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## Animating The Tempest: Power, Passion, and Spectacle

In the last two decades, research on *The Tempest* has been dominated by postcolonial and New Historicist approaches on the one hand, and new humanism that purports to read Shakespeare “after theory” on the other hand. The first group of politically correct readings focuses on the play as a patriarchal and imperial fantasy in connection with the early modern colonization of the New World and demand a detached, critical attitude. The New Humanist perspective redirects our attention to existential topics and ‘universal values’, and favors involvement and a holistic response to the text. The insights and limitations of each approach vary with the particular performance or adaptation of the play. However, existential problems and ‘universal values’ become more specific and complex if refracted through the lenses of class, race, and gender. This article employs a broad approach to an undeservedly neglected movie adaptation, the Welsh-Russian stop-motion animation of *The Tempest* from 1992, and proposes analytic and creative tasks to explore intra- and intercultural conflicts. Using this highly accessible movie adaptation from the series *Shakespeare for Children*, a holistic, ‘universalizing’ approach at the beginning can be refined in a more specific discussion of ‘existential’ issues of particular people.

### Preliminary Considerations

Recently, research on *The Tempest* has been dominated by postcolonial and New Historicist approaches on the one hand, and new humanism that purports to read Shakespeare “after theory” on the other hand. The first group of ‘politically correct’ readings focuses on the play as a patriarchal and imperial fantasy in connection with the early modern colonization of the New World and demand a detached, critical attitude. The New Humanist perspective redirects our attention to existential topics and ‘universal values’, and favors involvement and a holistic response to the text. However, existential problems and ‘universal values’ become more specific and complex if refracted through the lenses of class, race, and gender. The broad critical approach to the material used here ties in with a didactic approach that dialogically combines resistant and responsive readings, which raise awareness of the subjection to or complicity in forms of discrimi-

nation, the options of agency or resistance, and the recognition of others' perspectives (Decke-Comill 2007: 153-155).

The interpretation of the intermedial adaptation of Shakespeare's script enhances insight into both media and can result in students animating a sequel to the play. At first, I will outline a few dominant positions in research and specify the approach chosen here. Secondly, I will interpret a few scenes in intermedial comparison, which will serve as core examples of tasks in teaching.

### Approaching *The Tempest*

Traditional Anglo-American critics frequently interpreted *The Tempest* as an allegory of artistic creation or of patriarchal omniscience and benevolence (Singh 2003: 501). This opinion has come under attack from numerous positions, often focusing on the protagonist Prospero and his antagonist Caliban. Many critics have questioned Prospero's superior authority. Whereas Prospero has often been perceived as "the agent of benign transformation", he assumes an authoritarian position of repressive and "absolute power" that undermines moral values and respect (Ryan 1989: 103). Prospero fails in his roles as a stage director, being highly dependent upon Ariel and interrupting the wedding masque, Kristiaan Aercke maintains, and he fails as a ruler, having no convincing answers to many of the questions and problems raised (1992: 147, 151-152). Arthur F. Kinney considers the initial tempest as characteristic of Prospero and the play as a whole, and he doubts that Prospero learns anything himself as opposed to his strong urge to teach others a lesson (1992: 153-156). Inspired by psychoanalysis, Kay Stockholder argues that Prospero is motivated by sexual fears and the attempt to quell "unruly desires" in himself, in Caliban and Ferdinand (1992: 165, cp. Ruth Nevo 1999: 91-94).

The 'counter-tradition' in criticism questions universal interpretations from the perspective of Caliban (Patterson 1999: 124). Postcolonial criticism maintains that meaning is "neither intrinsically stable, nor a part of an unchanging, common human experience" (Singh 2003: 494). Early performances represented Caliban as a "monstrous savage", recent ones as a "colonial victim" (White 1999: 3). It had been argued that Caliban embodies Aristotle's features of the 'natural slave' because he lacks reason and judgment, but Caliban's attempt at raping Miranda might have been the response to his enslavement (Lockey 2012: 618-619). In turn, "[c]olonial violence is legitimized, rendered invisible, by seemingly serving as a means to reform or to control the colonial subject's barbaric behavior" (Lockey 2012: 622). Relating Caliban and Prospero, Patterson argues that the play offers more than "bestializing the former and idealizing the latter" (1999: 125). Simply inverting the balance by blaming Prospero and pitying Caliban fails to account for the complexity of the play (Schabio 2006: 254, 261). Caliban is an ambiguous character as numerous epithets are attributed to him, ranging from deformation to bestiality, but he is also sensitive to care and music (cp. Griffiths 2007: 12-13, Lockey 2012: 620). It has to be stressed that no authorial secondary text defines Caliban - or Prospero, for that matter - 'objectively', and that the contradictory, subjective speeches offer a lot of potential for diverse performances. A performance or a movie

adaptation needs to decide upon casting and playing a character in particular ways, and the question is how it transforms and enacts the script.

Feminist critics have mostly neglected the play as an instance of a patriarchal fantasy played out (Racking 2005: 51, Coursen 1992: 87). Ann Thompson mentions that the only female character present on stage, Prospero's daughter Miranda, is crucial to the play, but only as a passive subject of the "ideology of femininity" and an object of desire, regeneration, and alliance (Thompson 1999: 158, 161-163). Ania Loomba combines gender and race, exposing the patriarchal and racist myths of the evil black woman and the black rapist, embodied in Sycorax and her son Caliban (1999: 142-144).

In a book provocatively called *Shakespeare after Theory*, David Scott Kastan regrets that *The Tempest* is no longer considered "a play of social reconciliation and moral renewal, of benevolent artistry and providential design; it now appears as a telling document of the first phase of English imperialism, implicated in the will-to-power of the Jacobean court, even as an 'instrument of empire' itself" (Kastan 1999: 184). Mousley basically follows suit: "we could say that the critical detachment which present-day historicism involves can be taken as an instance of the disenchantment, disengagement and detraditionalisation which are central to the accounts of modernity" (Mousley 2007: 4). Kastan is happy to conclude that performances prefer "for obvious reasons, to emphasize the theme and spectacle of artistry" against "the current orthodoxy of *Tempest* criticism" (1999: 185). He conveniently ignores that "outside the Western (and colonial) academy, [...] a host of intellectuals, novelists, playwrights, performers, and activists contested, appropriated, celebrated, and fought over the play as a parable of colonial relations" (Loomba 2002: 161).

The cognitive approach complements the new humanist turn in Shakespeare studies, stressing human experience and its processing, in the case of *The Tempest*, the lack of control: "the island (as well as its double, the stage) figures, not a space ripe for exploitation and control, but the fragile and pain-ridden human self as it uses all its resources in an attempt to make sense of and survive within its environment" (Crane 2001: 180). Images of "suffering and restriction", Crane continues, "imply that control is achieved only tenuously, if at all" (2001: 180). It is true that the play depicts the struggle for comprehension and survival, and that it is important to pay attention to space and imagery. However, it is also relevant to see that it is Prospero who primarily inflicts this struggle upon others, while he is largely beyond existential needs because of Caliban's knowledge and compulsory labor. Prospero's lack of total control hardly compares to the utter disorientation he subjects others to. Paying attention to human experience and cognition needs to include the basic impact of cultural categories, such as class, race, gender, and generation, on experience and interpretation.

Here, I would suggest combining class, race, gender, and generation in a new reading of the animated adaptation of *The Tempest*, a multi-faceted approach and a play that do not count among the favourites in the classroom in spite of their attractions (Schmidt 2004: 56-59, Decke-Comill 2004: 181-182, 191). But why this approach and why *The Tempest*? The gendered and racial conflicts mapped on generational and class differences in the play address topics relevant to adolescent identity formation and communicative competence within and between cultures. The numerous doublings and parallels in *The Tempest* are bound to trigger insight through similarities and differences, and

generate complexity at the same time: the aesthetic structure - and experience - harbours a lot of potential for discovery.

Put simply, approaches of class, race, gender, and I would add generation, share the premise that Western cultures have been dominated by white middle class men for a considerable time. These approaches argue that these men have established a hierarchy based on binary oppositions, which privilege men over women, the upper class or middle class over the lower class, white skin over dark skin, and the elderly over the younger ones. Privileged men assume that they represent the superior self, the mind, and the 'universal' norm, and consider others, the body, and any deviation from their norms as inferior. The white, patriarchal and bourgeois ideology of 'self-evident' and 'essential' hierarchical differences has "been used to classify others as subordinate and legitimise social, economic and political practices, such as segregation, exploitation and disenfranchisement" (Meyer 2011: 196). Approaches to race, class, gender, and generation dismantle dominant ideologies and explore positions of resistance and change. In the present article, the question is how the movie adaptation positions itself against current scholarly perceptions of *The Tempest*.

### Analyzing Intermediality: Script and Animation

The animated *Tempest* has hardly elicited any sustained academic and didactic discussion. Many scholars and teachers seem to think that animating Shakespeare inappropriately reduces the bard's masterpieces. The Welsh-Russian animation of *The Tempest* (1992) is of both scholarly and didactic interest. This adaptation is part of the series *Shakespeare for Children*, which was designed for a teenage audience and present independent works of art (Osbourne 1997: 104, 106). Animation, as many other adaptations, shortens the text, but it does not necessarily simplify it. The animated adaptation trans- forms and interprets the text, foregrounding particular issues. The stop-motion anima- tion of puppets in *The Tempest* may remind students of recent Pixar productions and presents edutainment at its best. It is "an excellent introduction to the play for younger students and a good assignment for more experienced students" (Coursen 1992: 34). It can stimulate the discussion of *mise en scène*, performance, and camera work since

animation creates its movements self-consciously and fluidly because of the animator's control over the drawings or figures which form the basis of motion. Russian film theorist Yu. Lotman suggests that, while film presents a "moving photograph" which functions as a direct sign of reality, the semiotics of animation "operates with signs; images of images are what moves on the screen in front of the spectator (Osbourne 1997: 107).

Stop-motion animation foregrounds artifice that helps to dispel the naïve assumption of the transparency of media as an 'immediate' access to reality, a window to the world.

Considering the adaptation of *The Tempest*, Coursen proposes the key question: "What does the animated version tell about the script, and what does it not?" (Coursen 1992: 34). This question is a one-way street. It does not go far enough, because it reduces the movie to a defective lens that will not let us see the 'whole' script. In addition,

the question neglects the students' legitimate interest in the aesthetic value of animated movies. The movie's short duration of about twenty-five minutes allows for a complete viewing in class, which favours holistic aesthetic experience and subjective response as an introduction to analyzing the movie and the text in detail. A truly intermedial reading teases out potential meanings of both the text and the movie, because they mutually reflect on each other.

The detailed work in the classroom can be based on the preliminary questions and insights of the students after their initial viewing of the adaptation, which in turn guides their readings of Shakespeare's script. Specifying questions, concepts, and arguments, the teacher refines the students' grasp of the play. For example, following a pedagogy of resistance and recognition in alignment with models of race, class, gender, and generation, questions could address the characters' subjection to or complicity in forms of discrimination, options of agency or resistance, the recognition of others' perspectives without trying to completely efface his or her otherness. Considering the specific media, students should be familiar with basic criteria of analysing drama and movie. After the first viewing and discussions of core questions and understandings in class, I would ask students to read the text one act at a time at home, and sandwich selected scenes from the movie and passages from Shakespeare's script in class.

For reasons of limited space, only the prominent beginnings, conflicts, and endings of the movie and the play can be discussed here. We can ask how gender, class, race, and generation are negotiated in the text and the performance, in the design of the characters, their external appearance, body language, speech, behavior in interaction with others as well as their positions and movements in space (Meyer 2011: 147-151, 181- 201).

### The Storm: Questions of Authority

The first scene of the adaptation introduces the major characters and conflicts on the ship and on the island. The voice-over narrative introduces all the characters and their relationships, 'framing' the chaotic scene on the ship in the storm and containing the potential confusion of novices to Shakespeare (00:15-02:33). Shakespeare's script begins with the storm, questioning hierarchy on the ship. The movie starts out with a long establishing shot on Prospero and Miranda as castaway observers on a lone and rocky island "somewhere between Tunis and Naples". The viewer follows Prospero's and Miranda's gaze on a "long awaited ship" in the distance. A close two shot reveals Prospero's large, majestic, angular, dark or olive-colored face with his high forehead, strong nose and mouth, and above all his big eyes, framed by a white beard and white hair flowing in the wind. Symbolically, the dominant paternal authority is in the centre of the frame, and Miranda's smaller, delicate, very white, and big-eyed girl's face with red hair, bound behind her head, appears to the lower right behind him (from the spectator's point of view), as if she was seeking protection behind his strong shoulders. His brief glance towards her and her corresponding gaze establish the strong bond and trust between them. The differences in their facial complexion and dress hint at the 'public' role

of Prospero, weathering dangers with his bare face, his cape and staff, and the 'private' role of his prized daughter in her light and delicate dress, based on traditional gender norms. The father keeps staring at the ship in "grim pleasure" about the fact that "at last, his enemies are within his grasp" (00:36-37). The literal and metaphorical framing of the father and his daughter in this scene could be highlighted by asking students to reflect on alternative realizations of appearance, body language, and spatial positioning. Qualifying the patriarchal hierarchy, a taller and less childlike Miranda could stand next to Prospero, putting her hand on his shoulder in order to calm him down. In turn, this task would raise students' awareness of appearance, body language, and space in the following shot.



Fig. 1 : Prospero and Miranda (00:32)

After the two shot, the perspective shifts to the plight of the characters on board during the storm unleashed by Prospero's magic. The camera zooms in on the ship. A long shot reveals something like a courtly scene in many ways opposite to the barren island (00:38) and somehow inappropriate to being on a ship. The King of Naples is sitting on a throne, surrounded by two courtiers in glittering jewels and attire. Two subalterns remain nameless, the colourful fool making antics on the boards in front of them, and a servant with a bottle slightly behind them to the right, apparently inebriated. Further characters are symbolically separated from this small hierarchical group. Two mariners in functional grey dress on a deck above and behind the courtiers watch the sky and

over the safety of their charge: on the ship, their practical skills are superior to the social status and authority of the noblemen. The hierarchical spatial positions of the mise en scène nicely illustrate class differences between these groups in Shakespeare's script, but the narrative voice omits the detailed conflicts over authority between the professional sailors and their social superiors. Two other characters are associated with the father and daughter on the island: the young Ferdinand, walking down the stairs from the upper deck has a white, small face and red hair like Miranda, and near the mast, the old and wise counsellor Gonzalo (00:53-54), who sports a great coat lined with ermine, is as big-eyed and white-bearded as Prospero. Fiere, the spatial positioning and the external appearance of the characters capture some of the relationships Prospero reminisces on in Shakespeare's text. Gonzalo and Ferdinand are in-between the groups. Gonzalo, as the voice-over comment tells us, was ordered to organize Prospero's banishment but secretly helped him with food and books. Ferdinand will serve Prospero as a means to establish a bond of alliance with his enemy, King Alonso of Naples, by marriage to his daughter.



Fig. 2: King Alonso, Prospero's brother Antonio, and the King's brother Sebastian (00:48)

A further close three shot creates negative connotations of Prospero's fat, "wicked brother" Antonio with sharp, deep-seated eyes, a fleshy face and nose, framed by a reddish beard and dressed in golden clothes. Antonio seems to slyly insinuate something

to the King on his throne to the right (from the spectator's point of view). The King has a very long nose and white face, hooded, arrogant eyes, pouted lips, a small beard and a red coat. "Alonso, the greedy King of Naples" (00:47-48) wears a richly decorated crown and looks at a ring with a precious stone in his hand, symbolizing his material aims. On the other side of the throne, we see "his treacherous brother Sebastian" (00:50-52), a very slim man with a ridiculous, bulging belly in a purple costume, who bows down to the king in a servile gesture. With his huge nose, pointed beard, and slanted eyes, Sebastian looks suspicious, a comic counterpart to the fat Antonio. Prospero's red jacket and breeches mirror King Alonso's royal crimson, and Miranda's dress mirrors Ferdinand's white and light grey clothes: the younger generation is not yet 'tainted' by power, courtly corruption, and flashy theatricality.

The storm raised by Prospero, "the mighty enchanter", with the help of his magic staff comes across convincingly with a suddenly black sky and sea, flashes of lightning, and gushes of water. The storm topples the social hierarchy and spatial positions, tossing all of the characters back and forth on deck. Ironically, the King assumes the highest position on the upper deck only to notice that his son goes over board and that the ship is splitting, marking his helplessness in the face of (super)natural forces. However, the adaptation does not radically question the social hierarchy since it cuts most of the sailors' comments and shows that Prospero is in command of the situation. The dark storm clearly mirrors Prospero's dark complexion and his passions. Darkness and rage form leitmotifs of the adaptation, anticipating Arthur F. Kinney's argument that the tempest is characteristic of Prospero and the play as a whole (2012: 153-156).

Concerning the subsequent scene, students could be asked to add their own questions to those of Miranda, critically examining authorities' moral principles and use of power. Prospero tries to allay Miranda's fear of harm and pity for the victims by telling her that no harm had been done and everything had been done for her, which remains a mystery at this point of the movie, before he lays her to sleep as if she was a baby, documenting his absolute power over her (02:29). However, Prospero's assertion does not convincingly assuage Miranda's concerns, and his inadequate explanation of his motivation (Aercke 1992: 147, 151-152) refers us back to his anger and revenge. Stephen Greenblatt maintains that "the artful manipulation of anxiety is not only the manifestation of aggression; it is also a strategy for shaping the inner lives of others and for fashioning their behaviour" (1999: 98-99). From a less functional and more humane (or 'universal') perspective, we might ask in which way the intense fear of drowning inflicted on the victims is different from 'waterboarding', or the terror of this sort different from effects of torture? The older generation's realpolitik does not invalidate the younger generation's 'naïve' perspective. Prospero's end justifies his means, and his sense of 'no harm' may not be shared by his victims. Even if it turns out later that everyone survived, only Gonzalo is truly thankful for their escape from drowning. King Alonso deeply mourns the death of his son, and Ferdinand that of his father.

The animated storm scene provides an ideal introduction to reading the play because of its clear, authoritative voice-over narrative and colorful visual illustration. The artistic choice of the puppet theatre for *The Tempest* is particularly apt because it draws parallels to Prospero's power to manipulate others as if he were a puppeteer (Osbourne 1997: 114). However, critical approaches point out other perspectives that question Prospero's views and power. Many questions and tasks are useful to guide a second

viewing of the storm scene (00:01-02:30). The choice and the sequential or parallel distribution of tasks and their subsequent discussion in class depend upon the students' knowledge and skills:

- Review the list of characters (Gibson 2006: 1). Watch the storm scene and identify characters, relationships, conflicts. Draw a diagram of these. Compare your diagram with others and discuss differences.
- Look at the positioning and movement of characters in space while watching the storm scene. Draw a sketch of the spatial positioning of characters on the ship and the island, and discuss the significance concerning relationships, status, and power.
- Scan your worksheet with movie stills of the selected pair or group of characters. Concentrate on the appearance and body language of the selected characters on your worksheet. Take notes, watch the scene, add to your notes, and discuss the indirect characterization.
- Re-read I,i and compare it to the storm scene in the adaptation: what are the similarities and differences? What does the conflict between the sailors and the noblemen in the script tell you in addition to the conflicts expressed in the adaptation?
- Re-read I,ii,I-151 and compare it to the storm scene: how did Prospero contribute to his own fall? What does the script tell you about politics and power?

### Master and Servant

The second scene of act one, which juxtaposes Prospero's relationships to his servants, gives rise to discussions of stereotyping and power among members of different races, classes, and generations. Probably, the Ariel of the adaptation is less interesting to students than the Ariel of the script, and both less provocative than the complex rebel Caliban, whose appearance and body language seems to qualify the legitimacy of his claims to freedom and to the island. Ariel, the airy spirit, appears from above but keeps a position of respectful obedience, and Caliban literally rises up against Prospero from a cave (02:31-04:54). These two subalterns "reflect[ing] and reffect[ing] each other in a prismatic way" (Griffiths 2007: 30). Ariel, an extremely slim, translucent, small youth with wings, pointed ears, nose, and tapering fingers, is clearly a creature of the air with a soft, female voice. Ariel submits himself to the "great master" (02:47-02:49) and reports that everything has been accomplished according to his orders. Ariel flutters around Prospero, and in a subsequent scene embraces him and holds on to Prospero's neck, almost like a child or a lover, echoing Ferdinand and Miranda as young lovers in the background (06:01-06:10). Caliban resembles an earthy animal, living in a cave behind a big rock that seems to be the abode of his choice rather than the punishment meted out by Prospero, as in Shakespeare's script. The adaptation omits Caliban's version that Prospero confines him in the 'rock' (I,ii,343-345) and Ariel's previous confinement in a

tree, toning down parallels between Caliban and Ariel, and stressing Caliban's 'barbarian nature'.

Before Caliban's first appearance, Prospero's angry face and eyes bespeak his aggression towards Caliban, whom he despises and calls a "slave" (03:40-03:41), but considers relevant to the survival and convenience of the castaways. Caliban's first appearance (03:50), heralded by toads and snakes associated with disgust and evil, reveals more of an animal than a human being, transforming the disparaging animal imagery of the Western characters into the 'objective' reality of the movie. Caliban appears to be something between a reptile and a savage, the quintessential Other. He is characterized by numerous signs of otherness: warts or scales all over his soil-colored body, fingers with long claws, a large head with prominent jaws, a broad nose, a big mouth, slanted eyes, blue tattoos, low brows, a low forehead, and huge pointed ears. Often, he moves on all fours. He sports a 'barbarian' 'Mohawk' hair-style and feathers, but the glittering sleeves and breeches also establish an ironic parallel to the courtiers' conspicuous clothes. Caliban appears as a primitive caricature of the courtiers, whose dress-code is out of place on the ship as Caliban's on a lonely island. In other words: Caliban gets the worst of both worlds since in 'nature' and 'culture' he is depicted as inferior. He learned to speak English, but is only able to articulate in a rough, slurred voice as opposed to Prospero's resonant voice and crisp enunciation. It turns out later that the bits and pieces of Caliban's clothes are of the same fabric as the precious clothes Prospero dons at the end of the play. Thus, Caliban's clothes can be read as mimicry, imitating or mocking Western courtiers (Bhabha 1994: 85-88).



Fig. 3: Prospero and Caliban (04:08)

The adaptation foregrounds that revenge is meted out according to race and class: psycho-terror for the noblemen, corporal punishment for the servants. However, terror and argument do not move all of the noble conspirators, so that the allocation of psychological and physical pain to different classes or races is based on prejudice rather than efficacy. Caliban's response to being called a slave is a curse, countered by Prospero's threat to inflict physical pains: talking back meets with physical repression, not argument. The subjection to work as educational measure will be discussed a little later. Caliban rises on his hind-legs, so to speak, to complement his claim to the island by inheritance from his mother Sycorax. Then, however, he seems to search for intimate contact, recalling Prospero's initial kindness and stroking Prospero. It is difficult to tell whether he reciprocates or mocks Prospero's previous act of kindness while he reminds Prospero of his earlier affection. Caliban closely moves towards and around the defensive Prospero, and even kneels down before him, trying to embrace Prospero, who responds with a vicious kick, sending Caliban down to the ground in order to re-establish the clear hierarchy and distance between master and slave. Prospero responds to Caliban's claim to the island and Prospero's earlier care with the wholesale accusation that Caliban is a "lying slave". Prospero does not recognize the other's ownership and belonging, and even inverts it by claiming ownership of the other as a slave. Prospero uses his staff to keep Caliban at bay, retorts by reprimanding him, pulling his ear like a schoolboy's and revealing that he did take care of him until Caliban tried "to violate the honour of [his] child". Caliban responds with disrespectful laughter, rolling on the ground with mirth and the idea that he would have peopled the island with little Calibans, which implies an idea of animal sexuality and hybridity outrageous to both father and daughter. The strange olive tan of Prospero suggests that Caliban's desire for Miranda may recall Prospero's own hybridity, passed over in silence and motivating aggression against Caliban in order to maintain racial boundaries. Prospero 'puts him in his place' by ordering him to fetch wood, and Caliban contests his oppressor by trying to wrest the magic staff from Prospero, who kicks him again.

The clear-cut opposition and hierarchy of the 'wise', 'benevolent' and paternal Prospero and the 'uneducated', 'childish' Caliban - as the universalizing perspective maintains - is both used and undermined in the adaptation. On the one hand, Prospero is portrayed as a representative of Western civilization and Caliban as a barbarian. On the other hand, Prospero resorts to crude violence, admitting the limits of his authority, wisdom, and words, and Caliban displays affection, appropriates the other's language to talk back, and even laughs at Prospero. In more detail, the construction of Caliban's appearance and behavior follows racist implications of the play, which postcolonial scholars criticize. Ania Loomba remarks that Caliban embodies the 'missing link' and seems to harbour a desire for dependency and phallogocentric revenge for expropriation through raping the daughter of his oppressor (1999: 136, 142-143). In this respect, Caliban seems to confirm Prospero's image of the barbarian (Harris 2010: 201). However, Loomba's argument of rape as revenge for expropriation is off the mark since Caliban had sexual intentions when being kept close to the bosom of the outcasts, learning their language, so that familiarity or intimacy rather than revenge bred his desire. Shakespeare's script informs us that it was Miranda, next to Prospero, who taught him her language and allowed him to express himself, a fact that complicates the accusation of attempted 'rape', as the articulation of the desire of the other for the 'self might not

have found any other expression than 'rape' (and, in modern terms, 'miscegenation') in the colonizer's discourse, which is based on the construction of essentialist differences and necessary boundaries. Given the heterosexual matrix that rules the play, but not necessarily Caliban's mind, the virgin Miranda would be particularly desirable and in complementary need of paternal protection from violation. As Caliban did not recognize (double meaning intended) Miranda's 'honor', Prospero does not honor Caliban's title to the island. Of course, both from the patriarchal and the woman's perspective, sex without the father's and the daughter's consent is unacceptable. However, Prospero's form of 'justice' legitimizes repression and expropriation, which goes far beyond the need to protect his daughter. In sum, the animated adaptation does not tone down but rather foreground conflicts between and within Prospero and Caliban, and transforms Caliban's lines, many of which were cut from Shakespeare's script, into complex and ambiguous body language.



Fig. 4: Prospero and Ferdinand (05:53)

The adaptation effectively juxtaposes Miranda's disgust with Caliban's desire and her love at first sight for Ferdinand, which is underlined by romantic music and the camera moving around the lovers, revealing their corresponding fascination with each other as mirror images (04:55-06:01). The camera circling around the young lovers stresses the erotic bond that sidelines the father, as opposed to the previous scenes, where he formed the powerful centre of the scene, circled by Ariel and Caliban in bondage of servitude.

Later, these two motifs are intertwined, when Ferdinand subjects himself to toil in order to prove worthy of his beloved. However, Ferdinand and Miranda's mutual adoration has limits. The "goddess" is not good enough for Ferdinand if she is not a "maid". Virginity had not been Caliban's concern, but he and Ferdinand share the interest in offspring. Ferdinand promises to make her the Queen of Naples (as opposed to the 'partner' of a 'barbarian islander'). Raphael Lyne is right to point out that Prospero's sudden aversion against Ferdinand is surprising given that his alliance with Naples is part of his dynastic strategy (2007: 87). Lyne advances the argument that Ferdinand's 'usurpation' of Miranda recalls Caliban's intentions, so that the uncertain - and jealous - Prospero wants to test the noble suitor (2007: 87-88). The test, Lockey adds, examines Ferdinand's restraint, his mastery of himself as a qualification for legitimate and civilized rule, whereas the uncivilized Caliban needs a master in Prospero's eyes (2012: 621). However, Lockey neglects that the young Ferdinand also has to recognize Prospero's power before being considered eligible to become a member of the family.

Prospero charges Ferdinand with being a spy and trying to depose him, as if in anxiety of re-experiencing the trauma Prospero suffered in Milan. In addition, his accusation out of the blue serves to provoke and legitimize subjecting Ferdinand to his power, which he further demonstrates by magically paralyzing Ferdinand to keep him from fighting, and by ordering him to carry logs like his 'slave' Caliban. Prospero's treatment of Ferdinand follows the strategy of containment, projecting threat onto others only to quell it and assert one's own domination. Ferdinand's reward of liberty and love basically depends upon the recognition of and willing subjection to patriarchal authority.

The adaptation of the first act nicely brings across Prospero's strategies of demonstrating power by using various and specific strategies with particular subjects: words and magic spectacle with the nobility and his own daughter to affect their psyche (Greenblatt 1999: 98-99), but also physical action where words fail to take effect. The play explores four varieties of generational conflicts, Miranda's and Ariel's rather mild, 'feminized' questioning of Prospero's decisions, and Ferdinand's and Caliban's more aggressive, partly physical and 'masculine' opposition. The animated movie cuts the conflict between Ariel and Prospero, enhancing the opposition between Ariel's and Ferdinand's obedience and Caliban's resistance to Prospero's authority.

Prospero's relationships to Ariel, Caliban (02:31-04:54), and Ferdinand in 1.2 should be explored one by one and then discussed in comparison. Possible tasks are:

- Scan your work sheet with the movie still of the paired characters. Concentrate on the appearance and the interaction of the selected characters on your worksheet. Take notes of similarities and differences with respect to characterization, relationship, status, and power. Watch the scene, add to your notes, and discuss your views.
- Listen closely to the dialog of the paired characters, and take down key words while viewing. Comment on the conflicting perspectives and (mis)understandings. Discuss forms of cooperation and conflict, discrimination and resistance, denial or recognition.
- Read I,ii,243-298 closely. Comment on Ariel's claim to freedom and Prospero's response before you review the movie scene and compare the two

versions of their relationship. Discuss forms of cooperation and conflict, discrimination and resistance, denial or recognition.

- Who is Caliban and what does 'the other' tell us about 'our' perception of race? Survey the questions in Gibson's edition (2006: 154-155), and watch the scene of Caliban's encounter with Prospero, focusing on each other's perspectives and behavior.
- Read I,ii,308-374 closely. Comment on Caliban's claims and Prospero's response before you review the movie scene and compare the two versions of their relationship. Discuss forms of cooperation and conflict, discrimination and resistance, denial or recognition.
- Read I,ii,408-492 closely. Comment on Ferdinand and Miranda's love and Prospero's response before you review the movie scene and compare the two versions of their relationship. Discuss forms of cooperation and conflict, discrimination and resistance, denial or recognition.

In the comprehensive discussion of the three scenes in comparison, students may realize that the animated movie cuts the conflict between Ariel and Prospero, and thus enhances the opposition between Ariel's deep respect, Ferdinand's obedience, and Caliban's resistance and laughter, questioning Prospero's authority.

### Conspiracies and Containment

The budding romance is counteracted by two conspiracies against the two dominant rulers of Naples and the island. The serious conspiracy of the noblemen is mirrored by the comic one of the underdogs. Prospero tests whether Sebastian and Antonio have changed through their experience of closely escaping death, a fact that Gonzalo is grateful for, consoling the King that his escape surpasses the loss of his son. The movie singles out an echo of *mésalliance* Prospero prevented because Sebastian makes the King himself responsible for the loss of his son because he married his daughter outside Europe (and in Africa). The implication is that hybridity and miscegenation is being punished. Ultimately, the shipwreck provides an opportunity to create an ideal alliance of love and power among the white European aristocracy.

In a way, Prospero tempts the brothers to conspire against King Alonso, whom Ariel put to sleep, and Ariel saves the King from being murdered by waking him just as Sebastian is about to stab him. Prospero stops short of taking revenge on his enemy Alonso by subjecting him to the danger of being deposed by his brother, as Alonso had a hand in deposing Prospero. The adaptation illustrates this conflict well by juxtaposing the sleeping King and Gonzalo, helplessly prostrate on a rock, and the brothers standing under the dark trees. Behind the wings, Prospero keeps all of them in the dark about his plans.

The subaltern conspiracy turns out to be much more interesting and complex from a postcolonial view than the conspiracy of the main plot. The second conspiracy begins with a series of misconceptions on the basis of cultural frames or impaired cognitive

abilities. Caliban, who has never seen anybody but Prospero and Miranda, takes the motley-colored fool Trinculo for one of the spirits Prospero sent to torment him, and Trinculo in turn takes Caliban for a stinking fish before he identifies him as an islander. The red-nosed, cross-eyed, and drunk Stephano stumbles over the two, hiding under a gabardine from the storm, and mistakes them for a monster with four legs. Stephano calls Caliban a "monster", which reveals (lat.: *monstrare*) the boundaries, blind spots and dark sides of a culture (Botting 1995: 15-17). In this case, the stereotypical Western attribution of superstition to the native other only reveals the observer's limitations as Stephano is unaware of Prospero's magic that Caliban fears. In addition, the 'monster' triggers the potential threat of the lower classes to 'legitimate' white rulers, an ambition foiled by ineptitude. Caliban allays the fears of the others and leads the way to kill Prospero. "Celestial liquor" makes Caliban take the ridiculous Stephano for a God, his new master, throw down his bundle of wood and rave about freedom (11:20-12:02). In spite of being drunk for the first time, Caliban literally and metaphorically takes the lead in the conspiracy to depose Prospero and replace him by Stephano. Caliban moves around Stephano and then crouches before him. Again, it is not quite clear whether Caliban only mimics subjection because here, he manipulates the ignorant Stephano, using him as a means to kill his oppressor. Caliban promises Stephano the island and Miranda, as if she were his to give. Caliban, who has just been regarded as an object by Trinculo, has no qualms to offer Miranda as a "bed" to Stephano. In turn, Caliban receives the promise to be made a "viceroy". Ruling the island without subjects seems to be pointless, but it is far better than being a slave. Reading the script, we discover an ironic parallel between the rebels' naive vision of rule and Caliban's mocking remark that Prospero has only one subject.

The power of the bottle appears to be more attractive to the subalterns than the power of the book in the hands of the ruler. Caliban is well aware of the fact that Prospero's power is based on his books, without which he would be just as weak and ignorant as his slave. On the one hand, Caliban's recognition of superiority based on knowledge as power endorses a colonial view of the 'West and the rest', underlined by attributing power to the magic object. Magic power, Caliban thinks, would vanish if Prospero was deprived of his books, but it is also necessary to "brain" Prospero, destroying the seat of his reason as another stereotypical Western claim to superiority. On the other hand, Caliban wants to destroy, not appropriate Western knowledge, rejecting its universalization. However, Caliban's plan is ridiculed by taking a comic turn. The conspirators quarrel among each other, are detracted by trying on fancy clothes from action, and chased away by dogs Prospero unleashes. The power of the bottle both fosters and foils the struggle against the power of the book.

The excessive consumption of wine makes the subalterns want to be kings, whereas the deprivation of wine humbles the king in the scene of the magic banquet (16:10- 18:35). As King Alonso grasps a glass of wine, a flash of lightning and a harpy with flashing eyes and great claws appears, accusing the conspirators of their crimes and threaten them with "perdition". The King's conscience is stirred, and he remembers Prospero, who observes the spectacle from a dark rock. Whether consciously or not, the king moves towards the edge of the cliff and is saved from a deadly fall by Gonzalo. Moral education works on receptive individuals but not on resistant ones, as the ending reveals.

Prospero drives away the subaltern rebels and reveals himself to the noble conspirators, caught in a magic circle. The king falls on his knees and asks for pardon, and Old Gonzalo bows down. Antonio and Sebastian take a step back outside the circle that seems to have lost its power, and close ranks in silent defiance (21:51).



Fig. 5: Prospero's enemies (51:53)

Prospero's pardon is a sign of power, but he is also confronted with the limits of his influence (Greenblatt 1999: 99). Prospero will have to take heed of these potential rivals of his power, whereas the servants' rebellion has easily been repressed. With a whip, Ariel drives the rebels back to Prospero's cave, where Caliban confesses and repents his mistake and promises to fulfill Prospero's orders. Prospero acknowledges Caliban as a "thing of darkness" and his own, reminding us of the intense love-hate relationship suggested at the beginning, and their shared passions, visible in the ruler's dark face. Caliban recognizes Stephano for the fool he is and beats him, inverting his previous elevation of the drunkard. However, the very last scene qualifies Prospero's easy victory over the leader of the subaltern rebellion (24:40-25:00). Miranda's marriage to Ferdinand will form the alliance between Prospero and the King of Naples. Prospero will be re-installed as Duke of Milan. He is standing on the ship homeward bound, breaks his magic staff (24:49), and throws his book over board, as we can see in a close shot. We share his last impression of the island in the distance with Caliban dancing and laughing, which is a surprising interpretation of the text. The comic ending of the sub-plot ridicules the subaltern attempt at rebellion, but he who laughs last, laughs longest.

The elderly Prospero seems to wait till he is safely out of the younger Caliban's reach before he yields his magic power. As a crucial moment of generational and colonial relationships, this scene of renunciation marks the disillusionment with parental authorities, the recognition that they are not omniscient and omnipotent. Caliban's laughter qualifies his recent submission and expresses relief at the liberation from slavery, at his ultimate freedom and the re-appropriation of his island. His laughter suggests a comic, post-colonial ending that recalls his defiant laughter from the beginning. Remaining alone on his island, he will find little use for English or his mock-aristocratic dress, in other words, Western cultivation. However, the native's imminent 'return to nature' has a ring of atavism that could be regarded as a-historic and therefore inferior from a Western perspective.

After the critical comparison of the endings of the script and movie, students could turn to creative work, re-writing the play or even animating it in cooperation with arts instruction (Schabio 2006: 262-264, Kaiser 2011). As an alternative to the play, Miranda and Caliban could have a romance, have children and develop a hybrid culture on the island or move to Milan after Prospero's death, contesting Antonio's rule. Caliban could write a book about the past from his perspective, and travel to Milan to visit Prospero and Miranda years later. Miranda could return to the island as the sole survivor of King Alonso's shipwreck a day after her departure, or after Ferdinand's death ten or twenty years later. The mutual presentation and discussion of alternative endings can increase insight into the meanings of Shakespeare's plot.

Animation can form the beginning and ending of a unit on *The Tempest*. The animated *Tempest* provides an easy access to the play, and foregrounds clear-cut oppositions among Prospero's various enemies. However, the adaptation also develops a highly sophisticated interpretation of Prospero and Caliban, stressing conflicts within and between the antagonists. The intermedial reading promotes an in-depth understanding of both the script and its adaptation. Categories of race, class, gender, and generation help to obtain a critical perspective on forms of discrimination and resistance. Finally, creative revisions of the ending may be transformed into animated movies by students, promoting both aesthetic sensibility and cognitive insight into the significance of plot patterns.

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