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Shakespearean Spin-Offs: Mindless Entertainment or Conversations with Critics

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Shakespearean Spin-Offs: Mindless Entertainment or Conversations with Critics

by

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A thesis submitted in partial fulfillment
of the requirements for the degree of
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Table of Contents

Abstract	iii
Introduction	1
A Basic History of Adaptations	2
Definitions	2
Shakespeare as Adaptor	6
Adaptations as Literary Theory	11
Trends in Literary Theory	11
Paul Mazursky's <i>The Tempest</i>	15
Philip Osment's <i>This Island's Mine</i>	22
Gloria Naylor's <i>Mama Day</i>	27
T.J. William's <i>Caliban's Hour</i>	33
Process of Creating an Adaptation	40
“Miranda Writes”	42
Scene 1	42
Scene 2	46
Scene 3	48
Scene 4	53
Scene 5	57
Scene 6	59
Scene 7	62

Table of Contents

Scene 8	65
Conclusions	66
Works Cited	67
Works Consulted	70

Shakespearean Spin-Offs: Mindless Entertainment or Conversations with Critics

Amy S. Anderson

Abstract

Literature is always in a state of evolution. Words change; the way writers write changes. Even actual literary works transform. William Shakespeare manipulated numerous classic works of literature to make extraordinary dramas for both his lifetime and eras since. Much as Shakespeare adapted literature to suit his purposes, writers today are constantly utilizing story lines introduced by the bard over four-hundred years ago in various modern-day mediums. Shakespeare wrote most of his works for the entertainment of the masses; Shakespeare's works are adapted today for both entertainment and academic endeavors. Certainly, a Klingon (*Star Trek*) version of arguably one of the greatest tragedies of all time, *Hamlet*, may not seem appropriate in an academic debate on the original. However, there are some truly engaging adaptations that do have some legitimacy in academia.

Using past and current trends in adaptations, this thesis will explore the concept that Shakespearean adaptations are, in fact, their own school of literary theory. It will examine the academic climate surrounding an assortment of adaptations in regards to how literary theory correlates to each example. Multiple genres of adaptations exist (i.e. film, novels, plays, etc.) and will thus be addressed along with multiple time periods. This thesis will examine why certain changes were made from the original text and how literary theory may have affected those changes. Finally, the thesis will establish a

process for the creation of a theory-based adaptation and, utilizing this process, develop a one-act play based on William Shakespeare's *The Tempest*.

Introduction

An old adage states, “Imitation is the sincerest form of flattery.” Throughout the history of literature, stories have evolved. Cave paintings evolved; oral folktales passed down from generation to generation changed with each retelling in a “telephone game” manner until someone finally wrote down versions significantly different from the originals. Today, literature battles for the attention of the general public with television, movies and video games and it, too, evolves in order to maintain its competitive edge. Still, some hold those canonical works of literature too sacrosanct to alter for the twenty-first century. Every American high school student reads Shakespeare and most cringe with anxiety when their English teacher introduces them to the Bard. However, many teachers and professors exploit adaptations and appropriations to ease students’ anxiety and put a new face on a man who lived over four hundred years ago. Adaptations and appropriations, quite often considered mindless forms of entertainment and a crutch on which English teachers lean, often add value to the academic community by presenting alternative ways to view the age-old literature that baffles so many. This paper first defines adaptations and literary theory in an attempt to situate them in the academic setting. Next, it examines various adaptations in relation to literary criticism. Finally, it establishes a formula for creating academic adaptations and employs that formula to create a one-act play titled “Miranda Writes,” based on Shakespeare’s *The Tempest*.

A Basic History of Adaptations

Definitions

First, it is important to define adaptations as there is a great deal of discussion on this topic. The literal definition of adaptation is “something, such as a device or mechanism, that is changed or changes so as to become suitable to a new or special application or situation; a composition that has been recast into a new form” (American Heritage). However, Shakespearean adaptations do not necessarily fit this definition. Daniel Fischlin and Mark Fortier state, “. . .the word adaptation implies that adaptations are better than the original, which is no more tenable as a general principle than its opposite would be” (3). This appears problematic since one can not make assumptions on the success of the adaptations versus the original in an academic discussion; no critic would ever be so bold as to say that *Ten Things I Hate About You* is better than Shakespeare’s *Taming of the Shrew*. How do academics define these adaptations? Fischlin and Fortier discuss the use of “offshoot,” “abridgement,” “version,” “reduction/emendation,” “appropriation,” “alterations,” and “imitations” (2-3) and Douglas Lanier adds “revision,” “transposition,” “re-invention,” and finally “spin-off” (4-5). Each argues about the legitimacy of the term. For example, Lanier states that re-invention, “stresses the extent to which each age remakes Shakespeare in the image of its cultural assumptions and ideals; it has the added virtue of conceiving this as a continuing historical process, ‘re-invention’. However, the notion of ‘invention’, of creating something new, may underplay how the works under discussion often contain older

notions of Shakespeare in tension or juxtaposition of new” (4-5). In fact, Post-structuralist theory bases its foundation on the fact that there are no true originals since everything exists only in relationship to what came before.

Which term then is appropriate for describing what this thesis examines? Having no real solution to this quandary, this thesis will arbitrarily employ the terms “spin-offs” and “adaptations,” as these are the most comprehensive. “Adaptation” suggests numerous mediums and various alterations. However diverse the medium, approach, or alterations, each adaptation contributes to an ongoing discussion of Shakespeare’s works. Giuseppe Verdi created an opera based on Shakespeare’s *Macbeth* and Theodore Chasseriau’s etchings include several scenes from *Othello*; each medium casts a new light on their respective dramas. The Reduced Shakespeare Company turned several Shakespeare plays into raps and Shel Silverstein (*Where the Sidewalk Ends*) created a poem based on *Hamlet*. Also, writers for *Star Trek* crafted a Klingon version of the same play titled *Khamlet* (Lawrence Schoen and Klingon Language Institute). Young adult novelists, also exploiting Shakespeare’s popularity, have published *Romiette and Julio* (Sharon M. Draper and Adam Lowenbain), *Hamlet II: Ophelia’s Revenge* (David Bergantino), and *Scribbler of Dreams* (Mary E. Pearson), all based on various Shakespearean plays. These examples exemplify the limitlessness of Shakespearean adaptations. One could examine all current adaptations and still fail to keep up with the proliferation of new adaptations. However, academics often question the relative usefulness of each. Can the teen film *Ten Things I Hate About You* truly reveal important aspects of Shakespeare’s *Taming of the Shrew*? Can popular culture prove useful to scholarly theorists?

Additionally, for the sake of argument, one needs a working definition of “literary theory and criticism.” In *Literary Theory: A Very Short Introduction*, Jonathan Culler posits four main points in his definition of literary theory:

1. Theory is interdisciplinary—discourse with effects outside an original discipline.
2. Theory is analytical and speculative—an attempt to work out what is involved in what we call sex or language or writing or meaning or the subject.
3. Theory is a critique of common sense, of concepts taken as natural.
4. Theory is reflexive, thinking about thinking, enquiry into the categories we use in making sense of things, in literature and in other discursive practices. (14-15)

In a sense then, literary theory describes anything that attempts to analyze a work in the context of current social, political, economic, and psychological issues (among others).

Theory can be approached through scientific methods, but bases its foundations on everyday assumptions. Chris Baldick in *The Concise Oxford Dictionary of Literary Terms*, defines literary criticism as:

the reasoned discussion of literary works, an activity which may include some or more of the following procedures, in varying proportions: the defence of literature against moralists and censors, classification of a work according to its genre, interpretation of its meaning, analysis of its structure and style, judgement of its worth by comparison with other works, estimation of its likely effect on readers, and the establishment of general principles by which literary works (individually, in categories, or as a whole) can be evaluated and understood... (54)

As a regular reader of literary criticism, one might find various trends in criticism relevant to certain works, almost as if scholars debate the value and meaning of literature through their evaluations of the text. Additionally, once a critic analyzes a work, the discussion continues; no one theory characterizes the ultimate analysis of a work. For example, hundreds of critiques of Shakespeare's *The Tempest* exist, yet each year academics undertake new and diverse investigations.

Shakespeare as Adaptor

By engaging himself in what we now consider critical discussions, Shakespeare masterfully adapted literature to serve his purposes; his works are not original in the sense that he, too, altered previous works to create his own. However, this in no way detracts from the creativity of the dramas that he created. However, it is important to examine the man himself as an adaptor, in particular, the adaptive qualities of his final play *The Tempest*.

The story of an exiled man Prospero and his daughter Miranda takes place on a deserted island. In exchange for his eventual freedom, Prospero's spirit-servant Ariel conjures a storm at his master's bidding, which maroons a passing ship. Prior to the play, Prospero's brother Antonio betrayed him and stole his dukedom, and coincidentally Antonio just happens to be aboard that ship with Ferdinand, the heir to Naples. Marooned on the island, Ferdinand falls in love with Miranda, and Prospero forces him to perform various duties to prove his love, while Ferdinand's father Alonso mourns the death of his son. Additionally, another slave Caliban, the son of Sycorax, a deceased witch, laments over the theft of his island by Prospero and strategizes to win it back. In the end, Miranda marries Ferdinand; her father regains his throne; and Ariel is freed.

In *The Tempest*, like so many of his other plays, Shakespeare adapted various sources to create a popular and entertaining drama for his early modern audience. The play, classified as a romance or tragicomedy primarily because the play combines elements of tragedy and comedy as well as characteristics of Shakespeare's late

romances, derives many references from classical literature. David Lindley states in his introduction to the play that *The Tempest* “has no dominant narrative source, though it is generally agreed that it makes substantial allusion to Virgil, Ovid and Montaigne, and to reports of the wreck of the *Sea Venture* in the Bermudas” (*Tempest* 26). Likewise, Northrop Frye posits in his introduction, “Whether a general source turns up or not, *The Tempest* is still erudite and allusive enough, full of echoes of literature, from the classics to the pamphlets of Shakespeare’s own time” (65). Despite the difficulty of finding a direct source, *The Tempest* frequently imitates the works that Shakespeare adapted. According to Lindley,

Virgil’s presence in *The Tempest* is announced by a number of clear recollections. Ferdinand’s first comment on seeing Miranda: ‘Most sure the goddess/ On whom these airs attend’ (1.2.420-1) echoes *Aeneid*, 1.128; Francisco’s speech at 2.1.108-17 draws details from the description of serpents swimming towards the shore in *Aeneid*, 2.203-8; and Ariel’s vengeful appearance as a harpy in 3.3.52 SD parallels the Celaeno episode in Book 3. (*The Tempest* 26)

Here Lindley references specific lines in the play and relates them to Virgil’s *Aeneid*. Virgil’s epic narrative, in fact, begins with a great storm, much like Shakespeare’s *The Tempest*. According to Frye, “Gonzalo’s identification of Tunis and Carthage, and the otherwise tedious business about ‘Widow Dido’ in the second act, seem almost to emphasize this parallel” (65). Moreover, certain characters and scenarios also mirror the classics. For example, Sycorax, Caliban’s deceased mother, recalls Circe, amongst other classical witches. Additionally, critics correlate Shakespeare’s *The Tempest* to Ovid’s *Metamorphoses*, a poem that Shakespeare echoes in previous plays such as *Titus*

Andronicus, where a raped Lavinia loses her tongue; yet her attackers learn from the mistakes of Ovid's rapists and cut off her hands, as well. The parallels to Ovid's *Metamorphoses* in *The Tempest* are a bit more subtle. According to Lindley, "The single direct borrowing from Ovid is Prospero's renunciation of magic in 5.1.33-57. His words are taken from *Metamorphoses*, 7.197-209, and Shakespeare drew on Golding's translation in composing his own version of the speech" (*The Tempest* 28).

While some of Shakespeare's adaptations evolve from works of classical literature, others are influenced by the political and religious doctrines of the early modern era. The early modern period was a time of great changes and controversies that were often reflected in the literature of the time. Additionally, the early modern period produced great feats of exploration and, with them, issues of colonialism. Caliban, the dark-skinned slave of Prospero, is often equated with the natives of lands that England colonized. When discussing colonialism and its impact on Shakespeare, Lindley observes,

...three texts in particular were absorbed by Shakespeare: Sylvester Jourdain's *Discovery of the Bermudas* (1610), the Council of Virginia's *True Declaration of the state of the Colonie in Virginia* (1610), and a letter by William Starchey, known by the title of *True Reportory of the Wrack*, which is dated 15 July 1610, was not published until 1625 in *Purchas His Pilgrimes*, but is assumed to have been available to the playwright in manuscript...it is difficult to demonstrate that any of these individual texts were direct sources for the play. The need, rather, to be seen as examples of the many works concerned with colonial adventure—both Spanish and English—which were available to

Shakespeare and may have affected the play in less specific, though no less important ways. (30-31)

However, Northrop Frye points out various incidents that directly relate *The Tempest* to these pamphlets, particularly in relation to Caliban, the native-slave, and Ariel, the spirit servant, both of denizens of the island. Frye argues

William Starchey's account of this [one of Raileigh's lost ships] experience, *True Reportory of the Wracke*, dated July 15, 1610, was not published until after Shakespeare's death, and as Shakespeare certainly knew it, he must have read it in manuscript. Starchey and a closely related pamphlet, Sylvester Jourdain's *Discovery of the Bermudas* (1610), lie behind Caliban's allusions to making dams for fish and to water with 'berries' (i.e. cedar-berries) in it. Other details indicate Shakespeare's reading in similar accounts. Setebos is mentioned as a god ('divell') of the Patagonians in Richard Eden's *History of Travayle in the West and East Indies* (1577), and the curious 'bowgh, wawgh' refrain in Ariel's first song seems to be from contemporary account of an Indian dance. (66)

The play arouses a great deal of sympathy for Caliban, as Prospero, the colonizer of the island, arrives unwelcomed, attempts to teach Caliban to read (something of importance only to Prospero), and then, when Caliban tries to rape Miranda, rejects and imprisons Caliban. However, as Lindley asserts, "Caliban's crime, it can be argued, is deployed exactly in the way that narratives of native 'treachery' were customarily used, to evade the charge of unjust expropriation by making the conduct of the natives responsible for their own repression" (33). Although the attempted rape obviously occurred—Caliban himself gleefully affirms it and Miranda deplores it—the attempted rape serves as an

excuse for Prospero to enslave and mistreat the native, even as historical explorers used the “uncivilized” behavior of the natives as a rationale for enslavement and mistreatment of the native populations.

Beyond the classical and colonial references, *The Tempest* contains many allusions to religious controversies of the early modern era. In an extensive study of the allegorical nature of *The Tempest*, Emma Brockway Wagner claims that “No one who understands *The Tempest* can doubt that Shakespeare approved as little ‘the Christianity he saw about him’ as did Marlowe [presumed an atheist] and would, therefore be open to censure” (5). In Shakespeare’s time, the religious instability of England became a controversial topic in much of the literature of the period. Wagner relates the religious allegory in *The Tempest* to the teaching of Jesus. She maintains,

Prospero specifically states that his purpose in causing the tempest was to bring to repentance the men—Alonso, Sebastian, Antonio and others guilty of sin: ‘They being penitent, the sole drift of my purpose doth extend not a frown further.’ To this statement of purpose of Christianity, he adds the further teaching of Jesus to return good for evil by following repentance with forgiveness: ‘Though with their high wrongs I am struck to the quick, yet with my nobler reason ‘gainst my fury do I take part. The rarer action is in virtue than in vengeance.’ (7)

What does this say about Shakespeare’s *The Tempest*? Certainly one can argue that Shakespeare adapted classical literature to create his final work. However, it is also important to note the social and religious implications of the play, which serve to answer the question of *why* Shakespeare incorporated what he did in the play, an important concept for the study of adaptations.

Adaptations as Literary Theory

Recent Trends in the Study of *The Tempest*

While in this thesis I am primarily attempting to correlate trends in literary criticism of *The Tempest* to adaptations of the play, it is important to consider current critical approaches to the play. Focusing on twentieth-century interpretations of *The Tempest*, I have discovered the following trends. Chantal Zabus remarks in the introduction to *Tempests After Shakespeare* that

The 1960s indeed witnessed: (1) the advent of postcoloniality, a condition engendered by the collapse of Empire and the subsequent emergence of independent nation-states; (2) the advent of (post-) feminism and other 'liberation' movements, such as the rise of gay consciousness, that challenged the traditional set of patriarchal practices; and (3) the emergence of the 'postmodern condition' and its varied critiques of representation in the aftermath of the Second World War. (1)

Evidence indicates a relationship between current theoretical trends and various adaptations of the play. Tracing over four hundred years of critical discussion on the play seems daunting; however, it is important to inspect the most recent critical approaches. Patrick Murray, in "Interpreting *The Tempest*: A History of Its Readings" examines four trends in criticism on *The Tempest*: "Normative and Reductive Interpretations," "Inflationary and Generalized Modes of Interpretations," "Poststructuralist and Materialist Modes," and "Shakespearean Agency." (21-72) In discussing the first trend,

Murray relates the evolution of theory to the chronology of Shakespeare's works. According to Murray, great changes occurred in 1874, when Fleay identified *The Tempest* as Shakespeare's last play. This placement "led critics to draw conclusions about 'the development of the mind of Shakespeare itself'" (24). Thus, Murray establishes his first mode of interpretation. In giving an example of "normative" theory, he insists, "Normative readings of *The Tempest* often split over two conflicts: first, between historical and formalist interpretations of the play, and second between readings that thought Shakespeare was writing either about the court of King James, on the one hand, or the colonization of Virginia, on the other" (26). This, perhaps, enabled discussions about the impact of colonialism as it is portrayed in Shakespeare's work. In essence, normative strategies employed in the reading of Shakespeare's *The Tempest* focused on authorial intentions and could include diverse discussions on the context of the play.

Conversely, in his second discussion on "Inflationary and Generalized Modes of Interpretation" Murray affirms that,

To oppose that trend [normative], the inflationary readings of Tillyard, Knight, Traversi, Brower, and Frye for instance, while carving out a unique, disciplinary space for literary criticism, attempted to keep Shakespeare's art from being grounded in the reductive conditions identified by the human sciences... Readings in the generalized mode, however, tried to be neither reductive nor inflationary while they maintained affiliations with both groups. These interpretations emerged from existentialist concerns with being and language as well as with consciousness and meaning—ideas and concepts amplified in turn by phenomenology, structuralism, psychoanalysis. (29-30)

According to Murray, inflationary approaches focused on saturnalian rituals and aesthetics while the generalized mode sought to incorporate both inflationary and reductive strategies, both attempting to avoid humanistic studies. (29-35)

Murray continues with a conversation about poststructuralist and materialist interpretations of *The Tempest*. He points out five major concerns surfacing after 1976 based largely on criticisms by Roland Barthes, Michel Foucault, Jacques Derrida. "...the desire and subjectivity of the other (often in terms of race, class, and gender); the discursivity and plurality of the text; the coercive nature of power and knowledge; the circulation of social energy, shaped by a poetic geography, involving economics of exchange; and the problem of a distinctively human agency and its acts of repetition" (42), all transpired in light of poststructuralist debates. Arguments based on historical materials and sources paralleled questions of capitalism, imperialism, and colonialism. Much of the criticism surrounding this mode of interpretation considers Caliban as the colonized and the other and Prospero as the colonizer. Additionally, examinations of Miranda and her father's patriarchal oppression identify new trends in literary analysis of the text. Finally, according to Murray, this mode of interpretation allows for a correlation between Shakespeare and Prospero. Prospero's aging causes him to forget and be weary, thus engendering assimilations to an aging playwright (42-54).

In his final section on the twentieth-century modes of interpretation, Murray asserts that through discussions of Shakespeare's agency one may discern that "the text and its performances are not stable, objective accounts but collaborative fantasies which erode the boundaries between the text as an historical utterance and a particular reader's or culture's use of the work" (55). Essentially, the performances of the play combined

with the play itself to create the interpretation. This correlates well with studies of adaptations. Fundamentally, adaptations yield a result that is relative to the culture in which they exist; however, they do maintain the essence of Shakespeare's work in that their basic episodes and ideas stem from his writings.

Trends in literary theory correlate with each other evolving from one mode to the next. However, several approaches are necessary to the study of *The Tempest*. First, it is critical to examine the sources of Shakespeare's work in order to gain access to his intentions. Second, the dating of the play should be considered; *The Tempest* was Shakespeare's last play and his farewell to his patrons. Third, one should be aware of the cultural studies that examine the impact of the play on whomever studies it—past, present, or future; these cultural approaches include colonialism, feminism, Marxism, and psychoanalysis, among others. Finally, current theory implicates performance as well as text; one cannot study Shakespeare's play by reading *The Tempest*; one must evaluate the performance history in relation to the text and, additionally, its appropriations.

Peter Mazursky's *The Tempest*

What if Shakespeare lived in New York City in the 1980's? How would *The Tempest* be set? In his adaptation, Peter Mazursky explores this very concept. Philip Dimitriou (played by John Cassavetes), a famous New York City architect, works for casino owner and pseudo-mafia boss, Alonso. Philip is faced with a mid-life crisis and the inability to extricate himself from his contract with Alonso and his marriage to Antonia (played by Gena Rowlands), a former bombshell and washed-up actress. However, Antonia and Alonso make it easy for Philip to escape by engaging in a sordid affair. Philip then flees to Greece and back to his roots with his daughter Miranda (played by Molly Ringwald). While in Greece for the summer, they pick up a sultry lounge singer named Aretha (played by Susan Sarandon) and her dog. When Antonia arrives in Greece to reclaim her daughter, Aretha convinces Philip that he can escape to one of the secluded islands with Miranda. The trio flees to a rocky island greeted by the native Kalibanos (played by Raul Julia), who sleeps with goats that he charms with a clarinet version of "New York, New York." While there, they live in secluded bliss; Philip indulges his obsession with baseball and his telescope and Miranda discovers her adulthood. While aboard Alonso's yacht off the coast of Greece, Alonso's son Freddy decides to take a scuba diving trip and meets Miranda in the water. Elated over the arrival of tourists, Kalibanos dreams of exploiting their spend-thrift ways but must alert "the boss" before they arrive. When Philip sees Alonso and Antonia out on the sea in a smaller craft, he conjures up a storm to maroon the travelers. When they come ashore, Philip and Aretha

save the lives of the people from whom they absconded. Aretha convinces Philip to forgive his wife after Antonia engaged in an affair with Alonso. The reunited family returns to their humdrum life in New York City and the film ends with the entire cast taking a stage-like bow.

The film presents several quandaries. First, if critical theory relates Prospero to Shakespeare himself, the mid-life crisis of the main character seems problematic, since Prospero is presented as elderly, not middle-aged. However, Mazursky depicts a character who returns to his life in New York City and to his wife Antonia, even as Prospero returns to his former position in Milan. Because *The Tempest* was Shakespeare's final work, it is easy to see that he did probably desire to escape the limelight of a popular playwright, even as Philip Dimitrious longs for a simplicity that does not involve traffic, deadlines, or union strikes (a union strike holds up the completion of one of Alonso's casinos). Philip states that he is going through a nervous breakdown and chooses to be celibate, secluding himself from Aretha and Miranda for much of his time on the island in pursuit of his studies (baseball), even as Prospero devotes himself to his magic. Additionally, while on the island, Philip forces Aretha and Miranda to toil daily to construct his theater, as if its completion will somehow satisfy the crisis within him, even as Shakespeare was determined to conclude his career as a playwright and thus complete *The Tempest*.

The film also shares *The Tempest's* colonialism theme. Kalibanos, the island native played by Raul Julia, welcomes Philip, Aretha, and Miranda by stating that Kalibanos is the "boss" of the island. Once Philip steps one foot on the land, Kalibanos immediately begins calling him "boss," reporting all of his activity to Philip and swearing

never to lie to him. Moreover, Kalibanos watches over Miranda as he obsessively loves her. He also lures her to his cave with the promise of television. While certainly no televisions existed in Shakespeare's time, the idea that a young woman could be so easily swayed by something from her native land rather than by the native himself would certainly be central to Shakespeare's depiction of "the other." In the scene with the television, Kalibanos cleans himself up using breath spray for both his mouth and underarms, treating Miranda like a goddess, as he caresses her soft skin. Yet, the only thing that Miranda desires is the television. In Shakespeare's day, a young Anglo-Saxon woman would unlikely show interest in a dark-skinned native, no matter how kind he may have been to her.

In applying a feminist approach to this rendition, one might focus on the transformation of Ariel to Philip's love interest Aretha, and the change of Antonio to Antonia, Philip's wife. Aretha, a slave to Philip on his island, toils laboriously with no sexual gratification. In one scene, she laments performing the same tasks day in and day out. She washes the rug, feeds the chickens, cooks the meals, etc., and does all of this with no hope of ever satisfying Philip. Aretha bemoans having feta cheese all the time and even calls Philip "boss" once Alonso's boat crashes. Likewise, when she first meets Philip, she speaks of her failed past relationships, later adding the one with him on her list, even as Prospero makes reference to Ariel's failed relationship with Sycorax, Shakespeare portrays Ariel as pale, small, and androgynous, and Aretha depicts many of these qualities since she is pale and small, sporting a pixie-like haircut to emphasize her androgyny. Similarly, Aretha's imposed celibacy reinforces her parallels with Ariel. Much like the character of Ariel with Prospero, Aretha must teach Philip about

forgiveness. Moreover, Antonia, like Aretha, exhibits dissatisfaction with her relationship with Philip. However, her affair with Philip's boss, Alonso, becomes the reason that he leaves the states. In spite of this, Antonia elicits viewer's sympathy as the audience sees her struggle to maintain some decorum while Philip faces his mid-life crises. Towards the beginning of the film, Antonia expresses to her husband a desire to return to her acting career. Nevertheless, her plea falls on deaf ears as Philip is too immersed in his own career struggles to care about what she wants.

A feminist approach would further focus on Philip's control of his daughter, Miranda, even as Prospero dominates his offspring, Miranda. Mazursky's Miranda watches as her parents argue and questions the sexual nature of their relationship. She calls her father a pervert when he flirts with Aretha, and Miranda refuses to live with Antonia after she engages in an affair with Alonso. However, in her coming-of-age on the island, Miranda realizes that she is a sexual being. When she meets Freddy, she first tells him that she is a virgin, then they kiss. Both Shakespeare's and Mazursky's Mirandas demonstrate typical teenage angst; both characters lack maturity enough to integrate themselves in a romantic relationship. When Shakespeare's Miranda first sees Ferdinand she is in awe of him. Mazursky's Miranda loathes Kalibanos's sexual overtures, and also resents when her father, her mother, and Aretha calling her "kid." When her father tries to dance with her, Miranda fights him off, asserting her free will. Unlike Shakespeare's obedient Miranda, the willful nature of Mazursky's Miranda allows her to state her opinion of her father and her mother on numerous occasions.

Overall, Mazursky's film received mixed reviews among the Shakespearean community when it premiered in 1982, in "The Postmodern Theatre of Paul Mazursky's

Tempest,” Douglas Bruster comments that, “While the film struck David Denby as, ‘startlingly fresh and beautiful’ and ‘one of the liveliest movies of the year,’ others, especially those reviewing the film for more select outlets, described *Tempest* in ways that set it off invidiously from its model. John Simon, for example, saw Mazursky as ‘tearing Shakespeare to rags’, and Stanley Kauffmann felt the film an ‘affront to us’” (26). Bruster points out the metatheatricality of the film in that Philip attempts to create a theater while Kalibanos’s television allures his daughter. According to Bruster,

Where Phillip’s role is invested in articulating the difference between film and television, his daughter’s seduction by the latter suggests that television has not only displaced its forerunners, but absorbed both film and theater within its smaller but luminous scope. What has succeeded going to the theatre, and going to the movies, is watching drama on television at home, in virtual solitude. The accessible Shakespeare that comes to us this way is small, flat and private—bright figurines speaking poetry. Such a reduction of Shakespeare—productions commodified for perpetual reviewing—is part and parcel of our high degree of civilization. (38)

His discussion justifies the modern approaches that Mazursky took to present the *Tempest* in the director’s comments on the television revolution of the early nineteen-eighties. In his autobiography, *Show Me the Magic* (a line Philip Dimitrious speaks at least twice in the film), Peter Mazursky writes at length about the process he incorporated in developing his film. He states,

Then I toyed with doing the actual play [rather than a musical version], but I had heard that the great Peter Brook was hoping to film the play...It became clear to

me that if anyone was to film Shakespeare's *The Tempest*, it should be Peter Brook. (But he never made his film.) Several months later, Leon Capetanos and I wrote a modern film version of the play...Several days later [Paul] Newman called me at home from his house in Connecticut. 'Pablo (for some reason he called me 'Pablo') I just don't get it' (110-111).

Additionally, Mazursky explains why he chose John Cassavetes to play Prospero/Philip and how Cassavetes wanted Mazursky to add the element of baseball. As it turns out, Cassavetes handed off the script to his wife, Gena Rowlands, who became his on-screen wife Antonia as well. Mazursky relates an anecdote about Cassavetes convincing Rowlands that he was actually going to slay a real goat in the sacrifice scene. He apparently wanted to scare her to the point that she would actually be frightened on the set. Mazursky comments, "Not only did Cassevetes never admit to his game, but neither did Gena. It was as if it had never happened. Gena was perfect in the scene. So was John" (114). Mazursky explains several instances in which the character of Philip relates to himself and how John Cassavetes developed his character in a similar manner. However, once the film premiered, Mazursky writes, "The next morning many of the reviews were vicious. Who did Paul Mazursky think he was to take on William Shakespeare? I was devastated" (121).

While the film did invest a great deal in the comedic aspects, according to Paul Haspel in "Ariel and Prospero's Modern-English Adventure: Language, Social Criticism, and Adaptation in Paul Mazursky's *Tempest*," [it] has more to offer than most critics of its time gave it credit for; and both the virtues and the problems of *Tempest* stem from a discontinuity between William Shakespeare's ambiguous, unstable tragicomedy on the

one hand and Mazursky's fundamentally comic and optimistic worldview on the other" (30). The adaptation incorporates the key elements of Shakespeare's play consistent with Shakespeare's depiction of a man and his daughter who inhabit a deserted island with a dark other and a light-skinned slave. Then the man conjures a storm to avenge the wrongdoings of his family members. However, despite its mixed reviews, this adaptation creates dialogue very different from that of Shakespeare and exudes more pleasure than Shakespeare's rather dark play. Haspel agrees stating, "Miranda, listening [to her parent's conversation] as she watches *The Tonight Show* on a portable television set in the apartment's kitchen says, 'We're studying *Macbeth* in school. It's unbelievably boring'—evoking, in the process, Mazursky's awareness of a modern popular culture that responds to Shakespeare's transcendent work with boredom or indifference" (34). This, good-natured yet intense adaptation initiates diverse discussions of a highly problematic play, while reinventing Shakespeare for a new generation.

Philip Osment's *This Island's Mine*

Adding yet another perspective to the discussion of *The Tempest*, Philip Osment created *This Island's Mine* around a controversial anti-gay movement in England in the late nineteen-eighties. The play, a mixture of dialogue and narrative, as well as being part musical, takes place in present-day London. Its disjointed movement begins with Luke, a young man about to “come out” to his parents, daydreaming about his mother’s reaction and relating various recent anti-gay headlines. His uncle Martin, an “outed” homosexual, explores the fears within the community over the recent AIDS epidemic, while, in scene three, Mark, another “outed” homosexual, wonders if his coworkers will treat him differently now that they know about his boyfriend Selwyn. Holocaust survivor and Martin’s landlady Miss Rosenblum warns of genocide happening again, comparing AIDS to the plague. Scene five reverts back to young Luke as he watches his parents leave on a Saturday and raids his mother’s jewelry and cosmetics case, finding letters from his uncle and memorizing the address. In scene six, Martin waits at the airport for his lesbian wife Marianne, whom he married in order for Marianne to gain dual nationality after she fled her homophobic family in North Carolina. When Marianne steps off the plane, she laments the death of the black woman Berta, who helped raise her. Scene seven presents a play-within-the-play, *The Tempest*. Caliban, played by Selwyn, rehearses his lines until the director stops to chide him for playing a noble savage rather than the rogue Caliban truly is. However, when Selwyn returns home to his boyfriend, Mark laments over being fired from his chef position because of his sexual preference. In Scene Eight, Luke

arrives at his Uncle Martin's house after running away from his family. Martin reflects on his own "coming-out" while he attempts to help his nephew. In the next scene, Marianne meets with her father in a London restaurant, asking him about her alcoholic mother. Marianne then becomes jealous when she witnesses her lover Debbie hugging a school friend and argues about her place in her lover's life. Selwyn and Mark's relationship falters after Selwyn receives a beating from a couple of police officers as he leaves the library with books that explain how Mark can sue for discrimination based on sexual preference. While Selwyn recuperates at his family's home, Mark meets Luke in a local disco where they exchange numbers and eventually make love. Another family conflict surrounds Martin and his sister Maggie. Martin helped her care for Luke when he was younger. However, Maggie and her husband Frank catch him participating in a gay pride parade. After Luke flees to Martin's house, Maggie writes him a letter stating that she would like to reconcile.

The play ends with the death of Miss Rosenblum's cat Vladimir and the staging of the play, *The Tempest*. Its confusing mixture of narrative, dialogue, and short scenes contributes to the diverse nature of the play. According to Chantel Zabus, the production coincides with anti-gay legislation posed in London in 1988:

This was the time when the British Conservative Government had issued anti-lesbian and gay laws and particularly Section 28, directed against the 'pretended family relationship.' Section 28 of the Local Government Act laid down that, 1) a local authority shall not: a. promote homosexuality or publish material for the promotion of homosexuality; b. promote the teaching in any maintained school of the acceptability of homosexuality as a *pretended family relationship* by the

publication of such material or otherwise; c. give financial or other assistance to any person for either of the purposes referred to in paragraphs a and b above; 2) Nothing in subsection (1) above shall be taken to prohibit the doing of anything for the purpose of treating or preventing the spread of disease. (235)

Thus, the homosexual community mirrors the colonized Caliban since they, too, grapple with the colonization and oppressiveness of the British legislature. Likewise, Osment's play, like *The Tempest*, focuses on familial relationships. According to Fischlin and Fortier, in Osment's play, and most Shakespearean romances, reunification occurs at the conclusion of the play. Fischlin and Fortier assert, "*This Island's Mine* begins with Luke's alienation and flight from his family, which takes place in a history involving Martin's earlier estrangement from his sister and brother-in-law. Other characters suffer similar disruptions...Romance often ends with recovery, forgiveness, and reconciliation..." (256). These critics' focus on the family and on the elements of reconciliation and forgiveness points to the trend in academic studies which includes debates on the overall classification of *The Tempest*. Many critics argue that it contains elements of romance, tragedy, and comedy.

Additionally, Zabus equates the director of *The Tempest* with Prospero when she maintains,

The Prospero-like Director is somewhat eclipsed as a dextral embodiment of heteropatriarchy to leave room for Caliban's self-expression, which makes the postmodern coincide with the postcolonial. The postcolonial hero is not so much a post-independence historical period as 'a *post*-colonial discursive purchase in culture, one which begins in the moment that colonial power inscribes itself onto

the body and space of its Others.’ To the Black actor Selwyn, whose body is directed to perform ‘Black’ by Prospero, the England of the 1980s may be a postcolonial country” (240).

Philip Osment claims minimal associations to academic studies of *The Tempest* despite his Oxford education. However, he deliberately incorporates post-colonial attributes in *This Island’s Mine*. In commenting on his intentions, Osment claims,

I can’t remember when the idea came for Selwyn to be involved in a production of *The Tempest*. I was setting out to create a picture of contemporary London as I knew it (from the perspective of a gay man working in theatre who had been involved in current debates about politics, theatre, gender, sexuality, history, etc)... The life of a young black actor playing the role of Caliban became part of that picture and gave me the opportunity to look at the issues that might come up for him in his relationship with a director when the director’s political perspective is narrow and reactionary—something which I had experienced myself. Just as Caliban is being controlled by Prospero, so Selwyn is having to jump through hoops like a performing dog for the director. In addition, the actor playing Prospero was doubling as the wealthy American reflecting the feeling in this country among people on the left that, since the war, we had effectively been colonized by the U.S... I decided to have the actress playing Marianne (the wealthy American’s daughter) double in the role of the actress playing Miranda as I felt that Marianne’s relationship with her father had echoes in the Miranda/Prospero relationship... I chose the phrase from Caliban’s speech as my title because I wanted to suggest that the people in the play—whether they are

women, gay men and lesbians, Black people, Jewish people, working class people—feel they are disenfranchised and that they don't belong in their own country...(Osment).

Not only does Osment's play embrace *The Tempest* as a post-colonial depiction, but it examines the new colonization occurring in England at this time, which left many sharing the same opinions as Osment. While the nineteen-eighties elicited great concern over the spread of HIV, it also witnessed various homophobic legislations and movements. These, in turn, forced many to become alienated in their own countries, much like Caliban in *The Tempest*.

Gloria Naylor's *Mama Day*

In 1988, Gloria Naylor published her novel *Mama Day*, which is loosely tied to Shakespeare's *The Tempest*. In the preliminary pages of the novel, Naylor first depicts a map of the island community of Willow Springs. The bridge leading to the island lies directly on the border between South Carolina and Georgia. The narrator begins by explaining the controversy concerning the state to which the island belongs, one of the most obvious correlations between Naylor's *Mama Day* and *The Tempest*. While the island belongs to the Wade/Day family, the two states attempt to usurp power over it much as Prospero colonized Caliban's island in *The Tempest*. Susan Meisenhelder states in her article "'The Whole Picture' in Gloria Naylor's *Mama Day*," "Throughout the novel, Naylor consistently (and satirically) reveals the futility of the white world's attempts to control either the nature or the decidedly black world of Willow Springs" (406). This same section also establishes many of the relationships on the island and the battles that the family endured to keep the island from becoming another Hilton Head. James R. Andreas, in his article "Signifyin' on *The Tempest* in Gloria Naylor's *Mama Day*," asserts that,

Without running the risk of satire, parody, or comedy, *Mama Day* systematically turns *The Tempest* upside down, putting women on top and immigrant Natives fully in charge of the island. It displaces Prospero with the character of Miranda, a Black 'witch' who converts patriarchy to matriarchy in the domination of a South Carolina sea island not so far from Bermuda, one of the presumed locales for

Prospero's island. The novel both feminizes and 'negrifies' the patriarchal story line of the play, replacing European characters with an entirely African American cast and restoring the power over reproduction usurped by Prospero to its proper source, women. (106)

After much debate the state legislatures conclude that Willow Springs belongs to no one but Willow Springs and the descendants of former slave Sapphira Wade, preventing the colonization occurring on Caliban's island in *The Tempest*. While she does not actually appear in the novel, Sapphira Wade represents Caliban's mother Sycorax. According to Valerie Traub,

...the slave woman Sapphira (Ophelia's [Cocoa's] great-great-great-grandmother) walked away from the white slave-owner Bascombe Wade, but only *after* she conjured him to deed all of his lands to his slaves, and only *after* she had smothered, stabbed, or poisoned him—no one knows quite which. Sapphira not only invokes but newly configures Caliban's mother, Sycorax, the original mother and conjurer of the uncharted island usurped by Prospero. (154-155)

However, the Willow Springs community admires and shows homage to Sapphira while Sycorax evokes negative connotations. Additionally, Sapphira does not physically appear in the novel, mentioned only in the introductory pages, even as Sycorax appears only in discussions of Caliban's history and not in the actual actions of the play.

Divided into two major parts, the rest of the novel is narrated from three different perspectives. George Andrews, Cocoa's husband and a successful New York City architect, narrates much of the first section. He describes his first impression of Cocoa when she came to interview for a position in his firm. The interview never occurred

because Cocoa had to spend the following August with her grandmother Abigail and her great-aunt Miranda (“Mama Day) in Willow Springs. However, the interview develops the budding romance between Cocoa and George. The relationship faces many trials as both have had previous and not fully resolved relationships, and George fails fully to open up to Cocoa. During one particularly heated argument, when Cocoa calls George a “son of a bitch,” he becomes terribly upset since his mother was a prostitute. Like Shakespeare’s Caliban, George grew up not knowing his biological mother; as he explains to Cocoa, he was adopted and raised by another family. Gary Storhoff, equating the character of George in *Mama Day* with Shakespeare’s Caliban, posits:

George is Naylor’s revised Caliban, but George’s condition is the inverse of Caliban’s. While Caliban resists reason and patriarchal order, George resists emotionality and Miranda’s womanist vision of life... both lose their mothers; both are dispossessed because of their losses; both enjoy ardent sexual desire; both become drunk, then give their allegiance to false leaders (Caliban to Stephano and Trinculo, George to Dr. Buzzard). (39-40)

Shortly after this incident, George asks Cocoa to marry him and they elope. Even after the elopement, Cocoa continues to travel to Willow Springs every summer even though George chooses not to accompany her. Her first summer after her elopement, Cocoa shares her excitement with her family, but faces severe jealousy from Ruby, one of the island’s conjure women. Ruby’s own husband, Junior Lee, the island’s good-for-nothing, lazy, drunkard, constantly cheats on his wife. Ruby forced him to marry her after she puts a hex on his long-time girlfriend. Needless to say, Ruby becomes jealous when Cocoa,

Junior Lee, and some other friends plan to attend a concert together. Besides Ruby's jealousy, Cocoa fights with Miranda during her first summer home since getting married.

Part Two chronicles George's arrival in Willow Springs, four years after his marriage to Cocoa; moreover, since Cocoa has graduated from college, the couple begins planning a family. When preparing their home for George's visit, Mama Day realizes that Ruby used magic against Cocoa. In New York City, before leaving for Willow Springs, both George and Cocoa dream about the drowning death of George and they dismiss it as nervousness. However, when he eventually arrives, George earns the respect of the men of the island by beating Dr. Buzzard at cards. Meanwhile, Miranda predicts the arrival of a hurricane that will destroy the only bridge to the island. Obviously, the title character recalls *The Tempest*, as Mama Day's real name is Miranda. However, Mama Day also relates to Prospero since she, too, exhibits magical powers. In his article "Signifyin' on *The Tempest* in *Mama Day*," James Andreas relates Mama Day's naming as, "If *The Tempest* is about Papa Prospero, Naylor may give Mama Day the name of Shakespeare's ingénue, Miranda, to signify that the daughter of Prospero is now in control of the text" (112). Likewise, Andreas contends, "Miranda oversees pregnancies on the island and manipulates the marriage of Ophelia and George, just as Prospero arranges the union of Miranda and Ferdinand to heal the political rift between Milan and Naples. The novel also redefines the magic of the wizard in Shakespeare's play as sympathetic and empathetic, rather than autocratic" (107).

Prior to the storm, George and Cocoa fight in front of much of the town and Junior Lee again makes a pass at Cocoa. Ruby sees this and when Cocoa visits her, she braids the herb nightshade into Cocoa's hair. However, George and Cocoa reconcile once

the hurricane destroys the bridge to the mainland and kills Bernice and Ambush's son Little Caesar. However, Cocoa becomes very ill and George expresses his frustrations to Miranda over his inability to help his wife. Miranda then realizes that Ruby placed Cocoa under one of her spells, and she employs magic to cause lightning to strike Ruby's house, but this does not cure Cocoa. George, desperate to save his wife, plans to row a boat across the sound to get medical assistance. The entire town acknowledges the futility of this, but it takes Mama Day to convince him that only her magic will cure Cocoa. Although George does not whole-heartedly believe in the conjure woman's strategy, he follows her orders. Attempting to bring her what he finds in the chicken coop, George frantically tears it apart when his already weak heart fails. Despite George's death, Cocoa recovers, not knowing quite how she can continue. Leaving her memories behind in Willow Springs, she returns to New York. Eventually Cocoa remarries and moves to Charleston to raise her first son George.

While paralleling Shakespeare's Caliban, George also correlates to *The Tempest's* Ferdinand. Andreas argues, "Neither Miranda nor Ophelia, it turns out, needs a Prospero or a Ferdinand...The death of George, who as Ferdinand in Shakespeare's version would have continued Prospero's patriarchy back in Milan, completes Naylor's rewriting of *The Tempest*" (114). Likewise, Valerie Traub insists that George's death depicts an end to the attempted colonization. She contends, "...Cocoa and Mama Day retain the hope of *The Tempest's* Miranda who exclaims: 'O wonder!/ How many goodly creatures are there here!/ How beauteous mankind is!/ O brave new world,/ That has such people in't!' (5.1.183-86). Prospero's cynical retort, 'Tis new to thee,' has no place on this postcolonial island; death does not foreclose the wonder of those who see in each coming

generation a ‘brave new world’” (156). At the end of the story, Abigail has died and Miranda will soon pass, too.

Although Gloria Naylor fails to confirm *The Tempest* as a source (Andreas 103), and the parallels are highly ambiguous, most critics concur that many of the characters in Naylor’s novel correlate to the dramatis personae in Shakespeare’s play. Julie Sanders quotes the author’s own words when she writes, “Naylor has observed of her writing: ‘I have tried throughout my career to give voice to the voiceless’ (Felton and Loris, 1997: 253). In this respect, her project to reclaim the ‘voiceless’ characters of Shakespeare’s *The Tempest* is one that shares a literary and feminist political commitment with H.D.’s voicing of the silent Claribel in *By Avon River*, and with Marina Warner’s stylized reclamation of Sycorax in *Indigo*” (179). Gloria Naylor’s *Mama Day* certainly provides both a feminist and post-colonial reinterpretation of Shakespeare’s *The Tempest*, yet she does this by inverting the gender and altering the race of a majority of the play’s characters, thus foregrounding the sexist and racist ideologies explored in Shakespeare’s play.

Tad Williams's *Caliban's Hour*

Marketed as a young-adult fantasy novel and plagued by a cover that depicts a lusty woman stalked by a naked and hairy monster, Tad Williams's *Caliban's Hour* surprisingly presents a complex perspective in which Caliban recounts his entire existence on his island. Tad Williams, a popular science fiction and fantasy writer, published his experiment with Shakespeare's play *The Tempest* in 1994, only to have the book go out of print shortly thereafter. According to Megan Lynne Isaac, young adult adaptations of *The Tempest* must answer the following questions:

How is magic treated? Is it a legitimate form of power or a demonic force that must be vanquished? How is Miranda characterized? Is she dutiful or rebellious? Is she a passive or an active young woman? How is Caliban characterized? Is he a monstrous malignancy or an abused aboriginal or something else entirely? How is the relationship between Prospero and Ariel characterized? How much affection or enmity do the two share? How large a role do Stephano and Trinculo have in the text? What do these characters add to Shakespeare's play? Why might an adult writer be tempted to reduce, modify, or eliminate them in an adaptation for young readers? How is Antonio portrayed? Does he change or develop in the story? Are these changes true to Shakespeare's play? How significant is Ferdinand? Has his role been condensed or changed? Why and to what effect? How does the time period in which this version was written seem to have affected the choices made by the author? (96)

Works created to introduce young adults to *The Tempest* are challenged with these questions while attempting to hold the attention of television-obsessed youths.

In *Caliban's Hour*, Caliban narrates his entire relationship to Miranda whom he tracks down after twenty years. As Miranda chides her eldest daughter about her duty to her family in marrying the man of her father's choice, Caliban waits outside to reunite with his childhood love. When he finally enters her bedroom through the window, Miranda at first fails to recognize him. Only when he speaks does Miranda realize the danger that she faces. However, Caliban assures her that any attempt to seek help will only lead to a quicker, more painful death. His desperate need to tell his side of the story subdues her and the story begins.

Caliban describes his mother's banishment and arrival on the island as related to him by Prospero. Sycorax, cast away from her home with her tongue severed for practicing witchcraft, was pregnant with Caliban. He claims that he remembers moments from when he was in her womb and from his early infancy. As Caliban grew up on the island he discovered a secret valley to explore and developed a father/son relationship with an ancient pine tree. Caliban also relates his mother's abuse and the contradictory moments of love his mother showed him. In one particular example, Caliban describes an encounter with a wild boar and her children in which he received a severe gash and infection. His mother gently nursed him back to health, caressing his forehead during the pinnacle of his fever. This experience, according to Caliban, taught him to hate; he hated the sow so incredibly that he set a trap in which to capture and kill her. However, when he accomplishes his mission, his sense of remorse far outweighed his hatred towards the animal. He realized that she simply protected her children just as Sycorax would protect

him. When recalling his mother's death, Caliban realized his helplessness as she choked on a fish bone. He could not bring himself to bury her as he did not wish to be alone. Finally, when her rotting flesh became too overpowering, he dug a grave in which to bury her. At this point, Caliban was too young to fully comprehend the implications of his mother's death, so when Prospero and Miranda arrived on the island, he easily succumbed to their attempts to tame him.

In an effort to lure the savage, Prospero bribed Caliban with food, much as a human might entice a wild animal. At first Caliban resisted, but his curiosity and loneliness overpowered his fears of Prospero and Miranda and he took the bait. Each time he did, however, Caliban retreated, leaving the two strangers to watch as he gorged on the food. One night, Caliban fell asleep in Prospero and Miranda's camp, waking up startled by his surroundings. At this point, the young man realized that he had succumbed to Prospero's advances.

At first, Caliban felt like part of the family. Prospero taught him language and gave him gifts. Once, he created dolls out of mud and then magically made them dance for Caliban. However, when Prospero gave him an axe, Caliban realized his subordinate role in the family. Prospero taught Caliban carpentry skills as they began to build a new house. However, Prospero abandoned the effort when he became assured that Caliban could function on his own. As if to confirm Caliban's place, Prospero refused to allow him to stay in the huge home that Caliban toiled to build. Instead, he forced the young man to live all alone in an adjacent shack.

One day, when Prospero was in a particularly caustic mood, he ordered Caliban to search for a particular leaf for one of his potions. Unable to find it, Caliban abandoned

the search when he saw Miranda swimming naked in the base of a waterfall. He describes his immediate love and desire for her as he watched from afar. Caliban and Miranda had always been allowed a certain amount of interaction and were, in fact, quite close. However, both had reached a stage in life when hormones raged. Caliban took Miranda to his secret valley to show her its wonders and while there, he tried to kiss and caress her. Fearing retribution from Prospero, Miranda ran to her father with this information. Her father beat Caliban to within an inch of his life and forbade him to have contact with his daughter. Caliban then fled the confines of Prospero's home to nurse his wounds and his heart, vowing never to return.

But Miranda led Prospero to Caliban's secret valley where the magician conjured a storm that freed Ariel from the pine tree. Immediately, Ariel became Prospero's servant and together they forced Caliban back into servitude, as well. In his narration to Miranda, Caliban constantly reminds her of her betrayal and the curse of language that she and her father bestowed upon him. He also describes her final moments on the island and his eventual voyage to find Prospero. Discovering that Prospero is dead, Caliban vows to punish Miranda instead.

When Caliban concludes his story, Miranda's daughter Giulietta emerges, having listened to the entire narrative. Disgusted by her mother's actions, yet wanting to spare her life, Giulietta suggests to Caliban that he take her as his servant instead. Miranda protests, but nothing will stop her willful daughter and the revenge that Caliban seeks. Caliban eventually agrees to the negotiation and leaves with Giulietta to journey to his island.

Creating adaptations for young adults presents a new realm of complications for authors. Not only do they have a commitment to the original story, they have a new commitment to engage the reader, in particular the apprehensive reader. In Isaac's *Heirs to Shakespeare*, she asserts that, "Teaching Shakespeare and young adult literature as complementary aspects of literary, artistic, and social history offers an opportunity to inform and strengthen both approaches to education and curriculum design, even to reveal that they are two sides of the same coin" (xi). While Williams's novel does create a unique representation of Caliban and relates a new perspective, its limited scope does not develop the other characters of the novel.

Examining the novel from a post-colonial approach allows the reader to discover Caliban as a colonized individual. Williams describes the island before Prospero arrives, emphasizing that although he had just lost his mother and remains very lonely, Caliban functions independently on the island. Prospero's friendship simply entices Caliban because of his loneliness. However, according to Isaac, "Although uneducated when Prospero arrives on the island, Williams's Caliban is imbued with an innate sense of equity and justice. When he gradually discovers that Prospero desires him as a servant rather than a companion, his joy turns to bitter hate" (103). The novel depicts Caliban as the "noble savage," a recurrent trend in critical theory since the romantic period. He not only elicits sympathy from the reader, but also from Miranda's daughter Guilietta, who commiserates with the island native as she accuses her mother of betrayal.

Additionally, Isaac examines the differences between Williams's novel and Shakespeare's play. She observes, "Arguably, all of Shakespeare's characters appear less attractive and likeable in Williams's revision. Prospero's ambiguous rule is reduced to a

cruel and calculating tyranny...Ariel wracks Caliban with painful tortures not only at Prospero's bidding, but simply as a form of amusement...Ferdinand becomes, 'a boy with a face pale as goat's milk, and an expression no cleverer than would adorn a goat's front'" (103-104).

In keeping with current trends in the study of *The Tempest*, Williams's novel also focuses on multiple instances of patriarchy. The second chapter presents a young Giulietta pleading with her mother concerning her father's choice of suitors, complaining, "My father has thought very carefully about what will suit him, not me! What do I care for young Ursino or any of his family?" (11). After this outburst, Miranda scolds her daughter for her lack of consideration for her father's wishes, explaining to Giulietta that her father's word is sacred and Ursino cannot possibly be as bad as she thinks, and cautioning, "If I had said such things about my...even *thought* such things...!" (11).

Isaac finally suggests the multiple reasons that Williams's novel failed to excite young adults and Shakespeareans claiming:

Williams's book lacks any interesting literary qualities, and, in fact, the amateur illustrations, which accompany it, detract from, rather than enhance, the text.

Caliban's monologue makes up most of the volume. The absence of dialogue, a narrator's interpreting perspective, or even some genuine self-reflection on

Caliban's part is sorely missed. Sympathy for the entrapped Miranda is also hard to muster since her character lacks any compelling development...*Caliban's Hour* raises many more questions than it answers. (104)

Although, Williams failed in certain areas identified by Isaac, the novel offers a different interpretation of Shakespeare's *The Tempest*. Caliban's sympathetic tale constructs a

decidedly post-colonial sequel, narrating a tale of retribution in the aftermath of colonization.

Process of Creating an Adaptation

While many Shakespearean adaptations do not deliberately correlate with literary theory, the following adaptation will employ multiple critical approaches in an effort to create an adaptation that exemplifies contemporary critical trends.

First, consulting post-colonial treatises, this adaptation presents Caliban as the “noble savage.” Deborah Willis argues,

While Prospero clearly views Caliban as a threatening ‘other,’ the audience does not; the play invites us to sympathize with and to laugh at Caliban, but not to perceive him as a real threat. No necessity compels Shakespeare to give Caliban a speech giving him persuasive claim to legitimate ownership of the island, or to undermine Prospero’s claim that Caliban is ineducable by having Caliban state his intention to ‘seek for grace’ in the play’s final scene. (279)

Thus, my adaptation “Miranda Writes” explores the idea that Caliban befriends Miranda and disguises his intellect from Prospero. Additionally, Samuel Taylor Coleridge lectured on Caliban in 1811, arguing, “The character of Caliban is wonderfully conceived: he is a sort of creature of the earth, partaking the qualities of the brute, and distinguished from them in two ways: I. By having mere understanding without moral reason; 2. By not having instincts which belong to mere animals.—Still Caliban is a noble being: a man in the sense of the imagination, all the images he utters are drawn from nature, and are highly poetical...(95).” Therefore, the Caliban of “Miranda Writes” becomes a pseudo-hero. He allows Miranda to explore the beauty and nature of his island, yet he deceives

Prospero, the “king” of the island. Like many of the other adaptations discussed, “Miranda Writes” elicits skepticism regarding the attempted rape that occurs before the action of Shakespeare’s *The Tempest*. Rather than make Caliban a villain, “Miranda Writes” allows him to rescue his love.

Similarly, many critics evaluate the patriarchal nature of Miranda and Prospero’s relationship. Lorie Jerrell Leininger, in her article “The Miranda Trap: Sexism and Racism in Shakespeare’s *Tempest*,” describes Miranda as, “...not free to speak, since a father who at any time can silence his daughter with ‘What! My foot my tutor?’ will have educated that ‘foot’ to extreme sensitivity toward what her father does or does not wish to hear from her...Miranda’s presence as dependent, innocent, feminine extension of Prospero serves a specific end in the play’s power dynamics” (226). However obedient Miranda may seem, most of Shakespeare’s heroines disobey their fathers, whether covertly or outright. Therefore, in “Miranda Writes,” Miranda subverts the established patriarchy by writing, something Prospero specifically forbids.

The one-act play precedes the events of Shakespeare’s *The Tempest*, yet occurs in the present day. It scrutinizes the colonialism and patriarchy present in Shakespeare’s play, while combining comic elements to relate to popular culture. While my intended audience for “Miranda Writes” is the young-adult population, the play is one that could be useful to anyone engaging in the study of *The Tempest*. The extensive research done for this thesis allows for a diverse critical knowledge of the play and the ability to depict an original perspective.

“Miranda Writes”

Setting: A deserted island, present day

Characters:

Miranda-a thirteen year-old young woman marooned with her father on a deserted island

Caliban-a dark-skinned native of the island

Prospero-the “king” of the island, who often spends great lengths of time with his books

Ariel-a spirit-slave of Prospero’s

Scene One

(Miranda sits alone on the edge of a rock with one foot dangling in the calm sea. She is writing in a journal and speaking the words as she goes. She has been on the island now for over eight years.)

Miranda: I can't let my father know. He would totally flip if he found out. I've read about this in his books, but I never thought it would happen to me. When I first noticed, I thought I was dying, but I'd read and re-read that section so many times. I'm a woman now, or so it says. Whoo Hoo. I suppose I really don't have to worry. Nothing could happen on this dump of an island. Caliban wouldn't know what to do and Ariel is too afraid of Prospero to fart without permission...if he even actually does that.

(Caliban enters, unbeknownst to Miranda. He hides behind a large palm tree, eavesdropping on Miranda)

I have to figure out a way to hide it. I usually can't get anything past my father. Hell, when I ran away a couple of years ago, he knew exactly where I'd go...to the waterfall. But then, I was younger and didn't know any better. That and stupid Ariel ratted me out. Sometimes I want to drown him.

(Caliban giggles almost loudly enough for Miranda to hear, but quickly realizes his mistake.)

It's really bad when Prospero spends more time with his slave than with his own daughter. I didn't ask to be kidnapped on this filthy island with only his dated books to keep me connected to the real world. Sometimes I wish I could build a boat and sail home

to the United States where I could actually have real friends and go to a real school and watch programs on a television and kiss boys.

(Caliban laughs louder this time and so hard he falls to the ground. Miranda hears him and quickly closes her journal. She jumps up and turns to face Caliban.)

Cali, you little shit. Why, I'm going to beat you like there's no tomorrow. How long have you been listening?

Caliban: *(yelling loudly)* Miranda wants to kiss boys!

Miranda: Run, you miserable wretch.

Caliban: *(louder this time)* Miranda wants to kiss boys! Miranda wants to kiss boys!

(Miranda chases after Caliban, who runs into Prospero coming towards them both.

Caliban runs behind the tall man, using him as a human shield. Miranda stops abruptly, hiding her journal below her shirt before her father can see it)

Miranda: Father?

Prospero: What's going on here, Miranda?

Miranda: Nothing, I mean, Caliban and I were just having a lesson and he used the word "shit." I told him that he couldn't use it.

Prospero: *(hitting Caliban)* Don't you dare curse around my daughter.

(Caliban takes the beating and buries his head in his chest.)

Prospero: Miranda, darling, it's time for you to cook dinner. I managed to collect some scallops and there's some coconut milk in which to cook them. I'm going for a walk. I expect that they will be ready when I return.

Miranda: Certainly, father.

(Prospero leaves)

Caliban: You lied to your father. All you two ever do is lie. I was just teasing you, anyway.

Miranda: Look, Cali, if you say anything about what you heard back there, the beating you got from Prospero will feel like a mosquito bite.

Caliban: Why do you call him “Prospero” when he’s not around and when he is, “Father?”

Miranda: (*stirring some scallops into a pan over a fire*) He doesn’t deserve that term of endearment.

Caliban: Do you hate him?

Miranda: No, I don’t hate him; he’s my *father*. I just don’t like the way he treats me. It’s not fair that everyone on this island has become his slave.

Caliban: It was my island before and you wouldn’t have been my slave.

Miranda: You know, Cali, you are sweet, but sometimes you drive me crazy. Please don’t tell my father what I said about boys.

Caliban: (*holding two empty coconut shells over his breasts*) No problem. You know these could almost fit yours.

(*Miranda throws a rock at him, hitting him above the eye.*)

Scene 2

(Prospero's walking the beach alone when Ariel approaches from the opposite direction.)

Prospero: Well, what do we have here? Where the hell have you been?

Ariel: I am sorry, sir, but I was ill this morning. I think I ate something bad yesterday.

Prospero: That's crap; you should have at least come to tell me where you would be so I could see for myself how sick you really were. How am I supposed to keep this island running smoothly without you?

Ariel: I am sorry, sir; I will do better next time.

Prospero: That's beside the point. I have something I need for you to do. Miranda's been acting funny and I think she's spending too much time with Caliban. I need you to watch her, but do it so subtly that she doesn't know. I'll expect hourly reports. Understand?

Ariel: Yes, sir.

Prospero: And don't mess it up like you usually do.

Ariel: No, sir.

Prospero: That will be all for now.

Ariel: Um, sir...

Prospero: *(exasperated)* What?

Ariel: I was reading in one of your books about life in America. And um...

Prospero: Spit it out.

Ariel: Well, um, you see, I work for you and in America, they give workers, um...time off. I was just wondering if, I, uh, could, you know, um, have some time...

Prospero: (*furious*) Off? What, are you not grateful for your life that I saved from that horrible witch? Is this how you show your gratitude towards me? You read *my* books and then try to use them against me?

(*Ariel cowers*)

Prospero: From now on, Ariel, you are not to read any of my books. Is that understood?

Ariel: Yes, sir, it's just that...

Prospero: No more "it's just that's." I am telling you that there is to be no more reading for you. You're too dumb to understand them anyhow.

Ariel: (*quietly*) Yes, sir.

Prospero: That's what I thought. Now, let me get on with my walk. Miranda and Caliban are fixing dinner. Go find her now and start your watch.

Ariel: Yes, sir.

(*Prospero had already started to walk away and heard none of what Ariel said.*)

Ariel: (*to himself*) I can't believe I've sunk this low. I can't believe that I am stuck on this beautiful island and I have to answer to him. I feel bad for Miranda, though. She, too, is trapped. And Cali, granted he's a little odd, but this was his island before that wizard came with his daughter and it's obvious he's in love with her. Oh well, I know that eventually I will get my freedom; Prospero is going to keep his promise.

(*He trots off to find Miranda and Caliban.*)

Scene 3

(Miranda and Caliban are preparing dinner and Caliban describes the island before Miranda arrived. Miranda listens intently. Ariel approaches the pair, but stays hidden behind a bramble bush.)

Caliban: My mother used to take these long walks on the shoreline. I knew she didn't want me to join her, but I'd follow anyhow. I would keep enough distance so she wouldn't notice me and scold me for spying while she walked.

Miranda: *(stirring the scallops)* Some things never change, Cali.

Caliban: I guess it's just in my nature. Anyhow, I remember one particular walk. It was just after sunset and she was on the north shore. You know the one, there's a small delta from one of the streams running from up in the hills.

(Miranda nods in recognition.)

Well, what you don't know is that there are these small crabs that live around there. You don't know about them because you are too loud.

Miranda: *(loudly)* I am not!

Caliban: I didn't mean it that way. My mother, you know, couldn't talk. So everything about her was quieter. Her footsteps were quieter. She'd always make a point not to step on anything that would crack or otherwise make noise. But you, Prospero and I always go around making a lot of noise.

Miranda: *(whispering this time)* I get it now.

Caliban: Well, whenever I followed her, I knew I had to keep extra quiet as her hearing was extraordinarily keen. This time was no different. As she rounded the curve up there, you could see all these little tiny crabs just scampering about. It took about five lengths of my mother's stride for them to realize she was there, but as soon as they did they instantly disappeared into these little holes they'd dug in the ground.

Miranda: You're full of it, Cali. I've never seen any holes up there.

Caliban: That's because, Miranda, they don't want you to see their holes. I became fascinated with these little things one day and sat quietly up in a tree watching all day for them. When they'd disappear into their holes, enough dirt would rise up to the rim of the hole to hide it. The crabs had to dig their way out each and every evening. *That*, my friend, is why you've never seen them.

Miranda: Oh, Cali, will you take me up there sometime? I would love to see anything that can hide from my father like that. If he knew they were there he'd probably turn them into food.

Caliban: I'll take you up there, but you can't tell your father or Ariel. I have to have one secret on this island.

Miranda: *(holds up a pinky)* Pinky swear, I won't tell.

(Caliban locks his pinky finger around hers.)

Caliban: Tomorrow then, we will go.

(Prospero enters; Miranda and Caliban give each other a look that says their secret is safe.)

Prospero: I assume dinner is ready.

Miranda: Yes, father.

(She gives him a plate of scallops and watches him eat.)

Prospero: These are a touch burnt, my daughter. Any more time cooking and I'd have to throw them out. Be more careful next time. And Caliban, you are not to distract my daughter when she's cooking. Is that understood?

Caliban: Yes, sir.

(Prospero wipes his mouth with his shirt and hands what's left of the scallops to Miranda)

Prospero: Finish these up and come down for your evening lesson.

Miranda: Thank you, father.

(Prospero exits)

Caliban: You know, I can't stand the way he treats you. You should not be his slave like Ariel and me.

Miranda: Nobody should. He doesn't have that right, but it's all we can do right now. So, we deal with it. I am glad I have you, though.

(Caliban blushes)

Not like that, you oaf. You are the only one who understands me. I am just sorry that I have to pretend to hate you around Prospero. If he knew the nature of our friendship he'd surely kill you.

Caliban: I know. One of these days, though, I am going to stand up to him and tell him the truth. Someday when I am bigger and stronger and faster.

(Miranda laughs)

Miranda: Don't worry about that, Cali, it's kind of fun the way it is. It's our little game.

Caliban: And a *fun* game it is.

(They both giggle and Miranda shares half of the scallops with Caliban. Then they clean up the mess from the meal.)

Miranda: All done. I better get down there before he throws a hissy fit.

Caliban: Remember what I told you about the crabs.

Miranda: Definitely. See you later, Cali.

Caliban: Bye.

(Miranda exits)

(Ariel enters)

Caliban: Where did you come from?

Ariel: You are in some hot water, Cali. You'd better watch your step.

Caliban: What do you know, and more importantly, what are you going to tell?

Ariel: I know it all. Crabs. What a lame excuse to take her up to the north side alone. But, I was here to watch her, not you. So I've got nothing to tell right now.

Caliban: Why do you have to be such a snitch? Grow some balls, man. You *can* lie to him.

Ariel: Unlike you, Cali, I know that Prospero respects me and will some day let me go.

Caliban: Whatever you say. You are so jaded. Can't you see that he uses you like a cheap whore?

Ariel: Watch yourself or...

Caliban: Or what? He'll beat me like he always does. I could care less. Someday, I will be free of him and this island will be mine again and I will have an ounce of pride in that I didn't stoop to your level, Ariel.

Ariel: All I am saying is that watch out for her. You have no chance in hell and the harder you try, the angrier he will get.

Caliban: Duly noted. Now if you tell him any of this, I will make sure he knows about your little illness today. Got it?

Ariel: How did you find out about that?

Caliban: I have my ways. If you had been listening as intently as Prospero would have wanted, you would have learned my secret to being imperceptible.

Ariel: So you found me napping in the hammock I wove.

Caliban: Nope, but you just told me all about it, you nincompoop. *(He laughs uncontrollably.)*

Ariel: You sneak. You knew nothing except that he couldn't find me and then you tricked me into telling you *my* secret. Does he know you are this smart?

Caliban: Of course not. It's part of my guise. If he thinks I am dumb and incapable of doing anything right, he'll expect less of me. That's where you went wrong.

Ariel: So one of these days you are going to use your brains to escape?

Caliban: If I told you that, you'd run and tell your boss. So I am going to play dumb again and again around both you and him.

Ariel: Very well, then. Just watch yourself.

Caliban: Ditto, man.

(They both exit.)

Scene 4

(Prospero is instructing Miranda on the stars and the moon. He points out Cassiopeia.)

Prospero: That's one of the oldest constellations. You can only see it when the earth is in its final stages of orbiting the sun.

(Miranda sighs)

Prospero: I'm sorry, is this boring you?

(Ariel enters, unseen by both Miranda and Prospero)

Miranda: Oh, no, sorry. I was just thinking which constellations you can see from America.

Prospero: What does that matter? You are here right now and for the time being you don't need to know that information.

Miranda: Do you ever dream, father?

Prospero: Of course I do, but I put no merit in that sort of thing. I always remember where my feet are...on this island, on this day, with my daughter Miranda. Dreams are a waste of time.

Miranda: Do you ever wish you could go back?

Prospero: Sure, but then I realize what we have here. There's no violence, no technological advances that will supposedly run the world someday, and there's no one to tell us what to do.

Miranda: *(mumbling)* Us?

Prospero: Look Miranda, I know you are growing up, and a life like this may not be exactly what *you* dream about, but trust me when I say that the grass isn't always greener on the other side.

Miranda: How am I supposed to trust that cliché when I don't even remember the "other side?"

Prospero: You have to trust me. Over there, they have diseases that emerge every day and children probably can't even play in the streets at night like they did when I was young. Girls your age are probably exploring areas of their beings that you will never have to worry about here. You are safe here. You can be truly happy if you let yourself.

Miranda: Couldn't I be there too, if I *let myself*?

Prospero: No, I don't think so. You would be too scared.

Miranda: Maybe you'd be scared, but I wouldn't. I've seen wild boars running this island and snakes longer than you are tall and storms that could devour entire cities. The things you speak of are nothing compared to those.

Prospero: They are different, Miranda. You just don't understand and I can't seem to force you to. But, rather than trying, you need to learn acceptance. Accept where you are and what you have here. It's truly spectacular.

Miranda: I know it is. It's just that I want more. I want to explore more than this island. I want to see all the places in your stupid books.

Prospero: I don't like your ungrateful tone, Miranda. I think we are done for this evening. I am going back to my study. I want you to think about how safe you are and try to have a little more gratitude.

(He storms off towards his study, leaving Miranda alone except for Ariel hovering nearby.)

Miranda: *(Opening her journal, she begins to write)* He just doesn't get the angst I have about this place. It was great when I was young and he actually loved me. Now that I am a woman *(Ariel flinches)* I want to be around other people, other boys. I don't even know if I would recognize one if I saw one. I've been so sheltered by this island and my father that I can't imagine what life would be like elsewhere. I know the island's beautiful, but I know there is beauty elsewhere. I want to know if *I* am beautiful. I want to go on a date to the movies and hold hands and be a normal teenager. Why can't he see that I *need* that *too*? Can he seriously protect me forever?

(Caliban enters as Miranda begins to tear up.)

Caliban: What's wrong?

Miranda: Prospero can't seem to believe that I need anything more than this island.

Caliban: You do?

Miranda: Of course I do, Cali. I can't stay here forever. I'm bored and I want to leave.

(She sobs.)

Caliban: But this place is beautiful and we have a great time here.

Miranda: I know, but I need more.

Caliban: I've never had more and look at me.

Miranda: *(giggles)* I can always count on you to make me laugh, Cali. You are just as maladjusted as I, you goofball.

Caliban: *(pointing to her journal)* Why do you write in that thing?

Miranda: I have to have something to talk to. It helps me express my feelings. It's the only outlet I have for some of my strongest emotions. I don't know what I would do if I didn't have it. I think I would go crazy.

Caliban: You can always talk to me, if you want.

Miranda: I know, but this stuff is personal.

Caliban: Whatever. Listen, I am going to bed before our adventure tomorrow, that is, if you didn't already forget about the crabs.

Miranda: I am looking forward to it, Cali.

Caliban: Bring some water in Prospero's jug. It's a long hike, you know. And make sure you remember to tread quietly.

(Caliban holds a finger to his lips and stomps away.)

Miranda: Bye, Cali.

Scene 5

(The next day. Miranda and Caliban have gone off in search of crabs and Ariel is reporting to Prospero.)

Prospero: Did you find out anything useful this time?

Ariel: Miranda is tired of this island. She says she's bored and she wants to go to America.

Prospero: How about something I didn't already know?

Ariel: Um, well, sh-sh-she went on a hike today.

Prospero: Do you know where she went?

Ariel: N-N-No.

Prospero: You always stutter when you're nervous. You better spill it.

Ariel: I don't know where she went, sir, I swear.

Prospero: Did she go alone or did that urchin, Caliban, go with her?

Ariel: I can't say.

Prospero: Do you not know or can you not say?

Ariel: Um, I don't know.

Prospero: Is that it? Is that all you got out of watching her yesterday? What good are you?

Ariel: Well, there is one more thing you should know, sir.

Prospero: *(exasperated)* And what is that, Ariel?

Ariel: Well, Miranda writes in a journal.

Prospero: Miranda writes?

Ariel: Yes, I said, Miranda writes in a journal.

Prospero: But I didn't teach Miranda to write. I only taught her to read. If she knows how to write...oh no...if she knows how to write, she can hide things from me. She could try to send messages over the sea or...oh God...if we ever got rescued she could sell the rights to a novel about the horrid things her father put her and...*(to himself)* everyone else through.

Ariel: Is it that bad, sir?

Prospero: Miranda is not supposed to know how to write.

Ariel: Well, she does, sir.

Prospero: Thanks for pointing out the obvious. *(He goes to strike him, but stops.)*

Miranda writes. *Miranda* writes. *Miranda writes*. Ah, I must put a stop to this. Find out where she is right this instant, Ariel. GO!

(Ariel leaves as Prospero repeats "Miranda writes" over and over again to himself.)

Scene 6

(Miranda and Caliban are sitting atop a small tree overlooking the shoreline waiting for the crabs to emerge from their unseen holes)

Caliban: *(whispering)* I think they come out when the tide leaves.

Miranda: When's that?

Caliban: Shhh. You can't be too loud or they will never come.

Miranda: *(whispering now)* Sorry.

Caliban: The tide looks like it's going out now. It shouldn't be much longer. Just enjoy the peacefulness.

(They sit quietly for a couple of minutes.)

Miranda: So do you dream, Cali?

Caliban: *(frustrated that she can't stay quiet for any length of time)* Yes, I do, Miranda.

Miranda: About?

Caliban: I can't tell you that.

Miranda: Why not?

Caliban: Because, as you say, it's personal.

Miranda: Do you dream about leaving this island and going to civilization?

Caliban: No, Miranda, this is my island. I would never leave it. The civilization I've read about in your father's books does not interest me. *(Pointing to where the crabs will be)*

This fascinates me. Don't you get it? You can be happy anywhere with anyone if you just let yourself be.

Miranda: But you don't know what it's like to be trapped...um...sorry. It's just that I *want* to leave and I can't.

Caliban: I know, but if you dwell on it, it will make you crazy. I saw it in my mother. She dwelt on her banishment and I truly believed it's what killed her.

Miranda: So we just sit here and wait?

Caliban: Yes, we just sit here and wait. Eventually what is supposed to happen will.

Miranda: *(smiling)* The crabs *will* come out?

Caliban: Yes, they will.

(Ariel enters panting. Caliban and Miranda flinch when they see him)

Miranda: Ariel, you are going to disturb the...*(Caliban gives her a look and she stops)*

Ariel: Miranda, your father needs to see you right now. I am here to escort you home. I suggest you go without Caliban.

Miranda: Am I in trouble? Did you rat me out again?

Ariel: I didn't mean to. I didn't tell him where you were or who you were with. I just told him about you writing in your journal.

Miranda: Oh, God. Ariel, of all the things, I can't believe you told him that. *(She begins to cry.)*

Caliban: What's the big deal about that, Miranda?

Miranda: Prospero never taught me to write. He said it would only make matters worse and that girls weren't allowed to write. I never had the courage to question why, but he strictly forbade it.

Caliban: Oh shit, Miranda. What are you going to do.

Miranda: I don't know.

Ariel: She is going to go with me right now.

Caliban: Do you want me to stall him?

Miranda: Um...

(Before she can answer Caliban races off towards Prospero's study. Ariel and Miranda follow, but cannot keep up. As all of their backs are turned toward the beach, one crab sticks his head out of its hole and the rest follow.)

Scene 7

(Prospero is in his study when Caliban runs in. Caliban has managed to acquire a gash on his forehead and blood gushes as he arrives)

Caliban: Sir, I've made a terrible mistake.

Prospero: And yet another one in disturbing me. Go on. Wait, what's happened? Why are you dripping blood all over my study?

Caliban: Well, you see, sir, Miranda struck me with a stick.

Prospero: Good for her. Why did she do that?

Caliban: Well, we were walking up towards the north shore and I just... I don't think she's hurt, but she got really mad. I wanted to tell you before she did because I think she's pretty upset.

(Miranda and Ariel saunter in as Caliban is about to spill his guts.)

Prospero: Miranda, are you okay? What did this monster do to you?

Miranda: Um... *(confused)*

Caliban: *(giving her a look)* As I was saying, as we were walking up to the north shore, Miranda tripped and I tried to help her up, but I fell, um, on top of her.

Prospero: You did what?

Caliban: I fell on top of her. But that's not the worst part, sir. I tried to kiss her on the lips.

Prospero: Is this true, Miranda?

Miranda: Um...*(seeing Caliban's pleading look)*, uh huh.

Prospero: Well then, you horrible wretch, *(he starts to violently beat Caliban; each word brings a new blow)* you are never to be alone with my daughter or talk to her or in any way communicate with her, or that will be the end of you. Do you understand?

Caliban: *(Barely able to speak through the blood gushing from his mouth)* Mmm, yessir.

Prospero: Get your sorry ass up and clean the mess you made. Miranda, come with me.
(Miranda and Prospero leave. Miranda crying and staring at the disheveled Caliban)

Ariel: Why did you lie like that? You know that didn't happen. What's wrong with you?

Caliban: Don't worry about it, Ariel. You wouldn't understand.

Ariel: Try me. I am not necessarily the brown-noser I always seem to be.

Caliban: Look, you ratted out Miranda over something as stupid as her journal. But what you don't know is that it was more important to her than anything else on this island. I just saved it from the hands of her father.

Ariel: You did?

Caliban: I did. I may be forbidden to see her for the rest of my life, but at least I know she will have her journal. Prospero was so irate with me that he totally forgot about why he was originally angry. And, mind you, if you remind him, you will look worse than I do now. Understand?

Ariel: Yes, I do.

Caliban: Now, leave me alone to clean this mess up and mourn the loss of my only friend.

Ariel: Bye, Caliban.

(He leaves Caliban to clean up the mess.)

Caliban: (*crying to himself*) I've just lost the only friend I've ever had. Yet I know what I did was right. I know Miranda could not live without her writing and I can live without her. Life, for me, was over when Prospero stole my island.

Scene 8

(Miranda sits alone the next night writing in her tear-streaked journal. She speaks aloud what she writes.)

Miranda: *(Lightly crying)* Caliban saved my ass. I don't know how I can ever thank him, especially since I can't even communicate with him. I haven't seen him all day and I know he's in pain, both physical and emotional. I didn't want to go along with his little plan at first; he didn't need to take a beating for me and I certainly didn't want to lose his companionship. For some reason, though, he knew how important my writing is to me. Cali always told me that someday Prospero would tear us apart for fear that he might corrupt me. I just never thought it would happen, especially not like this. I wish I could get a message to him. I wish I could tell him how important his friendship is to me and that I would give up my writing for him. Of course, it's too late now. Prospero would never believe the truth; he would never believe that I was actually the one in the wrong. He'd simply assume that I was trying to stand up for Cali. His trust in me outweighs any trust he could ever have in my savage friend. Someday, I will repay Cali for what he's done for me. I don't know how I'll do it, but I will. He's a better person than I.

(Curtain)

Conclusions

Karen Lutz, co-writer for the screenplay for *Ten Things I Hate About You*, comments, “I don’t really think it [the movie] provides an academic argument for anything. It was meant to be entertainment. If anything, I think it shows that the story line of *Taming of the Shrew* still holds up today” (Lutz). While many adaptors may not set out to be part of an analytical dialogue with theorists, many times the adaptations they create succumb to the intrigue of literary criticism.

In analyzing several recent adaptations of William Shakespeare’s *The Tempest*, this thesis explicates multiple correlations between the adaptations themselves and current trends in literary theory. Additionally, it applies a process in which this author incorporates literary criticism into the creation of an adaptation. This adaptation directly incorporates multiple schools of literary theory within the creative work itself. This thesis seeks to demonstrate that, while some may see adaptations as mindless entertainment, their usefulness is profound. Whether employed to aid in the teaching of Shakespeare’s plays or simply to entertain, adaptations depict diverse situations and add to an academic discourse about alternate views of the over four-hundred year-old plays. *New York Times* writer Ben Brantley concludes, “At a time when theater is often regarded as the quaint elderly relation of the art forms, it’s a pleasure to see this alleged invalid flexing of its muscles, turning cartwheels and generally showing off to the tune of ‘Anything you can do, I can do better.’ Adaptation, at its best, is not mimicry; it’s rejuvenation” (32).

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