

Cultural Adaptations of William Shakespeare's *The Tempest*:

A Study of

John Dryden's and William Davenant's

***The Tempest; or, The Enchanted Island* (1667),**

W. H. Auden's *The Sea and the Mirror* (1942-1944),

and Mary Druce's *Prospero's Lie* (2000)

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By

Dina Raafat Abdel-Hamid Mohamed

Under the Supervision of

Dr. Karma Sami

Professor of English Literature

Dr. Amal El-Hadary

Lecturer of English Literature

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Approval Sheet

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Name of Candidate: Dina Raafat Abdel-Hamid Mohamed

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Degree: PhD.

Supervisors: 1. Dr. Karma Mohamed Sami Farid

Professor of English Literature – Department of English

Faculty of Al-Asun – Ain Shams University

2. Dr. Amal Amin El-Hadary

Lecturer of English Literature – Department of English

Faculty of Al-Asun – Ain Shams University

Approval Stamp:

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Abstract

Dina Raafat Abdel-Hamid Mohamed. Cultural Adaptations of William Shakespeare's *The Tempest*: A Study of John Dryden's and William Davenant's *The Tempest; or, The Enchanted Island* (1667), W. H. Auden's *The Sea and the Mirror* (1942-1944), and Mary Druce's *Prospero's Lie* (2000). PhD Dissertation. Ain Shams University. Faculty of Al-Asun. Department of English. 2016.

This thesis aims at exploring the theory of adaptation highlighting significant terms that are used in the adaptation process, emphasizing the opinions of numerous adaptation and literary theorists, and underscoring various critical approaches and perspectives that are used in analysing adapted texts. It also proposes a review of the Shakespearean adaptations with particular emphasis on Shakespeare's last play, *The Tempest* (1611). John Dryden's and William Davenant's *The Tempest; or, The Enchanted Island* (1667), W. H. Auden's *The Sea and the Mirror* (1942-1944), and Mary Druce's *Prospero's Lie* (2000) are selected as three distinct recreations of the Shakespearean *Tempest* to prove that adapting a sourcetext across different ages, changing times, and diverse cultures leads to the emergence of multiple adapted texts; each distinctive of its era and unique in its subject matter.

This study further investigates the analogies and disparities between the Renaissance Shakespearean *Tempest* and each of the above mentioned texts via submitting them to a systematic textual analysis that highlights the different approaches and perspectives from which each text is tackled. Applying the neoclassical approach to Dryden's and Davenant's *The Enchanted Island*, the modernist existentialist perspective to Auden's *The Sea and the Mirror*, and the feminist viewpoint to Druce's *Prospero's Lie* sets the readers of this thesis off on a journey through time experiencing multiple interpretations of a sourcetext that has undergone the processes of metamorphosis and transformation.

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Preface

This thesis is an attempt to examine the theory of adaptation highlighting significant terms that are used in the adaptation process, emphasizing the opinions of numerous adaptation and literary theorists, and underscoring various critical approaches and perspectives that are used in analysing adapted texts. It also proposes a review of the Shakespearean adaptations with particular emphasis on Shakespeare's last play, *The Tempest* (1611). The study also aims at presenting a systematic textual analysis of the three selected adaptations of the Shakespearean *Tempest*: John Dryden's and William Davenant's *The Tempest; or, The Enchanted Island* (1667), W. H. Auden's *The Sea and the Mirror* (1942-1944), and Mary Druce's *Prospero's Lie* (2000) to prove that adapting Shakespeare's sourcetext across different ages, changing times, and diverse cultures leads to the emergence of multiple adapted texts; each distinctive of its era and unique in its subject matter.

The thesis is divided into four chapters. Chapter one follows two major lines of study: "Adaptation in Theory" and "Adaptation in Practice". The first line of study, "Adaptation in Theory", investigates the theory of adaptation highlighting significant terms that are employed in the adaptation process and emphasizing the opinions of many adaptation theorists via exposing their conflicting views between supporters and opposers. The chapter also presents the views of four literary and cultural theorists: Edward Said, Julia Kristeva, Roland Barthes, and Gérard Genette, since each of them has principal and leading perceptions regarding adapting and reinterpreting literary texts. Said's concept of the travelling theory, Kristeva's intertextuality, Barthes' concept of the death of the author, and Genette's hypertextuality further elucidate the notion that literary texts "feed off" each other and are "woven from" other texts. The chapter also highlights the various adaptation strategies and the tools used in analysing adapted texts.

The second line of study, "Adaptation in Practice", revisits William Shakespeare exploring his last play, *The Tempest* (1611), the core of this study, for its reflection of the Renaissance ideologies and beliefs. It then proposes a review of the Shakespearean adaptations throughout the ages starting with the seventeenth century through the twenty-first century, with particular emphasis on major critical approaches and perspectives mainly focusing on neoclassicism, modernism and the philosophy of existentialism, and feminist criticism that are respectively applied – in the subsequent chapters – to the three previously mentioned adaptations of Shakespeare's *The Tempest* (1611).

The chapter finally examines Aimé Césaire's *Une Tempête* (1969) – a modernist, anti-colonialist adaptation and reworking of the Shakespearean *Tempest* – highlighting the importance of giving voice to colonized people who suffer from the oppression of the colonial rule. Being a mythopoeic work of art, *The Tempest* is considered a rich source of further creative work owing to its historical and cultural contexts that reflect the prevalent ideologies of the Renaissance via the relationship between the colonizer and the colonized. The play is also considered an inspiration to adapters to revisit the text from their own differing perspectives and viewpoints recreating new and innovative texts that conform with the standards and cultural contexts of the ages where the adapted text emerges.

Chapter two presents an analysis of John Dryden's and William Davenant's *The Tempest; or, The Enchanted Island* (1667) – a seventeenth century revision, rereading, reinterpretation, and redesigning of William Shakespeare's *The Tempest* (1611). The adapters have revisited the sourcetext to endow their adapted text with a code of strict neoclassical aesthetic principles, and to emphasize and comment on the political and social changes that were influencing their culture. The chapter also highlights the features of

neoclassicism as applied to the play and offers a comparison between both the Renaissance sourcetext and the Restoration adapted version.

Chapter three illustrates the mutation of the Renaissance Shakespearean text, *The Tempest* (1611), from a five-act play passing through numerous transformations until ultimately emerging into a twentieth century poetic text under the title of *The Sea and the Mirror* (1942-1944) by W. H. Auden. Auden's text is a hybrid adaptation of and a commentary on William Shakespeare's *The Tempest*, mingling modernist views with psychoanalytic criticism and merging the theatrical with the poetic. Auden's *The Sea and the Mirror* is written in both verse and prose forms and includes all the dramatic elements of a play. The chapter offers an analysis of the adapted text emphasizing the characteristics of modernism as applied to the poem, underscoring Auden's existentialist views as well as highlighting the analogies and disparities between the Renaissance sourcetext and the twentieth century adapted version.

Chapter four traces the metamorphosis of William Shakespeare's *The Tempest* (1611) from a Renaissance five-act play undergoing various mutations and transformations until eventually evolving into a twenty-first century one-act feminist adaptation under the title of *Prospero's Lie* (2000) by Mary Druce. The chapter highlights the history of feminist literary criticism emphasizing the transformations that feminist criticism has encountered since its beginnings in the Middle Ages tracing its development as it travels to the present time. The chapter also analyses the adapted version illustrating the principles of feminist criticism as applied to the play and pointing out the similarities and differences between the Renaissance *Tempest* and the twenty-first century *Prospero's Lie*.

The three adapted texts: John Dryden's and William Davenant's *The Tempest; or, The Enchanted Island* (1667), W. H. Auden's *The Sea and the Mirror* (1942-1944), and Mary Druce's *Prospero's Lie* (2000) are selected as

different adaptations of William Shakespeare's last play, *The Tempest* (1611), to prove that the same sourcetext can be appropriated, transformed, and revisited from various differing perspectives and viewpoints leading to the emergence of multiple adapted versions distinguishing one era, where an adapted text emerges, from another.

Chapter One

The Theory of Adaptation:

Revisiting Shakespeare across Cultures

Literary texts "feed off" each other, "talk" with and to other texts, and "travel" from their "context of creation", across time and place, to their "context of reception", leading to the emergence of other innovative texts with corresponding modifications between the familiar sourcetext and the new adapted version. This is the core aspect of this chapter which attempts to prove that a literary text can be regarded as an expression of the psychology of an individual, which in turn can be seen as a representation of the milieu and the epoch in which the individual lives. A text, as raw material, can be rewritten, reviewed, modified, reinterpreted, and transposed by numerous adapters who transform and appropriate the text according to the thoughts, beliefs, contexts, and the historical and cultural eras where the adapted text emerges.

The first chapter of this thesis follows two major lines of study. The first line of study is primarily concerned with "Adaptation in Theory", where it examines the theory of adaptation shedding light on significant terms that are employed in the adaptation process and emphasizing the opinions of many adaptation theorists via exposing their contradictory views between supporters and opposers. The chapter also presents the views of four literary and cultural theorists: Edward Said, Julia Kristeva, Roland Barthes, and Gérard Genette, since each of them has principal and leading perceptions regarding adapting and reinterpreting literary texts. Said's concept of the travelling theory, Kristeva's intertextuality, Barthes' concept of the death of the author, and Genette's hypertextuality further elucidate the notion that literary texts "feed off" each

other and are "woven from" other texts. The chapter also highlights the various adaptation strategies and the tools used in analysing adapted texts.

The second line of study focuses on "Adaptation in Practice", where it revisits William Shakespeare exploring his last play, *The Tempest* (1611), the core of this study, for its reflection of the Renaissance ideologies and beliefs. It then presents a review of the Shakespearean adaptations throughout the ages starting with the seventeenth century through the twenty-first century, with particular emphasis on major critical approaches and perspectives mainly focusing on neoclassicism, modernism and the philosophy of existentialism, and feminist criticism that are respectively applied – in the subsequent chapters – to the three selected adaptations of Shakespeare's *The Tempest* (1611): John Dryden's and William Davenant's *The Tempest; or, The Enchanted Island* (1667), W. H. Auden's *The Sea and the Mirror* (1942-1944), and Mary Druce's *Prospero's Lie* (2000) to prove that adapting the same sourcetext across different ages, changing times, and diverse cultures leads to the emergence of multiple adapted texts; each distinctive of its era and unique in its subject matter.

The chapter finally explores Aimé Césaire's *Une Tempête* (1969) – a modernist, anti-colonialist adaptation and reworking of the Shakespearean *Tempest* – highlighting the importance of giving voice to colonized people who suffer from the oppression of the colonial rule. Being a mythopoeic work of art, *The Tempest* is considered a rich source of further creative work owing to its historical and cultural contexts that reflect the prevalent ideologies of the Renaissance via the relationship between the colonizer and the colonized. The play is also considered an inspiration to adapters to revisit the text from their own differing perspectives and viewpoints recreating new and innovative texts

that conform with the standards and cultural contexts of the ages to which the adapted text migrates.

1. Adaptation in Theory

1.1. Defining Adaptation and Appropriation

Since the Latin etymological root of the word "adapt", "adaptare", means to make fit (Fischlin & Fortier 3), the lexical meaning of "adapt" is "to fit (a person or thing to another, to or for a purpose), to suit ... to alter or modify ... to undergo modification so as to fit for a new use" ("Adapt"). Similarly, "adaptation" means "the action or process of adapting, fitting, or suiting one thing to another ... the process of modifying a thing so as to suit new conditions: as ... the alteration of a dramatic composition to suit a different audience" ("Adaptation").

"Appropriate", on the lexical level, is "to make (a thing) the private property of anyone ... to take possession of for one's own ... to devote ... or assign to a special purpose or use ... to make, or select as, appropriate or suitable to; to suit" ("Appropriate"). Likewise, "appropriation" means "the making of a thing private property, whether another's or ... one's own; taking as one's own or to one's own use ... the assignment of anything to a special purpose" ("Appropriation").

Literary, adaptation is the modification of a literary text – a novel, a short story, a poem, or a play – to another genre or medium, a film or a stage play. Text adaptation or modification may sometimes include adapting the same literary work in the same genre or medium. Appropriation, as Julie Sanders¹ states, "frequently affects a more decisive journey away from the informing source into a wholly new cultural product and domain" (26). Therefore, encountering a work of literature incites adapters to think of either adapting or