargon: “Everything visible is empty”. What's more, Moses' performance is particularly evident in *The Holy Bible*. More importantly, Moses' life experience is similar to Shakespeare's “Seven Ages Theory”, both of them commendably portray a kind of nihilistic philosophy.

Key words: Moses; Shakespeare; Nothingness/nihilism; Life philosophy

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1. INTRODUCTION: “WHERE ARE THE FAMOUS ONES OF DAYS GONE BY? IN GRASSY GRAVES THEY LIE NOW, EVERY ONE”

Harold Bloom (1930-), a contemporary American critic, put forward that *The Holy Bible* occupies a prominent

position the same as *Shakespeare Dramas* in Classical Western Literature, what's more, *The Holy Bible* is second only to *Shakespeare Dramas*. William Shakespeare, the greatest humanist writer in Renaissance period, who was at the height of his career at very early age, all of those achievements attribute to his forty remarkable plays. William Shakespeare was highly praised as “soul of the age” by his contemporary Ben Jonson in during the Renaissance period. With regard to *The Holy Bible*, the principal classic about the Hebrew and Christian culture, the sources of western culture and civilization as well. At the same time, it is also a literary canon which rang from literature to philosophy, politics as well. It is believed that *The Holy Bible* has the largest amount of version and the largest circulation in the world. Bothe has been served as a treasure-trove of western literature in the world, they have much in common each other and there are innumerable connections between them to some to some extent. For instance, the two masterpieces are closely related with human philosophy more or less, of which *Ubi Sunt* is a good case in point.

There are two great literary themes in western literary tradition, *Uni Sunt* is an important one which is widely applied in tremendous literary works. Nihilism is a kind of thought which doubts the ultimate value of life, in a nutshell, everything is meaningless and void. In the meanwhile, it has no independent existence. The theme of emptiness of life can be found hither and thither, which first appeared in the Latin poetry according to the records. Likewise, its origin can be found in Old English poetry. For example, the medieval French poet François Villon famously echoes the sentiment with the question “Ubi sunt qui ante nos in mundo fuere?” in the *Ballade des dames du temps jadis* (“Ballad of the Ladies of Times Past”). The question was translated into “Where are the snows of yesteryear?” by great English poet Swinburne (Algernon Charles Swinburne, 1837-1909). He enumerated a large number of gentlewomen in the poem, who not only had high positions and great wealth during

their lifetime, but also had gorgeous beauty that is unparalleled in history. However, who can guarantee they can take command of it forever and who can make them immortal and perpetual. Nothing can last forever, the whole will become extinct in the end. No matter how much property they had and how much beautiful they are, good looks will become a thing of past, well-deserved reputation will be at an end, high position will be eliminated sooner or later. On the whole, good or bad, old or young, rich or poor, all of them will turn to dust in the end. François Villon strongly felt that the world is unfair as we can see and all men are not equal, however, only when we are faced with the death can we become equal truly. All men are subject to death, whether you are noble or humble, rich or poor, good-looking or ugly, death awaits all men over there, no one can succeed in escaping from it. There is a heroic epics named *Beowulf*, a Northern Tale as well, which corresponds to fate tragedy mode in ancient Greek. It is a kind of mode that both the gods and heroes are destined to be a permanent tragedy ultimately, regardless of any struggles we devoted to. The Holy Bible is a legend which combines epic poetry and didacticism, most important, Moses is the most cardinal and principal of all characters in it. Moses' life experience is very typical to some extent, which can set a good example for all mankind. It is Moses that was chosen to be a spokesman by the God, in addition, he signed a great contract with God and was endowed with divine favor deliberately. He did massive undertakings following the guidelines provided by God, for instance, he educated and guided the human how to become noble men, after that, he spared no efforts to rescue the human from ancient Egypt and led them to "a land with milk and honey". However, all of those may be counterproductive. When Moses was at the pinnacle of his career, he declined right after flourishing all of a sudden, then towards nihilism eventually. In the meanwhile, Great genius Shakespeare also had a deep-cutting observation for the human life to some extent and some conclusive evidences that can embody the kind of theme can be found in his works. Jaques in the play *As You Like It* is a good case in point, served as a subordinate in the court, his scorn for marriage, for love between men and women and for the human life sufficiently indicates that he is a thorough nihilist. Although nothing can do for his sarcasm and also can not find abundant evidences, what he said is consistent with facts and logic. In the soliloquy of "Seven Stages of life" of *As You Like It*, we gradually realize a truth that life is but a span, we will be faced with death one day, nothing can exist forever, everything will turn to dust and become extinct in the end. (2.VII.124-125.) There is a famous motto emphasizing the unity of the form and the spirit in Family Admonitions of Yan Clan, which means whether you are sincere or hypocritical from the bottom of your heart, you can present yourself through what you said and what you did. Could it be conformed to the theory of *Ubi Sunt*? In addition, there are a large

number of excerpts in the theatre of Shakespeare reveals the same truth. For instance, Macbeth said in the play *Macbeth*: "Life's but a walking shadow, a poor player; that struts and frets his hour upon the stage; And then is heard no more: It is a tale; Told by an idiot, full of sound and fury; Signifying nothing." (5.V.512)

The Tempest is Shakespeare's final play, Prospero, the protagonist in the play, said that "As dreams are made on, and our little life is rounded with a sleep". (4.I.) (Wang, 1998, p.86) Ulysses in the play *Troilus and Cressida* indicated that: "O, let not virtue seek. Remuneration for the thing it was; For beauty, wit, High birth, vigour of bone, desert in service. Love, friendship, charity, are subjects of all. To envious and calumniating time." (3.III. p.200)

The article gives different versions for the theme "*Ubi Sunt*" in Shakespeare's works, at the same time, *The Holy Bible* is filled with the same theme as that of Shakespeare's plays. That is, human life is evanescent while nothing is meaningful in the world. In a word, nothing can succeed in being immortal, and everything is closely related with the cyclical theory.

2. ADOLESCENCE AGE: CHILDHOOD, EDUCATION, EARLY FRIENDSHIP AND SIBLING RIVALRIES

Exactly as Frye (Northrop Frye, 1912-1991) found, literary narrative mode is corresponded to the cycle theory, in other words, it is a limitation of the cycle of natural processes. For instance, the alternation of seasons, sunrise and sunset, the trend of fluctuation, wax and wane, and so on. (Hart.44) (Frye, 1963, p.16) The cycle theory has double implications from the perspective of the Myth and Archetypal Criticism of Northrop Frye. On one hand, circulation brings about immortality; on the other hand, it indicates a kind of pessimism which signifies emptiness of life more or less. Put it briefly, both the state of being immortal and nihilism/ nothingness are contained in the theory. It is well-known that there are a variety of examples of the cycle theory can be found in both Chinese and Western history. There is an excellent description of the vicissitudes of life in Robert Herrick's works, the entire life can be divided into three stages: nativity, prosperity and the decline and fall. On the whole, all of the examples embodies immortal and perpetual.

However, emptiness of life, a different side of the cycle theory can be found in *The Holy Bible* and Shakespearean plays. It caters for the tragic narrative mode, which is a kind of Chain of being: Being in trouble, making a choice, falling into disaster, being subjected to sufferings, being disillusioned and fading away in the end. According to Frye's Myth and Archetypal Theory, Moses' life experience in *The Holy Bible* can be divided into three stages, a number of important protagonists in Shakespearean plays also are made up of three parts based

on chronological order. To begin with, Adolescence Age: Childhood, Education, Early Friendship and Sibling Rivalries; secondly, the Coming-of-Age: Full of Strange Oaths and Bearded Like the Pard; at last, Last Scene of All: Second Childishness and Mere Oblivion, Sans teeth, sans eyes, sans taste, sans everything. The three stages separately correspond to nativity in spring, prosperity in summer and the decline and fall in the cold fall and winter.

Logically speaking, human being should be entitled with delightful childhood from the very beginning, then juvenile innocence and ignorance, and awkwardly move towards mature with ideal and ambition in the end. On the contrary, a majority of protagonists in Shakespearian plays are calamitous and ephemeral by nature, what's more, they are subjected to a variety of sufferings when they grow up gradually. William Shakespeare described it like this "at first the infant, Mewling and puking in the nurse's arms; then the whining schoolboy with his satchel; And shining morning face, creeping like a snail; Unwillingly to school" (2.VII.124-125); as Greenblatt said, Shakespeare had idle away his time in the school at one time, at the same time, he transcribed a large number of Latin words and he wasn't interested in rigid learning. With the children entered into puberty, it is inevitable for them to seek for some new social relationships beyond the family. He can find a new self from peers, in order to integrate into the group, he will spare no efforts to change himself. Therefore, all kinds of relationships which is closely related to him will have a big change. Among the plays of Shakespeare, *As You Like It* is a good case in point. There are three clues in the play: Firstly, Duke Frederick was so aggressive and ambitious that he usurped his brother's throne and compelled him to retire from public life. Secondly, Duke Frederick hated Rosalind out of jealousy and sent her into exile, because she is so gentle and kind. Last but not the least, in order to obtain more property, Oliver who is filled with envy and hostility attempted to harm his brother Orlando by all means. The play ended with a happy ending, the kind forgave the evil, the evil repented deeply, every Jack has his Jill, all of the protagonists found happiness that belonging to them.

In the play *As You Like It*, Rosalind and Celia originally should live a happy life together, just like Charles said:

No; for the Duke's daughter, her cousin, so loves her, being ever from their cradles bred together, that she would have followed her exile or have died to stay behind her; she is at the court and no less beloved of her uncle than his own daughter, and never two ladies loved as they do. (1.I.77)

It is believed that they had a depth of relationship with the context "they still have slept together. Rose at an instant, learned, played, eat together, And wheresoe'er we went, like Juno's swans, Still we went coupled and inseparable." (1.I.94-95) If Duke Fredrick didn't usurp the throne, Rosalind would not be in low spirits like this.

When Celia said "I pray thee, Rosalind, sweet my coz, be merry." Rosalind answered "Dear Celia, I show more mirth than I am mistress of, and would you yet be merrier: Unless you could teach me to forget a banished father, you must not learn me how to remember any extraordinary pleasure." (1.II.80) Because of what Fredrick said "Thou art thy father's daughter, there's enough." in the play, Rosalind had to leave the court. According to Duke Fredrick, "Rosalind is too subtle for thee, and her smoothness, her very silence, and her patience; speak to the people and they pity her. Thou art a fool: She robs thee of thy name. And thou wilt show more bright and seem more virtuous. When she is gone." will be the only reason that Rosalind had to be sent into exile (1.I.94-95). Rosalind chose to escape from the public life and left for Forest of Arden.

Oliver, being the oldest son of Sir Roland did boys, he did not abide by his father's unfulfilled wish and did not provide a good upbringing for his brother Orlando, in contrast, he always regarded his brother as immortal enemy. Orlando, being an aristocratic heir, he didn't have an equal educational opportunity as his elder brother, however, he was treated like a beast, and he had to be kept rustically at home and be retreated from public life. When Charles, a pugilist, came to discourage his brother with kindness, Oliver replied that:

"Therefore use thy discretion: I had as life thou didst break his neck as his finger."

I hope I shall see an end of him, for my soul—yet I know not why—hates nothing more than he. Yet he's gentle, never schooled and yet learned, full of noble device, of all sorts enchantingly beloved, and indeed so much in the heart of the world, and especially of my own people who best know him, that I am altogether misprized. (1.I.79)

He initially instigated Charles to harm his brother, then prepared to set fire to him and attempted to make him perish. In the end, Orlando was forced to the Forest of Arden. Shakespeare's children whom he described in his plays are an odd lot generally, they are precocious to some extent. They speak the same as little adults, except that they cling to an innocence which presumably they are to lose as they grow older. The play *King Richard III* is a good case in point, the protagonist Prince Richard should have a very beautiful and nature-filled childhood, while he was destined to be murdered at their uncle's command. Because he was brought to London after the untimely death of his father, King Richard IV, young Richard exhibits his precocity in the for a "sharp-provided wit", what's more, his talk is full of the idealism of youth and worldly-wise cynicism. When he mentioned that Julius Caesar built the Tower of London, he insists "methinks the truth should live from age to age". When Prince Edward vows that he will 'win our ancient right in France again, or die a soldier, as I lived a king' if he lives to be a strong man. (3.I.) With regard to the phenomenon, Richard of Gloucester just separately replied that "o wise

so young, they do never live long” and “short summers lightly have a forward spring”. In view of this, it can be concluded that precocity is at once attractive and doomed (Bevington, 2005, p.30).

In the play *King John*, it is well-known that Prince Arthur is a significant figure on the Shakespearean stage. He was surrounded by older men who are in pursuit of power and fame in an era of dynastic uncertainty and he was also kept in custody by his uncle King John, who occupies the throne belong by right of inheritance to Arthur himself. In the end, Prince Arthur can not endure this kind of chaotic scramble, he chooses to jump from the walls of the castle where he has been kept prisoner, “Oh, me! My uncle’s spirit is in these stones. Heaven take my soul, and England keeps my bones!”. (4.III.71) From the perspective of him, his death can solve the problems successfully. However, he is so young and insignificant that he can not change this kind of phenomenon on his own. Arthur’s childhood innocence is the only glimmer of hope in a fallen world, and is not enough to prevent political disaster. Anyway, he is just an innocent kid. To some degree, it is an indictment of adult human, a promise of something better as well. Most important, it not only emphasizes on the painful contrast between youthful idealism but also highlights an older, worldly-wise cynicism that preys upon innocence and destroys it. (Bevington, 2005, pp.30-31)

The Holy Bible is classic in western literature, while Moses is the most remarkable in the Old Testament, who is from the house of Levi. Because “the people of Israel are too many and too might for us”, (ESV. Exodus. 1:9) then the king of Egypt said to the Hebrew midwives “When you serve as midwife to the Hebrew women and see them on the birthstool, if it is a son, you shall kill him, but if it is a daughter, she shall live” (ESV. Exodus. 1:16).

However, Moses was a fine child so he was hidden for three months. When he could not be hidden any longer, he was put in a basket made of bulrushes and daubed it with bitumen and pitch, finally put the child in it and placed it among the reeds by the river bank (ESV. Exodus. 2:2-3). Therefore, Moses has the meaning of salvation. As an archetypal hero, he is a typical castaway as well. Although he was abandoned in the vicinity of reeds, he was saved by Egyptian Princess in the end. Most important, he had a right to receive a formal education, which ranges from politics to military. Once, Moses struck down an Egyptian and hid him in the sand, because he afraid of Pharaoh so he had to flee from Pharaoh and stayed in the land of Midian. It was in the mountain of God, Horeb that the angel of the Lord appeared to him in a flame of fire out of the midst of a bush. And the God asked Moses deliver them out of the hand of the Egyptians and to bring them up out of that land to a good and broad land, a land flowing with milk and honey, to the place of the Canaanites, the Hittites, the Amorites, the Perizzites, the Hivites, and the Jebusites. His ill-fated birth experience has similar fates with other great minds

in the world, which indicates that he will play an important role in the Egyptian Nation. Romulus, ancestor of the Romans was cast away Tiber River, finally he was raised by she-wolf. Sargon, the king of Akkad, was abandoned in the river bank, later he was raised by a gardener. Although Moses was born in a slave family, he grew up in Egyptian Palace and received a good education in the first forty years of his life.

3. THE COMING-OF-AGE: FULL OF STRANGE OATHS AND BEARDED LIKE THE PARD

According to Literature Criticism written by Frye, summer is compared to the prosperous stage of life, which gives an account of the growth of the hero, his victory and his marriage. Men are at the heights of career, which is also called “Golden Age”, at the moment, they have intense emotions and began to pursue sexual desire and seek for courtship. According to the law of the jungle, Rosalind and Orlando were sent into exile and escaped to the Forest of Arden, which is called as “Green World”, in other words, it is named as paradise that is pure and clean. From then on, they retreated from the public society and stayed away from the court world which is filled with intrigues and deceptions. They choose to return to nature and began to seek for the reversion of human nature and the redemption of soul. To some extent, it is a totally different kind of pursuit of life which is in disguised form. Put it briefly, they choose to take part in the complex political affairs with peace of mind. (Mangan Michael) simultaneously, there is a stark contrast between the mortal life and the “Green World” just like the realistic and the ideal. The similar examples are ubiquitous in the play of Shakespeare. For instance, Wittenberg University is totally different from Denmark in the play *Hamlet*, Belmont and Venice in the play *The Merchant of Venice*, Pentapolis and Antiochus in *Pericles*. The former is filled with a variety of phenomena, such as, incest, sins, noise and commotion. However, the latter is full of vitality and happiness.

In the play of *As You Like It*, Rosalind is especially remarkable, she is not only lively and cheerful, but also she is insightful and sensible. When heard about that her Orlando has escaped to the Forest of Arden, she asked urgently:

Alas the day, what shall I do with my doublet and hose? What did he when thou saw’st him? What said he? How looked he? Wherein went he? What makes he here? Did he ask for me? Where remains he? How parted he with thee? And when shalt thou see him again? Answer me in one word.

So many questions remain to be explained that she just wants Celia to reply to her with one word. (3.III.138)

At the same time, Orlando was sent into exile and he also came to the Forest of Arden. He was in pursuit of his sweetheart in a different way that he wrote love letters on

the tree, nowhere can not find his love letters. It can be interred that both Rosalind and Orlando spared no efforts to seek for love that is belonging to them in their own way. Ultimately, the lovers finally got married. All of those embody a combination of beauty, kindness and truth.

In the play of *King Henry IV*, when the father rebuked Prince Harry whether it is a kind of punishment for him, he said "I know not whether God will have it so. For some displeasing service I have done, that, in his secret doom, out of my blood. He'll breed revengement and a scourge for me;" (3.II.60) According to the King, "of all the court and princes of my blood. The hope and expectation of thy time. Is ruined, and the soul of every man. Prophetically do forethink thy fall..." (3.II.61) Prince Harry replied that:

"I shall hereafter, my thrice gracious lord. Be more myself."

I will redeem all this on Percy's head. And in the closing of some glorious day. Be bold to tell you that I am your son. When I will wear a garment all of blood. And stain my favours in a bloody mask. Which washed away shall scour my shame with it. And that shall be the day, whene'er it lights. That this same child of honour and renown. This gallant Hotpur, this all-praised knight. And your unthought-of Harry chance to meet. (3.II.62-64)

During a heart-to heart talk, the king was extremely unsatisfied with what Prince Harry said and done. He guaranteed that he will have his reputation back that is belonging to him originally. From then on, Prince Harry was forced to become mature gradually, and announced a piece of monologue in which he was compared to the sun, as Falstaff to something valueless. He repented thoroughly of his past mistakes and set his mind to make a difference in the future, so he was away from Falstaff decisively and refuse to indulge in women. He was addicted to profligate life and led a dissolute life at the very beginning, after that he conquered the French Army at the Battle of Agincourt. He was not obsessed with sexual pleasure and not get married to Catherine, the prince of the French until he achieved success and won recognition that is deserved originally. He ultimately turned into a noble king who was endorsed and esteemed by the masses of the people. At The King's camp near Shrewsbury, he said

Will you again unknot. This churlish knot of all-abhorred war? And move in that obedient orb again. Where you did give a fair and natural light. And be no more an exhaled meteor. A prodigy of fear, and a portent, of broached mischief to the unborn times? (5.I.85)

What he said

I am the Prince of Wales, and think not, Percy. To share with me in glory any more: Two stars keep not their motion in one sphere, Nor can one England brook a double reign. Of Harry Percy and the Prince of Wales.

after he won the battle can adequately prove his steadfast resolution. (5.IV.97) On the whole, Prince Harry is

remarkable and outstanding, who suppress the political chaos and establish a new order in the country.

In the play *Troilus and Cressida*, Pandarus, uncle to Cressida, did everything to get the two of them together, the lovers finally were about to get married. While Cressida was returned back his father the next day, because she was in exchange with Antenor, who is an important Trojan prisoner. When Troilus learned the news from Eneas, he promised to exchange immediately. Trojan asked: "Is it so concluded?" Aeneas answered "Priam and the general state of Troy. They are at hand and ready to effect it." In the end, Trojan just said "How my achievements mock me! I will go meet them: And, My lord Aeneas, We met by chance; you did not find me here." "Cressida is not indispensable for him, while the Antenor is a more important general. Warfare and national interests are more important than the relationship between Cressida and him. (4.II.212) In the play *Hamlet*, Gertrude, the queen in Denmark pursues her own happiness at all costs. All of those reflect that human desire is endless in this materialistic society.

The Holy Bible is a world scripture, while the Pentateuch is the most important of all. Moses is a crucial figure in Pentateuch. Carol Meyers, an American scholar said "Moses is vanguard in every field of national territory, it is not understatement to regard him as superman. Moses is distinctive figure and half a man of God as well." (Meyers, 2009, p.120) Because Moses struck down an Egyptian, and he fled from Pharaoh and stayed in the land of Midian where he received both production education and religious education. He lived on herding sheep and spent the second forty years of his life. Moses would be rather to suffer affliction with the people of God, than to enjoy the pleasure of sin for a season. He received the important commission descended from heaven and led about six hundred thousand to walk out the Egyptian overcoming fear and difficulties. He succeeded in living through the Red Sea and hastened to Sinai Peninsula and finally brought them to a good and broad land, a land flowing with milk and honey. During the time, they had endured great hardships and overcame all obstacles. All is well that ends well, the whole Egyptians were proud of Moses, and all the people regarded him as a founding hero and a greatest prophet in the world. It is recorded that Moses is an unprecedented prophet in *The Holy Bible*, God said "Moses, he is faithful in all my house. With him a speak mouth to mouth, clearly, and not in riddles, and he beholds the form of the Lord. Why then were you not afraid to speak against my servant Moses?" (ESV. *Holy Bible*. Number. 12:8) It is recorded that "Thus the Lord used to speak to Moses faces to face, as a man speaks to his friend" in Exodus. (ESV. Exodus. 33:11) Moses was dedicated to the Egyptians and received great appreciation and admiration from the God. God once said in number "He is faithful in all my house" (ESV. Number.12:8) Most important,

Moses was the only one who met God's backside and he accomplished the most magnificent undertakings among all heroes in *The Holy Bible*.

4. LAST SCENE OF ALL: SECOND CHILDISHNESS AND MERE OBLIVION, SANS TEETH, SANS EYES, SANS TASTE, SANS EVERY THING

Life course of human can be regarded as a typical tragedy, which goes through some inevitable stages, such as, the occurrence, the development, the prosperity and the decline stage. A hero's stirrings of life and his prosperity are closely followed by his downfall and his disintegration of life. It is just second childishness and mere oblivion in the end. Exactly as Jaques said "Sans teeth, Sans eyes, Sans taste, Sans everything" in *As You Like It*.

Orlando rescued his brother without regard of his own safety and danger in *As You Like It*, it is because of brotherly affectation and human kindness. Being two negative characters, Duke Frederick and Oliver were aware their mistakes and repented thoroughly of their misdeeds in the end. On the whole, everything was harmonious and everyone had a happy ending. In twilight years, they all experienced life transformation, moral torture and the condemnation of conscience, then they all obtained a reversion of human nature and a sublimation of soul. The lovers firstly left the court, turned to the Forest of Arden and finally returned to the original court. To some degree, the court had been purified and the discord of court had been restored at last. However, the real social roots and the essence of it have not been explored, therefore, moral education and religious education are used to end all (Scott, 1992, p.19). G. Trissino, a dramatist in Italy, explicitly stipulates the social task of comedy lies in satire. Exactly as tragedy can civilize us by way of compassion and sympathy, comedy educates us by way of ridiculing people. In the history of ancient Europe, comedy is satiric art, which is represented by Aristophanes' ancient Greek political comedy, so is worldly comedy of ancient Rome represented by Menander in late ancient Greece. Both *The School for Wives* (1662) written by Moliere (Daphne du Maurier) and *The Imperial Commissioner* (Lessing, 1982, p.152) written by Gogol abide by the style of writing (Nikolai Vasilevich Gogol). All of the people seem to return back the court, which is the so-called "normal world". Apparently, they all have a happy ending, and exactly as "a broken mirror joined together". However, it is just a "broken mirror", such ending may be a little farfetched with some dark elements.

In the play *The King Lear*, because Concordia died, King Lear shouted with his heart to the very core "No, no, no life! Why should a dog, a horse, a rat, have life, And thou no breath at all? Thou' it come to no more, never,

never, never, never, never!". (5.III.425.) It can be concluded that man's fate is similar to the horse', which is nothingness just like a visionary dream. Eventually, he had nothing at all in the world and died with emptiness, exactly as Jia Baoyu said "for we brought nothing into this world, and it is certain we can carry nothing out, naked as we came" in *A Dream of Red Mansions*. The seventh sonnet among Shakespeare's Sonnets depicts the life course incisively and vividly, it is recorded that "Serving with looks his sacred majesty, And having climbed the steep up heavenly hill, Resembling strong youth in his middle age, yet mortal looks adore his beauty still, Attending on his golden pilgrimage. But when from high most pitch, with weary car, like feeble age he reeleth from the day." It compares the sun's journey in the sky to the life course of his or her lifetime, which just from rising sun to dismal decline.

A part of scholars tend to possess a kind of special idea that there exists something tragedy in *The Holy Bible*. From the perspective of religion, the God is omnipotent who takes control of men's fates and ups and downs of the human. What's more, we human can atone for our own crimes through the God's salvation. Job is a good case in point in *The Holy Bible*, although he had endured great hardships and encountered plenty of obstacles in his lifetime, he was saved by the God eventually. It is concluded that Job was full of comedies based on this evidence. However, the author has another idea that is totally different from others. According to the author, all of the characters in *The Holy Bible* are full of tragedy, and Moses is a victim of the tragedy. He knew his unique fate very well, while he just had a ray of hope and tried his best to accomplish the great enterprise. He changed a lot in his life, at first, he was just a typical abandoned baby, after that he was saved by Egyptian Princess and fled to Midian to receive all-round education. During the time, he spent his last forty years in the wilderness and led six hundred thousand Egyptians to a land where is flowing with milk and honey. When refers to Moses' death, there is an old saying "And there has not arisen a prophet since in Israel like Moses, whom the Lord knew face to face." (ESV. Deuteronomy. 34:10) Joseph made a summary for Moses' death with one sentence "As a general, few people can match him; as a prophet, he is unique, what he proclaimed is equal to what the God ordered." (Paul61) When overcame the east bank of Jordan River, he made a investigation of demographic census, while it was recorded that those people registered in the first demographic census had died. To some degree, Moses is a great leader and a remarkable prophet as well, the God finally made him die on the threshold of death of paradise. To his disappointment, he just watched the Promised Land and was unable to realize his own dream eventually. So he was called "Moses of the west of Jordan" (Zhu, 1989, pp.147-148). In his lifetime, he can not control his own fate, which had experienced ups and downs. His life trajectory just likes parabolic curve, which

takes on the flourish, the prosperity and the downfall. The decline of a leader can be compared as a kind of tragic life. However, he has to decline in his last years, because it is the only way that makes the leader different from other mortals. There is an old saying "the most lonely person is the one who is able to endure loneliness in full measure, at the same time, the really strong man can endure the injustice and inequity in the world. Therefore, North Frye said "the protagonist's loneliness is the core of tragedy." Moses is such a person who always endures the injustice and inequity in the world silently (Frye, 1957, pp.37-41).

CONCLUSION

All the world's a stage, and all the men and women merely players: they have their exits and their entrances; and one man in his time plays many parts, at first the infant, then the soldier and the justice, finally second childishness and mere oblivion. Exactly as an old saying "you have just sung your part, i come on the boards" in *A Dream of Red Mansions*. This sounds remarkably like the plaintive chant of T. S. Eliot's "A Fragment of an Agon": "Birth, and copulation, and death./ That's all, that's all, that's all, that's all./ birth, and copulation, and death". (Bevington, 2005, p.5) Falstaff has a unique life philosophy that once you are dead, there is no choice, so he interrogated himself: "What is honour? A word. What is in that word honour? What is that honour? Air. A trim reckoning! Who hath it? He that died a-Wednesday." (5.I.88)

From the famous passage:

What a piece of work is a man! How noble in reason! How infinite in faculty! In form and moving how express and admirable! In action, how likes an angel! In apprehension, how likes a god! The beauty of the world! The paragon of animals! And yet, to me, what is this quintessence of dust? Man delights not me: no, nor woman neither, though by your smiling you seem to say so.

In *Hamlet*, it can be revealed that the world is just a combination of foul miasma, everything can not resist the scythe of time and everything turns into dust eventually. (2.II. p.63)

Niccolò Machiavelli, a humanist in the Renaissance period, talks about "fate of men" in his works and finally said "fate dominates half of our actions, while we ourselves take control of the rest." Put it another way, men are the masters of fate. (Machiavelli, 2008, p.71)

Moses and Shakespeare have similar fate: They all play a variety of roles during the lifetime, they have their exits and their entrances, their life trajectories are the same in the end. Put it briefly, life is ambiguous and meaningful. Because everything is unable to escape from the scythe of time, nothing stands but for his scythe to mow (Hu, 2001, pp.149-150). *The Holy Bible* gives us edification that human has endless desires in modern

society which is filled with material welfare. Human being are devoted ourselves to fame and wealth which are material and meaningful, while we are spiritual creatures instead of something material. In the final analysis, human being should attach great importance to the spirit more and more. What's more, human being should live a simple life which is not to seek fame and wealth endlessly. Last but not the least, if compares the life course to a sketch, Moses is the lines on the sketch, while Shakespeare is a painter, who makes the sketch vivid and colorful.

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