

Tempests and Tangles

Teasing out the Complexities of Gender through Shakespeare and Drag

A Thesis Submitted to the Committee on Graduate Studies in Partial Fulfillment of the
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Abstract

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Teasing out the Complexities of Gender through Shakespeare and Drag

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This thesis creates an adaptation of William Shakespeare's *The Tempest* that reshapes the play through a focus on queer identities. Specifically, through setting the play at a Drag club and changing the characters accordingly a nuanced view of how gender roles shape the interactions we have with ourselves, our society, and our environment. The chapters that proceed the adaptation provide evidence and supporting clarification for the ideas brought up in the adaptation.

Key Words: Drag, gender, queer identities, feminism, Shakespeare, adaptation.

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Introduction

Taken at face value *The Tempest* is a comedy: there are no deaths during the narrative, and at the end the main character enacts then promptly abandons his revenge plot and leaves the island to take his place once again as Duke of Milan. Seemingly, everything ends well and those who needed to experience justice or catharsis got what was coming to them. However, looking deeper at the setting of the play, the history of its characters and the potential trajectory of their stories after they leave the island reveals much darker and more tragic elements. Widowhood, betrayal, exile, and political strife lead to Prospero's life on the Island where indentured servitude and attempted rape colour our perception of these characters in events that occur before the story begins. During the play we see Prospero desperately using his magic on those around him, forcing his daughter to sleep when he does not want to interact with her, forcing Ariel to do his bidding exactly as he asks it, and manipulating Ferdinand into a match fit for Miranda. Throughout the play Prospero does exact his revenge, but it is clear in his brother's successful attempt to spur the king's brother into regicide (that only fails with the intervention of Ariel) that any reconciliation will not be genuine. Instead, it appears Prospero understands his return to Milan as his steps towards the grave, perhaps in an attempt to provide opportunity for Miranda. This is thoughtfully played out by W. H. Auden in *The Sea and the Mirror*, a poem that imagines potential futures for many of the major characters. In the poem, Auden's Prospero states: "In all, things have turned out better than I once expected or ever deserved; I am glad that I did not recover my dukedom till I do not want it; I am glad that Miranda no longer pays me any attention; I am glad I have freed you, so at last I can really believe I shall die."¹ There is a definite sadness in his decision to leave the island and a tragic death to his magic and power that

¹ Auden, W. H. *The Sea and the Mirror*. Princeton University Press, 2003, p. 5.

sours any comedic label given to the play. Auden's potential Prospero accordingly declares: "But now all these heavy books are no use to me anymore, for where I go, words carry no weight: it is best, then, I surrender their fascinating counsel to the silent dissolution of the sea which misuses nothing because it values nothing."² The layers within the play provide a variety of interpretations.

What is interesting about *The Tempest* in particular is its relative lack of female characters. Shakespeare's other plays like *Romeo and Juliet*, *Macbeth*, and *Twelfth Night* feature a strong female presence that drives the action of the play. Shakespeare has a penchant for giving an active rather than passive presence to the women in his plays. Thus, having a character as passive as Miranda be the only present female character is dissonant enough for *The Tempest* to stand out amongst Shakespeare's works. In fact, the only other named female character mentioned in *The Tempest* is the witch Sycorax, gone and reviled by the time the play begins, and the King's daughter Claribel, married off to the King of Tunis.³ Why would Shakespeare have such a noticeable absence of a feminine voice, could it be to heighten the purity of the relationship between Miranda and Ferdinand? Or to try and thrust Prospero into the role of both father and mother to Miranda and then to Ariel and Caliban as well. The feminine voice is heard enough through Prospero as a character that the role has multiple times been cast with a female lead (two of which will be explored in-depth in a later chapter). However, Prospero also displays stereotypically masculine desires for control and subjugation. Through the duality of father and mother being played out it is only natural that one aspect of the fluidity of gender reveals itself in

² Auden, W. H. *The Sea and the Mirror*, p. 5.

³ Sycorax's presence feels more like a memory, like Miranda's fleeting memory of the women who cared for her before the island.

the character of Prospero.⁴ In other productions of the play it seemed that the focus was only ever on Prospero in either one or the other of these two stereotypes. I wanted to break from this to demonstrate the two sides within the same character and accordingly crafted an adapted play of *The Tempest* in which the Island became a Drag club helmed by a Drag version of Prospero.

Of course, there is nothing like performing a play to see all the nuance that could be hidden within the words and the stage directions. However, sometimes events conspire to prevent this from being possible, as is the case when school shuts down for a global pandemic. This thesis has a focus on diverse perspectives and non-traditional views of the academy. The adaptation and thesis place EDI (Equity, Diversity, and Inclusivity) center stage in their approach to queer identities, gender nonconformity, and Drag. While mounting a full production of the adaptation was my initial aim, the chapters following the text of the adaptation can help fill the gaps left by the inability to collaborate with a cast and crew and to see it on stage.

In high school I was a founding member of the Shakespeare club, a club that lasted one year and had four members (out of 900 students). It is one of my fondest memories; meeting once a month on the fifth floor in the English teacher's classroom and tackling different plays and different roles. I think that was the first time I realized the joy I felt experiencing Shakespeare was something out of the ordinary. My parents like to share a funny story of the first trip they took as a couple after having their first two kids, a trip to the Stratford Festival where they watched a production of *Macbeth* and nine months later, I arrived with a love of all things Shakespeare. They like to say there is a direct correlation between their trip and my

⁴ When we think of female presence, one of the conventions we think of is the figure of the mother, the nurturer, the cause of regeneration. If we take this view and apply it to *The Tempest*, the feminine voice that was apparently missing is heard loud and clear in the island itself. The island provides fertile land for the characters to change, heal, and grow. It nurtures them and provides regeneration for Prospero and for Miranda. Caliban is evidence of this in his desire to people the island with his children and his view of the island as his only true caretaker. Viewing the island as this female figure, you can see that it is still the driving voice of the play, all the action revolves around the power given to characters while on its surface and the spirits who call the island home. Therefore, in the island itself is a powerful female presence, just like in Shakespeare's other plays.

academic proclivities as I was too busy reading Shakespeare to take an interest in the sciences, I am inclined to agree with them. My interest in Shakespeare only increased during my undergraduate studies in actually getting the opportunity to go to the Stratford Festival myself to watch *Macbeth* (full circle moment) with the Trent Oshawa English Society (TESSO), and in getting to study Shakespeare with professors who knew that Shakespeare has to be performed and not just read in order to come to a holistic understanding of the context of the play and the play itself. It only felt natural after my undergraduate degree that I had to translate all the things I had been learning and thinking about Shakespearean literature into some form of specialized study. Getting to study Shakespeare and the literature that shaped him and that he shaped with faculty that I respected drew me directly towards the Public Texts program. I wanted to keep learning and to demonstrate that I had ideas too large to contain to the undergraduate level.⁵

The first chapter provides a historical perspective on the different ways the term Drag has been used throughout history. Finding a definition of the term as it stands today proved interestingly difficult and I instead turned to how Drag as it is seen in popular culture today came about through uses of the term internationally such as in Chinese Opera and in the night clubs of the twentieth century. Assisting this search was a documentary called *Paris is Burning* by Jenny Livingston that is a large part of the chapter in how it demonstrates not just the term Drag but also the terms adopted by those in the Drag scene. I also then modernize the term by connecting these terms with how they are used by Drag Queens such as those shown on *RuPaul's Drag Race*. Additionally, a Canadian historical introspection in the chapter shows how Drag has

⁵ Popular culture and public texts go hand in hand, the zeitgeist provides vehicles in which media is transferred across the world. The entrance of *RuPaul's Drag Race* into popular culture was how I first came across the world of Drag and is what inspired my interest in Drag and LGBTQ literature. Drag combines many of my favourite things: irreverent humour, social activism, impeccable artistry, and boundless creativity. The ability to become someone or something grander than yourself would be appealing to anyone and I am no exception.

changed as our country's perspective on LGBTQ issues has become more inclusive of the community as a whole - but also more reductive in terms of which queer voices get promoted over other queer voices. The Drag chapter echoes the varied and complex nature of the term drag itself and is wholly reflective of how the term is reflected in my adaptation.

The second chapter focuses on how a work gets qualified as an adaptation. To do that I first sought to provide a definition of adaptation in the context of dramatic works which I found in Linda Hutcheon's *Theory of Adaptation*. Put simply, Hutcheon's work defines adaptation as repetition with variation (although it complicates itself as explored within the chapter). In turn MJ Kidnie's *Shakespeare and the Problem of Adaptation* - which puts forth the importance and difficulty of defining a work in relation to the shifting contexts in which it is experienced - connects adaptation to Shakespeare. Hutcheon and Kidnie provide the framework for my adaptation to be defined both on its own merits and in how it portrays the same story as its source material. To solidify my work as an adaptation of Shakespeare I compared it to two different adaptations of *The Tempest* that also challenge depictions of gender, albeit in two very different ways. The first of these adaptations is a 2010 film production by Julie Taymor, the second is a 2018 Stratford Festival stage production by Antony Cimolino. In choosing how to organize the thesis I kept the adaptation front and center as it is the cornerstone of the whole thesis. It should be experienced as it stands before being contextualized so that after reading the other chapters one can return to it with a fresh perspective. Together, the proceeding chapters constitute director's commentary, providing an insight into the decisions made and providing a critical backdrop to the adaptation.

A Drag Queen's Revenge

An Adaptation of *The Tempest* by William Shakespeare
 The Scene: A Nightclub, stormy weather, beginning of a Drag show

Dramatis Personae

Alonso, King of Naples

Sebastian, his brother

Prospero, the right Duke of Milan, Drag Queen Headliner

Antonio, his brother, the usurping Duke of Milan

Ferdinand, son to the King of Naples

Gonzalo, an honest old councilor

Caliban, a savage and deformed slave

Miranda, daughter to Prospero

Ariel, an airy spirit Drag Performer

Spirit Drag Performers

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Scene 1

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Act I

Scene 1 - Main Stage. Ariel on Stage Performing
(Royal company enters weary due to the storm, immediately hear Ariel and get a seat at table in front of stage.)

Ariel. (Singing) Come unto these yellow sands,
And then take hands:
Curtsied when you have, and kiss'
The wild waves whist,
Foot it featly here and there;
And, sweet sprites, the burthen bear.
Hark, hark!

Bow-wow.

The watch-dogs bark.

Bow-wow.

Hark, hark! I hear
The strain of strutting chanticleer
Cry, Cock-a-diddle-dow.
Full fathom five thy father lies;
Of his bones are coral made;
Those are pearls that were his eyes:
Nothing of him that doth fade,
But doth suffer a sea-change
Into something rich and strange.
Sea-nymphs hourly ring his knell:
Ding-dong.

Hark! Now I hear them—Ding-dong, bell.

Gonzalo. Beseech you, sir, be merry; you have cause,
So have we all, of joy; for our escape
Is much beyond our loss. Few in millions
Can speak like us: then wisely, good sir, weigh
Our sorrow with our comfort.

Alonso. Prithee, peace.

Sebastian. He receives comfort like cold porridge.

Antonio. The visitor will not give him o'er so.

Sebastian. Look he's winding up the watch of his wit;
by and by it will strike.

Gonzalo. Sir,— When every grief is entertain'd that's offer'd,
Comes to the entertainer—(Performing Drag Queen approaches to
collect tips)

Sebastian. A dollar.

Gonzalo. Dolour comes to him, indeed: you
have spoken truer than you purposed.

Sebastian. You have taken it wiselier than I meant you should.

Gonzalo. Therefore, my lord,—

Antonio. Fie, what a spendthrift is he of his tongue!

Alonso. I prithee, spare.

Gonzalo. Well, I have done: but yet,—

Sebastian. He will be talking.

Gonzalo. It must needs be of subtle, tender and delicate temperance.

Antonio. Temperance was a delicate wench.

Sebastian. Ay, and a subtle; as he most learnedly delivered.

Antonio. The air breathes upon us here most sweetly.

Sebastian. As if it had lungs and rotten ones.

Antonio. Or as 'twere perfumed by a fen.

Gonzalo. Here is everything advantageous to life.

Antonio. True; save means to live.

Sebastian. Of that there's none, or little.

Gonzalo. How lush and lusty the grass looks! How green!

Antonio. The ground indeed is tawny.

Sebastian. With an eye of green in't.

Antonio. He misses not much.

Sebastian. No; he doth but mistake the truth totally.

Gonzalo. But the rarity of it is,—which is indeed almost beyond credit,—

Sebastian. As many vouched rarities are.

Gonzalo. That our garments, being, as they were, drenched in the sea, hold notwithstanding their freshness and glosses, being rather new-dyed than stained with salt water.

Antonio. If but one of his pockets could speak, would it not say he lies?

Sebastian. Ay, or very falsely pocket up his report.

Gonzalo. Methinks our garments are now as fresh as when we put them on first in Afric, at the marriage of the king's fair daughter Claribel to the King of Tunis.

Sebastian. 'Twas a sweet marriage, and we prosper well in our return.

Gonzalo. Is not, sir, my doublet as fresh as the first day I wore it? I mean, in a sort.

Antonio. That sort was well fished for.

Gonzalo. When I wore it at your daughter's marriage?

Alonso. You cram these words into mine ears against

The stomach of my sense. Would I had never

Married my daughter there! For, coming thence,

My son is lost and, in my rate, she too,

Who is so far from Italy removed

I ne'er again shall see her. O thou mine heir

Of Naples and of Milan, what strange fish

Hath made his meal on thee?

Sebastian. You were kneel'd to and importuned otherwise

By all of us, and the fair soul herself

Weigh'd between loathness and obedience, at

Which end o' the beam should bow. We have lost your

son, I fear, for ever: Milan and Naples have
More widows in them of this business' making
Than we bring men to comfort them:
The fault's your own.

Alonso. So is the dear'st o' the loss.

Gonzalo. My lord Sebastian,
The truth you speak doth lack some gentleness
And time to speak it in: you rub the sore,
When you should bring the plaster.

Sebastian. Very well.

Antonio. And most chirurgeonly.

Gonzalo. It is foul weather in us all, good sir,
When you are cloudy.

Sebastian. Foul weather?

Antonio. Very foul

Gonzalo. And,—do you mark me, sir?

Alonso. Prithee, no more: thou dost talk nothing to me.

Gonzalo. I do well believe your highness; and
did it to minister occasion to these gentlemen,
who are of such sensible and nimble lungs that
they always use to laugh at nothing.

Antonio. 'Twas you we laughed at.

Gonzalo. Who in this kind of merry fooling am nothing
to you: so you may continue and laugh at
nothing still.

Antonio. What a blow was there given!

Sebastian. An it had not fallen flat-long.

Gonzalo. You are gentlemen of brave metal; you would lift
the moon out of her sphere, if she would continue
in it five weeks without changing.

Sebastian. We would so, and then go a bat-fowling.

Antonio. Nay, good my lord, be not angry.

Gonzalo. No, I warrant you; I will not adventure
my discretion so weakly.

Alonso. I wish mine eyes
Would, with themselves, shut up my thoughts: I find
They are inclined to do so.

Sebastian. Please you, sir,
Do not omit the heavy offer of it:
It seldom visits sorrow; when it doth,
It is a comforter.

Antonio. We two, my lord,
Will guard your person while you take your rest,
And watch your safety.

Alonso. Thank you.

Scene 2 - Back Stage. Prospero in Dressing Room Getting Ready

(Enter Ariel)

Ariel. All hail, great master! Grave sir, hail! I come
To answer thy best pleasure; be't to fly,
To swim, to dive into the fire, to ride
On the curl'd clouds, to thy strong bidding task
Ariel and all his quality.

Prospero. Ariel, thy charge
Exactly is perform'd: but there's more work. The time 'twixt six
and now
Must by us both be spent most preciously.

Ariel. Is there more toil? Since thou dost give me pains,
Let me remember thee what thou hast promised,
Which is not yet perform'd me.

Prospero. How now? Moody?
What is't thou canst demand?

Ariel. My liberty.

Prospero. Before the time be out? No more!

Ariel. I prithee,
Remember I have done thee worthy service;
Told thee no lies, made thee no mistakings, served
Without or grudge or grumblings: thou didst promise
To bate me a full year.

Prospero. Dost thou forget
From what a torment I did free thee?

Ariel. No.

Prospero. Thou dost, and think'st it much to tread the ooze
Of the salt deep,
To run upon the sharp wind of the north,
To do me business in the veins o' the earth
When it is baked with frost.

Ariel. I do not, sir.

Prospero. Thou liest, malignant thing! Hast thou forgot
The foul witch Sycorax, who with age and envy
Was grown into a hoop? Hast thou forgot her?

Ariel. No, sir.

Prospero. Thou hast. I must
Once in a month recount what thou hast been,
Which thou forget'st. This damn'd witch Sycorax,
For mischiefs manifold and sorceries terrible
To enter human hearing, from Argier,
Thou know'st, was banish'd.

Ariel. Ay, sir.

Prospero. This blue-eyed hag was hither brought with child
And here was left by the sailors. Thou, my slave,
As thou report'st thyself, wast then her servant;
And, for thou wast a spirit too delicate
To act her earthy and abhorr'd commands,

Refusing her grand hests, she did confine thee,
 By help of her more potent ministers
 And in her most unmitigable rage,
 Into a cloven pine; within which rift
 Imprison'd thou didst painfully remain
 A dozen years; within which space she died
 And left thee there; where thou didst vent thy groans
 As fast as mill-wheels strike. Then was this island-
 Save for the son that she did litter here,
 A freckled whelp hag-born-not honour'd with
 A human shape.

Ariel. Yes, Caliban her son.

Prospero. Dull thing, I say so; he, that Caliban
 Whom now I keep in service. Thou best know'st
 What torment I did find thee in; thy groans
 Did make wolves howl and penetrate the breasts
 Of ever angry bears: it was a torment
 To lay upon the damn'd, which Sycorax
 Could not again undo: it was mine art,
 When I arrived and heard thee, that made gape
 The pine and let thee out.

Ariel. I thank thee, master.

Prospero. If thou more murmur'st, I will rend an oak
 And peg thee in his knotty entrails till
 Thou hast howl'd away twelve winters.

Ariel. Pardon, master;
 I will be correspondent to command
 And do my spiriting gently.

Prospero. Do so, and after two days
 I will discharge thee.

Ariel. That's my noble master!
 What shall I do? Say what; what shall I do?

Prospero. Fine apparition! My quaint Ariel,
 Hark in thine ear.

Ariel. My lord it shall be done.

Scene 3 - Back Stage. Prospero Continues Getting Ready
 (Enter Miranda)

Miranda. If by your art, my dearest father, you have
 Put the wild waters in this roar, allay them.
 The sky, it seems, would pour down stinking pitch,
 But that the sea, mounting to the welkin's cheek,
 Dashes the fire out. O, I have suffered
 With those that I saw suffer.

Prospero. Be collected:
 No more amazement: tell your piteous heart
 There's no harm done.

Miranda. O, woe the day!

Prospero. No harm.

I have done nothing but in care of thee,
Of thee, my dear one, thee, my daughter, who
Art ignorant of what thou art, nought knowing
Of whence I am, nor that I am more better
Than Prospero, master of a full poor cell,
And thy no greater father.

Miranda. More to know
Did never meddle with my thoughts.

Prospero. 'Tis time
I should inform thee farther. Lend thy hand,
And pluck my magic garment from me. So:
Lie there, my art. Wipe thou thine eyes; have comfort.
The direful spectacle of the wreck, which touch'd
The very virtue of compassion in thee,
I have with such provision in mine art
So safely ordered that there is no soul—
No, not so much perdition as an hair
Betid to any creature in the vessel
Which thou heard'st cry, which thou saw'st sink. Sit down;
For thou must now know farther.

Miranda. You have often
Begun to tell me what I am, but stopp'd
And left me to a bootless inquisition,
Concluding 'Stay: not yet.'

Prospero. The hour's now come;
The very minute bids thee ope thine ear;
Obey and be attentive. Canst thou remember
A time before we came unto this cell?
I do not think thou canst, for then thou wast not
Out three years old.

Miranda. Certainly, sir, I can.

Prospero. By what? By any other house or person?
Of any thing the image tell me that
Hath kept with thy remembrance.

Miranda. 'Tis far off
And rather like a dream than an assurance
That my remembrance warrants. Had I not
Four or five women once that tended me?

Prospero. Thou hadst, and more, Miranda. But how is it
That this lives in thy mind? What seest thou else
In the dark backward and abysm of time?
If thou remember'st aught ere thou camest here,
How thou camest here thou mayst.

Miranda. But that I do not.

Prospero. Twelve year since, Miranda, twelve year since,

Thy father was the Duke of Milan and
A prince of power.

Miranda. Sir, are not you my father?

Prospero. Thy mother was a piece of virtue, and
She said thou wast my daughter; and thy father
Was Duke of Milan; and thou his only heir
And princess no worse issued.

Miranda. O the heavens!

What foul play had we, that we came from thence?
Or blessed was't we did?

Prospero. Both, both, my girl:

By foul play, as thou say'st, were we heaved thence,
But blessedly help hither.

Miranda. O, my heart bleeds

To think o' the teen that I have turn'd you to,
Which is from my remembrance! Please you, farther.

Prospero. My brother and thy uncle, call'd Antonio—

I pray thee, mark me—that a brother should
Be so perfidious!—he whom next thyself
Of all the world I loved and to him put
The manage of my state; as at that time
Through all the signories it was the first
And Prospero the prime duke, being so reputed
In dignity, and for the liberal arts
Without a parallel; those being all my study,
The government I cast upon my brother
And to my state grew stranger, being transported
And rapt in secret studies. Thy false uncle—
Dost thou attend me?

Miranda. Sir, most heedfully.

Prospero. Being once perfected how to grant suits,
How to deny them, who to advance and who
To trash for over-topping, new created
The creatures that were mine, I say, or changed 'em,
Or else new form'd 'em; having both the key
Of officer and office, set all hearts i' the state
To what tune pleased his ear; that now he was
The ivy which had hid my princely trunk,
And suck'd my verdure out on't. Thou attend'st not.

Miranda. O, good sir, I do.

Prospero. I pray thee, mark me.

I, thus neglecting worldly ends, all dedicated
To closeness and the bettering of my mind
With that which, but by being so retired,
O'er-prized all popular rate, in my false brother
Awaked an evil nature; and my trust,
Like a good parent, did beget of him

A falsehood in its contrary as great
 As my trust was; which had indeed no limit,
 A confidence sans bound. He being thus lorded,
 Not only with what my revenue yielded,
 But what my power might else exact, like one
 Who having into truth, by telling of it,
 Made such a sinner of his memory,
 To credit his own lie, he did believe
 He was indeed the duke; out o' the substitution
 And executing the outward face of royalty,
 With all prerogative: hence his ambition growing—
 Dost thou hear?

Miranda. Your tale, sir, would cure deafness.

Prospero. To have no screen between this part he play'd
 And him he play'd it for, he needs will be
 Absolute Milan. Me, poor man, my library
 Was dukedom large enough: of temporal royalties
 He thinks me now incapable; confederates—
 So dry he was for sway—wi' the King of Naples
 To give him annual tribute, do him homage,
 Subject his coronet to his crown and bend
 The dukedom yet unbow'd—alas, poor Milan!—
 To most ignoble stooping.

Miranda. O the heavens!

Prospero. Mark his condition and the event; then tell me
 If this might be a brother.

Miranda. I should sin
 To think but nobly of my grandmother:
 Good wombs have borne bad sons.

Prospero. Now the condition.
 The King of Naples, being an enemy
 To me inveterate, hearkens my brother's suit;
 Which was, that he, in lieu o' the premises
 Of homage and I know not how much tribute,
 Should presently extirpate me and mine
 Out of the dukedom and confer fair Milan
 With all the honours on my brother: whereon,
 A treacherous army levied, one midnight
 Fated to the purpose did Antonio open
 The gates of Milan, and, i' the dead of darkness,
 The ministers for the purpose hurried thence
 Me and thy crying self.

Miranda. Alack, for pity!
 I, not remembering how I cried out then,
 Will cry it o'er again: it is a hint
 That wrings mine eyes to't.

Prospero. Hear a little further

And then I'll bring thee to the present business
Which now's upon's; without the which this story
Were most impertinent.

Miranda. Wherefore did they not
That hour destroy us?

Prospero. Well demanded, wench:
My tale provokes that question. Dear, they durst not,
So dear the love my people bore me, nor set
A mark so bloody on the business, but
With colours fairer painted their foul ends.
In few, they hurried us aboard a bark,
Bore us some leagues to sea; where they prepared
A rotten carcass of a boat, not rigg'd,
Nor tackle, sail, nor mast; the very rats
Instinctively had quit it: there they hoist us,
To cry to the sea that roar'd to us, to sigh
To the winds whose pity, sighing back again,
Did us but loving wrong.

Miranda. Alack, what trouble
Was I then to you!

Prospero. O, a cherubim
Thou wast that did preserve me. Thou didst smile.
Infused with a fortitude from heaven,
When I have deck'd the sea with drops full salt,
Under my burthen groan'd; which raised in me
An undergoing stomach, to bear up
Against what should ensue.

Miranda. How came we ashore?

Prospero. By Providence divine.
Some food we had and some fresh water that
A noble Neapolitan, Gonzalo,
Out of his charity, being then appointed
Master of this design, did give us, with
Rich garments, linens, stuffs and necessaries,
Which since have steaded much; so, of his gentleness,
Knowing I loved my books, he furnish'd me
From mine own library with volumes that
I prize above my dukedom.

Miranda. Would I might
But ever see that man!

Prospero. Now I arise:
Sit still, and hear the last of our sea-sorrow.
Here in this island we arrived; and here
Have I, thy schoolmaster, made thee more profit
Than other princesses can that have more time
For vainer hours and tutors not so careful.

Miranda. Heavens thank you for't! And now, I pray you, sir,

For still 'tis beating in my mind, your reason
For raising this sea-storm?

Prospero. Know thus far forth.
By accident most strange, bountiful Fortune,
Now my dear lady, hath mine enemies
Brought to this shore; and by my prescience
I find my zenith doth depend upon
A most auspicious star, whose influence
If now I court not but omit, my fortunes
Will ever after droop. Here cease more questions:
Come on;
We'll visit Caliban my slave, who never
Yields us kind answer.

Miranda. 'Tis a villain, sir,
I do not love to look on.

Prospero. But, as 'tis,
We cannot miss him: he does make our fire,
Fetch in our wood and serves in offices
That profit us. What, ho! Slave! Caliban!
Thou earth, thou! Speak.

Caliban. (Within) There's wood enough within.

Prospero. Come forth, I say! There's other business for thee:
Come, thou tortoise! When?
Thou poisonous slave, got by the devil himself
Upon thy wicked dam, come forth!

Caliban. As wicked dew as e'er my mother brush'd
With raven's feather from unwholesome fen
Drop on you both! A south-west blow on ye
And blister you all o'er!

Prospero. For this, be sure, to-night thou shalt have cramps,
Side-stitches that shall pen thy breath up; urchins
Shall, for that vast of night that they may work,
All exercise on thee; thou shalt be pinch'd
As thick as honeycomb, each pinch more stinging
Than bees that made 'em.

Caliban. I must eat my dinner.
This island's mine, by Sycorax my mother,
Which thou takest from me. When thou camest first,
Thou strokedst me and madest much of me, wouldst give me
Water with berries in't, and teach me how
To name the bigger light, and how the less,
That burn by day and night: and then I loved thee
And show'd thee all the qualities o' the isle,
The fresh springs, brine-pits, barren place and fertile:
Cursed be I that did so! All the charms
Of Sycorax, toads, beetles, bats, light on you!
For I am all the subjects that you have,

Which first was mine own king: and here you sty me
 In this hard rock, whiles you do keep from me
 The rest o' the island.

Prospero. Thou most lying slave,
 Whom stripes may move, not kindness! I have used thee,
 Filth as thou art, with human care, and lodged thee
 In mine own cell, till thou didst seek to violate
 The honour of my child.

Caliban. O ho, O ho! Would't had been done!
 Thou didst prevent me; I had peopled else
 This isle with Calibans.

Miranda. Abhorred slave,
 Which any print of goodness wilt not take,
 Being capable of all ill! I pitied thee,
 Took pains to make thee speak, taught thee each hour
 One thing or other: when thou didst not, savage,
 Know thine own meaning, but wouldst gabble like
 A thing most brutish, I endow'd thy purposes
 With words that made them known. But thy vile race,
 Though thou didst learn, had that in't which
 good natures
 Could not abide to be with; therefore wast thou
 Deservedly confined into this rock,
 Who hadst deserved more than a prison.

Caliban. You taught me language; and my profit on't
 Is, I know how to curse. The red plague rid you
 For learning me your language!

Prospero. Hag-seed, hence!
 Fetch us in fuel; and be quick, thou'rt best,
 To answer other business. Shrug'st thou, malice?
 If thou neglect'st or dost unwillingly
 What I command, I'll rack thee with old cramps,
 Fill all thy bones with aches, make thee roar
 That beasts shall tremble at thy din.

Caliban. No, pray thee.

(Aside)

I must obey: his art is of such power,
 It would control my dam's god, Setebos,
 and make a vassal of him.

Prospero. So, slave; hence!

(Exit Caliban)

Scene 4 - Back Stage. Ferdinand Wandering the Dressing Rooms

Ferdinand. Where should this music be? I' the air or the earth?
 It sounds no more: and sure, it waits upon
 Some god o' the island. This music crept by me upon the waters,
 Allaying both their fury and my passion

With its sweet air: thence I have follow'd it,
Or it hath drawn me rather. This is no mortal business, nor no
sound

That the earth owes. I hear it now above me. Most sure, the
goddess

On whom these airs attend! Vouchsafe my prayer
May know if you remain upon this island;
And that you will some good instruction give
How I may bear me here: my prime request,
Which I do last pronounce, is, (Walks into Prospero's Dressing
Room) O you wonder!

If you be maid or no?

Miranda. No wonder, sir;

But certainly a maid.

Ferdinand. My language! Heavens!

I am the best of them that speak this speech,
Were I but where 'tis spoken.

Prospero. How? The best?

What wert thou, if the King of Naples heard thee?

Ferdinand. A single thing, as I am now, that wonders
To hear thee speak of Naples.

Miranda. (Aside)

Why speaks my father so ungently? This
Is the third man that e'er I saw, the first
That e'er I sigh'd for: pity move my father
To be inclined my way!

Ferdinand. O, if a virgin,
And your affection not gone forth, I'll make you
The queen of Naples.

Prospero. Soft, sir! One word more.

(Aside)

They are both in either's powers; but this swift business
I must uneasy make, lest too light winning
Make the prize light.

(To Ferdinand)

One word more; I charge thee
That thou attend me: thou dost here usurp
The name thou owest not; and hast put thyself
Upon this island as a spy, to win it
From me, the lord on't.

Ferdinand. No, as I am a man.

Prospero. Follow me.

Speak not you for him; he's a traitor. Come;
I'll manacle thy neck and feet together:
Sea-water shalt thou drink; thy food shall be
The fresh-brook muscles, wither'd roots and husks
Wherein the acorn cradled. Follow.

Ferdinand. No;

I will resist such entertainment till
Mine enemy has more power.

Prospero. Come on; obey:

Thy nerves are in their infancy again
And have no vigour in them. (Prospero stands, fully in Drag)

Ferdinand. So they are;

My spirits, as in a dream, are all bound up.
My father's loss, the weakness which I feel,
The wreck of all my friends, nor this man's threats,
To whom I am subdued, are but light to me,
Might I but through my prison once a day
Behold this maid: all corners else o' the earth
Let liberty make use of; space enough
Have I in such a prison.

Act II

Scene 1 - Main Stage. Caliban Drunkenly Performs

Caliban. All the infections that the sun sucks up
From bogs, fens, flats, on Prosper fall and make him
By inch-meal a disease! His spirits hear me
And yet I needs must curse. But they'll nor pinch,
Fright me with urchin-shows, pitch me i' the mire,
Nor lead me, like a firebrand, in the dark
Out of my way, unless he bid 'em; but
For every trifle are they set upon me;
Sometime like apes that mow and chatter at me
And after bite me, then like hedgehogs which
Lie tumbling in my barefoot way and mount
Their pricks at my footfall; sometime am I
All wound with adders who with cloven tongues
Do hiss me into madness.

Lo, now, lo!

Here comes a spirit of his, and to torment me
For bringing wood in slowly. I'll fall flat;
Perchance he will not mind me.

(Drinks)

Caliban. Do not torment me: Oh!

The spirit torments me; Oh

Do not torment me, prithee; I'll bring my wood home faster.

Thou dost me yet but little hurt; thou wilt anon, I
know it by thy trembling: now Prosper works upon thee.

(Aside)

These be fine things, an if they be
not sprites.

That's a brave god and bears celestial liquor.

I will kneel to him.

Hast thou not dropp'd from heaven?
 I have seen thee in her and I do adore thee:
 My mistress show'd me thee and thy dog and thy bush.
 I'll show thee every fertile inch o' th' island;
 And I will kiss thy foot: I prithee, be my god.
 I'll kiss thy foot; I'll swear myself thy subject.
 I'll show thee the best springs; I'll pluck thee berries;
 I'll fish for thee and get thee wood enough.
 A plague upon the tyrant that I serve!
 I'll bear him no more sticks, but follow thee,
 Thou wondrous man.
 I prithee, let me bring thee where crabs grow;
 And I with my long nails will dig thee pignuts;
 Show thee a jay's nest and instruct thee how
 To snare the nimble marmoset; I'll bring thee
 To clustering filberts and sometimes I'll get thee
 Young scamels from the rock. Wilt thou go with me?
 (Sings Drunkenly)
 Farewell master; farewell, farewell!
 No more dams I'll make for fish
 Nor fetch in firing
 At requiring;
 Nor scrape trencher, nor wash dish
 'Ban, 'Ban, Cacaliban
 Has a new master: get a new man.
 Freedom, hey-day! hey-day, freedom! freedom,
 hey-day, freedom!
 How does thy honour? Let me lick thy shoe.
 I'll not serve him; he's not valiant.
 Lo, how he mocks me! wilt thou let him, my lord?
 Lo, lo, again! bite him to death, I prithee
 I thank my noble lord. Wilt thou be pleased to
 hearken once again to the suit I made to thee?

Scene 2 - Main Stage. Sebastian and Antonio plot beside the stage.

Sebastian. I'm out of patience.

Antonio. We are merely cheated of our lives by drunkards:
 This wide-chapp'd rascal—would thou mightst lie drowning
 The washing of ten tides!

What might,

Worthy Sebastian? O, what might?—No more:—

And yet me thinks I see it in thy face,

What thou shouldst be: the occasion speaks thee, and

My strong imagination sees a crown

Dropping upon thy head.

Sebastian. What, art thou waking?

Antonio. Do you not hear me speak?

Sebastian. I do; and surely
It is a sleepy language and thou speak'st
Out of thy sleep. What is it thou didst say?
This is a strange repose, to be asleep
With eyes wide open; standing, speaking, moving,
And yet so fast asleep.

Antonio. Noble Sebastian,
Thou let'st thy fortune sleep—die, rather; wink'st
Whiles thou art waking.

Sebastian. Thou dost snore distinctly;
There's meaning in thy snores.

Antonio. I am more serious than my custom: you
Must be so too, if heed me; which to do
Trebles thee o'er.

Sebastian. Well, I am standing water.

Antonio. I'll teach you how to flow.

Sebastian. Do so: to ebb
Hereditary sloth instructs me.

Antonio. O,
If you but knew how you the purpose cherish
Whiles thus you mock it! how, in stripping it,
You more invest it! Ebbing men, indeed,
Most often do so near the bottom run
By their own fear or sloth.

Sebastian. Prithee, say on:
The setting of thine eye and cheek proclaim
A matter from thee, and a birth indeed
Which throes thee much to yield.

Antonio. Thus, sir:
Although this lord of weak remembrance, this,
Who shall be of as little memory
When he is earth'd, hath here almost persuade,—
For he's a spirit of persuasion, only
Professes to persuade,—the king his son's alive,
'Tis as impossible that he's undrown'd
And he that sleeps here swims.

Sebastian. I have no hope
That he's undrown'd.

Antonio. O, out of that 'no hope'
What great hope have you! no hope that way is
Another way so high a hope that even
Ambition cannot pierce a wink beyond,
But doubt discovery there. Will you grant with me
That Ferdinand is drown'd?

Sebastian. He's gone.

Antonio. Then, tell me,

Who's the next heir of Naples?

Sebastian. Claribel.

Antonio. She that is queen of Tunis; she that dwells
Ten leagues beyond man's life; she that from Naples
Can have no note, unless the sun were post-
The man i' the moon's too slow-till new-born chins
Be rough and razorable; she that-from whom?
We all were sea-swallow'd, though some cast again,
And by that destiny to perform an act
Whereof what's past is prologue, what to come
In yours and my discharge.

Sebastian. What stuff is this! how say you?
'Tis true, my brother's daughter's queen of Tunis;
So is she heir of Naples; 'twixt which regions
There is some space.

Antonio. A space whose every cubit
Seems to cry out, 'How shall that Claribel
Measure us back to Naples? Keep in Tunis,
And let Sebastian wake.' Say, this were death
That now hath seized them; why, they were no worse
Than now they are. There be that can rule Naples
As well as he that sleeps; lords that can prate
As amply and unnecessarily
As this Gonzalo; I myself could make
A chough of as deep chat. O, that you bore
The mind that I do! what a sleep were this
For your advancement! Do you understand me?

Sebastian. Methinks I do.

Antonio. And how does your content
Tender your own good fortune?

Sebastian. I remember
You did supplant your brother Prospero.

Antonio. True:
And look how well my garments sit upon me;
Much feater than before: my brother's servants
Were then my fellows; now they are my men.

Sebastian. But, for your conscience?

Antonio. Ay, sir; where lies that? if 'twere a kibe,
'Twould put me to my slipper: but I feel not
This deity in my bosom: twenty consciences,
That stand 'twixt me and Milan, candied be they
And melt ere they molest! Here lies your brother,
No better than the earth he lies upon,
If he were that which now he's like, that's dead;
Whom I, with this obedient steel, three inches of it,
Can lay to bed for ever; whiles you, doing thus,
To the perpetual wink for aye might put

This ancient morsel, this Sir Prudence, who
Should not upbraid our course. For all the rest,
They'll take suggestion as a cat laps milk;
They'll tell the clock to any business that
We say befits the hour.

Sebastian. Thy case, dear friend,
Shall be my precedent; as thou got'st Milan,
I'll come by Naples. Draw thy sword: one stroke
Shall free thee from the tribute which thou payest;
And I the king shall love thee.

Antonio. Draw together;
And when I rear my hand, do you the like,
To fall it on Gonzalo.
Then let us both be sudden. (The two return to where the others
are sitting)

Ariel. My master through his art foresees the danger
That you, his friend, are in; and sends me forth—
For else his project dies—to keep them living.
(Sings in Gonzalo's ear)
While you here do snoring lie,
Open-eyed conspiracy
His time doth take.
If of life you keep a care,
Shake off slumber, and beware:
Awake, awake!

Gonzalo. Now, good angels
Preserve the king.

Alonso. Why, how now? ho, awake! Why are you drawn?
Wherefore this ghastly looking?

Gonzalo. What's the matter?

Sebastian. Whiles we stood here securing your repose,
Even now, we heard a hollow burst of bellowing
Like bulls, or rather lions: did't not wake you?
It struck mine ear most terribly.
Alonso. I heard nothing.

Antonio. O, 'twas a din to fright a monster's ear,
To make an earthquake! sure, it was the roar
Of a whole herd of lions.

Alonso. Heard you this, Gonzalo?

Gonzalo. Upon mine honour, sir, I heard a humming,
And that a strange one too, which did awake me:
I shaked you, sir, and cried: as mine eyes open'd,
I saw their weapons drawn: there was a noise,
That's verily. 'Tis best we stand upon our guard,
Or that we quit this place; let's draw our weapons.

Scene 3 - Back Stage. Ferdinand does menial labour for Ferdinand.

Miranda. My father
Is hard at study; pray now, rest yourself;
He's safe for these three hours.

Ferdinand. O most dear mistress,
The sun will set before I shall discharge
What I must strive to do.

Miranda. If you'll sit down,
I'll bear your logs the while: pray, give me that;
I'll carry it to the pile.

Ferdinand. No, precious creature;
I had rather crack my sinews, break my back,
Than you should such dishonour undergo,
While I sit lazy by.

Miranda. It would become me
As well as it does you: and I should do it
With much more ease; for my good will is to it,
And yours it is against.

Prospero. Poor worm, thou art infected!
This visitation shows it.

Miranda. You look wearily.

Ferdinand. No, noble mistress; 'tis fresh morning with me
When you are by at night. I do beseech you--
Chiefly that I might set it in my prayers--
What is your name?

Miranda. Miranda.--O my father,
I have broke your hest to say so!

Ferdinand. Admired Miranda!
Indeed the top of admiration! worth
What's dearest to the world! Full many a lady
I have eyed with best regard and many a time
The harmony of their tongues hath into bondage
Brought my too diligent ear: for several virtues
Have I liked several women; never any
With so full soul, but some defect in her
Did quarrel with the noblest grace she owed
And put it to the foil: but you, O you,
So perfect and so peerless, are created
Of every creature's best!

Miranda. I do not know
One of my sex; no woman's face remember,
Save, from my glass, mine own; nor have I seen
More that I may call men than you, good friend,
And my dear father: how features are abroad,
I am skillless of; but, by my modesty,
The jewel in my dower, I would not wish

Any companion in the world but you,
 Nor can imagination form a shape,
 Besides yourself, to like of. But I prattle
 Something too wildly and my father's precepts
 I therein do forget.

Ferdinand. I am in my condition
 A prince, Miranda; I do think, a king;
 I would, not so!--and would no more endure
 This wooden slavery than to suffer
 The flesh-fly blow my mouth. Hear my soul speak:
 The very instant that I saw you, did
 My heart fly to your service; there resides,
 To make me slave to it; and for your sake
 Am I this patient log--man.

Miranda. Do you love me?

Ferdinand. O heaven, O earth, bear witness to this sound
 And crown what I profess with kind event
 If I speak true! if hollowly, invert
 What best is boded me to mischief! I
 Beyond all limit of what else i' the world
 Do love, prize, honour you.

Miranda. I am a fool

To weep at what I am glad of.

Prospero. Fair encounter

Of two most rare affections! Heavens rain grace
 On that which breeds between 'em!

Ferdinand. Wherefore weep you?

Miranda. At mine unworthiness that dare not offer
 What I desire to give, and much less take
 What I shall die to want. But this is trifling;
 And all the more it seeks to hide itself,
 The bigger bulk it shows. Hence, bashful cunning!
 And prompt me, plain and holy innocence!

I am your wife, if you will marry me;

If not, I'll die your maid: to be your fellow

You may deny me; but I'll be your servant,

Whether you will or no.

Ferdinand. My mistress, dearest;

And I thus humble ever.

Miranda. My spouse, then?

Ferdinand. Ay, with a heart as willing

As bondage e'er of freedom: here's my hand.

Miranda. And mine, with my heart in't; and now farewell
 Till half an hour hence.

Ferdinand. A thousand thousand!

(Ferdinand and Miranda exit)

Prospero. So glad of this as they I cannot be,

Who are surprised withal; but my rejoicing
 At nothing can be more. I'll to my book,
 For yet ere supper-time must I perform
 Much business appertaining.

Scene 4 - Main Stage. Caliban and Ariel discuss Prospero.

Caliban. As I told thee before, I am subject to a tyrant, a
 sorcerer, that by his cunning hath cheated me of the island.

Ariel. Thou liest.

Caliban. Thou liest, thou jesting monkey, thou: I would my
 valiant master would destroy thee! I do not lie.

I say, by sorcery he got this isle;
 From me he got it. if thy greatness will
 Revenge it on him,—for I know thou darest,
 But this thing dare not,—

Ariel. That's most certain.

Caliban. Thou shalt be lord of it and I'll serve thee.

Ariel. How now shall this be compassed?

Caliban. I'll yield him thee asleep,
 Where thou mayst knock a nail into his bead.

Ariel. Thou liest; thou canst not.

Caliban. What a pied ninny's this! Thou scurvy patch!
 I do beseech thy greatness, give him blows
 And take his bottle from him: when that's gone
 He shall drink nought but brine; for I'll not show him
 Where the quick freshes are.

Ariel. Thou liest.

Caliban. Ha, ha, ha!

Ariel. Now, forward with your tale.

Caliban. Why, as I told thee, 'tis a custom with him,
 I' th' afternoon to sleep: there thou mayst brain him,
 Having first seized his books, or with a log
 Batter his skull, or paunch him with a stake,
 Or cut his wezand with thy knife. Remember
 First to possess his books; for without them
 He's but a sot, as I am, nor hath not
 One spirit to command: they all do hate him
 As rootedly as I. Burn but his books.
 He has brave utensils,—for so he calls them—
 Which when he has a house, he'll deck withal
 And that most deeply to consider is
 The beauty of his daughter; he himself
 Calls her a nonpareil: I never saw a woman,
 But only Sycorax my dam and she;
 But she as far surpasseth Sycorax
 As great'st does least.

Within this half hour will he be asleep:

Wilt thou destroy him then?

Ariel. (Aside)

This will I tell my master.

(To Caliban) At thy request, monster, I will do reason, any reason.

Caliban. Thou makest me merry; I am full of pleasure:

Let us be jocund: will you troll the catch

You taught me but while-ere?

Let us sing.

(Sings)

Flout 'em and scout 'em

And scout 'em and flout 'em

Thought is free.

Caliban. That's not the tune.

(Ariel plays the tune on a tabour and pipe)

Scene 5 - Back Stage. Prospero sets up a wedding for Miranda and Ferdinand.

Prospero. If I have too austerely punish'd you,

Your compensation makes amends, for I

Have given you here a third of mine own life,

Or that for which I live; who once again

I tender to thy hand: all thy vexations

Were but my trials of thy love and thou

Hast strangely stood the test here, afore Heaven,

I ratify this my rich gift. O Ferdinand,

Do not smile at me that I boast her off,

For thou shalt find she will outstrip all praise

And make it halt behind her.

Ferdinand. I do believe it

Against an oracle.

Prospero. Then, as my gift and thine own acquisition

Worthily purchased take my daughter: but

If thou dost break her virgin-knot before

All sanctimonious ceremonies may

With full and holy rite be minister'd,

No sweet aspersion shall the heavens let fall

To make this contract grow: but barren hate,

Sour-eyed disdain and discord shall bestrew

The union of your bed with weeds so loathly

That you shall hate it both: therefore take heed,

As Hymen's lamps shall light you.

Ferdinand. As I hope

For quiet days, fair issue and long life,

With such love as 'tis now, the murkiest den,

The most opportune place, the strong'st suggestion.

Our worser genius can, shall never melt

Mine honour into lust, to take away
 The edge of that day's celebration
 When I shall think: or Phoebus' steeds are founder'd,
 Or Night kept chain'd below.

Prospero. Fairly spoke.

Sit then and talk with her; she is thine own.

What, Ariel! my industrious servant, Ariel!

(Enter Ariel)

Ariel. What would my potent master? here I am.

Prospero. Thou and thy meaner fellows your last service

Did worthily perform; and I must use you

In such another trick. Go bring the rabble,

O'er whom I give thee power, here to this place:

Incite them to quick motion; for I must

Bestow upon the eyes of this young couple

Some vanity of mine art: it is my promise,

And they expect it from me.

Ariel. Presently?

Prospero. Ay, with a twink.

Ariel. Before you can say 'come' and 'go,'

And breathe twice and cry 'so, so,'

Each one, tripping on his toe,

Will be here with mop and mow.

Do you love me, master? no?

Prospero. Dearly my delicate Ariel. Do not approach

Till thou dost hear me call.

Ariel. Well, I conceive.

(Ariel Exits)

Prospero. Look thou be true; do not give dalliance

Too much the rein: the strongest oaths are straw

To the fire i' the blood: be more abstemious,

Or else, good night your vow!

Ferdinand. I warrant you sir;

The white cold virgin snow upon my heart

Abates the ardour of my liver.

Prospero. Well.

Now come, my Ariel! bring a corollary,

Rather than want a spirit: appear and pertly!

No tongue! all eyes! be silent.

(Iris Enters to Soft Music)

Iris. Ceres, most bounteous lady, thy rich leas

Of wheat, rye, barley, vetches, oats and pease;

Thy turfy mountains, where live nibbling sheep,

And flat meads thatch'd with stover, them to keep;

Thy banks with pioned and twilled brims,

Which spongy April at thy hest betrimms,

To make cold nymphs chaste crowns; and thy broom -groves,

Whose shadow the dismissed bachelor loves,
 Being lass-lorn: thy pole-clipt vineyard;
 And thy sea-marge, sterile and rocky-hard,
 Where thou thyself dost air;--the queen o' the sky,
 Whose watery arch and messenger am I,
 Bids thee leave these, and with her sovereign grace,
 Here on this grass-plot, in this very place,
 To come and sport: her peacocks fly amain:
 Approach, rich Ceres, her to entertain.

(Ceres Enters)

Ceres. Hail, many-colour'd messenger, that ne'er
 Dost disobey the wife of Jupiter;
 Who with thy saffron wings upon my flowers
 Diffusest honey-drops, refreshing showers,
 And with each end of thy blue bow dost crown
 My bosky acres and my unshrub'd down,
 Rich scarf to my proud earth; why hath thy queen
 Summon'd me hither, to this short-grass'd green?

Iris. A contract of true love to celebrate;
 And some donation freely to estate
 On the blest lovers.

Ceres. Tell me, heavenly bow,
 If Venus or her son, as thou dost know,
 Do now attend the queen? Since they did plot
 The means that dusky Dis my daughter got,
 Her and her blind boy's scandal'd company
 I have forsworn.

Iris. Of her society
 Be not afraid: I met her deity
 Cutting the clouds towards Paphos and her son
 Dove-drawn with her. Here thought they to have done
 Some wanton charm upon this man and maid,
 Whose vows are, that no bed-right shall be paid
 Till Hymen's torch be lighted: but vain;
 Mars's hot minion is returned again;
 Her waspish-headed son has broke his arrows,
 Swears he will shoot no more but play with sparrows
 And be a boy right out.

Ceres. High'st queen of state,
 Great Juno, comes; I know her by her gait.

(Juno Enters)

Juno. How does my bounteous sister? Go with me
 To bless this twain, that they may prosperous be
 And honour'd in their issue.

They sing:

Juno. Honour, riches, marriage-blessing,
 Long continuance, and increasing,

Hourly joys be still upon you!
 Juno sings her blessings upon you.

Ceres. Earth's increase, foison plenty,
 Barns and garnerers never empty,
 Vines and clustering bunches growing,
 Plants with goodly burthen bowing;
 Spring come to you at the farthest
 In the very end of harvest!
 Scarcity and want shall shun you;
 Ceres' blessing so is on you.

Ferdinand. This is a most majestic vision, and
 Harmoniously charmingly. May I be bold
 To think these spirits?

Prospero. Spirits, which by mine art
 I have from their confines call'd to enact
 My present fancies.

Ferdinand. Let me live here ever;
 So rare a wonder'd father and a wife
 Makes this place Paradise.

Juno and Ceres whisper, and send Iris on employment

Prospero. Sweet, now, silence!
 Juno and Ceres whisper seriously;
 There's something else to do: hush, and be mute,
 Or else our spell is marr'd.

Iris. You nymphs, call'd Naiads, of the windring brooks,
 With your saged crowns and ever-harmless looks,
 Leave your crisp channels and on this green land
 Answer your summons; Juno does command:
 Come, temperate nymphs, and help to celebrate
 A contract of true love; be not too late.

(Rest of Drag Spirits enter)
 You sunburnt sicklemen, of August weary,
 Come hither from the furrow and be merry:
 Make holiday; your rye-straw hats put on
 And these fresh nymphs encounter every one
 In country footing.

Prospero. (To the Spirits) Well done! avoid; no more!

Ferdinand. This is strange: your father's in some passion
 That works him strongly.

Miranda. Never till this day
 Saw I him touch'd with anger so distemper'd.

Prospero. You do look, my son, in a moved sort,
 As if you were dismay'd: be cheerful, sir.
 Our revels now are ended. These our actors,
 As I foretold you, were all spirits and
 Are melted into air, into thin air:
 And, like the baseless fabric of this vision,

The cloud-capp'd towers, the gorgeous palaces,
 The solemn temples, the great globe itself,
 Ye all which it inherit, shall dissolve
 And, like this insubstantial pageant faded,
 Leave not a rack behind. We are such stuff
 As dreams are made on, and our little life
 Is rounded with a sleep. Sir, I am vex'd;
 Bear with my weakness; my, brain is troubled:
 Be not disturb'd with my infirmity:
 If you be pleased, retire into my cell
 And there repose: a turn or two I'll walk,
 To still my beating mind.

Ferdinand and Miranda. We wish your peace.

Prospero. With a thought I thank thee.

Act III

Scene 1 - Main Stage. The Royal Company watch the Drag Performers who take their marriage celebration to the rest of the Club.

Alonso. Even here I will put off my hope and keep it
 No longer for my flatterer: he is drown'd
 Whom thus we stray to find, and the sea mocks
 Our frustrate search on land. Well, let him go.

Antonio. (Aside to Sebastian)

I am right glad that he's so
 out of hope.

Do not, for one repulse, forego the purpose
 That you resolved to effect.

Sebastian. (Aside to Antonio)

The next advantage
 Will we take throughly.

Antonio. (Aside to Sebastian)

Let it be to-night;
 For, now they are oppress'd with travel, they
 Will not, nor cannot, use such vigilance
 As when they are fresh.

Sebastian. (Aside to Antonio)

I say, to-night: no more.

(Solemn and strange music plays)

Alonso. What harmony is this? My good friends, hark!

Gonzalo. Marvellous sweet music!

(Enter Prospero above, invisible. Enter several strange Shapes, bringing in a banquet; they dance about it with gentle actions of salutation; and, inviting the King, & c. to eat, they depart)

Alonso. Give us kind keepers, heavens! What were these?

Sebastian. A living drollery. Now I will believe
 That there are unicorns, that in Arabia

There is one tree, the phoenix' throne, one phoenix
At this hour reigning there.

Antonio. I'll believe both;
And what does else want credit, come to me,
And I'll be sworn 'tis true: travellers ne'er did
lie, Though fools at home condemn 'em.

Gonzalo. If in Naples
I should report this now, would they believe me?
If I should say, I saw such islanders--
For, certes, these are people of the island--
Who, though they are of monstrous shape, yet, note,
Their manners are more gentle-kind than of
Our human generation you shall find
Many, nay, almost any.

Prospero. (Aside)
Honest lord,
Thou hast said well; for some of you there present
Are worse than devils.

Alonso. I cannot too much muse
Such shapes, such gesture and such sound, expressing,
Although they want the use of tongue, a kind
Of excellent dumb discourse.

Prospero. (Aside)
Praise in departing.

Sebastian. No matter, since
They have left their viands behind; for we have stomachs.
Will't please you taste of what is here?

Alonso. Not I.

Gonzalo. Faith, sir, you need not fear. When we were boys,
Who would believe that there were mountaineers
Dew-lapp'd like bulls, whose throats had hanging at 'em
Wallets of flesh? or that there were such men
Whose heads stood in their breasts? which now we find
Each putter-out of five for one will bring us
Good warrant of.

Alonso. I will stand to and feed,
Although my last: no matter, since I feel
The best is past. Brother, my lord the duke,
Stand to and do as we.

(Thunder and lightning. Ariel enters, like a harpy; claps his
wings upon the table; and, with a quaint device, the banquet
vanishes)

Ariel. You are three men of sin, whom Destiny,
That hath to instrument this lower world
And what is in't, the never-surfeited sea
Hath caused to belch up you; and on this island
Where man doth not inhabit; you 'mongst men

Being most unfit to live. I have made you mad;
 And even with such-like valour men hang and drown
 Their proper selves.

(Alonso, Sebastian & c. draw their swords)

You fools! I and my fellows
 Are ministers of Fate: the elements,
 Of whom your swords are temper'd, may as well
 Wound the loud winds, or with bemock'd-at stabs
 Kill the still-closing waters, as diminish
 One dowle that's in my plume: my fellow-ministers
 Are like invulnerable. If you could hurt,
 Your swords are now too massy for your strengths
 And will not be uplifted. But remember--
 For that's my business to you--that you three
 From Milan did supplant good Prospero;
 Exposed unto the sea, which hath requit it,
 Him and his innocent child: for which foul deed
 The powers, delaying, not forgetting, have
 Incensed the seas and shores, yea, all the creatures,
 Against your peace. Thee of thy son, Alonso,
 They have bereft; and do pronounce by me:
 Lingering perdition, worse than any death
 Can be at once, shall step by step attend
 You and your ways; whose wraths to guard you from--
 Which here, in this most desolate isle, else falls
 Upon your heads--is nothing but heart-sorrow
 And a clear life ensuing.

(He vanishes in thunder.)

Prospero. Bravely the figure of this harpy hast thou
 Perform'd, my Ariel; a grace it had, devouring:
 Of my instruction hast thou nothing bated
 In what thou hadst to say: so, with good life
 And observation strange, my meaner ministers
 Their several kinds have done. My high charms work
 And these mine enemies are all knit up
 In their distractions; they now are in my power;
 And in these fits I leave them, while I visit
 Young Ferdinand, whom they suppose is drown'd,
 And his and mine loved darling.

(Prospero Exits)

Gonzalo. I' the name of something holy, sir, why stand you
 In this strange stare? (Royal Company Finds that they are stuck
 in their chairs, unable to move)

Alonso. O, it is monstrous, monstrous:
 Methought the billows spoke and told me of it;
 The winds did sing it to me, and the thunder,
 That deep and dreadful organ-pipe, pronounced

The name of Prosper: it did bass my trespass.
Therefore my son i' the ooze is bedded, and
I'll seek him deeper than e'er plummet sounded
And with him there lie mudded.

Sebastian. But one fiend at a time,
I'll fight their legions o'er.

Antonio. I'll be thy second.

Gonzalo. All three of them are desperate: their great guilt,
Like poison given to work a great time after,
Now 'gins to bite the spirits.

Scene 2 - Back Stage. Prospero and Ariel Discuss the Final Leg
of Prospero's Plan

Prospero. Now does my project gather to a head:
My charms crack not; my spirits obey; and time
Goes upright with his carriage. How's the day?

Ariel. On the sixth hour; at which time, my lord,
You said our work should cease.

Prospero. I did say so,
When first I raised the tempest. Say, my spirit,
How fares the king and's followers?

Ariel. Confined together
In the same fashion as you gave in charge,
Just as you left them; all prisoners, sir, They cannot budge
till your release. The king,
His brother and yours, abide all three distracted
And the remainder mourning over them,
Brimful of sorrow and dismay; but chiefly
Him that you term'd, sir, 'The good old lord Gonzalo;'
His tears run down his beard, like winter's drops
From eaves of reeds. Your charm so strongly works 'em
That if you now beheld them, your affections
Would become tender.

Prospero. Dost thou think so, spirit?

Ariel. Mine would, sir, were I human.

Prospero. And mine shall.
Hast thou, which art but air, a touch, a feeling
Of their afflictions, and shall not myself,
One of their kind, that relish all as sharply,
Passion as they, be kindlier moved than thou art?
Though with their high wrongs I am struck to the quick,
Yet with my nobler reason 'gaitist my fury
Do I take part: the rarer action is
In virtue than in vengeance: they being penitent,
The sole drift of my purpose doth extend
Not a frown further. Go release them, Ariel:
My charms I'll break, their senses I'll restore,

And they shall be themselves.

(Ariel Exits)

Prospero. Ye elves of hills, brooks, standing lakes and groves,
 And ye that on the sands with printless foot
 Do chase the ebbing Neptune and do fly him
 When he comes back; you demi-puppets that
 By moonshine do the green sour ringlets make,
 Whereof the ewe not bites, and you whose pastime
 Is to make midnight mushrooms, that rejoice
 To hear the solemn curfew; by whose aid,
 Weak masters though ye be, I have bedimm'd
 The noontide sun, call'd forth the mutinous winds,
 And 'twixt the green sea and the azured vault
 Set roaring war: to the dread rattling thunder
 Have I given fire and rifted Jove's stout oak
 With his own bolt; the strong-based promontory
 Have I made shake and by the spurs pluck'd up
 The pine and cedar: graves at my command
 Have waked their sleepers, oped, and let 'em forth
 By my so potent art. But this rough magic
 I here abjure, and, when I have required
 Some heavenly music, which even now I do,
 To work mine end upon their senses that
 This airy charm is for, I'll break my staff,
 Bury it certain fathoms in the earth,
 And deeper than did ever plummet sound
 I'll drown my book.

(Solemn music plays)

Scene 3 - Main Stage. Prospero Confronts the Royal Company.

Prospero. A solemn air and the best comforter
 To an unsettled fancy cure thy brains,
 Now useless, boil'd within thy skull! There stand,
 For you are spell-stopp'd.
 Holy Gonzalo, honourable man,
 Mine eyes, even sociable to the show of thine,
 Fall fellowly drops. The charm dissolves apace,
 And as the morning steals upon the night,
 Melting the darkness, so their rising senses
 Begin to chase the ignorant fumes that mantle
 Their clearer reason. O good Gonzalo,
 My true preserver, and a loyal sir
 To him you follow'st! I will pay thy graces
 Home both in word and deed. Most cruelly
 Didst thou, Alonso, use me and my daughter:
 Thy brother was a furtherer in the act.
 Thou art pinch'd fort now, Sebastian. Flesh and blood,

You, brother mine, that entertain'd ambition,
 Expell'd remorse and nature; who, with Sebastian,
 Whose inward pinches therefore are most strong,
 Would here have kill'd your king; I do forgive thee,
 Unnatural though thou art. Their understanding
 Begins to swell, and the approaching tide
 Will shortly fill the reasonable shore
 That now lies foul and muddy. Not one of them
 That yet looks on me, or would know me Ariel,
 Fetch me the hat and rapier in my cell:
 I will discase me, and myself present
 As I was sometime Milan: quickly, spirit;
 Thou shalt ere long be free.

Ariel. (Singing and helping Prospero remove Drag attire)
 Where the bee sucks. there suck I:
 In a cowslip's bell I lie;
 There I couch when owls do cry.
 On the bat's back I do fly
 After summer merrily.

Merrily, merrily shall I live now
 Under the blossom that hangs on the bough.

Prospero. Why, that's my dainty Ariel! I shall miss thee:
 But yet thou shalt have freedom: so, so, so.
 To the king's ship, invisible as thou art:
 There shalt thou find the mariners asleep
 Under the hatches; the master and the boatswain
 Being awake, enforce them to this place,
 And presently, I prithee.

Ariel. I drink the air before me, and return
 Or ere your pulse twice beat.
 (Ariel Exits)

Gonzalo. All torment, trouble, wonder and amazement
 Inhabits here: some heavenly power guide us
 Out of this fearful country!

Prospero. Behold, sir king,
 The wronged Duke of Milan, Prospero:
 For more assurance that a living prince
 Does now speak to thee, I embrace thy body;
 And to thee and thy company I bid
 A hearty welcome.

Alonso. Whether thou best he or no,
 Or some enchanted trifle to abuse me,
 As late I have been, I not know: thy pulse
 Beats as of flesh and blood; and, since I saw thee,
 The affliction of my mind amends, with which,
 I fear, a madness held me: this must crave,
 An if this be at all, a most strange story.

Thy dukedom I resign and do entreat
 Thou pardon me my wrongs. But how should Prospero
 Be living and be here?

Prospero. First, noble friend,
 Let me embrace thine age, whose honour cannot
 Be measured or confined.

Gonzalo. Whether this be
 Or be not, I'll not swear.

Prospero. You do yet taste
 Some subtilties o' the isle, that will not let you
 Believe things certain. Welcome, my friends all!
 (Aside to Sebastian and Antonio)

But you, my brace of lords, were I so minded,
 I here could pluck his highness' frown upon you
 And justify you traitors: at this time
 I will tell no tales.

Sebastian. (Aside)
 The devil speaks in him.

Prospero. No.
 For you, most wicked sir, whom to call brother
 Would even infect my mouth, I do forgive
 Thy rankest fault; all of them; and require
 My dukedom of thee, which perforce, I know,
 Thou must restore.

Alonso. If thou be'st Prospero,
 Give us particulars of thy preservation;
 How thou hast met us here, who three hours since
 Were wreck'd upon this shore; where I have lost--
 How sharp the point of this remembrance is!--
 My dear son Ferdinand.

Prospero. I am woe for't, sir.

Alonso. Irreparable is the loss, and patience
 Says it is past her cure.

Prospero. I rather think
 You have not sought her help, of whose soft grace
 For the like loss I have her sovereign aid
 And rest myself content.

Alonso. You the like loss!

Prospero. As great to me as late; and, supportable
 To make the dear loss, have I means much weaker
 Than you may call to comfort you, for I
 Have lost my daughter.

Alonso. A daughter?
 O heavens, that they were living both in Naples,
 The king and queen there! that they were, I wish
 Myself were mudded in that oozy bed
 Where my son lies. When did you lose your daughter?

Prospero. In this last tempest. I perceive these lords
 At this encounter do so much admire
 That they devour their reason and scarce think
 Their eyes do offices of truth, their words
 Are natural breath: but, howsoe'er you have
 Been justled from your senses, know for certain
 That I am Prospero and that very duke
 Which was thrust forth of Milan, who most strangely
 Upon this shore, where you were wreck'd, was landed,
 To be the lord on't. No more yet of this;
 For 'tis a chronicle of day by day,
 Not a relation for a breakfast nor
 Befitting this first meeting. Welcome, sir;
 This cell's my court: here have I few attendants
 And subjects none abroad: pray you, look in.
 My dukedom since you have given me again,
 I will requite you with as good a thing;
 At least bring forth a wonder, to content ye
 As much as me my dukedom.

(Back curtain raises to reveal Ferdinand in full drag playing chess with Miranda)

Miranda. Sweet lord, you play me false.

Ferdinand. No, my dear'st love,
 I would not for the world.

Miranda. Yes, for a score of kingdoms you should wrangle,
 And I would call it, fair play.

Alonso. If this prove
 A vision of the Island, one dear son
 Shall I twice lose.

Sebastian. A most high miracle!

Ferdinand. Though the seas threaten, they are merciful;
 I have cursed them without cause.

(Kneels)

Alonso. Now all the blessings
 Of a glad father compass thee about!

Arise, and say how thou camest here.

Miranda. O, wonder!
 How many goodly creatures are there here!
 How beauteous mankind is! O brave new world,
 That has such people in't!

Prospero. 'Tis new to thee.

Alonso. What is this maid with whom thou wast at play?
 Your eld'st acquaintance cannot be three hours:
 Is she the goddess that hath sever'd us,
 And brought us thus together?

Ferdinand. Sir, she is mortal;
 But by immortal Providence she's mine:

I chose her when I could not ask my father
 For his advice, nor thought I had one. She
 Is daughter to this famous Duke of Milan,
 Of whom so often I have heard renown,
 But never saw before; of whom I have
 Received a second life; and second father
 This lady makes him to me.

Alonso. I am hers:

But, O, how oddly will it sound that I
 Must ask my child forgiveness!

Prospero. There, sir, stop:

Let us not burthen our remembrance with
 A heaviness that's gone.

Gonzalo. I have inly wept,
 Or should have spoke ere this. Look down, you god,
 And on this couple drop a blessed crown!
 For it is you that have chalk'd forth the way
 Which brought us hither.

Alonso. I say, Amen, Gonzalo!

Gonzalo. Was Milan thrust from Milan, that his issue
 Should become kings of Naples? O, rejoice
 Beyond a common joy, and set it down
 With gold on lasting pillars: In one voyage
 Did Claribel her husband find at Tunis,
 And Ferdinand, her brother, found a wife
 Where he himself was lost, Prospero his dukedom
 In a poor isle and all of us ourselves
 When no man was his own.

Alonso. (To Ferdinand and Miranda) Give me your hands:
 Let grief and sorrow still embrace his heart
 That doth not wish you joy!

Gonzalo. Be it so! Amen!

Alonso. This is as strange a maze as e'er men trod
 And there is in this business more than nature
 Was ever conduct of: some oracle
 Must rectify our knowledge.

Prospero. Sir, my liege,
 Do not infest your mind with beating on
 The strangeness of this business; at pick'd leisure
 Which shall be shortly, single I'll resolve you,
 Which to you shall seem probable, of every
 These happen'd accidents; till when, be cheerful
 And think of each thing well.

Come hither, spirit:

Set Caliban free;

Untie the spell.

(Re-enter Ariel, driving in Caliban)

Caliban. O Setebos, these be brave spirits indeed!
How fine my master is! I am afraid
He will chastise me.

Prospero. This mis-shapen knave,
His mother was a witch, and one so strong
That could control the moon, make flows and ebbs,
And deal in her command without her power.
This demi-devil--For he's a bastard one--had plotted
To take my life. this thing of darkness!
Acknowledge mine.

Caliban. I shall be pinch'd to death.

Alonso. This is a strange thing as e'er I look'd on.
(Pointing to Caliban)

Prospero. He is as disproportion'd in his manners
As in his shape. Go, sirrah, to my cell.

Caliban. Ay, that I will; and I'll be wise hereafter
And seek for grace. What a thrice-double ass
Was I.

Prospero. Go to; away!
(Exit Caliban)

Prospero. Sir, I invite your highness and your train
To my poor cell, where you shall take your rest
For this one night; which, part of it, I'll waste
With such discourse as, I not doubt, shall make it
Go quick away; the story of my life
And the particular accidents gone by
Since I came to this isle: and in the morn
I'll bring you to your ship and so to Naples,
Where I have hope to see the nuptial
Of these our dear-beloved solemnized;
And thence retire me to my Milan, where
Every third thought shall be my grave.

Alonso. I long
To hear the story of your life, which must
Take the ear strangely.

Prospero. I'll deliver all;
And promise you calm seas, auspicious gales
And sail so expeditious that shall catch
Your royal fleet far off.

(Aside to Ariel)

My Ariel, chick,
That is thy charge: then to the elements
Be free, and fare thou well! Please you, draw near.

Epilogue

Prospero. Now my charms are all o'erthrown,
And what strength I have's mine own,

Which is most faint: now, 'tis true,
I must be here confined by you,
Or sent to Naples. Let me not,
Since I have my dukedom got
And pardon'd the deceiver, dwell
In this bare island by your spell;
But release me from my bands
With the help of your good hands:
Gentle breath of yours my sails
Must fill, or else my project fails,
Which was to please. Now I want
Spirits to enforce, art to enchant,
And my ending is despair,
Unless I be relieved by prayer,
Which pierces so that it assaults
Mercy itself and frees all faults.
As you from crimes would pardon'd be,
Let your indulgence set me free.
(Prospero Exits and Caliban Enters, picking up the discarded
books and taking centre stage as the new headliner).
Caliban. As you from crimes would pardon'd be,
Let your indulgence set me free.

End

Chapter 1: A Brief History of Drag and its Queens

With many different definitions, there are a plethora of different possible ways Drag came into the vernacular of the twentieth and twenty-first century.⁶ According to the Oxford English Dictionary, the term Drag could potentially come from the Old English “dragan” or the Old Norse “draga” meaning “to draw”, which makes sense if we consider that the art of Drag is literally drawing an exaggerated version of the opposite sex onto one’s own face.⁷ This comes in conjunction with another one of the definitions, “... (of a person's clothes or an animal's tail) trailing along the ground.”⁸ This calls to mind the costuming undertaken by many Drag Queens for whom extravagant gowns are a mainstay and is reinforced by the noun version of the word which can be defined as “Feminine attire worn by a man.”⁹ Taken another way, “to draw” could also mean to draw something out, like a rabbit from its hole. This also brings in the Middle Low German “dragge” which means “grapnel,” as in the act of grappling.¹⁰ This secondary meaning could lend itself to men being able to draw out a female persona through Drag (or vice versa for women), they bring forth an energy that is more than just the clothes they wear or the makeup they cover themselves in. Not only do these definitions fit suspiciously well with what Drag has come to mean, they also could have nothing at all to do with the term as used now. The lack of a formal definition and etymology serendipitously mirrors the irreverence of Drag as an artform.

Drag has for hundreds of years been an avenue for performers to experiment with ideas of gender and sexuality. Even before Shakespeare and the Western tradition of men playing female roles arrived in Europe other countries were experimenting with gendered roles. Chinese

⁶ One important source for potential definitions of Drag as used in the twentieth and twenty-first centuries is *Drag: A History of Female Impersonation in the Performing Arts* by Robert Baker published in 1994.

⁷ “Drag.” *OED Online*, Oxford University Press.

⁸ “Drag.” *OED Online*, Oxford University Press.

⁹ “Drag.” *OED Online*, Oxford University Press.

¹⁰ “Drag.” *OED Online*, Oxford University Press.

Opera for example has a long history of men in female roles, as is discussed by Daphne Pi-Wei Lei's *Operatic China: Staging Chinese Identity Across the Pacific*. She states that men dressed as women as a "mediated mimicry in drag" where their "realism [was] their own primary performance mode."¹¹ Interestingly, in a review of this book Siyuan Liu brings up the point that these Chinese Opera singers were not tracing their roots to any European tradition but instead to Japanese Kabuki theatre. She asserts: "the model for the Chinese students in Tokyo was not Western realistic theatre, but female impersonators of Japan's first Western-style theatre shinpa (new school drama), who in turn followed kabuki onnagata (men in female roles)."¹² This again shows that while the term "Drag" is relatively recent, the practice of it is rather ancient and effective enough to be practiced across the world.¹³ In donning an extravagant wardrobe Drag performers can beguile audiences both on stage and off and tap into a source of feminine power often unavailable to cis-gendered women.

An exploration of the roots of Drag reveals its permeation of mainstream media. Drag performers have been in entanglements with the law, fighting for equality for all sexualities and advocating for minority groups. Typically seen at Pride Parades as grand marshals, Drag Queens earned their place through battling the establishment. This chapter is an exploration of how their history, advocacy and artistry is not only an important progressive step for modern minority groups, but also an exploration of how Drag can be connected back to Shakespeare and the minority groups he gave voice to in his works. Shakespeare's female characters were nuanced enough that they had voices and powerful influence in his works, even though female actors

¹¹ Lei, Daphne Pi-Wei *Operatic China: Staging Chinese Identity Across the Pacific*. Pelgrave Macmillan, 2006, p. 104.

¹² Liu, Siyuan. Review of *Operatic China: Staging Chinese Identity Across the Pacific* by Daphne Pi-Wei Lei. *Theatre Journal*, Vol. 59, No. 3, Theatre and Translation, 2007, p. 542.

¹³ In fact, early English theatre and Shakespeare himself relied heavily on Drag performances as female peoples were not allowed on stage at the time.

could not play on the stage. For example, his Cordelia had more wits about her than any other character in *King Lear* and was stalwart enough to not give in to her ailing father's desire for pandering, "I love your Majesty according to my bond; no more nor less."¹⁴ Elsewhere, and perhaps more telling for this paper is Viola, the heroin of *Twelfth Night*, who understood the dangers of the world without her brother and entourage, "Conceal me what I am/For such disguise as haply shall become the form of my intent."¹⁶ She also keenly understood the power of garments, dressing as a man to join the Duke's court and winning his affection. Her interactions with Olivia reveal the wit with which they are both blessed and allows a greater understanding of how nuanced these women were even if the social and historical context was repressive towards women.

Drag Queens have also suffered oppression and forced repression for decades. While an accepted medium on the stage for centuries, men playing women lost their acceptability when they transferred the artform into clubs, pageants, and their everyday lives.¹⁷ They battle stereotypes and tensions from publics that do not understand the pageantry and irreverence through which their artistry takes root. Their embellishing of femininity is seen by some as less than respectful of its female inspirations and more derogatory and threatening to conventional family structures. In America, dressing in Drag has long been seen as a sign of mental instability and been found dangerous to the public. As Clare Sears says in *Arresting Dress*: "Between 1848 and 1900 thirty-four cities in twenty-one states passed prohibitions against cross-dressing, as did

¹⁴ Shakespeare, William. *King Lear*. Penguin Books, 1999, I, 1, 94-95.

¹⁵ She believed her familial love outweighed that of her sisters and that the King would eventually see that and they would be reunited.

¹⁶ Shakespeare, William. *Twelfth Night*. Washington Square Press Inc., 2005, I, 2, 105-108.

¹⁷ Although accepted by many, there was an antitheatrical movement in Shakespeare's time that believed cross-dressing by performers was a cause and symptom of the immorality of the theatre, as explored by Anita Lie in "The Elizabethan Anti-Stage Movement."

eleven more cities before World War I.”¹⁸ Even as laws changed and became more relaxed, the Drag scene has still been marginalized. As a result, many Drag Queens resort to creating their own families and subcultures where they feel comfortable performing and following their inspirations and can find a source of support emotionally and monetarily. This is confirmed by Moncrieff and Lienard: “In some communities, the intense competition facilitates the emergence of ‘drag families,’ with seniors controlling and mentoring cadets. These families do help in reducing the costs of entry for beginners.”¹⁹ An exploration of this, the documentary *Paris is Burning* by Jennie Livingston, follows the lives of Drag families living and performing in New York.

Paris is Burning showcases different Drag Queens and their created families’ involvement in Ballroom, which, as Meredith Heller, in “Rupaul Realness,” says “...is a performance arena developed by queer people of Color in response to pervasive racism in the 1960s and 1970s drag queen pageants in the US.”²⁰ As is seen in the documentary, these competitions include pageant looks, runway walks, and dancing or “voguing”. The typically feminine model and modelling competitions are transformed into a liberating center for queer artists and Drag Queens and their supporters. Moncrieff and Lienard go on to explain more how the family structure works by stating that “Drag mothers, or successful drag queens, at the top of the hierarchy, benefit from their elevated social status. Social influence, authority, status, and increased social capital are gained the higher one climbs the ladder of success.”²¹ Many of the people that allowed themselves to be filmed in *Paris is Burning* had fraught or entirely negligible

¹⁸ Sears, Clare. *Arresting Dress: Cross-Dressing, Law, and Fascination in Nineteenth-Century San Francisco*. Duke University Press, 2014, p. 3.

¹⁹ Moncrieff, Michael and Pierre Lienard. “A Natural History of the Drag Queen Phenomenon.” *Evolutionary Psychology*, vol. 15, issue 2, 2017. Online.

²⁰ Heller, Meredith. “Rupaul Realness: the neoliberal resignification of ballroom discourse.” *Social Semiotics*, vol. 30, no. 1, 2018, p. 133.

²¹ Moncrieff and Lienard. “A Natural History of the Drag Queen Phenomenon.”

relationships with their biological families, leaving home in order to pursue a life with a more accepting family.²² Within the typically feminine atmosphere (one of the competitions being based on how stereotypically feminine an artist can be) there is a distinct lack of biological female persons in and around the area.²³ Mothers are replaced by the embellished but still maternal Drag Mothers.

Dragging up motherhood is especially interesting in conjunction with *The Tempest* where female figures like biological mothers are noticeably absent. Miranda instead has faraway recollections of female caretakers before being raised exclusively by her father, she says: “‘Tis far off and rather like a dream than an assurance that my remembrance warrants. Had I not four or five women once that tended me?’”²⁴ These women are not named and appear nowhere else in the play. Even Miranda’s actual mother is only referenced once, as a “piece of virtue.” While Prospero may once have held an affection for her, she is as absent in the play as the biological mothers of the Drag artists in *Paris is Burning*. As well, Caliban has his mother Sycorax, described as “the foul witch” and “this damn’d witch” who died and left the island and her child up for grabs by Prospero.²⁵ Even this mother (harshly as she is portrayed) is not seen in the play, she is only there to serve as another echo of the maternal through which to compare Prospero’s ability as a parent.

Femininity is still felt in Miranda’s purity, her marriage, and the masque but it is passive and submissive. Contrastingly, in my adaptation femininity is everywhere; the biological mother is still noticeably absent, but the femininity has become assertive and is the driving force of the

²² Livingston, Jennie, director. *Paris is Burning*, Off-White Productions and Prestige Pictures, 1990.

²³ That is not to say there were none, and also not to discount the presence of transgendered persons who competed and spectated.

²⁴ Shakespeare, William. *The Tempest*. Penguin Books, 1959, I, 2, 142-145.

²⁵ Shakespeare, William. *The Tempest*. Penguin Books, 1959, I, 2, 392, 400.

play. Instead of just the memory of a mother, Miranda gets a Drag Mother of a father. Prospero supports and nurtures her, but he is harsh and critical and constantly imposes his own will and dreams onto her. Prospero also acts in this role to Caliban and Ariel as he berates Caliban but eventually leaves the island to him and as he uses Ariel and then frees the sprite. Prospero claims to be the one who raised Caliban, saying “I have used thee, filth as thou art, with human care, and lodged thee in mine own cell, till thou didst seek to violate the honour of my child” and Caliban responds “you taught me language; and my profit on’t is, I know how to curse. The red plague rid you for learning me your language!”²⁶ This is played the same in the original and my adaptation: Prospero arrives at the island and takes it over but at the end leaves, with Caliban remaining as the dark thing created and abandoned by all parental figures. Prospero says to Ariel “thou best know’st what torment I did find thee in...it was mine art, when I arrived and heard thee, that made gape the pine and let thee out.”²⁷ In the original play this can be taken literally to mean that by sorcery Prospero freed Ariel and then pressed him into service; in my adaptation this takes on another meaning, one of a Drag Mother finding a talented but untrained performer and teaching them as a member of their Drag family. Motherhood, then, in *The Tempest* is revealed to adhere more to the structure of the Drag Mother than the biological mother; just like Venus Xtravaganza and her housemother Angie Xtravaganza in *Paris is Burning*.

The documentary also provides insight into the ways these Drag Queens’ lives are shaped by their interactions with each other and the spectator community. For instance, it details how young queer men are taken in, trained and supported by the family as they begin to compete in the Ballroom Scene. This training of younger members of the community is interestingly paralleled in Shakespeare’s own time where young male members of the companies are trained

²⁶ Shakespeare, William. *The Tempest*. Penguin Books, 1959, I, 2, 516-522.

²⁷ Shakespeare, William. *The Tempest*. Penguin Books, 1959, I, 2, 424-425, 429-431.

into playing defining feminine roles like Juliet or Miranda. The acquisition of a brilliant young performer could revitalize companies, as was the case for the Blackfriars Theatre, as Patricia Reynolds states in “Kidnapped to Order: Child Actors in Shakespeare’s Day”: “The new Blackfriars Theatre needed as many children as possible – and quickly – to create a new acting troupe. Nathaniel Giles had become Choirmaster of the Chapel Children in 1597 and with this position came the power to impress children into service. Giles’s ‘Charter’ gave him the authority to impress 12 boys although many Blackfriars plays had up to 20 people on stage at once.”²⁸ Likewise, in the twentieth century a brilliant newcomer to the Ball scene could bring one’s Drag family into much higher prominence; as was the case for Pepper Lebeija who eventually rose to the matriarch position of the Lebeija Drag family and won over 200 trophies during her career.²⁹ Her transition into the “Mother” role, taking over for Crystal Lebeija is similar to what my adaptation shows in the power dynamic shift from Sycorax to Prospero.

More importantly, *Paris is Burning* showcases the treatment of Drag Queens at the hands of the wider mainstream population. It demonstrates the Drag Queens’ resistance to being assimilated into gender roles and working roles that do not interest them. Moncrieff and Lienard explain that “Drag queens are also perceived to be socially formidable and invested individuals with influence in the gay community. Being a recognized and successful drag queen means being willing to engage in aggressive behavior and endorse the role of provocateur.”³⁰ Additionally, Moncrieff and Lienard state “In the 1960s, they became very visible during the violence opposing police and gay communities in both San Francisco and New York City.”³¹ In 1969 the LGBTQ community could no longer stand the constant abuse it suffered at the hands of

²⁸ Reynolds, Patricia. “Kidnapped to order: child actors in Shakespeare’s day.” *The National Archives*, 2016, Online.

²⁹ Livingston, *Paris is Burning*.

³⁰ Moncrieff and Lienard. “A Natural History of the Drag Queen Phenomenon.”

³¹ Moncrieff and Lienard. “A Natural History of the Drag Queen Phenomenon.”

lawmakers, those who uphold those laws, and citizens who blindly follow them. Drag Queens initiated the Stonewall Riots in June of 1969 and began a long series of protests that culminated in greater liberties for members of their marginalized communities.

In Canada, Drag Queens were not immune to this same criminalization. Gay bathhouses were repeatedly raided by Canadian police just like their American counterparts as a result of the persecution of homosexual activity. In 1981 police enacted Operation Soap which was a series of strikes made by Toronto police. In “Toronto Bathhouse Raids” for the *Canadian Encyclopedia* Jamie Bradburn states that “patrons of four bathhouses in downtown Toronto (The Barracks, The Club, Richmond Street Health Emporium, and Roman II Health and Recreation Spa) were surprised by 200 police officers in a series of coordinated raids...”³² These raids resulted in the arresting of nearly three hundred men. Terrence McKenna for the CBC reported shortly after the raids that it was “...the largest mass arrest in Canada since the October Crisis of 1970. One hundred and sixty cops have arrested 286 men in a well-planned raid on four Toronto bathhouses. One night later, thousands gather to protest.”³³ The protests were a response to the treatment of gay and lesbian citizens by law enforcement and having to hide their sexualities for fear of reprisal. For instance, Bradburn states: “Law enforcement officials claimed the raids resulted from six months of undercover work into alleged sex work and other ‘indecent acts’ at each establishment. Bathhouse patrons were subjected to excessive behaviour by police, including verbal taunts about their sexuality.”³⁴ He goes on to state “Most of those arrested were found innocent of the charges. The raids marked a turning point for Toronto’s gay community, as the protests that followed indicated they would no longer endure derogatory treatment from the

³² Bradburn, Jamie. “Toronto Bathhouse Raids (1981).” *The Canadian Encyclopedia*, 2013, Online.

³³ McKenna, Terrence. “Aftermath of the Toronto bathhouse raids of 1981.” *CBC Digital Archives*. Broadcast Date 1981, Online.

³⁴ Bradburn, Jamie. “Toronto Bathhouse Raids (1981).” *The Canadian Encyclopedia*, 2013, Online.

police, media and the public.”³⁵ In *Confessions of a Fairy’s Daughter* Alison Wearing speaks of her father’s participation in the protests. She states:

“The police could have no idea how helpful Operation Soap would be to the gay and lesbian community, for the furious, frustrated footsteps of those protesters gathered momentum and resulted in the first great strides for gay and lesbian rights in Ontario. There had been smaller raids and marches in other cities and gay rights groups were active across the country. But it was on that cold February night of the Toronto bath-raid protest that the city’s gay community emerged from the shadows and unashamedly, in great numbers, came out into the street.”³⁶

Just like the Stonewall Riots, the protests that followed Operation Soap became a rallying cry for LGBTQ communities causing protests across the country and eventually evolving into the Toronto Pride Parade.

As a result of their status as provocateurs and refusal to tamp themselves down, Drag Queens emerged as leaders of a nighttime community tolerated so long as they remained in the dark or on the fringes of society like the area of New York in which the Balls thrown in *Paris is Burning* are filmed. While laws regarding homosexual behaviour have changed, Drag artists have still been forced to keep resisting a culture which no longer criminalizes their behaviour, but in which it is still barely tolerated. It is their resistance that is important for the purposes of my thesis as it is through resistance that society is motivated to change. Just as it was resistance for women to take their own roles over from men on the stage, so is it resistance that has given Drag access to mainstream culture without sacrificing the things that make them unique.

³⁵ Bradburn, Jamie. “Toronto Bathhouse Raids (1981).” *The Canadian Encyclopedia*, 2013, Online.

³⁶ Wearing, Alison. *Confessions of a Fairy’s Daughter: Growing Up with a Gay Dad*. Knopf Canada, 2013, p. 106.

Assisting Drag as an artform in and of its own is its place on the stage and screen. For instance, *Kiss of the Spider Woman*, a novel turned play and adapted for the screen, portrays an outright homosexual man Luis Alberto Molina and his prison relationship with another man named Valentin.³⁷ Drag on the screen continually drew in crowds internationally throughout the twentieth century. Additionally, *Victor/Victoria* was successful in its first several iterations, originally as *Viktor und Viktoria* in Germany in 1933, and then in America in 1982 where Julie Andrews (a mainstream crowd-drawing actress) portrayed the titular Drag King.³⁸ Profitable performances like hers that were not subject to the same revulsion that Drag had experienced in the rest of the twentieth century led to more film performances and more iterations of Drag. In America, heterosexual men found success playing accidental Drag roles on film like *Some Like it Hot* in 1959 or in roles wherein Drag assisted their heteronormative goals, like 1982's *Tootsie* whose female persona helped a disgraced male actor regain his peer's favour or 1993's *Mrs. Doubtfire* whose female persona helped an estranged father insinuate himself back into his children's lives.³⁹ These roles showed men dressing as women to trick their colleagues, families, and friends and, while problematic in that it shows Drag as a devious means to an end, it did show a market for the medium which allowed for heterosexual transvestites like Ed Wood to create films that showcase more mainstream Drag techniques. In turn, homosexual men and actual Drag Queens began to find their own success in film. This began with niche roles as given by John Waters; his many underground films acted as a star vehicle for Divine, an American Drag Queen and film actor. Waters' films had a cult following among LGBTQ communities that

³⁷ Puig, Manuel. *Kiss of the Spider Woman*. Seix Barral, 1976 (original novel), translated to English by Allan Baker in 1983 for the stage, adapted for film in 1985 by director Hector Babenco. Interestingly, the role of Molina was played successfully by Canadian actor Brent Carver who recently passed away.

³⁸ Original German was directed by Reinhold Schunzel in 1933 and adapted into English by Blake Edwards in 1982.

³⁹ Wilder, Billy, director. *Some Like It Hot*, Mirisch Company, 1959. Pollack, Sydney, director. *Tootsie*, Mirage Enterprises, 1982. Columbus, Chris, director. *Mrs. Doubtfire*, 20th Century Fox, 1993.

eventually found its way to the mainstream, like in the musical *Hairspray*.⁴⁰ *Hairspray*, released in 1988 showcased Divine in a major role before being taken to Broadway in 2002 and being played by famed homosexual actor Harvey Fierstein and then to the major box office success in 2007 (with heterosexual John Travolta).⁴¹ While there is a stark difference between actors playing Drag characters to mainstream audiences and actual Drag characters playing Drag roles, the twentieth century allowed Drag Queens like Divine and Lady Edna to find success for themselves as performers in and of themselves in more mainstream venues. This in turn led to Drag competitions outside of the pageant and ballroom scenes to find success.

In the twenty-first century this success has become more pronounced as we have seen quite the change in perspective on Drag Queens. This shift in perspective can be seen in *RuPaul's Drag Race*, a show that pits Drag Queens against one another in challenges to win the approval of RuPaul Charles.⁴² “Contest shows are necessarily premised on the neoliberal ideology that participants start with equivalent skills and assets, thus have an equal shot. Drag Race is no exception: viewers are told that queens have been selected by RuPaul for their commensurate ‘creativity, uniqueness, nerve, and talent.’”⁴³ The way RuPaul has grasped a modicum of fame from the late twentieth century and leveraged that into international stardom for herself and numerous other Queens is nothing short of extraordinary. She fused America’s love for reality television competitions with Drag. In so doing she brought Drag out of the nightclub scene from which it had been thus far most closely associated with and placed it on the mainstage. Heller states of the show that “Judges and contestants routinely repeat uncredited lines from *Paris is Burning* such as Junior LaBeija’s ‘shake the dice and steal the rice,’ or use

⁴⁰ Waters, John, director. *Hairspray*, Robert Shaye Production, 1988.

⁴¹ Adapted for Broadway by Jack O’Brien in 2002 and for film in 2007 by Adam Shankman.

⁴² Charles, RuPaul. *Rupaul's Drag Race*. Passion Distribution. 2009-Present.

⁴³ Heller, Meredith. “Rupaul Realness: the neoliberal resignification of ballroom discourse.” *Social Semiotics*, vol. 30, no. 1, 2018, p. 137.

ballroom embedded terms such as realness, reading, and shade.”⁴⁴ While RuPaul, the judges on the show, and the contestants pay lip service to and continually use terminology from previous Drag media like *Paris is Burning*, there is a larger focus on the commercial advantages of performing in the twenty first century. Drag Queens were suddenly at the forefront of a new digital age where their aesthetic techniques and humour could find new audiences across the globe. “Drag Race’s social media fans are more than just passive disseminators of this content, they also coproduce it when they campaign online for further discussion of certain storylines or push for drag queens with large social media followings to be cast.”⁴⁵ This rise of so-called social media Drag Queens came as a result of a culture that had a much greater appreciation for Drag arts and a variety of mediums through which they could find supporters. As Heller states: “For the majority of queens that will not win Drag Race, building...notoriety directly feeds into their future career opportunities and successes.”⁴⁶ Interestingly, with the advent of social media queens there has come a more distinguishable hierarchy of Drag Queens, which can be seen most clearly in the Drag Race show. There is a stark difference in opinion between Queens who have knowledge, firsthand or otherwise, of the Stonewall Riots and show a “proper” amount of respect to the trials of those who fought for the respect the younger queens are perceived to be taking advantage of. This disparity between the age of queens has also been exacerbated by the show which has created a second hierarchy between Queens who have won, who have appeared, who have auditioned, and who have declined to audition. Those not swayed by Rupaul’s charms or success are becoming marginalized or relegated into the nightclub scene. When Drag has

⁴⁴ Heller, Meredith. “Rupaul Realness: the neoliberal resignification of ballroom discourse.” *Social Semiotics*, vol. 30, no. 1, 2018, p. 138.

⁴⁵ Heller, Meredith. “Rupaul Realness.” *Social Semiotics*, vol. 30, no. 1, 2018, p. 138.

⁴⁶ Heller, Meredith. “Rupaul Realness.” *Social Semiotics*, vol. 30, no. 1, 2018, p. 135.

“Olympics” in Drag Race, other forms of Drag are inherently sidelined by a competition obsessed culture.

Some of the Drag that has been sidelined began before *Drag Race* but it is the theory behind that show, that there is a “right” way to Drag, that has lasting and marginalizing effects on other forms of Drag. Craig Russell, a Toronto based Drag Queen was the star of *Outrageous!*⁴⁷ The film was based on the collection of short stories *The Butterfly Ward* by Margaret Gibson (Russell’s roommate).⁴⁸ It, in part, details his efforts to “make it” in first Toronto and then New York in the mid-twentieth century while living with a schizophrenic woman. This parallels Russell’s own attempts to make a name for himself as a Drag Queen in Canada. He suffered from seeing his city gentrified to the point that his Drag was seen as “outrageous” and his experience as a subversive performer was estranging himself from more mainstream Drag. He also dealt with the AIDS crisis, eventually passing after a stroke caused by complications from AIDS, a disease seen by many as centering around the LGBTQ community. His journey with Drag was cut short but lasted long enough to place him in the Canadian LGBTQ spotlight but never quite being mainstream enough to enjoy more widespread acclaim.

Predating Craig Russell was Michel Tremblay, a French-Canadian playwright whose works were hugely influential in the second half of the twentieth century but mainly in Quebec. He never achieved mainstream success in his life, however, his play *Hosanna* is the first to center on a Drag Queen in Canada. Hosanna (born Claude Lemieux) refers to herself as a Drag Queen although the stage directions most commonly refer to her as a transvestite. This difference in terminology is interesting as a descriptor of how queer persons were perceived in Canada in the 1970s. To put it simply, transvestites were men who dress up as women and Drag Queens

⁴⁷ Benner, Richard, director. *Outrageous!*, Cinema 5 Distributing, 1977.

⁴⁸ Gibson, Margaret. *The Butterfly Ward*. Vanguard Press, 1976.

were men who perform as women. Performance is the key difference and *Hosanna* demonstrates this poignantly with Hosanna's frequent disparaging of herself as neither a man nor a woman: "When I'm dressed like a man I'm ridiculous, when I'm dressed like a woman I'm ridiculous. But I'm really ridiculous when I'm stuck between the two, like I am right now, with my woman's face, my woman's underwear, and my own body."⁴⁹ When Hosanna goes to Sandra's club for a costume party, she considers herself a Drag Queen, as she is performing as Elizabeth Taylor's Cleopatra, but when she is home still in female attire, she is considered by the stage directions as a transvestite. Additionally, Claude and Hosanna are both considered unfavourably by other characters in the play (mainly off stage as Cuirette is the only other seen character), this reviling towards her is not caused by her homosexuality but by her personality. While this personality is obviously a screen created by Claude to mask her vulnerability and gain her acceptance in her chosen clique, it is also an unusually progressive depiction of a homosexual character. Tremblay does not make her hated because she is gay, he makes her hated because she is constantly rude, as Hosanna says herself: "My big mouth, that's all I ever had. Can I help it if it made me famous?"⁵⁰ In fact, the play, which managed to make it out of Quebec to a small run on Broadway, dealt with homosexuality and the Drag subculture in as normalizing a way as Tremblay could manage and demonstrated his influence as a Canadian playwright. His many novels and plays that starred homosexual characters circulated Quebec and progressive parts of Canada, bringing LGBTQ material to a much larger audience while still remaining part of the LGBTQ subculture developing in the nation. *Hosanna* also explores some of the themes that my adaptation depicts. Hosanna reacts in many the same ways as Prospero, a character with a larger-than-life personality that dominates those in their inner circle and masks a vulnerability and a

⁴⁹ Tremblay, Michel. *Hosanna*, Translated by John Van Burek and Bill Glassco, Tarragon Theatre, 1974, p. 27.

⁵⁰ Tremblay, Michel. *Hosanna*, Translated by John Van Burek and Bill Glassco, Tarragon Theatre, 1974, p. 68.

fragility that others would use to destroy them if given the chance. *Hosanna* shows what happens if this mask is cracked and torn away while my adaptation shows a character that gives up the mask in favour of obscurity and a better opportunity for the next generation.

A more recent Canadian example of marginalized Drag is Dr. Sky Gilbert. Gilbert, born in America but raised, educated, and situated in Canada, spent his early career writing LGBTQ drama and helping create a platform for it through Buddies in Bad Times, a Toronto based theatre company. His plays heightened awareness of Canadian Drag culture and were performed constantly. He served as artistic director for several years at Buddies in Bad Times. However, as time passed, he found himself relegated off to the side as his opinions and ways of writing were dimmed as new forms of expression (such as that of *Rupaul's Drag Race*) rose to prominence. He states in his blog that “Listening to people at the ‘Long Table,’ it became clear to me that Buddies is no longer a Gay and Lesbian Theatre, as it was when I was the artistic director. It has evolved into a space for a new generation of people challenging the mainstream in a new way.”⁵¹ While he asserts that it is only natural that opinions and modes of expression change over time to make room for new voices, there is also the fact that commercial viability also plays a large role in which voices are given prominence. A judge of *Drag Race*, Michelle Visage, holds the belief that “...good drag makes certain capacities or personal truths readable within an economy of visibility.”⁵² As a result of Gilbert’s experience remaining subversive, in its refusal to manifest itself within the current mode of expression as put forth by the newer creators at Buddies in Badtimes (and in a market dominated by RuPaul), his influence has diminished among aficionados of contemporary Drag and the wider LGBTQ community.

⁵¹ Gilbert, Sky. “Sky Gilbert Says Goodbye to Buddies.” *Another Blog That Nobody Reads by Sky Gilbert*, Online.

⁵² Heller, Meredith. “Rupaul Realness: the neoliberal resignification of ballroom discourse.” *Social Semiotics*, vol. 30, no. 1, 2018, p. 141.

John Herbert took on the subversive place of Drag with his play *Fortune and Men's Eyes* in 1967.⁵³ The play is based on his own experience after being arrested after being assaulted. It deals with prison politics, Shakespeare, and Drag in the Canadian penal system of the 1960s. It is named after a Shakespearean sonnet, and the plot deals with a prison production of a Shakespeare play. It also has sexuality forever in focus as an indication of power for the inmates. Herbert found tremendous difficulty trying to produce the play in Canada but eventually found it a home in New York. The following it received allowed Herbert to adapt it for film in 1971.⁵⁴ The trepidation the subject matter elicited in Canada was a reflection both of the cultural climate of the time and the negative light it placed on Canadian people and the Canadian justice system. It did however showcase the oppression felt by the Drag community as Herbert was assaulted while in Drag and then arrested. All these expressions of Drag in Canada and beyond provide the basis for the decisions I made when altering characters in *The Tempest* to fit into my Adaptation.

Prospero, the Duke of Milan in the original, in my Adaptation becomes a Drag Queen who takes over the headlining of this club after being ousted from his dukedom. In the original play, one of the reasons given for Prospero's banishment is his all-consuming focus on his studies as he says: "And Prospero the prime duke, being so reputed In dignity, and for the liberal arts Without a parallel; those being all my study, The government I cast upon my brother And to my state grew stranger, being transported And rapt in secret studies."⁵⁵ In my Adaptation these liberal studies are updated to symbolize expressions of femininity. With that layer in mind and the history of violence previously discussed in the chapter against these subversive displays Prospero's exile in the Adaptation is clearly seen as relating to the animosity felt between the law/government and queer communities. Subsequently, Prospero's exile is implied to be a result

⁵³ Herbert, John. *Fortune and Men's Eyes*. 1967.

⁵⁴ Adapted for film in 1971 where it was directed by Harvey Hart.

⁵⁵ Shakespeare, William. *The Tempest*.

of the animosity felt between law/the government and queer communities with his brother Antonio, a more traditionally heterosexual character (with his aggression and insistence on violence being typical of male characters), portraying a figure of the mainstream that Prospero was ejected from. This can be seen through Antonio still attempting to further homicidal goals, in the midst of this queer atmosphere he still displays aggression, only stopped by Ariel's intervention. In *The Tempest* this "typical manliness" is portrayed prevalently in Act II, Scene 1 where Antonio attempts to convince Sebastian to kill the king: "Draw together; and when I rear my hand, you do the like,..."⁵⁶ Antonio is assertive, aggressive, and violent in a way that Prospero is not. Prospero instead is passive, letting Ariel do the hard work, and never follows through on any threats of violence. In my Adaptation, Prospero being expelled from the mainstream, joins the nightclub scene Drag Queens have dominated, headlining a club that represents the island from the original. He attempts to live the life he never could have in Milan, except now his acquired family is more accepting of his femininity. As Simone Chess states in "Cross-Dressing, Sex and Gender Labour," "ultimately, sustained gender performance of any kind, but especially of the queer variety, depends not only upon the queer individual, but also upon the co-productive roles of his/her/their lover, and, more broadly, community."⁵⁷ In the end, Prospero's willingness to take off his feminine garments (and give up his robes, books, staff, and magic) and return to Milan to take his Dukedom back symbolizes his acceptance of returning to the status quo, but this time with the hope of an improved future through the relationship of his daughter and the prince. This being the result of helping them further their relationship and seeing it blossom in the realm of magic that he curated for them on the Island. Miranda and Ferdinand represent a hope for a future where violence and subversion play no part in the

⁵⁶ Shakespeare, William. *The Tempest*.

⁵⁷ Chess, Simone. "'Or whatever you be': Crossdressing, Sex, and Gender Labour in John Lyly's 'Gallathea'." *Renaissance and Reformation*, vol. 38, no. 4, 2015, p. 156.

building of relationships or the governing of any realm, Instead, they are built on expressions of love and cooperation as is revealed through Miranda assisting Ferdinand with his load: “If you'll sit down, I'll bear your logs the while: pray, give me that; I'll carry it to the pile...It would become me As well as it does you: and I should do it With much more ease; for my good will is to it, And yours it is against.”⁵⁸ Prospero learns through the course of my Adaptation, through watching the love of Miranda and Ferdinand blossom, that his time as a subversive person is coming to an end and his power is waning. This resolve to give up his ways and allow himself to enter irrelevance is shown in Act V Scene 1 of the original when he says of returning to the mainland, “Where I have hope to see the nuptial of these our dear-beloved solemnized; and thence retire me to my Milan, where every third thought shall be my grave.”⁵⁹ He knows Miranda and Ferdinand will be okay but he also knows that his time is ending.

We next have Ariel, the sprite of *The Tempest* who in my Adaptation is portrayed as gender fluid. They understand the role of Drag Queens like Prospero who paved the way for alternative performers and respects the work that went into their own ability to perform as they desire. They also, however, are ready to mature an identity outside of the traditional Drag hierarchy and obtain their freedom from the club and the remnants of a society that legitimized lawful demonization of queer culture. Third and finally, we have Caliban. In the original, Caliban is the child of Sycorax until her death, after which Prospero raises Caliban as said in Act I, Scene 2 “I have used thee, filth as thou art, with human care, and lodged thee in mine own cell, till thou didst seek to violate the honour of my child.”⁶⁰ In my Adaptation Caliban becomes the protégé of Prospero after first learning from the ousted Drag Queen Sycorax and believes he is the rightful owner of the nightclub: “This island’s mine, by Sycorax my mother, Which thou

⁵⁸ Shakespeare, William. *The Tempest*.

⁵⁹ Shakespeare, William. *The Tempest*.

⁶⁰ Shakespeare, William. *The Tempest*.

takest from me.”⁶¹ This returns to the idea and importance of Drag Mothers in the Drag family structure. The protection and training by one Drag Mother being contested after that person disappears. Which Drag family does Caliban then belong to and to whom should his loyalty lie? Caliban is a distressed character as a result of the tumultuous way that he was brought up. Caliban is the straight man trying to be a drag queen, which is everything he knows. He learns everything Prospero knows and then takes over the club when Prospero leaves, with the fate of the club left ambiguous. All of these things are present in my Adaptation without having to be made explicit, through their dialogue with each other and the historical contexts alone these connections arise.

⁶¹ Shakespeare, William. *The Tempest*.

Chapter 2: Hutcheon, Kidnie, and Me: Three Canadians with Theories, Adaptations, Problems, and Shakespeare

This chapter mixes and matches multiple texts that together form the necessary framework in which my adaptation can be studied. Linda Hutcheon's *The Theory of Adaptation* has straightforward definitions of adaptation and how it applies in a number of different contexts. I will be using Hutcheon's theory to set up my own interpretation of the word adaptation and its meaning for literature, drama, and how it applies to Shakespeare and my own work. Just as importantly, Margaret Jane Kidnie's *Shakespeare and the Problem of Adaptation* helps solidify Hutcheon's theory while zeroing in specifically on how adaptation requires consensus about what constitutes the original "work" being adapted in the first place. She not only references and agrees with Hutcheon but has specifics regarding ways staging Shakespeare have changed in the centuries since their original productions and why the change of context is important. Together, these Canadian academics provide a foundation through which my adaptation and recent adaptive productions can be studied.

To begin, I will review the different things Hutcheon puts forth as definitions of adaptation and expand on why her wording and ideas are important. Hutcheon brings up early on a straightforward definition: "According to its dictionary meaning, 'to adapt' is to adjust, to alter, to make suitable."⁶² While I appreciate this simplicity, I do not think this definition does enough to encompass all that adaptation in literature has the possibility to mean. I much prefer the other definitions she expresses: "First, seen as a *formal entity or product*, an adaptation is an announced and extensive transposition of a particular work or works."⁶³ Adaptations differ

⁶² Hutcheon, Linda. *The Theory of Adaptation*. Routledge. 2013. 3.

⁶³ Kidnie references this definition herself: "This view that adaptations somehow declare their status as adaptations is integral to Linda Hutcheon's more recent analysis of the phenomenon as both product and readerly/writerly process in *A Theory of Adaptation*." This demonstrates how influential a point Hutcheon makes but also sets up issues with how exactly an adaptation announces itself. Kidnie, Margaret Jane. *Shakespeare and the Problem of Adaptation*. Routledge. 2009. 3

themselves from the works they adapt by announcing that they are, in fact, adaptations. They do this either paratextually, in post-script, acknowledgements, etc., or within the adaptation through clear connections with the original work or meta-announcements made by characters or narrators (among other examples). Hutcheon also states that “Adaptation is repetition, but repetition without replication.”⁶⁴ By this she means that an adaptation contains something integral to the original work that allows the receiver to recognize (if they have previous knowledge of the original work) the story (beyond announcing it as previously expressed). It also, however, deviates from the original work by changing it in some crucial way that marks the adaptation as something new. Hutcheon continues this thought, stating of the new work: “*As adaptation*, it involves both memory and change, persistence and variation.”⁶⁵ Adaptation demonstrates to the receiver that it is both of the original work and apart from it. She confirms this ability by stating: “What we might, by analogy, call the adaptive faculty is the ability to repeat without copying to embed difference in similarity, to be at once both self and Other.”⁶⁶ This adaptive faculty includes the ability to transpose works across literary boundaries while maintaining an integral link between adapted work and adaptation.

Hutcheon’s definitions of adaptation frequently reference “transposition” of a work and the fact that the adaptation and the adapted work function like a musical composition. In musical terms, transposition means changing the key or the chords of a composition to change the sound or make it simpler to play. I had previously thought that transposition in music was different from how transposition functions in literary adaptations but have come to see it as analogous.

⁶⁴ Hutcheon does warn that a hyperfocus on what makes an adaptation similar to its source rather than what makes it different reveals something about the receivers’ temperaments just as much as the potential proximal issue of the adaptation. “To focus on repetition alone, in other words, is to suggest only the potentially conservative element in the audience response to adaptation.” Hutcheon, *Theory of Adaptation*, p. 3, 109.

⁶⁵ Hutcheon, *Theory of Adaptation*, 165.

⁶⁶ Hutcheon, *Theory of Adaptation*, 165.

The Grove Dictionary of Music states that transposition is “The notation or performance of music at a pitch different from that in which it was originally conceived or notated, by raising or lowering all the notes in it by a given interval.”⁶⁷ It is the same song but has been changed such that those who knew the original can recognize it and also recognize the differences. Kidnie demonstrates this musical idea has been long understood by stating: “The tendency among philosophers is to group literary drama alongside performance arts such as music and dance, or at least to consider how a script, a specialized form of literature, simultaneously functions in another art form as a ‘score’ for performance.”⁶⁸ Although I would state that it is not specialized to literary drama, all works can be understood from this perspective in reference to transposing original work into adaptation. Hutcheon expands on transposition stating: “Transposition can also mean a shift in ontology from the real to the fictional, from a historical account or biography to a fictionalized narrative or drama.”⁶⁹ This puts more emphasis on the recurrence of transposition; it can be seen in a change in tone for the same work in the same medium, but it can also be a change in medium like transposing a musical composition from one instrument to another. We see this when a work moves from stage to screen where the story remains the same, but the techniques used to tell it are changed and expanded. Things are added and lost as the borders of what is possible in different mediums shift and the collaborative processes of the transpositions naturally change how the story is received.

Every storyteller and every storytelling session see slight differences even though the stories may be of the same event: “Adaptations are obviously not new to our time, however; Shakespeare transferred his culture’s stories from page to stage and made them available to a

⁶⁷ Rushton, J. “Transposition.” *The New Grove Dictionary of Music*. 2001.

⁶⁸ Kidnie, *Problem of Adaptation*, 21.

⁶⁹ Hutcheon, *Theory of Adaptation*, 3.

whole new audience.”⁷⁰ Each retelling changes what is being expressed and we see this throughout history as oral traditions become written stories or performances on stage and screen. The same story can find its way between all different mediums and fluctuate between them as it is encountered by new audiences. When a story is written down and the audience goes from listener to reader, they bring the ability to study the author’s chosen wording and their biases and influences. This would be more difficult when hearing the same story as the orator may tell the story in unintentionally different ways each time. Accordingly, Hutcheon notes that “All these adapters relate stories in their different ways. They use the same tools that storytellers have always used: they actualize or concretize ideas; they make simplifying selections, but also amplify and extrapolate; they make analogies; they critique or show their respect, and so on.”⁷¹ These storytellers relate histories and stories in a bildungsromanesque expression for listeners across different cultures.⁷² Shakespeare was well known for participating in adapting histories for the stage from oral traditions, like *Midsummer Night’s Dream*. His proliferation of historical plays regarding royalty also takes on nuance when performed for royalty. He had a keen understanding of how to cater a story for a royal-favouring audience. This influence is still felt today: “The cultural power that has accrued to the works of Shakespeare can be adapted and adopted by the British in the name of patriotism and national culture.”⁷³ Adaptation helps increase the social capital of a nation or culture and that has been true into the modern era.

In the modern era, adaptations are more commonly seen as a staple of Hollywood film selection. The inception of films has provided a new avenue for adaptations as a natural next step

⁷⁰ Hutcheon, *Theory of Adaptation*, Introduction. Not Paginated.

⁷¹ Hutcheon, *Theory of Adaptation*, Introduction. Not Paginated.

⁷² Not only can adaptations and stories help build a nation, they can also be used to speak back to a culture or nation: “An adaptation can obviously be used to engage in a larger social or cultural critique.” Hutcheon, *Theory of Adaptation*, 88.

⁷³ Hutcheon, *Theory of Adaptation*, 143.

in how they can be transmitted to the greatest number of people, and to the greatest effect.

Hutcheon knowingly questions: “Why, even according to 1992 statistics, are 85 percent of all Oscar-winning Best Pictures adaptations?”⁷⁴ She is pointing out both the proliferation of adaptations a medium like this has allowed and the interest that is still prevalent for classic plays and stories told in new ways, demonstrating that they must hold some value in each new form. As Hutcheon states: “Like evolutionary natural selection, cultural selection is a way to account for the adaptive organization, in this case, of narratives.”⁷⁵ This new era for adaptations and the globalization of the ideas put forth by them reveals something interesting about the way they are created and presented. “An adaptation, like the work it adapts, is always framed in a context – a time and a place, a society and a culture; it does not exist in a vacuum.”⁷⁶ The work in its creation may have different contexts, societal norms and pressures, and may be in itself an adaptation.⁷⁷ What we consider the work itself as well may be constantly in a state of flux, something that can be revealed through adaptation.

While we consider adaptation in relation to the work it is adapting, there is also merit to the study of adaptation for its own sake.⁷⁸ Hutcheon states: “This is not to say that adaptations are not also autonomous works that can be interpreted and valued as such; as many theorists have insisted, they obviously are.”⁷⁹ The new story the adaptation becomes is still self-contained, with the necessary components (characters, themes, plot, etc.) which can be encountered and

⁷⁴ Hutcheon, *Theory of Adaptation*, Introduction. Not Paginated.

⁷⁵ Hutcheon, *Theory of Adaptation*, 159.

⁷⁶ Hutcheon, *Theory of Adaptation*, 135.

⁷⁷ The spread of stories via different mediums is a way to structure how they are received and what nuances are explored in the creation and reception of them: “Stories, however, do not consist only of the material means of their transmission (media) or the rules that structure them (genres). Those means and those rules permit and then channel narrative expectations and communicate narrative meaning *to someone in some context*, and they are created *by someone* with that intent.” Hutcheon, *Theory of Adaptation*, 22.

⁷⁸ “Although adaptations are also aesthetic objects in their own right, it is only as inherently double or multilaminated works that they can be theorized *as adaptations*.” Hutcheon, *Theory of Adaptation*, 2.

⁷⁹ Hutcheon, *Theory of Adaptation*, 2.

consumed by an audience even if they have not done the same to the original work. “If we do not know that what we are experiencing actually *is* an adaptation or if we are not familiar with the particular work that it adapts, we simply experience the adaptation as we would any other work.”⁸⁰ If you have no knowledge, for example, of *Twelfth Night*, that does not mean you cannot enjoy *She’s the Man*. The references and nuances you may miss from the original work do not prevent you from enjoying the movie, nor does it mean the story is missing something integral to it or has lost something crucial. In fact, *She’s the Man* is quite faithful to the general plot of its adapted work while completely modernizing it.⁸¹ However, for the purposes of my research, it is important to draw it back to the importance of the work as an adaptation and how the adaptation speaks back to the work it adapts: “To experience it *as an adaptation*, however, as we have seen, we need to recognize it as such and to know its adapted text, thus allowing the latter to oscillate in our memories with what we are experiencing.”⁸² If the receiver has experienced the adapted work they can see the adaptation dually as old story and new story.

These memories of the old story felt in the adaptation is an example of a palimpsest. While the term is known in other contexts for a work written over top of another work that has been erased but can still be gleaned below its replacement. Hutcheon cleverly applies the term in reference to adaptation with the changes to the adapted work being not necessarily a physical erasure but definitely an erasing of what was previously there to make room for the new ideas. She states: “Part of this ongoing dialogue with the past, for that is what adaptation means for audiences, creates the doubled pleasure of the palimpsest: more than one text is experienced –

⁸⁰ Hutcheon, *Theory of Adaptation*, 114.

⁸¹ Fickman, Andy, director. *She’s the Man*. Dreamworks Pictures. 2006.

⁸² Hutcheon, *Theory of Adaptation*, 114.

and knowingly so.”⁸³ There is a relationship between adaptation and adapted work wherein they change each other by their proximity just as they are changed by the contexts they are created and received in. Kidnie makes reference to this modification by stating: “My argument is that adaptation as an evolving category is closely tied to how the work modifies over time and from one reception space to another.”⁸⁴ Reception is seen as the most important part of how an audience views a palimpsest in this context. Hutcheon confirms this when she says “...seen from the perspective of its *process of reception*, adaptation is a form of intertextuality: we experience adaptations (*as adaptations*) as palimpsests through our memory of other works that resonate through repetition with variation.”⁸⁵ This is only if we receive the work as an adaptation, via how it announces itself or how it is presented to us. How the work is presented also matters in context of how much it has changed the adapted work or in its reasons for these changes.

The way a work is presented as adaptation reflects the way in which it is created and the intentions behind the creation. Specifically, if an adaptation is attempting to faithfully recreate a work that has been lost in some way or is missing crucial elements that constitute an instability in the text. To stabilize the text, the adapter or adapters make choices in translating the work into a new form. Hutcheon states: “This is translation but in a very specific sense: as transmutation or transcoding, that is, as necessarily a recoding into a new set of conventions as well as signs.”⁸⁶ We make choices as adapters when we shift a work from one medium or setting to another, consciously and unconsciously, based on the context we ourselves are in and the contexts we are writing for. Hutcheon confirms this: “In the act of adapting, choices are made based on many

⁸³ Hutcheon, *Theory of Adaptation*, 110. Kidnie also makes reference to palimpsests in the context that Hutcheon uses: “Led by a levelling impulse that refuses to equate ‘derivation’ and ‘derivative’ and so offering a timely corrective to a long tradition of fidelity study, Hutcheon advances a theoretical model of intertextuality that seeks to interpret an adaptation as ‘as its own palimpsestic thing’.” Kidnie, *Problem of Adaptation*, 3.

⁸⁴ Kidnie, *Problem of Adaptation*, 5.

⁸⁵ Hutcheon, *Theory of Adaptation*, 4.

⁸⁶ Hutcheon, *Theory of Adaptation*, 12.

factors, as we have seen, including genre or medium conventions, political engagement, and personal as well as public history.”⁸⁷ We translate works into adaptations with the knowledge and experience that we have, and with whatever personal or political intentions this experience has granted us.⁸⁸ With a view on the dynamic relationship between adapted work and adaptation Hutcheon and Kidnie reveal the complicated essence of adaptation as product and process: “In short, adaptation can be described as the following: An acknowledged transposition of a recognizable other work or works; a creative and an interpretive act of appropriation/salvaging; an extended intertextual engagement with the adapted work.”⁸⁹ This engagement between adapted work and adaptation provides a working definition of adaptation that functions in conjunction with my own adaptation.

When considering adaptation, both as the process and product we have thus far laid out ways to define it as concretely as possible.⁹⁰ There are, however, several ways in which these definitions are troubled or lay out troubling implications for those who create and receive adaptations. Thus, it is important to provide a study into these troubles to help us decide what is or is not an adaptation, and who has the authority to adapt someone else’s work (i.e. what are the motivations propelling the adaptation). Hutcheon asserts that “Recent translation theory argues that translation involves a transaction between texts and between languages and is thus ‘an act of both inter-cultural and inter-temporal communication.’”⁹¹ This transactional language interrupts the musical one I previously discussed, it instead implies the bartering of language across mediums, from author to adaptation author. This transtemporal transaction is also troubled then

⁸⁷ Hutcheon, *Theory of Adaptation*, 103.

⁸⁸ Goodman, Nelson. *Languages of Art: An Approach to a Theory of Symbols*. Hackett Publishing Company. 1976.

⁸⁹ Hutcheon, *Theory of Adaptation*, 4.

⁹⁰ “Yet, however straightforward the idea of adaptation may appear. On the surface, it is actually very difficult to define, in part, as we have seen, because we use the same word for the process and the product.” Hutcheon, *Theory of Adaptation*, 11.

⁹¹ Hutcheon, *Theory of Adaptation*, 12; Hutcheon specifically references: Bassnett, S. *Translation Studies*. Routledge. 2002. 9.

by the risk of miscommunication between adapted work and adaptation, even if the adaptation is attempting to remain faithful to the original. In conjunction with this, Kidnie states: “The problems implicit in a pursuit of authorial intention are also practical. Should one print what one thinks the author *meant* to write but failed to put into words as the result, say, of a lapse in concentration (writing ‘the the’, for instance, instead of ‘to the’)?”⁹² Especially in regards to adaptations where the author or authors are no longer living, like the case of Harper Lee’s *Go Set a Watchman* where her work was published posthumously as the result of a dubious deal made during her declining health.⁹³ *Go Set a Watchman* was created before her more famous *To Kill a Mockingbird* but she notoriously had no input in editing the work before publication and it was marketed as a fully finished book and not a manuscript, the form in which it was discovered. The process of creation was interrupted, and the ailing author was unable to discuss changes, if any, she might have wanted had she been more in possession of her health. In this case and more broadly in every case of adaptation, it becomes impossible to truly know the author’s intent and therefore this transaction between adapted work and adaptation will forever be inherently flawed.⁹⁴

The value of a work, if we continue the previous transactional based language, is also something that Hutcheon and Kidnie focus on in theorizing the study of adaptations. Specifically, how do we apply value to the adapted work and its adaptation(s), especially if they are always in a state of flux brought about by changes in contexts and cultures. Kidnie posits:

⁹² Kidnie, *Problem of Adaptation*, 16-17.

⁹³ Rensin, Emmett. “Controlling the Narrative: Harper Lee and the Stakes of Scandal.” *Los Angeles Review of Books*. 2015.

⁹⁴ “Distinguishing between substantive and derivative texts is one way a modern readership pragmatically distinguishes between work and adaptation, but, as illustrated by the example of Alexander Pope and other eighteenth-century editors who preferred to base their new editions on recent editions published by their contemporaries, this is more a modern cultural convention than a necessary property of the work in its textual instances, offering a particular construction of authenticity that can itself be contested.” Kidnie, *Problem of Adaptation*, 161.

“The difficulty here (treating the adapted text as a known quantity) is the inverse predicament to the problems of identity explored in the earlier chapters: it is as hard to sustain a category of adaptation that is entirely independent of a fluid work as it is to make the boundaries of that work impervious to production.”⁹⁵ Even nailing down a work as complete or finished, Kidnie supposes is impossible, the value it holds is still shifting depending on the receiver of it.⁹⁶ This holds true in relation to adaptations, but with an added layer that it is also valued in relation to the text it adapts. Hutcheon also comments on this when she asserts: “It is the (post-) Romantic valuing of the original creation and of the originating creative genius that is clearly one source of the denigration of adapters and adaptations.”⁹⁷ She holds that, according to some theorists, adaptation inherently exists at a lower hierarchical level than the work it is adapting.⁹⁸

Looking into these issues reveals problems that my adaptation grapples with and thus it is important to understand what the fears are and why they exist. One major fear is that adaptation is on a lower literary level because it in some way rips off the adapted work. This was a fear that Shakespeare may have experienced with his constant use of history to inspire his works. His Hal seeing himself as illegitimate in *Henry IV* could mirror his own fears as he bends actual historical accounts into performances that will work on stage and please an Elizabethan audience. Hutcheon states: “There is clearly more than one reason why an adaptation is called, by law, a ‘derivative’ work.”⁹⁹ There is a fear that if an adaptation is overly adherent to the work it adapts it is just an iteration of that work that has lost its spirit, or that it is a poor shadow of it. Hutcheon posits: “Many professional reviewers and audience members alike resort to the elusive notion of

⁹⁵ Kidnie, *Problem of Adaptation*, 9.

⁹⁶ Wilsmore, Susan. “The Literary Work Is Not Its Text.” *Philosophy and Literature* 11. 1987, p. 308.

⁹⁷ Hutcheon, *Theory of Adaptation*, Introduction.

⁹⁸ “If an adaptation is perceived as ‘lowering’ a story (according to some imagined hierarchy of medium or genre), response is likely to be negative.” Hutcheon, *Theory of Adaptation*, Introduction.

⁹⁹ Hutcheon, *Theory of Adaptation*, 84.

the ‘spirit’ of a work or an artist that has to be captured and conveyed in the adaptation for it to be a success.”¹⁰⁰ However, it is more complicated than that because the adaptation in this scenario must have the spirit of the work but also not be derivative of it, something wholly new and different that allows a palimpsestic view of the original. Additionally, the adaptation must avoid being simply plagiarism, a theft of the work’s intellectual spirit. The distinction between plagiarism and adaptation can be great or small, depending on how radically shifted the adaptation has become.¹⁰¹ Sometimes, however, it comes down to this: “Plagiarisms are not acknowledged appropriations.”¹⁰² Plagiarism in this context questions the value of an adaptation and whether the adaptation has done the work necessary to separate itself from the adapted work without copying it overly much. To return once more to the language of currency, Kidnie states of the attempt to perfect an adaptation: “This seems very close to the anxiety that motivates a fear of forgery since the so-called adaptation, ‘misrepresented’ as production and so circulating undetected and unchallenged, debases the work’s artistic and cultural currency.”¹⁰³ Accordingly, accomplishing a perfect adaptation is a difficult feat if you want to follow this supposed literary hierarchy.

Grappling with these issues makes me wonder what would cause someone to attempt an adaptation, apart from the monetary or cultural gain of the Hollywood machine. One that comes to mind throughout this research has been the preservation or resurgence of a work in danger of being lost to history. Hutcheon problematizes this potential desire, however, when she states: “And there are manifestly many different possible intentions behind the act of adaptation; the urge to consume and erase the memory of the adapted text or to call it into question is as likely as

¹⁰⁰ Hutcheon, *Theory of Adaptation*, 6.

¹⁰¹ Schafer, Elizabeth. “Performance Editions, Editing and Editors.” *Shakespeare Survey* vol. 59. 2006, p. 200.

¹⁰² Hutcheon, *Theory of Adaptation*, 5.

¹⁰³ Kidnie, *Problem of Adaptation*, 22.

the desire to pay tribute by copying.”¹⁰⁴ The person choosing to do this salvaging work has their own contexts and motives that may not be in harmony with the original creator of the work.¹⁰⁵ They also have unconscious biases that may be reflected in the adaptation that could do damage to the original work and the adaptation’s cultural capital. Kidnie states: “Adaptation is therefore always a ‘problem’, always implicitly or explicitly fraught with rhetoric of fraudulent or criminal activity, precisely because it is the concept by which one manages anxieties about work preservation.”¹⁰⁶ My adaptation deals with this concept in a straightforward way by taking *The Tempest* and changing it at a fundamental level, restructuring the characters and setting to create a more contemporary setting that exemplifies diverse views. My adaptation incorporates the original’s thematic elements but through a nuanced approach to expressions of gender that are often not thought of in conjunction with classical drama. There is also the question of whose authority is used to change a work to fit this new setting and who is allowed to create an adaptation. As Hutcheon posits: “What still remain suspect are other kinds of more personal and thus idiosyncratic motivations, despite the increased focus on individual agency in feminist, postcolonial, ethnic, and queer studies.”¹⁰⁷ There is no easy answer to this question, if there is an answer at all, except for the adaptor to state their intention just as adaptation announces itself (or so Hutcheon asserts). If whoever is creating the adaptation puts in the work to identify the value they are bringing to the work, they can minimize the difference in value between adaptation and adapted work.

In this section, these definitions are applied to my own adaptation. Before that, however, it is important to relate how adaptation changes when it specifically regards performance and

¹⁰⁴ Hutcheon, *Problem of Adaptation*, 3.

¹⁰⁵ “Whatever the motive, from the adapter’s perspective, adaptation is an act of appropriating or salvaging, and this is always a double process of interpreting and then creating something new.” Hutcheon, *Theory of Adaptation*, 16.

¹⁰⁶ Kidnie, *Problem of Adaptation*, 149.

¹⁰⁷ Hutcheon, *Theory of Adaptation*, 89

adapting for the stage. Kidnie states: “The text is thought to contain a possible – albeit potentially limitless – range of meanings which can then be enacted, even discovered, in performance.”¹⁰⁸ She is asserting that performance enhances an adaptation because it provides new layers to study based on every facet of production that goes into staging a work. Hutcheon, in agreement with this relates: “A visual and aural world is physically shown on stage – be it in a play, a musical, an opera, or any other performance piece – created from verbal and notational signs on the page.”¹⁰⁹¹¹⁰ This is the difference between non-performative adaptations and performances; once a non-performance text is finished being written and edited, it is more stable and only changes in relation to the outside context and the receivers. With performance on the other hand, Kidnie relates that “...a play, for all that it carries the rhetorical and ideological force of an enduring stability, is not an object at all, but rather a dynamic *process* that evolves over time in response to the needs and sensibilities of its users.”¹¹¹ Each production is different based on the members who bring their individual pressures and contexts to the collective. Further, each performance can change if any number of variables has changed for the cohort that makes up the adapting of a stage production.¹¹²

Like film, plays are brought to life on stage through the interaction of the playwright, director, producers, cast and crew, etc.¹¹³ There still exists a supposed “spirit” of the work, as previously discussed, that cast and crew attempt to demonstrate without diminishing, of the original work that is being adapted. Kidnie states: “Examples of such opportunities include cues

¹⁰⁸ Kidnie, *Problem of Adaptation*, 19.

¹⁰⁹ Hutcheon, *Theory of Adaptation*, 35.

¹¹⁰ This is related as well by Kidnie, who states: “The dramatic work, by contrast, is comprised of performances that comply with the script (the script being any ‘correct’ copy).” Kidnie, *Problem of Adaptation*, 14.

¹¹¹ Kidnie, *Problem of Adaptation*, 2.

¹¹² “The dramatic work is therefore the interpretative *consequence*, rather than origin, of textual and theatrical production.” Kidnie, *Problem of Adaptation*, 32.

¹¹³ “The scrip itself is often changed through interaction with the director and the actors, not to mention the editor.” Hutcheon, *Theory of Adaptation*, 78.

embedded in dialogue pauses, page layouts, and irregular verse lines that variously signal gestural emphasis, simultaneous speech, and character development.”¹¹⁴¹¹⁵ In fact, this calls into question whether any play, even the adapted work from which a performative adaptation is taken, could be considered adaptation.¹¹⁶ If the work changes with each production what can be considered the original from which all adaptations emanate? Kidnie provides a tentative answer to this question throughout her book and her attempts to gather theories of the “work”, and where along the chain of creation that work can be found. While to dive into the discussion of what constitutes the true and stable iteration of a “work” would be to rehash her already well-discussed book, I will include her ponderance that “The evolving identity of the work is shaped over time in response to debates that occur specifically in relation to text and performance, drama’s two forms of production, about what should count as ‘genuine’ repetition and, especially where consensus fails in the course of those discussions, allegations of adaptive practice.”¹¹⁷ She is stating that it is impossible to locate the “true work” but that the performances and the discourse generated by each one is how we can call one production more genuine than another. This theory of how close to the elusive spirit of a work each performance or purposeful adaptation comes will be increasingly important as we move the discussion towards Shakespearean works.

Instead of getting into the weeds of what constitutes a “work” myself, I will demonstrate through Kidnie how this problem applies to Shakespeare (and thus can be extrapolated for the

¹¹⁴ Kidnie, *Problem of Adaptation*, 145.

¹¹⁵ Returning once more to the musical language of the first section, Kidnie references Nelson Goodman in *Languages of Art*, saying: “Where the musical score is defined by a series of characters in a notational system (cues such as ‘allegro’, because not amenable to notation, are not part of the score), the dramatic script is defined by its dialogue (stage directions, which like tempo indications fail to meet the criteria for a notational system, are likewise contingent rather than constituent parts of the script.” Hutcheon, *Problem of Adaptation*, 15.

¹¹⁶ “If this logic is pursued, performance of literary drama becomes *by definition* adaptation: a stage performance of *King Lear* is no more the work of art than a stage performance of *Bleak House* since both adapt the conditions of one medium (literature) to another (performance arts).” Kidnie, *Problem of Adaptation*, 22.

¹¹⁷ Kidnie, *Problem of Adaptation*, 144.

rest of the dramatic world). Kidnie opens this subject by stating: “My argument is that the notion of the ‘work’, a term that has fallen out of theoretical favour partly as a result of post-structuralist challenges to the author and a swing away from what are often described as New Bibliographical editorial practices, continues to serve a practical function in both academic and generalist analyses of Shakespeare’s drama.”¹¹⁸ As a result of the abundance of adaptations of Shakespeare’s plays, and productions of those plays that do not consider themselves adaptations, his works have the most case studies to choose from.¹¹⁹ However, the existence of multiple Folios and possible iterations of work and different forms found within Shakespeare’s life and beyond it makes deciding where the “work” truly exists in its purest form almost impossible.¹²⁰ Kidnie further complicates this when she asserts: “The choice, therefore, to recognize Shakespeare’s works in modern editions founded on substantive texts (so excluding some of the early quartos as unreliable, and most publications that post-date the First Folio as derivative or adaptive) is just that – a choice.”¹²¹ Recognizing where the “spirit” of the work resides in connection with these plays becomes a monumental task.

Luckily, there are those who attempt to do the impossible and record their attempts at theorizing what constitutes the “genuine work” for Shakespeare. For instance, Kidnie puts forth: “It is sometimes assumed, perhaps for lack of a better alternative, that the printed text of Shakespeare’s plays provides the fixed point against which theatrical production can be monitored... In practice, however, appeals to the text are hampered by an inability to determine

¹¹⁸ Kidnie, *Problem of Adaptation*, 7.

¹¹⁹ “It is because Shakespeare’s work can, logically, never be made free of their adaptations that fears about work perpetuation over time persist.” Kidnie, *Problem of Adaptation*, 65.

¹²⁰ “Particular arrangements of words and punctuation may not be authorial, but if modern actors can find new interpretations as a consequence of a belief that such arrangements originate with Shakespeare, or are at least ‘Shakespearean’, then preserving them offers an aid to rehearsal.” Kidnie, *Problem of Adaptation*, 145.

¹²¹ Kidnie, *Problem of Adaptation*, 161.

what constitutes the text of *Hamlet*, or any other play.”¹²² Referring to the original text would be an appropriate place to start, but as we have seen throughout this chapter, that text (and especially if it is a dramatic text) is subject to so many changing variables by the creator(s) and receivers.¹²³ Thus, we come back instead to Kidnie’s suggestion that whether a work is genuine or an adaptation comes down in many instances to someone making a choice. Further, she states “An individual instance ‘counts’ as the work if, and so long as, readers and spectators are willing to confer recognition on it as being a legitimate instance of, for instance, *Hamlet* or *A Midsummer Night’s Dream*.”¹²⁴ In the next section, I will put this notion to the test by combining the working definition of adaptation as put forth by Hutcheon and Kidnie with the search for a defining line between “work” and adaptation”.

To apply this dynamic definition of adaptation I will be focusing on two productions of *The Tempest*; the first being Julie Taymor’s 2010 film version; the second being a 2018 staged version directed by Antoni Cimolino for the Stratford Festival in Ontario and how they compare to my own adaptation.¹²⁵ Both of these productions are relatively unique in that they have a female star playing the lead role (typically played by a male actor). Taymor’s production has British film and theatre star Helen Mirren while Cimolino’s has Canadian theatre star Martha Henry while my own features a male Prospero in full drag inhabiting an overtly and aggressive feminine presence. The two commercial productions function differently under the definitions I have been researching as one puts itself forth as a production of *The Tempest* while the other announces itself as adaptation even though they both appear functionally the same in the

¹²² “However, the dramatic manuscripts that have survived from the period more often seem to provide hermeneutic puzzles than clear instances of category differences.” Kidnie, *Problem of Adaptation*, 1-2, 152.

¹²³ Mazer, Cary. “Not Not Shakespeare: Directorial Adaptation, Authorship, and Ownership.” *Shakespeare Bulletin* vol. 22. 2005, p. 31.

¹²⁴ Kidnie, *Problem of Adaptation*, 30.

¹²⁵ Taymor, Julie, director. *The Tempest*, Touchstone Pictures and Miramax Films, 2010. Cimolino, Antony. *The Tempest*, Stratford Festival, 2018.

differences they have made to the script. My own adaptation uses the same script, with the only alterations being a reordering of the lines and a Drag vignette. My approach manages to take further the subtle progressive strides made by Taymor and Cimolino. Therefore, attempting to understand what differentiates them, under the definitions thus far identified, will help situate my own adaptation in regard to the adapted work and how I have been able to inclusively promote a contemporary approach to dramatic studies of gender.

In Taymor's production, Mirren does not play Prospero but Prospera, wife of the Duke of Milan who took up his duties after his death. However, she was juggling her own studies in mystical and seemingly alchemical work with raising a child and then with running a Dukedom and thus her brother saw fit to usurp her and she was exiled.¹²⁶ Her position as wife of the Duke first before becoming Duke herself as shown in the film is a radical shift that is also cause for added dialogue, according to Taymor. Hutcheon states: "In transfers from a telling to a performance mode, differences of philosophy, religion, national culture, gender, or race can create gaps that need filling by dramaturgical considerations that are as likely to be kinetic and physical as linguistic."¹²⁷ Taymor in adapting the screenplay apparently thought it necessary to change and add lines that displaced Prospero's natural born access to a Dukedom. Kidnie in response to changes of this nature states: "Such productions, often speaking from, and to some extent for, disadvantaged identity positions, seek to confront and resist an oppressive canon through strategic intervention."¹²⁸ These changes add new dimensions between Duchess and brother, between mother and daughter, and even between master and servant as shown by

¹²⁶ Many things can be said about making Prospero into Prospera and its interesting shift in dynamic between the lead character and the story and other characters. For instance, Prospera becomes almost a stereotype of working motherhood and the dangers of focusing on work above family or vice versa. Also, in the film it appears that Prospera is constantly allowing the actions of others to dictate her own actions, she appears less demanding of Ariel and more of a bargainer, she allows herself to be exiled, she and Miranda lean on each other for support when going to speak with her slave, as he stands above them and they try to demand him to do their bidding.

¹²⁷ Hutcheon, *Theory of Adaptation*, 143.

¹²⁸ Kidnie, *Problem of Adaptation*, 67.

Prospera's relationships with Caliban and Ariel. She seems much more like a continuation of Sycorax rather than Sycorax's replacement/conqueror. Mirren's portrayal of Prospera is full of nuance and power but does not feel like the Prospero as seen in the original work. She is too far displaced by being the Duke's wife become Duchess whose brother with his male cohort usurped her after feeling she could not handle her education, child, and a Dukedom.

This is interestingly not the same in Cimolino's stage production. In it, Prospero remains the same character as the original work in name and word throughout the play, with the only difference being the change to feminine pronouns. Even Cimolino in the program makes no mention that anything is different about the play, stating that "Prospero is the magician/theatre producer in question. She is a one-time leader whose interest in study, the liberal arts and spending time with her child had led her to delegate her role as governor to her brother."¹²⁹ This cleverly asserts that Prospero being female has always been the case and leads anyone not already familiar with the play's regular masculine pronouns to believe this adaptation to be consistent with the source material. This leads to the question, is it adaptation? Who decides when a script has deviated enough from the original to count as "adaptation" instead of another instance of the original work? Up to now, relying on Hutcheon, we know that adaptations generally announce themselves as adaptation and are repetition with variation. Well, Cimolino does not announce this work as adaptation, but does repeat the original work with slight variation. Is the play then caught between instance of work and adaptation in an adaptive limbo? Inherently, seeing the play with a clearly female presenting lead would cause me to give it the label of adaptation regardless of the paratextual evidence (or lack thereof) Cimolino has provided to dispel that label. Defining adaptation by positioning it as the same story (even though there have been clear alterations) ignores the fact that the original text has necessary predicates on the

¹²⁹ *House Program for The Tempest*. Stratford Festival. 2018. 9.

gender of the major characters. Changing these genders separates the adaptation from the original work in a substantial enough way that it should no longer claim itself as a production of the original. Cimolino's production with Henry's embodiment of the role has challenged this definition sufficiently enough to question how far a work can be stretched before becoming adaptation and given me cause to wonder if my production could, with its radical reinterpretation, also challenge these limits. For instance, my adaptation does not hide its adaptive status and it does not alter the gender of the lead actor. It is still a man on stage under the name Prospero, yet there is no hiding that a more drastic feminization has happened in my adaptation than in either of these two. I changed the key of the play in its transposition to give room to the feminine voice of the island and its inhabitants. Additionally, I changed the characters so that all the Drag Queens and their extravagant femininity could highlight what Cimolino and Taymor attempted to show (subtly in Cimolino's production and discordantly in Taymor's)¹³⁰ without changing story into something unrecognizably different.

Up to this point, I have been referring to my adaptation as just that: adaptation. I have been announcing it in keeping with the definition given by Hutcheon. This allowed me the creative freedom to make changes that I deemed necessary to contort the work into a new form of my own design without worrying that I was infringing on the original work. As Hutcheon states: "Like classical imitation, adaptation also is not slavish copying; it is a process of making the adapted material one's own. In both, the novelty is in what one *does with* the other text."¹³¹ I cut lines, scenes, even whole characters out of the production and rearranged the text that was left to heighten the focus on the reimagined story I was trying to tell. This is not a new way to produce a play, or even an attempted production of the original work, as Kidnie states "It creates

¹³⁰ Making Mirren's Prospera the Duke's working-mother widow is a more drastic change to the character than any I made in my adaptation.

¹³¹ Hutcheon, *Theory of Adaptation*, 16.

a version over which the director can assume a proprietary interest (it is ‘your version’), and yet it is not a new work, or even an adaptation.”¹³² Considering this, could I have called my version an instance of *The Tempest* instead of an adaptation?¹³³ Kidnie states that “A crisis of recognition is commonly provoked either as the result of the sheer number of textual and/or visual innovations or as the effect of a single striking innovation.”¹³⁴ This crisis is familiar for Taymor, Cimolino and my own production. We each have the same single striking innovation (at least for the purposes of defining a work as an adaptation) that we deal with in different ways: Taymor by calling her work an adaptation and adding new dialogue and story elements to fit her female Prospero/a into the story; Cimolino by subtly insinuating that Prospero has always been female; myself by rearranging the story to fit a male Prospero who presents as female.

Kidnie’s book presents a review of Shakespearean experts asking similar questions about the sanctity of the original work and how far it can be stretched. First she introduces it stating: “At a roundtable discussion hosted by the RSC...Stephen Poliakoff argued that the desire to make the plays exciting by ‘re-shaping Shakespeare into something he is not’ is the sign of ‘*fin de siècle ennui*’...It is wrong, Poliakoff continues, ‘to twist Shakespeare into becoming a ‘new play’...The plays can be done in many new ways but we shouldn’t be making into ‘new work’: we should have faith in new audiences changing the context of his plays by themselves.”¹³⁵ Poliakoff and RSC Voice Director Cicely Berry also state: “‘the magic of Shakespeare’s writing’ lies in the language: ‘When we start to lose the language, that’s the end.’”¹³⁶

Interestingly, in all three versions of the *The Tempest*, Taymor and Cimolino and my own, mine

¹³² Kidnie, *Problem of Adaptation*, 34.

¹³³ “Sometime a certain type of cut matters, perhaps even prompting concerns or queries about adaptation; however, in another work, or at a different moment in the same work’s performance history, a similar or even identical cut passes unremarked.” Kidnie, *Problem of Adaptation*, 35.

¹³⁴ Kidnie, *Problem of Adaptation*, 34.

¹³⁵ Kidnie, *Problem of Adaptation*, 44-45.

¹³⁶ Kidnie, *Problem of Adaptation*, 114.

is the only one that does not change the language. I do not even adjust pronouns and instead allow the production to demonstrate its changes through the appearance of the characters. I do, however, add many stage directions and this begs the question is the language constrained to what is spoken or also to how the actors are told to move around the stage?¹³⁷ Additionally, while the language in my production may be the same, the characters themselves are wholly new, so is the language also constrained to what is spoken or to how characters present themselves in their body language?¹³⁸ To assist in providing some sort of solution Kidnie states: “By marking where a failure of consensus occurs and considering the terms in which the conflict is represented, one can discern something like the present and evolving limits of a particular dramatic work.”¹³⁹ The very act of arguing over a work’s identity causes the identity to shift.¹⁴⁰ All works that are connected to the original could then probably call themselves an iteration of that work, as Cimolino does, and cite the ever-shifting boundaries if questioned over their choices. Accordingly, it lies in the announcement of a work as an adaptation by its creator to separate itself from the work. In doing so the adaptation creator takes on a role other than director in the choices and changes they make; they instead replace the creator in making not just the “version” their own (as Kidnie previously stated director’s do) but in making the adaptation their own. They assume that their work holds more or changing nuance than the original work and require an added step between their work and the original in order for their audience to absorb it properly. Therefore, while I find comfort in knowing that I could argue my arrangement

¹³⁷ Long, William B. “Stage Directions: A Misinterpreted Factor in Determining Textual Provenance.” *Medieval and Renaissance Drama in England* vol. 2. 1985, p. 126.

¹³⁸ Also, which language are these experts referring to? Which iteration and out of which folio or collected text of Shakespeare’s? “The difficulties, however, in distinguishing between Shakespeare and new drama ‘based on’ Shakespeare are immediately evident in stagings such as Charles Marowitz’s *Hamlet* or Robert Lepage’s *Elsinore* which cut and rearrange lines and scenes already familiar to spectators from the three printed versions published in the twenty years between 1603 and 1623.” Kidnie, *Problem of Adaptation*, 2.

¹³⁹ Kidnie, *Problem of Adaptation*, 31.

¹⁴⁰ Friedman, Michael D. “In Defense of Authenticity.” *Studies in Philology* vol. 99, 2002, p. 33.

of the play could be an iteration of *The Tempest*, I also appreciate the distance I can place between my choices and Shakespeare's by naming it adaptation and acknowledging it as mine.

Conclusion

During the writing of this thesis, I learned quite a lot about the history of modern Drag, that being the artistry of Drag Queens and Drag Families in the twentieth and twenty-first centuries. I would be remiss in my conclusion to not include some of the connections to *The Tempest* that came up during this study. Specifically, I am writing on the journey of Prospero mirroring that of the LGBTQ (but especially the Drag) community's relationship with the law and cultural norms. First, Prospero in both *The Tempest* and my adaptation are exiled from Milan because of their focus on their own work over their statecraft. This is also the experience of many queer peoples who have been forced out of their homes and places of work and relegated to night clubs, as discussed in my chapter on Drag history and showcased in the documentary *P. S. Burn This Letter Please*.¹⁴¹ These queer peoples had to hide who they loved and where they worked for fear of being arrested, and many of the people interviewed in the documentary even spoke of being first into "turning tricks" (i.e. the sex trade) just to survive. These people found solace in turning to their communities and the establishments that would allow them to practice their artistry, just like Prospero finding a home on the island to practice his craft while in exile. Prospero's magic, in whatever form it is found in the original and in my adaptation, is strongest on his home turf where there is no fear of retribution. This mirrors the club wherein the performers interviewed in the documentary worked together during the mid-twentieth century. It also mirrors the balls thrown in Livingston's *Paris is Burning*. Both documentaries reveal the hidden in plain sight places queer communities could congregate within until the times and laws changed enough for them to assuage their fear of retribution. While this is still a work in progress it is also the ending achieved by Prospero, for good or ill. After being exiled and forming a new

¹⁴¹ Seligman, Michael and Jennifer Tiexiera, directors and producers. *P.S. Burn This Letter Please*, 2020.

community more accepting of his lifestyle, he forces amends to be made between himself and those who wronged him in order to leave the island. In order to earn his space, he gives up the mantle and books that symbolized his power and relegated himself to a life back in Milan, waiting for death. Prospero diminishing himself to fit back into the community that rejected him is not part of the LGBTQ agenda. The LGBTQ agenda is instead to provide media that breaks into the mainstream to prevent diminishing and accepting an oppressive status quo.

The journey Prospero takes mirroring expressions of Drag is but one interpretation of the play. Returning to the idea expressed in the introduction to this thesis, there are an innumerable number of ways for plays like *The Tempest* to be interpreted; it is one of the special traits of Shakespearean plays that have allowed them to remain relevant for centuries. As cultures change and evolve, they bring with them new ways to regard old works. My adaptation proves this, it takes expressions of gender that were reviled and criminalized in Canada mere decades ago (and are still in the slow process obtaining statuses as culturally normal) and uses them to highlight a previously sparse area of study for Renaissance literature. My adaptation takes the marginalized feminine voice that I noticed running as an undercurrent throughout *The Tempest* and flips the play's roles around to reveal how powerfully present this female power is as the magic driving the setting and the action of the play. Using the exact same words that would have been heard in the seventeenth century by the original audiences I have created a wholly new space for diverse perspectives on the stage through reorganizing the text and updating the stage directions. It may sound like bragging, to mention how ground-breaking this thesis is for the creative way that my adaptation fulfills the necessary criteria for academic study. This is because it is bragging. Demonstrating the validity of non-traditional approaches to academic study is exactly the desired outcome of the Public Texts program; seeing merit in works outside of standard words on paper.

So far, the creation of this adaptation has been insulated to myself, the original work, and my advisors. The best way to take this thesis further would be to produce it. The collaborative process of producing the work will allow other voices to inform how characters are portrayed and perceived. Perhaps, however, the fewer hands in the pot actually serves as the wisest course for this work. It is Miranda, pure and untouched by men, about to leave the island and experience the world beyond with virgin eyes. It allows this thesis to be the prelude to the oncoming storm of creative theses on the horizon by students with the same eye for seeing literature outside of the established rhetoric.

One of the core things I focused on when rearranging *The Tempest* was making sure that my adaptation still told the same story. It was crucial that the story still be the same in order to see how different my modifications made it, stretching the boundaries. The original work was like the control group against which I could test my theories. Therefore, I think there is a poetic justice in theorizing how, after my changes, the potential trajectories of these character line up against the original work as discussed in my introduction. For instance, I see the same path being walked by Prospero's both original and in Drag, they both have ceded to the winding path of time and the hope for the next generation to accomplish things they never could. The other characters maintain their same futures to my view, with the exception potentially of Caliban. In the original play it is left up to viewer interpretation as to whether Caliban stays on the island or leaves with Prospero after Prospero releases him and his cohorts. While Auden's poem has Caliban leave the island and attain a level of civility and eloquence far greater than ever displayed during the play. For instance, Auden posits that Caliban's growth since the island rivals that of Prospero, Caliban states: "Had you tried to destroy me, had we wrestled through long dark hours, we might by daybreak have learnt something from each other; in some panting

pause to recover breath for further more savage blows or in the moment before your death or mine, we might both have heard together that music which explains and pardons all.”¹⁴² This Caliban would match well with the one seen on stage at the end of my adaptation, repeating one of Prospero’s lines and providing a more solid trajectory for him as the de facto leader of the Drag club now that Prospero has hung up the mantle.

To sum up everything that this thesis contains would be just to direct the reader back to the adaptation. It contains every scrap of intuition and expertise that I have gained through taking this program. The rest of the thesis is basically paratextual, important and worthwhile but secondary to the actual academic work that inspired it. More of the things that I found interesting and helpful during creating this thesis are included in the appendices, they inform my thought process and the techniques I used to develop an academic adaptation. Finally, and rightfully so, I will leave you with the words of Shakespeare that have proven such a mainstay in the way I created this product.

Now my charms are all overthrown,
 And what strength I have's mine own,
 Which is most faint: now, 'tis true,
 I must be here confined by you,
 Or sent to Naples. Let me not,
 Since I have my dukedom got
 And pardon'd the deceiver, dwell
 In this bare island by your spell;
 But release me from my bands
 With the help of your good hands:

¹⁴² Auden, W. H. *The Sea and the Mirror*, p. 40.

Gentle breath of yours my sails
Must fill, or else my project fails,
Which was to please. Now I want
Spirits to enforce, art to enchant,
 And my ending is despair,
 Unless I be relieved by prayer,
Which pierces so that it assaults
 Mercy itself and frees all faults.
As you from crimes would pardon'd be,
Let your indulgence set me free.¹⁴³

¹⁴³ Shakespeare, *The Tempest*, Epilogue.

Appendices

Appendix A: Queering Ferdinand

My adaptation adheres to the basic story of *The Tempest*: an exiled leader exacts revenge on their betrayers. The subplots, however, are where some of the more interesting differences lie. I completely excised Trinculo and Stephano and gave their interactions to Caliban to have on stage with the audience, drastically altering that subplot. I kept nearly word for word, however, the love story between Ferdinand and Miranda. In keeping the language the same but changing the premise and the look of the characters Ferdinand had to become a queer character or else he could not survive the changes being made. Below is a description of how this change came to be and what it means for the adaptation and the broader context of examining gender in my thesis.

In my adaptation there is a chess scene that happens in Act III, Scene 3 (while in the original it occurs in Act V, Scene 1). The lines remain the same between the original and my adaptation, but the stage directions have changed. Specifically, the appearance of Ferdinand has been updated. The very model of a modern man and prince has transformed into beautiful drag queen only recognizable through action and voice as the once-Ferdinand. He is beginning the transition away from the masculinity demonstrated by his father into the magic of femininity he experienced upon meeting Prospero. In that scene (Act I, Scene 4 of the adaptation), also a pivotal moment, Ferdinand views someone he had considered as a man presenting female. He is overcome with emotion in the moment, having finally seen an opportunity to become the person he has always been inside. In the original this is presented as “traditional” magic, of Prospero charming him into freezing Ferdinand with his weapon drawn (Act I, scene 2, line 649 *The Tempest*). Ferdinand there is charmed by the magic of a wizard, here he is charmed by the “magic” of women, of Prospero the Drag Queen and the wonderment of his beautiful daughter.

Miranda, instead of being taken in by the first real man she sees, we have her falling for Ferdinand, the first “man” she has met who is not toxic like Caliban, or created out of fear and a desire to belong like her father. The two become a couple and work together to help Ferdinand mould himself into the person he always wanted to be. Ferdinand becomes like her father, finding freedom on the island to experiment with who he is and has the opportunity to flip the switch on Prospero in the pivotal chess scene, causing him to freeze in his tracks through the magic of femininity after being revealed playing chess in Prospero’s room. This Ferdinand has experienced magic in the feminine and has followed through on gaining access to that magic. This is demonstrated with the lines “Sweet lord you play me false” and “No, my dear’st love, I would not for all the world” show this; he is chiding her (gently) for referring to his manhood and the duality that he is showing by presenting female and telling her that this is who he is and has always been, only now able to show it properly.¹⁴⁴ Miranda responds in just as playful a way, acknowledging the sentiment while saying that even if he was playing her false, she “would call it fair play.” They are comfortable with each other and with who each of them is, and so in tune that it causes Prospero, and eventually Alonso, to reflect on having lost their children as they have left their parents and cleaved to each other. While this was, in the original, still a sweet moment and notion, the extra layers added by the changed appearance adds several layers to the tiny but pivotal exchange in the play (Act V, Scene 1, line 2215 *The Tempest*). It now has nuances about the creation of family that is a queer tenet, the liberation of self that comes with being “out” with a person you love, and a confirmation of remaining inherently the same when the physical (appearance) matches the mental (a fear of many queer individuals especially in the transgender community)

Appendix B: In Conversation with Professor Andrew Loeb

<https://soundcloud.com/taylor-dobbs-678913210/a-drag-queens-revenge-a-conversation-with-taylor-dobbs/s-K2GoONFdZcG>

In creating this thesis I had the opportunity to sit down for a virtual chat about *The Tempest* and the choices made by adaptors (and their repercussions) with Professor Andrew Loeb. I have provided the link to the full conversation and below is a brief summary of the questions he asked and my answers to them. This conversation occurred before finishing the theory portion of my thesis and therefore includes ideas I had before writing the theoretical portion that I have now answered. All questions were provided by Professor Loeb before having the virtual discussion.

Question: What was it about *The Tempest* that suggested the possibility for an adaptation based in drag? Did you see something latent in the text that you wanted to highlight, or did you want to add something you felt was missing from Shakespeare's treatment of those characters?

Answer: There was a lacking of feminine presence other than Miranda and the spirits who are seen, and Sycorax, the King's daughter, and the memory of ladies in waiting who are mentioned. Contrastingly, other Shakespearean plays are full of strong female characters. Additionally, I felt in reading *The Tempest* a feminine voice found within the island as a nurturer of all the characters. Finally, I sought out to spotlight the hidden femininity via reversing gender roles.

Question: Can you talk a little bit about your process for adapting the text—how did the project evolve as you worked on it? How did you understand the relationship between the source text and your take on it?

Answer: I Started with a notion of creating *The Tempest* as a Drag show and once I had the idea I set out trying to fit the original story into this new setting by figuring who still fits and who needs to be removed or altered. To accomplish this I read through the original play multiple times, paring it down each time and changing the order of scenes when the original timeline no longer fit where my new story was heading.

Question: Your adaptation mostly involves rearranging Shakespeare’s text to hone in on the revenge plot, and to shorten and focus the play more generally. You’ve moved some scenes around, but all of the dialogue is taken directly from the original play. The most significant changes are therefore mostly to do with setting, costume, and staging. In your mind, is this an adaptation of Shakespeare, or a performance of the play set in a different social/historical/cultural context? Is there a difference to you?

Answer: Something I will be focusing on in my adaptation chapter is what constitutes an adaptation? And how does that differ from a performance in a different context. Currently, I think of it as an adaptation because I did significant changes (i.e., the change of setting and removal of characters while changing scenes and lines). However, I also see how it could be perceived otherwise, I was very focused on using only text from the original play and just reordering it to fit a new but similar story and adding new stage directions. For instance, I specifically ignored suggestions about adding lines from other plays, even Shakespearean ones, in order to keep this adaptation as close to its source as possible. The one line I did add was a repetition by Caliban of a line already spoken by

Prospero in order to provide the ending that I thought captured the essence of the adaptation I had created. Therefore, it could not be an adaptation as it is still the same play, I am not satirizing or making a parody, it still tells the same story just with new nuance and implications and a focus on the feminine, I suppose that is something I will look out for in crafting the theory portion of this thesis.

Question: How do you conceptualize the audience for your adaptation? How has your adaptation been shaped to by that audience's tastes, experiences, expectations, etc.?

Answer: I arranged this for a modern audience, a post-RuPaul's Drag Race where going to Drag shows has become more popular and the look and feel of a Drag show is more well known. I saw the audience as an audience both of the play and in the play (a la Cabaret) and this helped me envision the setting of my adaptation and how to present each scene, drag performances intercut with backstage scheming and the king's entourage being part of this audience.

Question: In your experience so far, what is the most challenging aspect of adapting Shakespeare?

Answer: Other than making the academic theory match the ideas I put forth sometimes unconsciously in the adaptation the most challenging aspect would be making sure the story still flows properly and hits the same notes as the original while also offering something different enough to be worthy of studying and hopefully someday producing. As well, I would say a very large and frustrating challenge would be one of documentation and if I could give anyone in a similar situation a word of advice it would be this: make note of each change and reason for the change as it is being made so that

months later there is a record just in case you forget factors of the adaptation that were once important to you.

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