

	Shakespeare (1610)	Atwood (2016)
Context	<p>Colonialism→ Age of discovery.. Eurocentric. England had discovered lands within the Americas and the ideology that Europeans were more superior than indigenous people arised as demonstrated by Slavery (Caliban)</p> <p>Divine Order & Divine Right of Kings → Belief that God had chosen kings and if anyone defied his plans by usurping they were going against God's will, resulting in Chaos. King James I was a humanist who followed this 'Divine Order' despite religious unrest and political turmoil in England. He arranged a dynastic marriage for his daughter (MIRROR OF PROSPERO)</p> <p>Humanism→ The idea people controlled their own future and other aspects of themselves/others through knowledge and power. They thought they were above God with the ability to change the outcome of natural order by control. Machiavelli is the extremes of Humanism that openly displays naked ambition and opportunism by any means</p> <p>Christian→ Traditional Christian paradigms/ideology is embedded within the play (Love,Christ, Tradition, Forgiveness, Mercy)</p> <p>Patriarchal society→ Demonstrates the patriarchal paradigm of women belonging to fathers or husbands. Only one female in the whole play. Used as dynastic tools rather than physical people. Male Hegemony</p>	<p>Liberal/Democratic</p> <p>Postmodern→No such thing as an original, mediums/forms can be mixed, layered that are contextualised to resonate with a modern context</p> <p>Secular Society & Individual spirituality/beliefs</p> <p>Feminism</p> <p>Gender Politics→</p> <p>Losely patriarchal but questioned & demised</p> <p><u>Many of the themes from the canonical text remain the same (forgiveness, ambition, etc) as a homage to the more universal aspects of what makes us human</u></p>
Purpose	<p>Engaging play in universal themes (entertainment)</p> <p>Communicating moral lessons about forgiveness, love, closure and revenge</p> <p>Christian/humanism</p> <p>Questioning colonialism</p>	<p>Revitalised shakespeare's message to resonate with modern 21st century audience</p> <p>Promoting education in jails (dissonance)</p>
Form/Style	<p>Play - Revenge, Tragedy, comedy and romance (Hybrid text) with a script to be performed</p> <p>Follows a strict 5 act structure</p> <p>Moral message</p>	<p>Novel, to be read</p> <p>Has a limited 3rd person narrative structure</p> <p>Postmodern</p>
Setting	<p>On a remote Island - metaphor for seclusion and prison</p>	<p>Prison - Literal prison of the 21st century</p>
Plot	<p>Prospero, the former duke of Milan was removed from position of power of Duke of Milan in a leaky boat. 12 Years later he gains the means to act out his revenge, but forgives his enemies in the end</p>	<p>Removed from his position of artistic director by Tony. Self exiled himself to a small cabin. After 12 years he puts on a play in the Fletcher correctional center. His daughter is dead and is constantly grieving for her, imagining that she is alive. He forgives his enemies in the end, but doesn't forget.</p>

Theatrum Mundi - All the worlds a stage

Character	Shakespearean representation	Atwood representation
Felix/Prospero	<p>Rightful Duke of Milan</p> <p>Sourcerer</p> <p>Hubristic</p> <p>Puppeteer of all event</p> <p>Motivated by Revenge</p>	<p>Artistic Director</p> <p>Grieving for his lost daughter</p> <p>Egotist (Hubristic)</p> <p>Puppeteer of all events</p> <p>Motivated by Revenge</p>

Miranda/Anne-marie	Innocent Naive Pure - virginal Modest Ignorant Compassionate	Miranda Died at 3 Innocent Felix believes she is still alive (as a spirit) We see Felix's pain and psyche through her - stuck in grief Similar to Ariel - she's controlled by Felix, he won't let her go Anne-Marie Independant Extroverted Non-Virginal Edgy, Irreverent Modern woman
Caliban/Leggs	Seen as 'Savage/Monster' Artistic + Articulate (Iambic Pentameter) Non-civilised Oppressed Right to the Island	Two Nationalities Afghanistan Veteran Has PTSD Exploited by Judicial system Alcohol and Drug addiction
Ariel/8Handz	Prospero's 'personal' assistant - only he can see + interact Performs magic	Knowledgeable in Tech matters (does all the special effects) Helps administer drugs Miranda Plays Ariel to be apart of the play, all part of Felix's imagination
Sal O'Nally/Alonso	King of Naples Son is Ferdinand Made a deal with Antonio	Justice Minister (Apart of the Canadian Government) Plotted with Tony to usurp Felix Modern day Machiavelli
Fredrick/Ferdinard	Son of Alonso Separated with people on the boat, believes his father is dead Falls in love with Miranda	Son of O'Nally Displeased father - Law vs Theatre (Creatively driven) Falls in love with Anne Marie
Tony/Antonio	Prospero's Brother Machiavellian Usurps Prospero	Assistant director in Theatre Works behind the scenes, Hides bad reviews + Discredits Felix Social climber
Serbert/Sebastian	Alonso's brother Plots with Antonio to kill Alonso	Minister of Veterans Affairs, Politician Supports Tony plotting
Lonnie/Gonzalo	An honest councillor Was kind to Prospero + Miranda when exiling them	Chair of the Makeshiweg Festival Board He tried to save Felix's job but was outvoted

Women

Hag seed

Atwoods representation of women are equal to men and agents for change within society which highlights the contextual dissonances of gender equity across the two contexts

Miranda

- ❖ Dissonance - Felix's deceased daughters role. Young and sheltered that wouldn't fit for a modern context writing, calculated move from Atwood
- ❖ Resonance - Her death suggests that Miranda in TT moving to the Island was a kind of dying
- ❖ **'Right now he can't even see her. He'll have to be content with the voice'** - Miranda chooses to understudy Ariel, ultimately becoming **'My Brave Spirit'** bridging the 21st century ghost and 17th century spirit as one. Use of intertextuality and Stream of consciousness

Anne-Marie

- ❖ Dissonance - '**Thin, muscular, honey blonde. Big eyes**' - Visual image of traditional femininity but also a subversion
- ❖ Dissonance - '**She had a grip like a jar-opener**' - Refers to physical strength
- ❖ Dissonance - '**Like new laid shit**' - Speech filled with expletives, simile in playful tone referring to herself
- ❖ Dissonance - '**It's because you think I look like a kid...no tits**' - Liberated, Humours and very blunt
- ❖ Resonance - '**Must've been hard for you**' - Shows that she cares + has empathy
- ❖ Dissonance - '**I was having a thing with the bee**' - Happy in her own skin being a sexual being
- ❖ Resonance - Falls in love with Freddie
- ❖ '**So you put their crimes in...Thoughtful of you. But is that fair?**' - Compassionate and questioning through her direct, blunt tone. Largely Felix's equal when directing the play

Estelle

- ❖ Personification of the 'Auspicious star' that delivered Prospero's enemies to the Island
- ❖ She's Independent, unmarried and successful
- ❖ She does numerous favours for Felix as a professor with government connections

The Tempest

The representation of Shakespeare's women is clear through the patriarchal domination of women as powerless and marginalised

Miranda

- ❖ Resonance - '**O, I have suffered with those that I saw suffer!**' - Shows her compassionate and empathetic nature
- ❖ Dissonance - She is seen as '**Worthily purchased**' as she lives a life subordinate to her father and a political tool to renew his dynasty
- ❖ Resonance - She falls in love with Ferdinand and defies her father in subtle acts by choosing him
- ❖ Dissonance - '**Oh if a virgin...I'll make thee queen of Naples**' - Represented as virginal and obident

Sycorax

- ❖ '**The foul witch...Blue eyed hag**' - Epithet representing her as a powerful woman who threatened the Jacobean society (Witches, etc).
- ❖ She represents the repression of women's power and knowledge as it threatens the favoured male hegemony as she is absent and exiled from the Island

Claribel

- ❖ '**Weighed between loathness at which end o' the beam should bow**' - Metaphor, Married someone she loathed in order to please her father and maintain the loyalty expected of the context
- ❖ '**Where she at least is banished from your eye**' - Sebastian
- ❖ Absent within the story

Power

Hag seed

Major Dissonance - Felix enslaves Miranda through grief

Felix

- '**What to do with sorrow? It was like an enormous black cloud boiling up over the horizon. No, it was like a blizzard...He couldn't face it head on**' - Pathetic fallacy, seasonal imagery. The loss and grief he feels is overwhelming. Makes the audience feel empathetic
- '**Her head was tipped back...the morning light aureoled her hair**' - Motif of her on the swing, Tender imagery. 'On the other side of that magical window she was still alive. And now she would have to stay locked behind the glass...'
- '**What was he thinking - keeping her tethered to him all this time? How selfish he has been**' '**To the elements be free. And finally she is**' - Felix's moment of anagnorisis and finally accepting her death. Like Ariel, he freed Miranda and can now begin to grieve. Intertextuality of 'To the elements be free'

- **'But it was only a short distance from wistful daydreaming to the half belief that she was still there with him, only invisible'** - Reveals Felix's layered, psychological confusion. Motif of denial of Miranda's death
- **'But he knows what she truly wants, and what he owes her'** - Reference to Ariel's want for freedom + ties in with Miranda

Tony and Serbert plot to kill O'Nally

Tony

- **'When someone gets in my way...I just remove them. That's how I got my own leg up. I kicked Felix Phillips out of my path'** - Shocking, high modality language, arrogant + proud, direct & blunt. Reveals true Machiavellian nature
- Ambitious social climber who craves power
- **'Riot...What happens in riots? People die, who knows how?' 'In the Thought experiment...'** - Sanitises his language + never explicitly mentions murder or death. Presents how power and ambition are timeless through being a mirror of Antonio
- They'll blame the prisoners and be rewarded with power through their plan to usurp politics
- **'And if Sal weren't in the race, it would be you, right?'** - Rhetorical question, persuades Serbert to join his 'hypothetical' plan

Serbert

- **'But I can't just remove Sal. There's nothing on him...And now if his son's been killed in this riot think of the sympathy vote'** -
- Running against Sal for the position of federal party leader

Lonnie's view of a new judicial system

Lonnie

- **'I'd try giving the inmates more freedom, not less. They could vote on things, they could make their own decisions...that could be a useful skill they could develop'** - Lonnie's view of transforming the Judicial system is one of rehabilitation
- Tried to save Felix's job but was outvoted by the rest of the board

The Tempest

Prospero enslaves Ariel and Caliban

Prospero

- Forgiveness (Grief) Exiled to the Island, he enslaved its inhabitants (Caliban + Sycorax)
- Ariel and Caliban are also imprisoned on the Island, but by Prospero
- Embodies the all-controlling, omnipresent ruler but also a Colonial master
- ❖ **'Poisonous Slave', 'Hag-seed', 'Savage'** - Epithet that show Prospero's cruel and derogatory language towards Caliban + the ideology of Colonization of the time
- ❖ **'Deservedly confined into this rock, Who hadst deserved more than a prison'** - Prospero's confinement of Caliban
- ❖ **'This thing of darkness I acknowledge as mine'** - Prospero acknowledges that Caliban is a product of his cruelty & control = Caliban a mirror of Prospero as he seeks power just as Prospero did through violence and domination
- Prospero controls Ariel by constantly hanging freedom over his head after rescuing him - forever Ariel owes him for his life
- **'Thou liest, malignant thing!'** Ariel's reluctance to perform a new task and his demand for liberty results in Prospero employing an adjective he attributes elsewhere to Caliban.
- Prospero promises Ariel that at the end he will free him for his work, which he does
- Prospero speaks to Ariel in a dominating and controlling manner

Caliban

- Caliban showed Prospero the Island's bountiful substance of food, shelter, etc
- **'You taught me language...The red plague rid you For learning me your language'** - Prospero taught Caliban civilised activities such as reading, Ironic because what good is language to Caliban when nobody interacts with him
- Caliban symbolises the native American + Colonialism

- Caliban is given redeeming qualities of poetic language, creativity and a deep love for the Island he lives on (suggests that Shakespeare didn't agree with the treatment of natives during his context)

Ariel

- Prospero's dutiful assistant because Prospero saved him from his captivity in a tree - owing him his life
- Ariel respects Prospero & submissively carries out his demands in the hopes of one day becoming free
- Portrayed as soft and naive due to his ability of song + poetry
- **'Thou liest, malignant thing!'** Ariel's reluctance to perform a new task and his demand for liberty results in Prospero employing an adjective he attributes elsewhere to Caliban.
- **'That's my noble master!'** Ariel's present servitude to Prospero

Antonio and Sebastian plot to kill Alonso

Antonio

- Antonio neutralises his language, never explicitly revealing his true intentions
- **'But I feel not This deity in my bosom'** Antonio has lost his conscience and presents himself as Callous. He says that he has no god nor feels any remorse. This represents him as a Machiavelli
- **'Well I am standing water'** (Sebastian), **I'll teach you how to swim'** (Antonio) - Extended metaphor where Antonio is enticing Sebastian with the idea of leadership for him to go along with his plotting
- **'Whom I with this obedient steel, three inches of it'** - Personifies the sword, shifts the blame onto the object using sneaky/silky language
- **'My brothers servants were then my fellows, now they are my men'** - Persuasion, projecting his ideology and loss of conscience.
- Mocks Gonzalo's vision of Utopia and world without sovereignty

Sebastian

- Mocks Gonzalo's vision of Utopia and world without sovereignty, juxtaposed to his malevolence.
- Malevolently speculates about killing and usurping power from Alonso
- **'But rather lose her to an African, Where she at least is banished from your eye'** - Demonstrates his lack of pity
- **'But, for your conscience' 'Ay, sir; where lies that?'** - Shows the lack of conscience of Antonio and Sebastian by agreeing to his plot

Gonzalo's vision of Utopia

Gonzalo

- ❖ An honest councillor who appears to be the most kind out of the royal shipwrecked group
- ❖ Gonzalo contrasts with Shakespeare's context as he isn't seeking power, but wishes for a peaceful utopia with no trace of modern civilisation
- ❖ **'No occupation, all men idle, all; And women too, but innocent and pure; No sovereignty'** - Viewpoint influenced by Montaigne's essay 'Of Cannibals' and the belief he presented that Indigenous people were more human than the 'civilised' Europeans of the time, a place with no structure of government, no ownership
- ❖ He uses his imagination in a positive way to escape the world of politics and usurpation around him

Dispossessed

Both Texts are harmonious with their critiquing of the belief that innate qualities we were born with determine our capabilities within society, a nod to the nature vs nurture debate

Hag seed

Caliban/Leggs

- Two nationalities
- Afghan vet who has PTSD + Alcohol and drug addiction, exploited by the system
- **'Ain't gonna get on the back of the bus, And give our land rights back to us!'** - Rap, modern medium, assonance + alliteration.
- Caliban represents the downtrodden, modern outcasts
- **'We know what you took! White collar crook!'** - Reference to modern day inequality which allows people in power to abuse their privilege and continually debt the poor.

Inmates/Prisoners

- The dispossessed are within the ironically named 'correctional system'
- They are in a literal prison, isolating them like Miranda and Prospero
- **'We thought you might like to add something of your own Mr Duke... If you've got a special photo like that too'** - Although criminals, they still show empathy and kindness when they reach out to a grieving Felix, asking him if he had anything to add to photos of their own children. Poignant moment
- Dissonance - The inmates were not really forgiven by society or accepted.
- **'So some of the guys have kids...we show the pictures of their kids....that's how the guys feel about it it's a cherubin type of thing'** - Snake eye's request reveals the deep emotions of the inmates and alludes to Felix's loss

Sal O'Nally

- **'They're animals...They should be all in cages! They should all be fucking dead!'** - Harsh indictment
- **'Prisons are for incarceration and punishment not for spurious attempts to educate those who cannot, by their very natures, be educated'** - Dehumanising attitude continues the decrepit cycle of repression and creation of Hagseeds - tires in with the nature vs nurture ideology **'What is the quote? Nature verses nurture, something like that'**

The Tempest

Caliban

- Oppressed, downtrodden slave
- Embodies the eurocentric perspective held regarding indigenious people and their cultures
- **'The fresh springs, brine pits...all the charms'** - Articulate, speaking in beautiful poetic language that expresses his deep love for the environment
- Shakespeare gave Caliban redeeming qualities which suggest his influence by Montaigne's 'Of Cannibals' perspective

Miranda

- Disparages Caliban **'But thy vile race, had that in't which good natures could not abide'** - The idea that we are born a certain way and race determines our capabilities and abilities
- Postcolonial reading presents Miranda as a recipient of Colonial wealth (colonial princess) or a victim of Prospero's power

Trinculo + Stephano

- **'Ban, Ban. Caliban has a new master. Get a new man'**
- They want to take Caliban back to Milan + enslave him, ultimately making money off him. They introduced him to alcohol and drugs

Catharsis/Anagnorisis/Forgiveness

Forgiveness reflects the renaissance need for social cohesion

Hag seed

Felix

- *Catharsis* - **'Let's call it balancing the scales'** - Metaphor
- *Catharsis* - Uses his play to recreate his Tempest and gain control, but also to resurrect Miranda and start to process grief
- Resonance - **'Theatrum Mundi'** - Both believe in the power of the theatre as it allows people to act and purge emotions (Catharsis) Both directors of people in a play, but direct and control people in real life (Metatheatrical)
- **'To the elements be free, And finally she was'** - He is both a jailer and a prisoner at the same time, real moment of anagnorisis and reconciles to grief, begins to gain self agency (confidence) Atwood gives us an intimate understanding of Felix which is different from the play. Psychological depth, reflects our secular culture - we believe more in psychology
- **'I got it all on video...none of you would want this to go viral on the internet'** - Modern people aren't tied to the christian paradigm, we can't comprehend the concept of forgiveness out of hope.
- **'Tears are running down his cheeks; he's a diagram of woe' 'Serbert appears to believe he's covered with insects...' "Get them off me!"**

8Handz

- 'Don't you feel sorry for them?' - Directly mirroring Ariel
- **'You sure you didn't over do it? Says 8Handz. "With the grapes? This is, like over the top"** - Urgency shown through dialogue, Ironic because a prisoner has more morals

Miranda

- **'Though she's been silent...now she whispers, I would sir, Were I human. She's such a tender hearted girl'** - Intertextuality to canonical text
- Her voice frees Felix from continuing cruelty
- **'Watching him as he prepares to leave the full poor cell where she's been trapped with him'** - True moment of anagnorisis triggered by the release of grief and loss. The cell is a motif for denial of death. By reconnecting with others Felix has broken out of his cell

The Tempest

Prospero

- *Catharsis* - **'Has thou spirit performed to the point that I bathe thee'** - Uses spitefulness and controls Ariel to do his 'dirty work'
- Resonance - **'Theatrum Mundi'** - Both believe in the power of the theatre as it allows people to act and purge emotions (Catharsis)
- *Anagnorisis* - **'Does thou think so, spirit?' 'Mine would sir, were I human'** - Moment of Anagnorisis + self knowledge, engaged in extreme humanism. Sibillance
- **'And mine shall'** - Catharsis is over, Anagnorisis happens. Religious based growth.
- **'I'll break my staff...I'll drown my book'** - Symbolic moment of growth and recognition of power, enforces christian context of time
- **'Though they with their high wrongs I am struck to the quick'** - Even though the villains wronged Prospero, he will be the 'bigger person' and intends to forgive those who wronged him. Christian thinking is displayed, favouring forgiveness
- **'The rarer action is in virtue than in vengeance'** - More noble to act with goodness, rather than with revenge and anger. He changes from extreme humanism to learning to show mercy + responsibility of power. Openly shows forgiveness

Ariel

- **'You three men of sin'** - The tempest has religious paradigms of punishment and guilt. One believes in christian values of punishment and sin
- **'His tears runs down his beard like winters drops'** - Simile, sympathetic towards Gonzalo. He is able to feel empathetic which is ironic since he's not human, but feels more empathetic than Prospero - A human
- **'That if you now beheld them, your affections Would become tender'** - Pivotal moment of self knowledge, ties in with christian context and forgiveness