Shakespeare Adaptations and The Supernatural:

The Re-contextualization of Macbeth and The Tempest in Leon Garfield's Shakespeare Stories

and Shakespeare: The Animated Tales.

By

Catharina Helena Simons

S0997137

c.h.simons@umail.leidenuniv.nl

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First reader: Dr. M.S. Newton

Second Reader: Dr. L.E.M. Fikkers

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Chapter 1. Introduction

1.1 Introduction to the Thesis

In theorizing about adaptation, the issue that seems to presents itself most often is the issue of fidelity. Such critics as Robin H. Smiley and Helen Garner judge adapted works in relation to their faithfulness to the original source. What these critics neglect, in such worries about the faithfulness of an adaptation, is the idea of intended readership – that is, why a text or film has shifted to a different medium or genre. This thesis will argue that in understanding Shakespeare adaptations for children, a shift away from the original medium can mean a shift closer to the intended child-reader of the adaptation comprehending more fully the original source.

This thesis will focus on how the supernatural in Shakespeare's *Macbeth* and *The Tempest* is communicated through the specific medium employed in the various adaptations which I have chosen for this purpose: *Macbeth* and *The Tempest* in Leon Garfield's prose fictions, *Shakespeare Stories* (1997)*,* and their animated adaptations "Macbeth", directed by Nikolai Serebryakov, and "The Tempest*",* directed by Stanislav Sokolov, both found in the DVD collection *Shakespeare: The Animated Tales* (1997). I shall explore the process of adaptation of these original-source plays into texts for children – into narrative prose as well as their animated adaptation – and how these adapted works represent the function of the supernatural through its medium specificity.

In doing so, this thesis will move beyond fidelity criticism – that is, it will not confirm the adaptation's position or relation to the original text but, rather, applies the theory of adaption for the benefit of more fully understanding what is involved in crafting works of literature and television for children. These adaptations are designed to appeal to that reader or viewer who has (most likely) had no previous engagement with the original text. I shall demonstrate that, in ways suitable to books or TV programmes for children, these adaptations of Shakespeare replicate at least some of the functions of the supernatural as found in the original text. This

facilitates their being understood by the (new) intended reader or viewer so that, in turn, they may approach the original text with all the necessary tools in place to analyze the function of the supernatural as understood by Shakespeare and his contemporaries. This thesis will argue that these adaptations only confirm the supernatural's meaning(s) and mode of operation as found in Shakespeare's original texts.

## 1.2 Critical Views

This section focuses on placing my own work in relation to what has been said by influential critics regarding adaptation, the supernatural, and the history of Shakespeare retold or remade for children; to reflect their views on issues intrinsic to the two main fields of study of this thesis; adaptation studies and children's literature.

Regarding children's literature, I will engage in particular with the following: for adaptation studies, Linda Hutcheon's *A Theory of Adaptation* (2006), for children's literature, various works of Peter Hunt and Anja Müller's *Adapting Canonical Texts in Children's Literature* (2013). Combined, they form the primary approach of this thesis: adaptation studies for the benefit of children's literature: specifically, Shakespeare's works adapted for children.

Analyzing *Shakespeare: The Animated Tales* will require, in addition, drawing on insights from animation and television studies: Karen Beckman's *Animating Film Theory* (2014) and Paul Wells' *Understanding Animation* (1998) when approaching this product of visual and literary culture combined; and the writing of John Fiske and John Hartley from the area of television studies since the original intention of these adaptations – "a joint effort of Welsh and Russian studios" (Muller 4) – was that they should be a television series.

Children's Literature:

In studying children's literature, we need to define our critical approach. Peter Hunt tells us that the study of children's literature involves three elements; the text, the children, and the adult critics. He goes on to argue that debates continue on the involvement and place of the

'child' in both the texts and criticism thereof. As Sarah Gilead argues, "children's literature, like any literature, bears examining from the viewpoint of the adult reader" (277).

The development of children's literature, in the twentieth century, is characterized by three distinguishable stages as Anne de Vries contends. Her view is that the third phase, the 1980s, changed the field through a literary emancipation: children's literature began to show an "increasing complexity" (43) through the rejection of traditional restrictions upon children's literature. This rejection led to a blurring of the literary lines between child and adult, a questioning of the intended readership of children's literature, and thus understanding the work(s) as a whole.

De Vries links this emancipation from a more archaic form of children's literature to changing notions of childhood. This was a significant shift because it illustrated that there were two vantage points when reading children's literature: the world of the adult who makes (or criticizes) it; or that of the children who read it. She asserts that the distinction between these two realms is disappearing. Poetry for children for example, is shifting away from idiomatic restrictions and moving towards more complex structures – for the child and adult reader alike. Therefore, according to De Vries, owing to this shift in children's literature, it has become impossible to define children's literature by its stylistic and linguistic approaches or by boundaries when these boundaries seem to be disappearing. Taking this into account, Garfield's *Shakespeare Stories* would thus (need to) abide by more complex structures and shift away from the linguistics and stylistic restrictions (of prior such adaptations) since it came to light in this era of literary emancipation.

Regarding the approach to the text used in children's literature criticism, Peter Hunt suggests that a close-reading, as an adult, of children's literature is important to understand the intention of the work: "It is a type of reading that is alert to the details of narrative structure and attends to complexities of meaning" (Hunt *Understanding* 8). He continues by stating that "it is important to have an understanding of text as language [particularly] of children's literature [where] the primary audience is still learning about language as it uses it" (8). Hunt makes the distinction between *reading* and *interpreting* children's literature and, thus, finds a

way to define the approach that critics of children's literature might take: interpreting the adapted text.

Authors of children's literature differ in their approaches and explanation of who their intended reader is: some explicitly state they write for children; others refrain from addressing the issue of an intended reader altogether. Hunt suggests that children's literature should not be defined by the assumption that the child reader is intrinsic to an understanding of the text. It is less important to specify the intended readership, and more important to look at the fundamental questions of communication between "individuals and individuals" (2): that which is communicated is more important than with *whom* we are communicating it. Therefore, this thesis will not aim to distinguish a specific intended readership of the adapted texts; rather, it will focus on how the function of the supernatural in *Macbeth* and *The Tempest* is communicated to the reader in light of the medium specificity of the various adaptations.

The critic Anja Müller contends that adaptations of canonical texts play an important role in the history of children's literature**.** Adaptations of an original source – those initially intended for an 'adult' audience – into the genre of children's literature are often done with the intention of initiating young(er) readers to a "literary canon that is deemed essential for sharing a common cultural heritage" (Müller 1). She also mentions the adaptation of texts that are already in this genre; those that either change to a new medium, due to a shifting conceptualization of childhood, or are recontextualized, due to changing tastes. Müller states that these adaptations are done in order to "guide the young reader home [to the original text] this text alone can guarantee full aesthetic enjoyment" (2).

According to Benjamin Lefebvre, textual transformations in the field of children's literature – adaptations, abridgements, and censored editions of children's texts – have been a norm rather than an exception. Lefebvre uses the term "textual transformations" (2) to encompass a broad range of products of adaptations of canonical children's texts. He includes remakes, extensions, and even the recontextualization of familiar characters from children's literature into franchises of commodities: print, screen, and toy texts (for example, board games). All shelter under his umbrella term of "textual transformation". However, as Hutcheon

argues, in the textual transformation (or recontextualization) of canonical text into children's narrative texts, one can identify most easily an intended readership – a shift into the genre of children's literature.

### A Process of Adaptation:

Hutcheon suggests that contemporary adaptation studies have moved, and should move, beyond an issue of faithfulness; beyond fidelity criticism. As Müller asserts, adaptation studies have shifted towards the "postmodern and post-structuralist notions of intertextuality and intermediality" (1). In short, the postmodern approach is to gauge the success (or failure) of an adaptation solely on a work's intrinsic properties. This thesis will follow the approach of Hutcheon and Müller and look at the adapted works as both an autonomous piece as well as adaptations of its source – that is, not to confirm their position or relation to the original text but, rather, to understand the theory of adaption so as to more fully understand literature for children.

Hutcheon suggests that not all approaches to adaptations are *per se* of a positive nature. She critiques Charles Newman's proposition that the move from literary to a filmic or televisual adaptation is one of a "willfully inferior form of cognition" (3). If we were to base the adaptation on, for example, the type of medium used, Hutcheon notes that there would have to be a previously determined order of importance. If we rely on a hierarchy of medium (or genre), then we fall into the 'paragone' issue as set out by Leonardo Da Vinci. And, as Lefebvre states, this would mean that the original source is "always already in conversation with the adapted text" (2) (or vice versa) and expects, from the reader, this same engagement. Thus, Hutcheon argues that the issue of fidelity often has to do with thwarted expectations of the critic. In the case of adapting Shakespeare to the space of children's literature, the adaptations would be designed to benefit that reader who has had (most likely) no previous engagement with this original text. Therefore, this thesis moves beyond an issue of fidelity.

In the study of adaptation(s), Hutcheon tells us that it is important to examine their move across modes of engagement. For example, the shift from reading, listening, or an interactive medium to another mode of perception. She refers to the process of adaptation as a

kind of "transcoding into a different set of conventions" (Hutcheon 33). In the shift from telling to showing, for example, she remarks that in this "process of dramatization there is inevitably a certain amount of re-accentuation and refocusing" (40): "represented thoughts must be transcoded into speech [and] actions" (40). As Hutcheon goes on to point out, "every live staging of a printed play could theoretically be considered an adaptation in its performance" (39). However, when we adapt a stage narrative (a showing) to a new narrative text (a telling), we need to reverse this process. In the play, for example, speech and actions are already transcoded. The adaptation, or transposition, from dramatic mode to narrative mode has – according to Laura Tosi – an "enormous impact on plot, time-place coordinates, character/setting presentation and perspective" (59). Transposing drama into narrative, thus, implies that those doing the transposing make a number of critical decisions regarding compressions as well as expansion. When examining the shift in medium, this thesis will highlight these critical decisions made in order to analyze their effect on the representation and function of the supernatural.

Television:

According to John Fiske, the era of popular broadcast television was the period when television studies "budded off from an already hybrid knowledge tree" (xi). Television was considered as a "bad object, blamed for […] behavioral ills" (xi). He goes on to argue that watching TV was not considered as a "literate communication" (xi) and, therefore, that television studies needed a new approach; to rethink its purposes.

At the turn of the twentieth century, television studies landed in the post-broadcast era; one characterized by "interactivity, customization, [and] multiple platforms" (Fiske xv). T.V. became a place where people could learn about other people, events and culture (xvi). Ultimately, T.V. had created "the largest imagined community the world has ever seen" and, so, has become an essential tool to communicate cultural heritage and the importance thereof. This **"**autonomous means of […] communication" (xvi) developed a new kind of literacy. Television studies became, according to Fiske, semiotics – that is, television became a new (literary) genre to be analyzed. Above all, this meant understanding the connection between

text and "power", that is, the message relayed to the viewer. This thesis will use Fiske's approach of analyzing television and its textual formats through the study of its signs or semiotics.

The televised productions of Garfield's *Macbeth* and *The Tempest* have been issued as a DVD, and our mode of engagement with the narrative changes when we engage with digital (instead of analog) media. This thesis will examine the animated tales through the mode of engagement with the DVD. But more importantly, these productions are adaptations that have been animated and, therefore, that need to be approached as such.

Animation:

As Ryan Pierson argues, an animation implies connections between three elements: (1) the particular animation technique, (2) the utilization of a special aesthetic mode, or set of conventions, and (3) a production for a "delimited spatial and temporal arena of presentation" (18). As he states, these three elements form the conventions of animation and give rise to a specific vocabulary used for animation studies.

According to Esther Leslie, animation does not obey the (regular) laws of physics since images in animation can "strain beyond itself and [propose] an expansion beyond current constraints" (31). The animated world appeals to us emotionally by "inviting us into [this] particular world" (32). At the same time, it invites the viewer to be aware of the differences between the animated world and 'our' world; to see in these gaps the key to animation's structure and, thus, the specific vocabulary used for animation studies. As Tom Gunning explains, animation deals with movement (40). Therefore, an understanding of the limits of the movement employed is essential in our appreciation of the represented animated world and of the function of the supernatural within this world.

Therefore, we approach the study of animation in this thesis with the understanding that different rules and, thus, a different language apply. This thesis will examine the manipulation, or as Eisenstein describes it, "plastmaticness" (qtd. in Leslie 31) or the shape-shifting potential of the animated. When approaching *The Animated Tales,* we will look at the specific manipulation possible and used with each separate type of animation technique – that

is, cell-animation and stop-motion animation – and analyze how it is employed to shape the understanding of the function of the supernatural in two of Shakespeare's works.

1.3 A Brief Overview of the History of Shakespeare for Children

According to Müller, Joachim Heinrich Campe's *Robinson the Younger* (1779/80) was the first adaptation of an originally 'adult' text (Defoe's *Robinson Crusoe*) for children. Campe's work was intended to initiate young readers into a literary canon that was "deemed essential for sharing a common cultural heritage" (Muller 1). The first adaptation of this kind, of the work(s) of Shakespeare, was Jean-Baptiste Perrin's *Contes moraux amusans et instructifs, à l'usage de la Jeunesse, tirés des tragédies de Shakespeare* published in 1783. [1]

Many of the following listed adaptations of Shakespeare's work, designed for children, are the product of the authors' re-contextualization of the original text. The general consensus of these authors has often been that the original text is 'too difficult' for children to understand. Therefore, these texts are heavily cut; changed (entirely) from prose into a narrative structure. Some of the authors of these earlier adaptations heavily censored parts of Shakespeare's work personally not deemed suitable for a younger audience due to the (cultural) norms of their time. This resulted in omitting, for example, irreverent references to God or to sex.

In the canon of English language literature, Charles and Mary Lamb were the first to approach this new readership of the Bard with the publication of their *Tales from Shakespeare* (1807). As they wrote in the preface, the work is intended for the 'young reader', serving as an introduction to the study of Shakespeare. The Lambs also introduced (the possibility of) another new readership. Their preface seeks out the young female reader, although targeting the brother as a chaperon reader: "For young ladies too, it has been the intention chiefly to

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[1] *Amusing and Instructive Morality Tales for Youth, Drawn from Shakespeare's Tragedies*.

write [and] kind assistance is requested in explaining to their sisters such parts as are hardest […] to understand [but] carefully selecting what is proper for a young sister's ear" (Lamb 7).

1807 also saw the publication of another such adaptation of the Bard: *The Family Shakespeare* by Thomas and Henrietta Bowdler. Children's literature was already a genre, but the Lambs and Bowlders arguably paved the way for a new type of children's literature in the English language: the adaptation of canonical texts for children – the Shakespeare-for-Children genre. We can identify several such adaptations of Shakespeare for children in the Golden age of Children's literature: the mid-nineteenth century.

The focus of writers of that period was on writing an adaptation suitable for children younger than those whom the Lambs had in mind with *Tales from Shakespeare.* For example, Mary Cowden Clarke's *The Girlhood of Shakespeare's Heroines* (1851) or Mary Seymour's *Shakespeare Stories Simply Told* (1880) which included all the plays. In 1885 Herbert Sydney published a picture book entitled *Scenes from Shakespeare for the Young*. The 1890's saw the publication of Adelaide Sim's *Phoebe's Shakespeare* (1894), Edith Nesbit's *The Children's Shakespeare* (1897), and M. Surtees Townsend's *Stories from Shakespeare* (1899). Although it features the full-length original play, mention also can be made of Lucy Fitch Perkins' *A Midsummer Night's Dream for Young Persons* (1907). This publication was accompanied by various illustrations, although not the first of its kind, and prefaced with a short story entitled '*In Shakespeare's Day'* – making a clear link to the author and his time.

The mid-twentieth century saw various kinds of Shakespearean adaptations for children. *Outlines of Shakespeare's Play* (1934) by Homer Watt are more explanations than adaptations of the prose texts. Anne Terry White's *Three Children and Shakespeare* (1938) featured a similar style of storytelling as Perkin's *In Shakespeare's Day'*s. *Three Children and Shakespeare* engages with Shakespeare's plays through presented responses and discussions on the prose from the point of view of three children. The first adaptation of Shakespeare for children that was specifically aimed at teenage boys is R. C. Peat's *Presenting Shakespeare* (1947). Although a century later, the work of the Lambs was still used by authors as a source of inspiration for their new adaptation. Scotland's *A Shakespeare Tapestry* (1951) relied on the Lambs' written

narratives in his adaptation of the Bard. Each play, divided into sections, is accompanied by illustrations of Eric Fraser and, after each section, Shakespeare's actual words are reproduced. The first author to retell all thirty-six First Folio plays was Marchette Chute with her *Stories from Shakespeare* (1959).

The late twentieth century saw the emergence of the "Classics Illustrated" series; designed (as stated by their respective authors) to make Shakespeare 'fun' again and presented entirely in the comic-strip form. Katherine Millar's *Five Plays from Shakespeare* (1964) contains an abridgement of *A Midsummer Night's Dream*, adapted for a one-hour performance especially for children. The end of the twentieth century saw Leon Garfield and Michael Foreman's *Shakespeare Stories* (1985), Beverley Birch's *Shakespeare's Stories* (1988), and, amongst many others, Marica Williams' *Mr. William Shakespeare's Plays* (1998), a combination of a graphic novel, Shakespeare's prose, and commentary from the Elizabethan theatre-goer through the hand of Williams. According to Abigail Rokison-Woodall, since Garfield's *Shakespeare Stories*, there has been no let-up to the publication of "narrative versions of Shakespeare for young people" (71).

1.4 Methodology and Chapter Structure

<u>Methodology:</u>

This thesis will examine the shift of two of Shakespeare's play – *Macbeth* and *The Tempest* – from its form of the stage narrative to the genre of children's literature and the medium of animated film. It will include fundamental questions of communication at its core: with regards to the supernatural elements found in Shakespeare's text, what is being communicated in the adaptations? What is left from the process of adaptation? What effect does this have for an eventual understanding of the function of the supernatural in both the autonomous adaptations as well as the original text?

In the genre of children's literature, I will examine Leon Garfield and Michael Foreman's story of *Macbeth* and *The Tempest* as read in the 1997 publication *Shakespeare Stories*. This thesis will look at the adapted works as both autonomous pieces as well as adaptations of its source (or original) text; as both a product and a process, respectively. As noted above, this will not be to validate their relation to the original writing but, rather, to understand the theory of adaption for the benefit of the intended reader.

Based on Garfield's abridged scripts, I will examine the animated episodes of "Macbeth", directed by Nikolai Serebryakov, and "The Tempest*",* directed by Stanislav Sokolov, both found in the DVD collection *Shakespeare: The Animated Tales* (1997). In an interview with the Russian directors (presented on the third disc of the collection), they remark that they were able to incorporate changes into Garfield's script to benefit their animated expression of the narratives where they deemed it necessary. Therefore, I will not examine the animated adaptations as adaptations of Garfield's work; focusing instead on how these adaptations, through their medium specificity, present the (function of the) supernatural to the viewer. Underlying my approach is an understanding that these adaptations initiate the reader into the literary canon of (understanding) Shakespeare.

My methodology draws on Peter Hunt's approach in its close-reading of Garfield's adapted texts. I intend to examine the text as language used for a new readership; one which

has yet to approach the original text. As Hunt argues, this understanding of text as a different language is particularly important in children's literature – for the child or adult reader alike.

Through Hutcheon's work on medium specificity, I will highlight the mode of engagement of each medium and its effect on the understanding of the text. Drawing on Fiske's discussion of signs, I will examine the denoted meaning and the connotative dimensions of signs in the animated tales as well as its "paradigmatic analysis" (Fiske 6) requiring the viewer to compare the artistic effects of these connotative dimensions with how it might have been shot, or animated, differently.

With reference to Beckman's *Animating Film Theory* (2014)*,* I will analyze the limits of movement and laws of physics in the animated episodes to understand the presented reality and its relation to the supernatural. Through other sources such as Paul Well's *Understanding Animation* (1998), I will examine the transformation of reality which takes places within the animated world and to analyze the meaning and effect of objects and materials used in the animated episodes.

Why Study Shakespeare's Supernatural in Children's Literature:

In Shakespeare's England, understanding the supernatural (and how it functions) meant understanding the space it filled. According to Kristen Poole, from the mid sixteenth century, the "gradual geometricization of space [corresponded] with a flourishing interest in how that space [could] be violated by the demonic" (9). Poole argues that, in 1600, the nature of the cosmos was controversial, and thus also how the supernatural filled this space. To the Elizabethan theatre-goer, understanding the world around them meant understanding how other worlds could infringe upon (the laws of) their natural world.

Similarly, understanding (the function of) the supernatural in literature (for the reader) means understanding the space it fills within the text it occupies. Understanding the supernatural (and how it functions) in fictional worlds, means understanding the boundaries within the fictional world that divide the natural and supernatural realms. As is the case with, for example, Franz Kafka's *Metamorphosis,* there are no boundaries that divide the natural and supernatural world, which in turn shapes our understanding as a reader of how the

supernatural functions within this hybrid (fictional) reality – occurrences are not categorized as supernatural for there is no distinction made between such events. Gregor Samsa turned giant bug is 'merely' part of their (hybrid) reality.

Therefore, in examining (as a contemporary reader) the supernatural in Shakespeare's text, we need to be aware of two worlds: the *world of reality* of the Elizabethan theatre-goer, translated into the *fictional world* of Shakespeare's plays as we read them now. As Lubomir Doležel asserts, "we grasp [the worlds of] fiction in opposition to reality" (x). These worlds constantly engage with one another, or as Doležel states, there is a "bidirectional exchange" (x). Fictional worlds are shaped through events from our reality, but "fictional constructs" (x) shape our understanding *of* […] reality. Shakespeare's plays can, thus, be examined as environmental constructs – to understand a time through the literature it produces – of the (time of the) Elizabethan theatre goer. That is, we can examine Shakespeare's plays and their supernatural elements, as a historical tool for the (young) reader to shape their understanding not only of the text, but how the supernatural functions in its (fictional) reality.

So why the child reader? As Jacqueline Wooley explains, a child is "often thought to live in a world in which fantasy and reality are undifferentiated" (991). That is, not that they are unable to distinguish between reality and fantasy, but rather, that they believe in fantastical events that can occur in their reality – "hypothetical reasoning about the possibility of magical events" (997). Therefore, I am interested to see how these works of Shakespeare, works that document the belief of fantastical events that can occur in their reality, are translated for the child reader. What space does the supernatural fill in Shakespeare adaptations for children?

Thesis structure:

Chapter Two will follow the process and product of adaptation of Shakespeare's *Macbeth* to Garfield's *Macbeth*. Section 2.1 covers the analysis of (the function of) the supernatural in Shakespeare's text – as understood by the Elizabethan theatre-goer. Section 2.2 covers Garfield's *Macbeth* as an autonomous work and aims to illustrate how Garfield's text represents the supernatural and how it functions within that text. Section 2.3 covers the process of adaptation – that is, its shift to the medium specificity of children's literature – and aims to analyze what happens when we transcode the information provided in Shakespeare's *Macbeth* to a new medium with its own set of conventions. Section 2.4 is the conclusion of this chapter.

Chapter Three focuses on the process of adaptation to the animated episode of "Macbeth". Section 3.1 provides a brief introduction to the adaptation. Section 3.2 aims to understand the supernatural in the animated "Macbeth" through analysis of the animated techniques and language used – its medium specificity – of this televised production. Section 3.3, the conclusion of this chapter, re-iterates how the medium specificity of this filmic production allows for a clear gesture toward an original source.

Chapters Four and Five focus on (the adaptations of) Shakespeare's *The Tempest* – the play, the process and the product(s) of adaptation. These two chapters will follow the same basic approach as mentioned above for Chapters Two and Three*.*

Chapter 2: Macbeth from the Original to the Abridged

2.1 Introduction

When the reader first encounters Macbeth in Shakespeare's stage narrative, we know him to be a "worthy gentleman" (Muir 1.2.24), brave, and "deserves that name" (1.2.16). As H.M. Doak writes, Macbeth is "a moral blank page" (342) who has yet to do any wrongs. *Macbeth* is the story of Macbeth's rise and fall, and (the power of) the supernatural. The story is famous for witches, witchcraft and a floating dagger – all 'leading' Macbeth to his grave. Yet opinions differ about the extent to which the supernatural is responsible for the fate that befalls Macbeth.

2.2 The Supernatural in Shakespeare's *Macbeth*

Witchcraft:

According to Albert Tolman, around 1606 witches were considered to be authentic persons. King James VI of Scotland (1566-1625) printed the pamphlet *Newes from Scotland* (1591) as an attack on witchcraft. It contains accounts of women accused of and tried for witchcraft before the King. In another of his pamphlets, *Daemonologie* (1597), he proclaimed anyone aiding in witchcraft to be a felon. Although the play is set centuries earlier, *Macbeth* was arguably written between 1603-1606 (Muir xxiii). In the early seventeenth century, therefore, no small number of citizens in England presumably also credited the possibility of the occurrence of witchcraft.

From a wider perspective, the fact that the lore of witchcraft was part of Early Modern European reality was due, largely, to the survival of age-old superstitions (Barry 3). "Witchcraft was a mainstream concern for early Modern European history" (2), and its existence was either attributed to diabolical worship or pagan culture (3). Keith Thomas states that, in Tudor and Stuart England, the term 'witchcraft' was used to denote any kind of magical activity

presumably wedded to occult workings (48). "Wise women" (48) who healed the sick by prayers or charms would have been called 'witches'. However innocent an invocation might have been, any conjurer of spirits would still be a witch. According to Thomas, witchcraft was "the power to do supernatural harm to others" (Thomas 50). Yet, it can be argued that the primary concern of many was not so much the damage which witches could cause but, rather, the heretical belief which lay at the core of what was understood as witchcraft: "[a witch was] a person that hath conference with the Devil" (Coke qtd. Thomas 49). The pact the witches would have made with the devil was believed to be their primary offence. It is this evil supernatural which operates in *Macbeth* in the form of the weird sisters and their relation with the devil.

The reader's first encounter with the sisters is to their omniscient powers. Normally, an opening scene is supposed to 'set' the play. This opening scene, however, only provides the reader with a bare minimum – a space, and three people to fill it. The reader does not know where when, or how we have come to be; when is this hurly-burly done, and where is this heath? Arguably, the witches only know the answer to these questions, and so, our reader is aware that the supernatural knows more than s/he as the reader does. This simultaneously creates a feeling within the reader of power and powerlessness, for information is presented to, as well as withheld from, us. The fact that, from the onset, the sisters know more than we, as readers do, highlights a part of the power of the sisters and the supernatural.

Act I, scene III – our second encounter with the sisters – provides the reader with the knowledge that they are other-worldly and can be seen as embodiments of the idea of Fate. Banquo's first reaction to the weird sisters is to question whether they are human since they "look not like th' inhabitants [found on it]" (Muir 1.3.41). These sisters – similar to the three Norns of Norse mythology – provide Macbeth and Banquo with predictions of past, present, and future. Through these predictions, our reader is made aware of (one of) the purposes of the witches: they are sisters of Fate from another realm of understanding.

In the play, there is a connection made between Macbeth, Lady Macbeth and the witches. Through their antithesis, the witches state that "fair is foul, and foul is fair" (1.1.10) – that is, all is not as it will seem. But more importantly, this line links Macbeth to the sisters

through his verbal echoing of his "so foul and fair a day I have not seen" (1.3.38). The reader also hears Lady Macbeth reiterate the prophecy of the third sister: "Glamis thou art, and Cawdor; and shalt be what thou are promis'd" (1.5.15). Since it is not explicitly stated that she has read this in Macbeth's letter, it is more commonly understood as a reflection of the ability of the witches to penetrate the mind of Lady Macbeth. As David Krantz has argued, the witches are able to make their way into the lines of other characters (357). Through the repetition of similar lines, Shakespeare illustrates this power of the sisters. The thought of the supernatural is there, even when the sisters, their embodiment, are not.

Words of the sisters do not just stick in the mind of Macbeth but, also, in the reader's. Their lines "fair is foul, and foul is fair" (1.1.10) or "double, double toil and trouble" (4.1.20) is "repetitive poetry [is] imprinted on [the reader's] collective mind" (Kranz 349). Their language clearly distinguishes them from other characters in the play. They speak in verse and in rhyming couplet: a trochaic metre, inversing the usual iambic verse throughout. Typically, their lines have four stressed instead of the usual five. This style is "best described as a seven-syllable verse […] used with the freedom of doggerel in a way characteristic of a child's mind" (Wright qtd. Kranz 351). Their distinguishable style keeps their words reverberating in the mind of the reader – echoing their penetration of the mind of (Lady) Macbeth.

As the play progresses, the supernatural also takes another form. The witches introduce the reader to a greater power: their queen Hecate. This reflects a more central theme of the play: that is, the element of control over others. Although this scene is argued to be an interpolation by Thomas Middleton, it illustrates the element of hierarchy central to the Jacobean understanding of the supernatural. It was believed that, while the magician or necromancer was capable of mastering the devil, "that the Witches ar servantes onelie, and slaues to the Devil" (King James I *Daemonologie* 9). Hecate reprimands the sisters for approaching Macbeth without her involvement: "the mistress of your charms […] was never call'd to bear my part" (Muir 3.5.6-8). This element of control is also reflected in the fact that Lady Macbeth directly engages with or calls upon the supernatural to fill her with "direst cruelty" (1.5.43); to have this supernatural *master* her. At the start of this scene, we find the verbal echoing of the lines of the sisters penetrating the speech of Lady Macbeth. In turn, the

supernatural, through Lady Macbeth, solicits Macbeth to murder the king. As Joan Hartwig asserts, when Lady Macbeth plays on the moral cowardice of her husband, Macbeth fails to "combat this ultimate appeal to his identity as a superior being" (40). Macbeth, controlled by the 'psychic acts' of Lady Macbeth is, thus, mastered by the supernatural.

Banquo's ghost:

Like the witches, Banquo's ghost serves the purpose of introducing different planes of existence. This ghost is the only named ghost in the play. Names or titles operate to introduce characters; thus, making the ghost of Banquo a character as opposed to merely an apparition, like the dagger. However, while all other characters are introduced or welcomed in, the ghost of Banquo is not conjured up or invited in; it simply appears. This stands in contrast to the other characters present in this scene who are introduced in the stage directions and/or are welcomed by Macbeth to "sit down" (Muir 3.4.1). Although Macbeth had previously implored Banquo to "fail not our feast" (3.1.28) and to attend the banquet, Banquo's ghost is not invited or welcomed into this particular scene through either stage directions or by contact between (living) characters. Therefore, the fact that Banquo appears uninvited serves the purpose of introducing different realms where different rules apply; Banquo does not need to be introduced for he functions by different standards.

Banquo's ghost also operates to illustrate the breakdown of the character of Macbeth. To John Stott, Lady Macbeth and Macbeth have "contrasting and crossing lines of character development" (334) – Macbeth moves from being a "reluctant, conscience-haunted murderer to being a deliberate killer" (334), and Lady Macbeth "from being an ambitious opportunist, untroubled by questions of right and wrong, to being the guilty soul whose remorse leads her to madness" (334). It is the instance of witnessing the ghost of Banquo which drives Macbeth to discover meaning behind this apparition, for he is now "bent to know" (Muir 3.5.133). The supernatural becomes a matter of subjective experience as the narrative continues. Early on, Banquo is able to see and hear the witches, and Lady Macbeth echoes the lines of the sisters halfway through the play. However, nearer the end of the narrative, only Macbeth is able to see the ghost of Banquo or interact with supernatural sightings. Ultimately, Macbeth's desire to

find an answer to his supernatural sightings leads him to the apparitions found in Act 4 Scene 1. And in turn, Macbeth casts his reluctance aside and becomes a deliberate killer.

In conclusion, the supernatural in *Macbeth* functions to tempt or lure passions which it places in the hearts of characters but does not force characters to act upon them. H.M. Doak argues that *Macbeth* is a play that touches upon the issues of free will, fixed fate and "moral accountability" (342). The witches, although attributed supernatural powers, do little else besides inform Macbeth of what is and what will be. Shakespeare uses the supernatural in *Macbeth* "to intensify and to illuminate human action, not to determine it" (Moulton qtd Tolman 210). The witches provide both Macbeth and Banquo with prophecies, but only Macbeth chooses to act on them. The sisters are "the embodiment of inward temptation" (Lucy 16), and Macbeth is the one who gives into these temptations; he is willing to sacrifice his "eternal jewel" (Muir 3.1.67) to the "common enemy of man" (3.1.68) when it was not explicitly requested. It is Macbeth (and his murderers) who do(es) the killing, not the hand of the supernatural.

Where the function of the supernatural is one as vague as to illuminate moral accountability – by not providing the reader with a concrete answer about the extent to which the supernatural can be held responsible for Macbeth's fall – the supernatural, in turn, functions to make the reader question the supernatural. The confusion set in motion by the supernatural, in the opening scene, echoes throughout till the end of the dramatic narrative. It is a story of free will, fixed fate and moral accountability; not just of Macbeth but, also, of the supernatural.

The sisters:

The sisters in Garfield's product can be understood as powerful and malign beings. They are presented as both "old women" (Garfield 272) and "weird sisters" (274). In children's literature, old women often possess magic powers and/or are evil beings. For example, in Terry Jones' *Fairy Tales* (1981)*,* we find an old woman in *Simple Peter's Mirror* who presents Peter with a magical mirror. Similarly, *Kinder- und Hausmärchen* (1857) has an "alte Frau" (Grimm 66) and a "steinalte Frau" (80). In both instances, these *alte Frauen* turn out to be '*böse Hexen'*. The old women, in Garfield's product, are described as "ancient hags" (271). 'Hag', deriving from the German *hexe,* translates back into the English word 'witch' – "*Die böse Stiefmutter aber war eine Hexe"* (58). Thus, Garfield wants his audience to see these women in the storm as evil women, or *Hexen*, who possess (magical) powers.

Throughout the narrative, there is emphasis on the fact that the women do not represent Good: they are "dark messengers [holding a] dark [purpose]" (Garfield 272). They cast "unholy things" (282) into cauldron's and speak the word of the "devil" (274). Garfield contrasts this message with the "bright" (272) message of the King. With this juxtaposition of light and dark, Garfield suggests to his audience that the dark message is an evil one.

In addition to the element of evil, Garfield weaves another 'world-ness' into his narrative. These sisters can "travel as fast as thinking" (272) and appear out of nowhere – nowhere having to be somewhere else than their current location. Garfield, thus, helps his reader to understand that there are (at least) two different planes between which one can travel in this story. On page 273 (fig. 1), the reader's perception of the women mirrors that of Macbeth and Banquo's. The sisters arrive after the introduction of the acknowledgement – by thunder, lightning and the surrounding trees – of their approach: "[the trees] hold their hands in fear and dismay" (272). The accompanying illustration embodies this scenario; the woman taking shape out of the sky – indistinguishable from their surroundings. As Perry Nodelman asserts, there is a "hierarchic relationship" (73) amongst the objects presented in an

illustration: "only one of them is important enough to be named" (73). In Garfield's narrative adaptation, the accompanying illustration makes an explicit reference to both Macbeth and the drum which Banquo is said to be holding. If (according to Nodelman) the text accompanying the illustrations functions to 'guide' the reader to the important object depicted, Garfield then explicitly guides the eye of the reader to the depiction of Banquo and Macbeth. Only after this initial acknowledgement will the reader perceive the sisters. Simultaneously, Foreman's illustration connects these women to the element of air; having them appear out of the clouds. Nodelman suggests that we provide children books with illustrations under the assumption "that pictures communicate more naturally and more directly than words" (70). Their function: to "help [readers] make sense of the texts they accompany" (70). Garfield's story goes on to question whether "they [had] been real or [...] fantastical imaginings" (271). The use of the word "fantastical" puts the sisters into a part of one's imagination – not part of an ordinary world. However, by stating that "their words had been real enough" (273), Garfield connects these women to both universes; the one from which they stem and the one in which they are understood. They are in fact *supernaturalis:* relating to an existence beyond the realm of physical nature.



Fig. 1  Illustration page 273 "A drum, a drum! Macbeth doth come!"

The sisters and Macbeth are intrinsically connected in Garfield's narrative. By stating that Macbeth, and not Banquo, is the "right questioner" (272) to whom the sisters should provide their answers, Garfield suggests that they either only listen to Macbeth or that their ability to speak in this universe can only be instigated by Macbeth. "Their silence remained unbroken" (273) until Macbeth spoke. The powers of this supernatural element not only connect the supernatural to Macbeth but, also, illustrate their function – that is, to guide Macbeth's questions to the answers which they hold.

In this adaptation, the women operate as the spark igniting Macbeth's already "furious heart" (273). First, Garfield states that "the grain [the sisters] had spied in Macbeth's heart had flourished in that dark place" (279). The implication is that this grain had already existed and that the sisters merely nourished the grain to life. Second, Garfield emphasizes the excitement in Macbeth, upon hearing his prophecies. Garfield elaborates on Macbeth's heart-rate racing and his fear of being caught excited to hear such prophecies. In this story, the sisters hold a dark purpose. Therefore, if Macbeth desires this purpose, he too can be considered a dark character, no matter how "golden [their] promise" (273). In Garfield's *Macbeth*, the sisters operate to present Macbeth as a character already prone to corruption; not a character who is turned evil through the supernatural in the narrative.

Banquo's ghost:

In Garfield's story, Banquo's ghost functions to illustrate the demise of Macbeth. The guests at the dinner, where Banquo's ghost appears, remark on the strange behavior of Macbeth. But more importantly, the ghost "drove Macbeth into a frenzy [and] he would seek out those who had first set him on the dark […] path" (282). Banquo's ghost is presented as a driving force that leads Macbeth (back) to the witches who eventually show him the premonitions that set-in motion the murder of Macduff's family. This supernatural element emphasizes the shift of Macbeth from of a "giant of fury and courage" (272) to a murderer.

In conclusion, analyzed as an autonomous work, Garfield's *Macbeth* is the story of the (rise and) fall of Macbeth through the hand of the supernatural. Garfield's narrative depicts Macbeth as a character driven by the promise of fate rather than a desire for redemption.

Macbeth is "secure in his prophecies" (287) and even "[his] last promise sustained him [until] the sightless glare [of Macbeth's decapitated head] bore witness to the double truth of Fate" (288). Garfield connects the sisters to Macbeth and, in turn, the function of the supernatural to Fate. Garfield explicitly states that "[the sisters] knew he would come" (282) and that they "were answers awaiting a question" (283) who "already knew what he had come to ask" (284). In this story, the supernatural is the driving force behind Macbeth's actions. But Macbeth – just like the supernatural – is part of this dark drive instead of the victim of dark supernatural forces.

## 2.4 From Shakespeare to Garfield: The Process of Adaptation

In this re-presentation of Shakespeare's *Macbeth,* there is a shift from the dramatic mode to the narrative mode. I use the term re-presentation since – as Julie Sanders states in her introduction – the type of adaptation may vary depending on the product's stated "intertextual purpose" (2). Garfield's stated purpose, as noted in *Shakespeare Stories*' epigraph, is a *re*-presentation of Shakespeare: "[Shakespeare] presented afresh in [a] narrative form". Linda Hutcheon states that the process of adaptation is transcoding a work into a different set of conventions, (often) resulting in a change of medium (3). Therefore, Garfield's change of medium, his re-presentation of Macbeth, will result in clear changes in the formal specificity of the play and how it operates to present the supernatural.

Garfield's shift from the dramatic mode to the narrative mode alters the reader's mode of engagement with the text. The play, and its printed form, is linked to the mode of showing, inherent to the medium of performance. As Hutcheon asserts, printed texts are synonymous with the telling mode. Thus, in his process of adaptation, Garfield alters the mode of engagement from showing to telling. This new mode of engagement is (now) bound to a narrator, and it implies that information is filtered. Our reader will experience character development not through characters' direct speech but, rather, through the narrator's understanding of it.

Garfield's story consists of new narrative text from the hand of Garfield, surrounded by direct speech transposed verbatim from the stage narrative. First, Garfield re-writes events that have occurred in the play but that are not extensively covered in the new text. This paraphrased text provides information on the type of characters found in the play. For example, Garfield rewrites Lady Macbeth's soliloquy into the following prose: "The lady of the castle had a letter in her hand […] she paced back and forth […] she knew the messenger had announced the death of the King […] between the thinking and the doing of a deed there was a line to be crossed" (Garfield 274-275). Second, in his story Garfield re-writes and re-locates his interpretation of allegorical elements of the play by working figures of speech into new narrative form. For example: "The lady of the castle, all smiles and bending like a flower, came out to greet them" (275). In this re-presented scene, Act I Scene VI in the play, we see no reference to the word 'flower' or to her act of bending like one. We do, however, know that Lady Macbeth has uttered the line: "look like th' innocent flower but be the serpent under't" (Muir 1.5.65-66). This otherwise omitted reference by Garfield is now reflected in the new narrative text and can be processed by the reader to interpret the character of Lady Macbeth. Despite the compact form of his stories, Garfield seeks opportunities to re-present important information into the new text and guide the reader to an understanding of the characters in the original text.

Garfield's adaptation must follow the conventions of its new medium, and so the text adheres to the past tense of the narrative form. In this shift from the dramatic mode to the narrative mode, one issue that arises is the following: adapting language – originally intended to be spoken and written as direct dramatic speech – into a form which we link to the telling mode of a narrator. As Peter Hunt asserts, direct and indirect speech are directly related to the forms of 'showing' or 'telling' (Hunt *Criticism* 110). He argues that "the […] storyteller tends to direct responses, telling rather than showing" (110). We find reporting clauses surrounding almost all of the transposed dramatic speech, for example: "he commanded somberly" (Garfield 272) "said the gentle King" (275), or "he whispered wretchedly" (275). Hunt argues that the more "sophisticated the readership is assumed to be, the more easily the transition […] away from control […] toward free direct or free indirect thought" (Hunt *Criticism* 110).

Garfield, therefore, assumes a more dependent and less sophisticated reader of his adaptation; arguably, a reader who has yet to approach the original text.

According to Laura Tosi, a crucial "technical issue" (58) – in adapting Shakespeare for children – concerns the "relationship between dramatic language and prose narrative; specifically, the degree of linguistic simplification to which the plays should be subjected" (59). Garfield aims to eliminate (part of) this technical issue by avoiding too much linguistic simplification. His style of writing turns to an archaic vocabulary and sentence structure. His archaic writing approach reflects the similar stylistic quality of the original dramatic text for his reader. For example: "So tremendously did he fight that he made killing almost holy" (Garfield 272), instead of: 'He fought so tremendously that he made killing almost holy'. Other examples are: "scanty beggars" (272) or "mighty in the trade of public blood" (275).

With regards to the mode of showing, the stage narrative occurs in the present tense. With it, we follow a specific 'causal chain' restricted by its location in the present form. The narrative mode, however, can easily 'jump' through time for it is not bound by any order of acts or scenes, and discourse markers can guide the reader to a new location or time within the text. Although in his process of adaptation Garfield adheres to the past tense of the narrative mode, he still obeys the chronological order of events of *Macbeth* – time and events in Garfield's story pass through the same 'causal chain' as in the play. In his adaptation, Garfield in fact emphasizes the importance of this order and its 'causal chain' of events; the order in which the reader is intended to discover the fate of Macbeth.

In Garfield's adaptation, illustrations take on the role that verbal echoing has in the play. In doing so, Garfield omits the repetitive lines (and its function) of "so foul and fair a day I have not seen" (Muir 1.3.38). It is rather by using the illustrations of Foreman that Garfield reflects on this function of the supernatural; thus, binding them pictorially instead of poetically to one's mind. In the play, the witches are described as holding the ability to control the element of air, for "[at] the very ports they blow" (1.3.14). Although not reproduced in writing in the text of Garfield, a connection to this power is made in his adaptation through an illustration by Foreman (fig.1, *see above*). Similarly, the ability of the witches in the play to (literally) penetrate

the mind of the characters (and readers) is reflected in an illustration of Foreman (fig. 2) of the three sisters collectively forming a mind in which they reside. Garfield, thus, adapts this function of the supernatural into a convention of the medium of children's literature – that is, the illustration. And so, to 'help' readers "make sense of the texts they accompany" (Nodelmen 70).



*Fig. 2 Illustration* page 282, penetrating the mind.

2.5 Conclusion


As Hutcheon asserts, an adaptation is transcoding a work into a different set of conventions, which (often) results in a change of medium. Garfield's change of medium is the story of Shakespeare's *Macbeth* through a different set of (narrative) conventions; that is, an adaptation of an original source.

Garfield uses the conventions of his new form – the medium of a narrative text for children – to his advantage to adhere to the function of the supernatural found in Shakespeare's play. First, a convention that is necessary in this shift is the addition of the narrator. In making the narrator omniscient, Garfield reflects on the fact that, similar to the sisters in the play, the narrator knows more than the reader. And thus, in this telling mode of engagement, the reader

should feel the same powerlessness as the reader of the play and their approach to beginning to understand the (function of the) supernatural (independently). Second, Garfield also uses illustrations in his new medium to represent the function of supernatural as understood in the original text. That is, instead of poetically, Garfield (and Foreman) pictorially illustrate the ability of the sisters to penetrate the mind. And, since illustrations "help make sense of the texts they accompany" (Nodelman 70), the fact that 2 out of 4 illustrations are ones depicting the sisters emphasizes the role they play in this story – that is, the thought of the supernatural is there, even when the sisters, their verse, is not.

Last, Garfield's *Macbeth* is not presented as an individual text but, rather, as part of a collection: *Shakespeare Stories*. Garfield unifies this collection of stories by binding them in a single publication. The same portrait of Shakespeare stands at the start of each new narrative. In *Shakespeare Stories,* Garfield places this illustration on the first page above the epigraph. Thus, he connects each story to the epigraph and, in turn, to Shakespeare. Although it is usual to provide illustration-titles in children's books, it is not usual to repeat the same image for each chapter or section of the work. Therefore, this adaptation of *Macbeth* is intrinsically connected to a larger product; that is, the figure of Shakespeare.

In conclusion, Garfield's adaptation guides the reader to an original text and to an eventual new destination; with a clear understanding of how the supernatural operates in Shakespeare's *Macbeth.*

Chapter 3: Shakespeare's Supernatural in Animated Form: *Macbeth* and a Shift of Medium

3.1 Introduction

This chapter covers the analysis of Shakespeare's *Macbeth* in *Shakespeare: The Animated Tales* (2012) – "Macbeth" by Serebryakov. The function of the supernatural in this adaptation of *Macbeth* will be analyzed (and understood) as it appears in the process of animation – that is, the medium specificity of filmic animation and the cell-animation technique used – around Garfield's abridged text.

3.2 Understanding the Supernatural and *Macbeth* through the Conventions of a New Medium

The viewer of this DVD collection never engages with just a single audio-visual text but, rather, with a collection thereof. There are three discs in the Animated Series DVD (2012), covering 12 stage narratives. As opposed to categorizing the discs by chronological order or animation technique, each disc covers either Tragedies (*Macbeth, Hamlet, Romeo & Juliet, Othello*), Comedies (*Twelfth Night, As you Like it, A Midsummer Night's Dream, The Taming of the Shrew, The Winter's Tale*), or Histories (*Richard III, Julius Caesar, The Tempest*). This genre division makes a direct link to the structure of the 1623 First Folio. And, similar to the illustrations used in *Shakespeare Stories*, each episode opens with a direct reference to (the image of) Shakespeare also found in the First Folio edition of 1623: acknowledging the adaptations' original source. In turn, each episode continuously reminds the viewer of its connection to an original source – that is, Shakespeare.

The position of *Macbeth,* within this collection, influences the approach of the reader of the episode. Similar to the structure of the First Folio, Macbeth in *The Animated Tales* is placed on the disc alongside *Hamlet, Romeo & Juliet,* and *Othello.* All three works placed together under the genre of Tragedy in *The Animated Tales* are also referred to as such in the 1623 First

Folio edition – that is, as tragedies. However, when we examine the (other) discs and their division of animated tales, we find that this emphasis placed on genre does not follow through the whole box-set. For example, *Julius Caesar* is placed on disc III, as History, as opposed to its First Folio placement under Tragedy. And, although *The Tempest* is labelled a comedy within the First Folio, *The Animated Tales* places this work on the same disc as *Julius Caesar.* When we examine Garfield's *Shakespeare Stories,* we find that the selection of stage narratives is presented entirely at random, and no connection is made to genres or their intrinsic narrative properties. Although referred to here only as *Macbeth,* through its link to the First Folio, *The Animated Tales* nonetheless presents this work in its original form, as *The Tragedie of Macbeth*. In this way, this adaptation refers back to an original source of the adaptation. In turn, the viewer will be able to understand that this play – that is, its animated adaptation – will be suggestive of the genre of tragedy. And, tragedy, to Shakespeare's contemporaries meant "[…] a play ending in disaster" (Harrison 13).
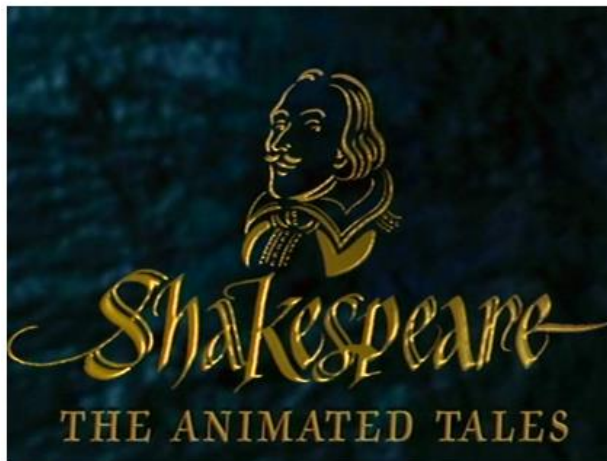


Fig. 3 The opening shot of each animated episode in *The Animated Tales*.



Fig. 4 Title page, after the prologue

The emphasis on genre is extended into the episode of "Macbeth" as well. The addition of an animated prologue informs the viewer of the ending that will befall Macbeth. As Wells asserts, a convention of an animated production, often, is that of its structure of a short form. Animation compresses a "high degree of narrational information into a limited period of time" (Wells 76). The medium of animation, thus, only provides a short platform through which to

communicate to the viewer as much relevant information to benefit the narrative: in the case of *The Animated Tales*, this is circa 30-minutes per episode. This act of "condensation" (76) is accomplished through the addition of a prologue-type sequence at the beginning of an animation. A common style in animation is the 'page-turning' prologue of the storybook. This type of introduction can be directly related to the form of the fairy tale – the Once-upon-a-time introduction. It is redolent of the (Disney) happily-ever-after ending. This adaptation, however, has a different type of prologue. The narrator states that "nothing was as it seemed" (Serebryakov 00:32), replacing the line and function in the stage narrative of the sisters' "fair is foul, and foul is fair" (Muir 1.2.10). A weeping-face theatre mask flies into the screen and slowly comes undone like the pieces of a puzzle. This prologue, thus, directly links this episode to the style of tragedy and clearly defines the otherwise ambiguous antithesis of the original source. Through these continual connections to its narrative properties, this adaptation is presented as being an explanation to the tragic ending that will befall Macbeth and, thus, adheres to its presentation within the First Folio: *The Tragedie of Macbeth.*



Fig. 5 The opening sequence of *Shrek* (Adamson 2001). Imitating the opening of classic Disney films such as *Sleeping Beauty* (1959).

Fig. 6 *"Nothing was as it seemed"* (Serebryakov 00:32)

Immediately following the prologue, the sisters are introduced. They are portrayed as being part of or pertaining to a different realm of understanding, for they appear directly following the prologue, with no scene change, and morph into being from rags and bones. First, their presence and entrance are unlike any other characters presented in this adaptation. The

type of animation, used in this adaptation, allows for figures to blend into each frame seamlessly. In contrast to other shots where there is a clear cut to a different shot and frame, in this instance the sisters are made to appear as part of this narration-prologue. Second, these women name the title character even before the title page of the film has introduced his name (fig.4). This stresses their importance not only in connection to Macbeth but, also, emphasizes that they know more than the audience does. Last, their famous set of merging antitheses has been absorbed into the prologue of the animation. They are, thus, presented as narrator-like characters: omniscient and an intrinsic part of the narrative.



Fig. 7 "hover through the fog" (Serebryakov 01:07)

Fig. 8 "seek to know no more" (Serebryakov 17:56)

This aspect of the sisters results in the awareness of the viewer that this supernatural phenomenon can be part of every action and event in this episode. According to Scott Bukatman, "the laws [of the animated world] propose an alternative set of means by which bodies navigate space" (303). This "cartoon physics" (302) allows for animated characters to abide by different rules of the representation and function of (human) anatomy. However, it is only the sisters who appear to adhere to these conventions. The sisters can appear from any angle of the screen and exit the shot in any way style or shape, often (dis)appearing out of (into) thin air. This allows for the viewer to understand their ability to travel throughout the story without being seen by others. If the sisters can morph into any size, shape or element, then their presence throughout the narrative is ominous rather than restrictive. The sisters are, thus, presented as a threatening presence.

Fig. 9 The crown is made a symbol of supernatural power and promise.

This cartoon physics allows for different functions of the body in animated space to take shape. As Wells argues, the body in animation is "fragmentary […] it can be broken […] and conjoined with other objects" (189). It is this property of animation which enables the sisters to morph into any shape or thing. The prophecies presented to Macbeth take shape out of the fingers or limbs of the sisters. For example, their bones connect to form the shape of a crown. This crown then morphs directly into an animated representation of a 'real' crown. Connecting these prophecies physically and visually to the supernatural: the crown thus becomes a "signifier" (Fiske 31) not only of royal ruling but, more importantly, of the prophecies of the sisters. According to Wells, animation centers around the construction and "symbolic expression" (188) of the animated body in space. This symbolic expression of their bones directly links this specific symbol of power to the promise of the supernatural. Any representation of this signifier makes a direct link to the signified, the sisters, and connotes the direct presence and influence of the supernatural over Macbeth.

Through these properties of cell-animation, the viewer can understand that there are almost no limits to visual representation of the sisters. They are accompanied by a style that is recognizable throughout the adaptation; they are connected to the representation of air or

smoke – it is with them in each frame. In combination with this animation technique, the style associated with the sisters allows for this supernatural connotation to be purposefully placed over frames of other characters*.* The viewer can, thus, clearly see when this signifier is or is not present. Fiske defines this type of analysis as paradigmatic. Paradigmatic analysis of visual fragments requires the viewer to compare the artistic effect in place to "how the same 'reality' could have been shot differently*"* (39). Thus, connections can be purposefully established through the properties of cell-animation. Any addition of this stylistic property is, thus, an intentional reference to the presence of the supernatural.

Through this animated design**,** there is a clear representation of the extent of the power of (the promise of) the sisters. They penetrate not just the frame but, more importantly, the mind of Macbeth. When examining fig.13, this shot follows directly the proclamation that "Malcolm [shall be named] *hereafter* the prince of Cumberland" (emphasis added Serebryakov 05:05). The word "hereafter" has an important function in Shakespeare's play. It establishes a connection between characters through the repetition of the word. First, it is used in the proclamation made by the third witch: "[Macbeth] shalt be named King hereafter" (Muir 1.2.50). Second, it is repeated by Lady Macbeth when she greets her husband with "by the all-hail hereafter" (1.5.55). This word, although spoken to Macbeth by the witches, was not written in his letter to his wife. Last, this word finds its way into the phrase of Macbeth as he states that, "she should have died hereafter" (5.5.17). The echoing of this word provides the opportunity to have the sisters present even when they physically are not. The screenshot presents Macbeth's internal monologue and states that, "[it] is a step on which I must fall down [or] o'erleap, for in my way it lies" (Muir 1.4.49). If the word 'hereafter' in this adaptation was not an obvious enough trigger, then the clear presence of their signifier ensures that this connection is established visually as well as verbally. Through the properties of this animated design**,** the viewer can understand when important connections are established with regards to the supernatural.

This type of visual echoing, or as Hutcheon defines, the "medium-specific motif" (36), is also present in this adaptation in relation to Lady Macbeth. Certain physical qualities of Lady Macbeth's appearance are associated with the physics of animation connected to the sisters.

Fig. 10 is part of a larger collection of frames where Lady Macbeth's hair grows longer (and wavier) and eventually mutating into two different beasts. She calls upon the "spirits that tend on mortal thoughts" (Serebryakov 07:41). The distinct style of the waves and the abnormal growth of her hair link Lady Macbeth to the style of the sisters: flowing through air and adhering to their own rules and conventions. Other characters in this adaptation have a distinct artistic style (fig.11). It thus becomes apparent when characters and shots deviate from this 'neutral' representation, as happens with Lady Macbeth. After this metamorphosis, Lady Macbeth continues to adhere to the stylistics of the sisters as opposed to the stylistics of 'neutral' characters. Fig. 13 illustrates Lady Macbeth's face taking an abnormally stretched shape: similar to one of the sisters, her second face (or the mask she wears) is presented in the adjacent image. Lady Macbeth has deliberately placed herself under the control of the supernatural, and we can assume that she will continue to do the bidding of the supernatural. According to Wells, this morphic characteristic can "determine unpredictable linearities" (69). This 'medium-specific motif', thus, not only places a connection between Lady Macbeth and the sisters but, also, continuous the "supernatural soliciting" (Muir 1.3.130) through characters other than the sisters: through Lady Macbeth.



Fig.10 The onset of Lady Macbeth's metamorphosis.    Fig.11 A neutral representation of characters in *Macbeth*

This animated metamorphosis is also used to illustrate that there is a supernatural agency at work over and with Macbeth; that it is of the sisters. Fig. 16 & 17 present the sequence of Macbeth's face slowly morphing into the murderers who he has ordered to execute the Macduff family. Fig. 14 & 15 represent the sequence where Macbeth's bloodied finger-tip transmutes into the red moon above Banquo and Fleance's heads. Shortly after, Banquo is killed. They illustrate that the murders were executed through the authority of Macbeth yet with the animated characteristic of the supernatural. Thus, through this "fluid linkage of images" (Wells 69), if metamorphosis is a characteristic of the supernatural, then this technique highlights the connection between Macbeth's actions and the supernatural.



Fig 12: A medium-specific motif is established.

Fig. 13 "But screw your courage to the sticking place" (Serebryakov 08:15)

However, although prophecies have solicited Macbeth 'the way that he was going', Macbeth's death comes at the hand of Macduff. In this final scene in which we see Macbeth murdered, there is no intentional connection established, through the conventions of animation, to the supernatural. Instead, the viewer is made aware that Macduff executes the fatal strike to Macbeth. The brief apparitions of Macduff's murdered wife and children appear and interject as images through Macbeth's fight with Macduff. Macbeth is, thus, thrown by images derived from his own conscience, instead of through any supernatural power. The viewer can understand this through his reaction shot to these apparitions. They are quick flashes, rather than a morphic or seamless connection to the sisters. The stylistic qualities of the supernatural are no longer present in this part of the animation. The promise of 'hereafter' led Macbeth to the end, but it is the question of moral accountability in this adaptation that allows for his fall.



Fig. 14, 15, 16, 17 (clockwise)

3.3 Conclusion

First, there is a clear gesture in this adaptation toward an original text or collection thereof. A clear link has been established to Shakespeare and to the structure of the First Folio. In turn, a heavy emphasis is placed on the understanding of the structure of the tragedy. Even the addition of the prologue sequence, due to the convention of the short form of animation, incorporates a modern translation of the famous antithesis found in the original text. The medium specificity of this filmic production allows for a clear gesture toward an original source.

Second, through the possibilities of the animated form, this episode has clearly illustrated its interpretation of a driving supernatural agency. Serebryakov's witches adhere to all the rules of animation. In turn, this animated metamorphosis allows for the viewer to understand that Lady Macbeth continues to do the witches' supernatural bidding. The viewer knows that the sisters can be made part of any frame or scene and, therefore, will pay close attention to their presence or the absence thereof. Their representation as omniscient narrator-like characters emphasizes their clairvoyance. Their animated signifiers, as mentioned above, present them as enmeshed within the entire main narrative. The fact that their body is a "contextual space" (Wells 189), or physical environment in itself with its own rules, allows for this clear representation of their agency within the adaptation. In conclusion, connections can now be established two-fold – that is, verbally and visually –to their function in the original text.

Chapter 4: The Tempest from the Original to the Abridged

4.1 Introduction

Shakespeare's *The Tempest* divides the natural world of Italy from the supernatural world of the island. Unlike *Macbeth, The Tempest* ends not with the downfall of any of the leading characters or with an implied ending of the narrative; rather, it ends with an implied transition from the supernatural back to the natural world. Although the supernatural world is eventually left behind, its existence implicitly lives on.

In order to examine the function of the supernatural in *The Tempest,* we need to start at the play's end: a pivot between realms. Shakespearian epilogues often assume the "termination of the play-world" (Egan 172). The epilogue of *The Tempest* however, continues the world of the play, where Prospero – and not the actor who has taken on his role – addresses the audience. Prospero asks the spectators to, "with the help of your hands […] release [him from his] bands" (Orgel 5.1.227-228). This plea for applause eliminates the barrier between "the play-world and the real" (Egan 172) and extends the theatrical world and its reality. More importantly, it signifies Prospero's departure from the supernatural realm of the unidentified island to the natural world of Milan.

This epilogue also serves to illustrate the importance of control and order within the narrative. Throughout the play, Prospero is in control of the actions of others; their freedom lies in his hands. Ariel and Caliban desire emancipation from their servitude, and Alonso and his company likewise seek release from the bonds placed on them by Prospero and the Island. Similarly, Prospero's freedom lies in the hands of the audience. He has been a 'captive' of the island for 12 years, until now when his power is at its "zenith" (Orgel 1.5.181) and he is finally able to execute his plan of "vengeance" (5.1.27). Prospero's 'escape' from the island and return home depends on audience participation. The supernatural in *The Tempest* clearly exhibits hierarchical structures: Prospero has control over Ariel, and similarly Ariel controls lesser (unnamed) spirits to do his bidding. Likewise, the narrative reflects this hierarchical structure of

dependence: Prospero was master over all in the stage narrative, but the audience of *The Tempest* is the master of Prospero.

4.2 The Supernatural in The Tempest

Just as with witchcraft, dealings in other forms of magic were presumed to be possible by Shakespeare's contemporaries. The supernatural in *Macbeth* functions as an evil intrusion precipitating the downfall of man. The supernatural in *The Tempest,* however, is provided with a far lighter function being presented as a harmless necessity rather than a wicked act of evil. As Prospero states, there is "no harm done" (Orgel 1.2.13). The shift, therefore, practiced by Shakespeare that moves the world in which the supernatural is all-pervasive to an unidentified, almost fantastical, island, seems appropriate if not necessary to justify this positive portrayal of the supernatural. It helps to explain why Prospero, in his shift to the natural world, should "[his] rough magic [...] abjure" (5.1.50). Where the witches in *Macbeth* are intrinsically supernatural and evil, Prospero in *The Tempest* is simply a human who has mastered the art of magic.

Barbara Mowat argues that the use of the word 'abjure' in *The Tempest* has a Christian connotation positioning Prospero in the historical tradition of the wizard (289). The wizard is one who has a "Christian concern over the fate of his soul" (289); the magician one who is a "moral being with moral concerns" (290). Upon his re-entry into the natural world, the fact that Prospero will denounce his connection to the world of the supernatural implies this can be interpreted as a Christian act of a wizard. In Renaissance drama, the wizard is more commonly known as the magus. As Charles Moseley states, the magus, through "studying arcane lore" (43), has the power of "harnessing good spirits" (43); showing a "corresponding growth" (44) with this possession of power. Prospero is the wronged Duke of Milan; the magus who seeks to restore order in his life. Revealed as pagan through their worship of the devil, the witches and witchcraft stand in stark contrast to Prospero and his purpose and power over the supernatural.

Although the term 'witchcraft' in the sixteenth and seventeenth centuries was applied to any kind of ritual activity, there was a clear distinction made between witchcraft and sorcery. Witchcraft is "the occult power given by the devil" (Thomas 51). Sorcery, however, was an act of "*sophistication* [and] abuse of nature [...] by sympathy and antipathy" (51). Conjuration was believed to be the exercise of command over evil spirits: just as Prospero 'commands' Caliban to follow his orders. The source of this power may be the invocation of God's name, compelling the Devil to obey the conjurer. On the other hand, witchcraft is a voluntary conference with the Devil, or a familiar spirit, in which desires are fulfilled at the cost of the soul yielded to the "common enemy of man" (Muir 3.1.68). As Thomas argues however, when nature, through magic, was exploited for a good purpose, it was considered legitimate. C.J. Sisson describes how witchcraft and conjuration differ from enchantments or sorceries, a distinction being: "the magician [...] wore the robes of learning" (72). Prospero is a magician and a conjurer, with all the tools of a practitioner of this art. He has "the spell of power, the magic book, [and] the book of secrets, [...] the source of his [...] gifts" (72). In an age where even "reputable physicians rested their claims upon books of secret skills" (72), similarly Prospero, in *The Tempest*, is made into a reputable magician. Given the fact that Prospero's powers would have been considered legitimate in popular belief, it was important that Prospero not be associated with the devil and, rather, painted as the wronged Duke of Milan. Upon his re-entry into the natural world, his supernatural powers should be left behind, for the magus is one who "seeks wisdom and renounce[s] power" (Moseley 44).

Prospero's "rough magic" (Orgel 5.1.50) is his power of control. Robert Weste argues that it is a human who genuinely rules spirits. Prospero engages with 'higher spirits' and manages lower ones. Although freed from the power of Sycorax, Ariel is still under the control of Prospero. Ariel is bound to Prospero by oath, as was considered common in magical rituals, rather than "by assignment from his hierarchic superior" (Weste 90) as was usual in demonic hierarchy, and as is evident in *Macbeth.* Prospero needs "spirits which by [his] art [...] from their confines [are] called to enact [his] present fancies" (Orgel 4.1.120). For the raising of the tempest, Prospero depends on the power of Ariel – it is, in fact, Ariel who "performed to the point the tempest" (1.2.195). Prospero refers to his "high charms" (3.3.87) as "instructions"

(3.3.84) that move Ariel. Prospero possesses the power to command, but the spirits possess the power to do. The extent of the power of Prospero is that of control – the supernatural means the exercise of control but, more importantly, entails the longing for freedom.

Magic in *The Tempest* functions not solely as a source of power but, also, as a loss of control. Initially, the study of magic is the cause of Prospero and Miranda's exile. "Rapt in secret studies [and] neglecting [his] worldly ends" (Orgel 1.2.75-89), Prospero neglected to take note of his brother's plan of usurping Prospero's dukedom and failed to see his brothers "evil nature" (1.2.93). In turn, Prospero's failed to hold his dukedom. The study of magic, therefore, brought Prospero to the supernatural world of the island. If the study of the supernatural is what led to Prospero's downfall, then it is befitting that upon his return to the natural world he should denounce his art. Magic in *The Tempest* is thus presented not as source of power but, rather, "as a retreat from it" (Orgel 21).

Although magic is what cast Prospero and his kin ashore, his magic is not an evil force. In the play, there is a distinction made between the powers of Sycorax and that of Prospero. Sycorax is suggested to have had relations with the devil. Caliban, the seed of Sycorax, was "got by the devil himself" (1.2.219). Prospero's power, however, derives from his study of books and is, therefore, not intrinsic to his nature but resides rather in his robe and staff.[2] As Caliban reminds the reader, one must "first […] possess his books; for without them he's but a sot […] nor hath not one sprit to command" (3.2.90). Where Caliban is associated with the earth, Prospero's magic calls for higher powers. His spirit Ariel is connected to the upper world of the elements and is one who refused to follow Sycorax's "grand hests" (1.2.74). Ariel can, thus, be

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[2] With regards to understanding the extent of Prospero's power through the reading of stage directions, it is important to note that different volumes of *The Tempest* place different emphasis on those moments when Prospero dons his robe and therefore when his suggested powers take shape. For example, in the 1993 Pordes edition of *The Complete Works of Shakespeare*, Prospero "resumes his mantle" (4) *after* "now I arise" (1.2.170). Where the Oxford Shakespeare Edition only has Prospero put on his cloak afte*r* Miranda has been made "inclined to sleep" (1.2.85) – "puts on". This is an important distinction when arguing that his powers only reside in his staff or through the wearing of his magic robe. The First Folio edition does not, in this specific scene, denote stage directions where from which this suggested power might take shape.

understood as a morally neutral spirit. As Moseley argues, Ariel is a "natural force" (43), and his relation to Prospero can be taken as "an endorsement of Prospero's mature wisdom" (43).

The magus seeks to restore order, and the order Prospero seeks to restore is his own. For this to be achieved, Prospero needs to be controlled by others as opposed to being the sole controlling force. The epilogue serves to restore order to the natural (Jacobean) world and to release Prospero from his magical "bands" (Orgel 5.1.227). Hierarchy has proven intrinsic to the ruling or order of (the understanding of) the supernatural in Early modern England. The witches in Macbeth are subservient to the devil. And magic in *The Tempest* functions as a form of ruling: Prospero commands Ariel and orders Caliban to do his bidding, for the liberty of both depends on Prospero, much as Prospero's liberty depends on the mode of engagement of the reader, or implied spectator. *The Tempest* is the story of a wise man learning what it means to be wise – "the rarer action is in virtue than in vengeance" (5.1.27-28) – and his shift back into the position as the rightful Duke of Milan. So, too, must Prospero denounce his art to fully fit the Renaissance myth of the magus. In the understanding of the function of the supernatural in *The Tempest,* it is important to understand the "dramatic reality" (Hunter 83) of the magic presented. The supernatural in Shakespeare's *The Tempest,* functions not to master it but, rather, to denounce it.

4.3 Garfield's The Tempest: A New Narrative Form

In Garfield's text, two different introductory paragraphs introduce the reader to a world of isolation and a setting of chaos. The first paragraph places the story on a "strange [unidentified] island" (Garfield 51) where a man and his daughter sit in seclusion. No other people or other living-quarters are mentioned, giving rise to the assumption that this island belongs solely to these two characters. The second paragraph introduces chaos. A tempest has smashed a ship to pieces, "its mast scribbled frantic messages against the blotchy sky [and] its rigging all fell down like a madmen's hair" (51). We are, thus, made aware that there are two

different worlds: the world of the men of the shipwreck, and the world on the island. This story of *The Tempest* is a place where isolation and chaos meet.

However, isolation was the cause of Prospero's banishment from the world outside the island in the first place. In his Dukedom of Milan, Prospero's time in the 'seclusion' of his library led to his 'confinement' on the island. Prospero "had been more wise in books than in hearts" (53) and had entrusted the rule of his dukedom to his brother. The rightful Duke was "overthrown" (53) and "had been cast adrift [and] trusted to the blind elements" (53). It was, in fact, Prospero's own blindness that leads him, "for twelve years" (54), to be outcast and banished. The story of Garfield's *The Tempest* follows the clash of these two worlds and Prospero's journey back into the world of "his Dukedom of Milan" (74).

Prospero managed to gain control over the island through his use of that which initially banished him. His "rotting raft" (53) contained "precious volumes from Prospero's library from which the enchanter had learned his power" (53). Prospero then used this power to gain control over the inhabitants of the island. He released Ariel from the confines of a "cleft in a pine tree" (55), for which Prospero demanded "twelve years of obedient service" (55). Throughout the narrative, Prospero commands Ariel to do his bidding. For example, Prospero whispers 'commands' to Ariel after which we find Ariel 'tempting' Ferdinand safe to shore. The reader is made aware that Prospero needs Ariel to create the tempest, ensuring that Prospero's "enemies […] were all ashore and within his grasp" (54). Therefore, it is essential that Prospero rules over Ariel in order for his plan to be able to be executed. More importantly, the reader is made aware that this "Ariel would [in return for his obedience] be set free" (72). Prospero's plot of vengeance, therefore, relies on the aid of his subject: a subject he controls through the possession of Prospero's 'learned' power, and a subject who is willing to obey in his quest for freedom.

An emphasis is placed on the desire to obtain freedom from the onset of the narrative. Prospero's wished to "free himself" (53), for his study, by leaving his responsibilities to his brother, Antonio. And Ariel desires for his own "liberty" (55) from Prospero. In contrast to this wish of freedom, there is an emphasis placed in Garfield's text on imprisonment. Ferdinand

states he would gladly endure "enslavement" (64) for the chance of seeing Miranda. The premise of Garfield's *The Tempest* is, thus, an all-pervasive notion of liberty versus captivity.

In Garfield's story, clear master-servant relationships emphasize this struggle for power. This is predominantly Prospero's control over others. Each character has something which Prospero desires. He intends to use his knowledge – his "strange power" (52) – to obtain this. First, it is made clear that Prospero is master for he is called this by all his subjects. Ariel continuously calls Prospero 'master' or "noble master" (55), and emphasis is placed on Caliban as a 'slave' or 'servant'. Most importantly, the reader is aware that this relationship exists through the threat of Prospero's power over both Caliban and Ariel. Caliban fetches wood "under threat" (57), and the "frightened spirit [Ariel]" (55) is 'threatened' by Prospero into submission. However, Ariel is the only subject who explicitly states that he desires release from servitude. Caliban, on the other hand, is portrayed as a character destined for enslavement, or simply bound to existence on the island. In this story, Caliban immediately moves from being Prospero's slave to "worshipping" (64) Stephano**.** Therefore, Garfield's *The Tempest* links control to the power over the supernatural.

Moreover, there is continual emphasis placed on a master-servant relationship with other characters *not* under Prospero's power but under his rule. In the beginning of this story, Prospero implores Miranda to remember a time before they came to the Island. Garfield emphasizes that "[Prospero] asked [this question], but more as master to pupil than father to child" (53). Familial relationships are clearly marked in Garfield's narrative. Therefore, the fact this line is written as part of a reporting clause implies that this statement is part of Prospero's character and not the opinion of the narrator. Emphasis is placed on this relationship from both sides. The subservient side of Miranda is reflected in the following line: "they smiled modestly, like children who have done well at school" (69). This is an interesting choice of reflection, since the reader is also made aware of these 'children's' relationship as "lovers" (69) – that is, Ferdinand and Miranda. Garfield, thus, places more importance on the role of Prospero as master-father than on the fact that Miranda and Ferdinand are lovers.

This narrative clearly emphasizes the fact that Prospero is a human being and a wizard. First, Prospero is introduced as an "ageing man" (Garfield 51) stressing his mortality. The narrator also states that "[Prospero] himself was still human; and vengeance was for the worst not the best of his kind" (72). Second, Prospero has "magical powers" (52) which are woven" (52) into his cloak by his "own deep skills" (52). And, through his staff, Prospero is able to "fix" (59) Ferdinand from moving, or to make men's swords "as heavy as churches" (67) and stop them from using them against Prospero. Therefore, his powers are accredited to his tools rather than intrinsically bound to Prospero. Third, throughout the narrative, Prospero is continuously referred to as an 'enchanter' or "great enchanter" (55). However, the final paragraph of the narrative text, mirroring that of the opening stanza, portrays Prospero not as master or enchanter but, rather, as a "lonely figure [who] longed to be free" (74). Garfield's Prospero is not a supernatural being; to the contrary, a 'wise man' longing for freedom.

In Garfield's adaptation, the natural world can be understood to be the ideal or desired world. First, Garfield places the narrative on a faraway "strange island" (51). Second, through his juxtaposition of the world of chaos and isolation, it is clear that this narrative comprehends two worlds: life outside the island, and Miranda and Prospero's life of seclusion on the island. Third, Garfield employs the use and connotation of the word uncanny to describe the island and its happenings as such. It is an "uncanny isle" (54) with "uncanny" (64) reactions, and Ariel, "the invisible imitator of Trinculo […] was more uncanny than anything out of a bottle" (66). This uncanny (or unhomely) world must stand in contrast to a homely or familiar place. Garfield uses the style of his additional new narrative text, or the conventions of his new medium, to transpose the realm of the illusional or fantastical island into his adaptation.

In conclusion, the supernatural in Garfield's adaptation functions to reflect the extent of Prospero's control. Prospero is powerful but only through possession of his powerful tools. His powers are connected to the loss of independence in other characters. Prospero is able to control Ariel and Caliban through (the threat of) his powers or through the fact that others are clearly destined for servitude. Therefore, master-servant relationships clearly take shape in Garfield's text. Yet, Prospero is reflected as a human being who gained his magical powers through studies, rather through intrinsic possession thereof. Although he is described as an all-

encompassing figure, Garfield's narrative clearly ends with Prospero as a solitary figure:
Prospero, the (hu)man. More importantly, Garfield sketches two distinct worlds: the uncanny
world of the island and the world outside the island. At the end of the narrative, Prospero's
casts all his magical tools "into the waves" (74). These tools are associated with the
uncanniness of the island and suggest to serve no purpose in the *Heimlich* world of Naples
other than as reason for exile.


4.4 From Shakespeare to Garfield: The Process of Adaptation


Garfield presents this narrative through a present third-person narrator. Compared with
Garfield's *Macbeth,* far less dramatic speech has been adapted into this story. He uses the shift
of engagement, inherent with this shift of medium, to present this story as a tale being told.
Hunt, in *Criticism, Theory, and Children's Literature,* asserts that oral-discourse markers in
written narratives denote a clear style of story-telling (105). Garfield's *The Tempest* starts with
such a marker: "Far, far away, upon the shore of a strange island" (Garfield 51). This writing
style creates a narrator who is "in control of the storytelling" (106). In turn, the narrator
becomes 'obviously' present, as is the case in Garfield's story. According to Hunt, this implies a
narrator who is far more knowledgeable than the reader. Thus, the interaction between
narrator and reader has a patronizing style, similar to the master-servant relationships so
tangible in Garfield's story.

This narrator 'strips' Prospero's power over the tale otherwise found in the play. In the
play, Prospero is the clear story teller. According to Orgel, this is the play's paradigm; "[the]
realities throughout are […] the product of Prospero's imagination" (25). However, Garfield
adopts this paradigm, and Prospero's presence as 'central' in the play, by focusing heavily on
Prospero and his view throughout the adaptation. First, Garfield's narrator describes Prospero
as a shadow "in the doorway" (Garfield 65) observing Miranda and Ferdinand. Second,
Prospero's demeaning attitude towards Caliban in Act I, Scene II is voiced via the narrator,
through lines such as "his ugly nakedness" (56). And, "Had Ariel forgotten how things were

when Prospero and Miranda had first come to the isle" (55), closely resembles Prospero's voice in the play: "dost thou forget from what a torment I did free thee?" (Orgel 1.2.25). Moreover, Foreman's illustration (fig. 18) emphasizes the literal face of the island or "the true face of the haunted isle" (Garfield 67): Prospero, "the invisible watcher of the scene" (67). It reflects Prospero's presence pictorially as well as poetically. Garfield transposes this dominant attitude of Prospero into his adaptation via narrative text and the use of illustrations.

According to Hunt, classic children's books conform to the pattern "that something is resolved, that normality is restored [and] security emphasized" (Hunt *Criticism* 127). One way of adhering to such conformity is to end a book where it began. Garfield's *The Tempest* begins with Prospero sat "staring out to sea" (Garfield 51) and ends with Prospero "[standing] by the sea" (74). At both instances, Garfield has explicated described that he is accompanied by his "cloak" (51) or "magic mantel" (74), a "carved staff" (51) or just "his staff" (74), as well as "a book [...] thick and richly bound" (51) or simply "his magic book" (74). As Hunt argues, this circular pattern provides comfort to the child reader. Thus, Garfield's adaptation conforms to a convention of the medium of children's literature: an adaptation for the benefit of the intended reader.



Fig. 18 The true face of the uncanny island.

## 4.5 Conclusion

Through the process of adaptation, Garfield places supernatural occurrences entirely in a realm *other* than the natural world. His uncanny island directly reflects Shakespeare's all-pervasive supernatural island-realm. In this way, Garfield adheres to the importance of the fact that the supernatural in the play occurs entirely outside the natural (contemporary) world. This division of worlds is important for the Jacobean reader for it justifies this all-pervasive supernatural world. More importantly, it provides Prospero with the opportunity to renounce his art upon his (suggested) re-entrance into the natural world.

However, what the narrative adaptation lacks is a clear representation that Prospero's magic can be understood to be good or a necessary use of the supernatural in the setting of the Elizabethan theatre-goer. If the (child) reader of Garfield's 'Macbeth' is to understand that its type of supernatural is intrinsically evil, then what makes this distinction clear in Garfield's *The Tempest?*

In these plays, the function of the supernatural strongly depends on the 'dramatic reality' of the supernatural for the Elizabethan theatre goer. In his own prose narrative version, Garfield loses the epilogue and its (stylistic) function. First, the world of the play is changed into the world of the told tale, presented by a more knowledgeable narrator who to an extent strips the reader of their independence and function over the tale. Moreover, the reader loses her control over Prospero. This is a vital (symbolic) element in the Shakespeare's play: Prospero ceases to be master only when the audience becomes master over Prospero. Although this role is now taken over by the narrator, this shift in medium results in the loss of this strikingly important element in the process of the drama. The suggested reality of the supernatural world is lost in the narrative text because we lose the epilogue of Prospero. Moreover, it is lost in its representation as a tale being told of a place 'far-far-away'. Prospero can only be understood as a magus if it is clear to the audience that he needs to renounce his art. Therefore, in the shift from the world of the play to the world of the tale, Prospero is not the Renaissance-magus but, rather, a contemporary wizard.

Chapter 5: The Tempest: The Animated Tales

5.1 Introduction

The (animated) Tempest is located on the collection's third disc: History. This decision by the animated tales' production company does not reflect the play's placement in the 1623 First Folio. Rather, it can be seen as entangled in the debate around the classification of the text's genre. Although Orgel points out the fluidity of modern and renaissance conceptions of genres alike, the only genre not mentioned in his discussion of The Tempest is that of History (Orgel 4). One possible explanation is that there simply was no room elsewhere on any of the discs. Or, although perhaps far-fetched, it is the play's connection to the wizard dramas of the 1590s. As Mowat argues, the wizard falls into the camp of the medieval legend or "renaissance prose histories"' (289). Arguably the most famous medieval legend, or literary wizard, is Merlin; Welsh in origin. According to A.O.H. Jarmin, Geoffrey of Monmouth (c.1095 – c.1155) transformed the Welsh seer Myrddin into Merlin in his Historia Regum Britanniae (c.1136), a pseudohistorical account of British history. Perhaps creative minds of The (animated) Tempest, which is partly a Welsh project, purposefully placed Prospero on this disc in order for the legend of the wizard to live on as (pseudo)history: Prospero, originally a Welsh Wizard.

5.2 Understanding the Supernatural and The Tempest through the Conventions of a New Medium

As we have noted, the cell-animation technique applied in Serebryakov's Macbeth is, to use Esther Leslie's words, as "an art of metamorphosis" (Leslie 35). The magic of creating its "infinite […] other-space" (35) lies in its ability to shift seamlessly from one state to another – its blending of signifiers over various different frames. And it is in this 'infinite other-space' where the supernatural lives. The technique itself creates an animated world where anything is possible. However, the art of stop-motion animation used in Stanislav Sokolov's "The Tempest"

builds a far less infinite 'other-space'. The art of Sokolov's animation, and thus the understanding of the function of the supernatural, lies in the restrictions of its form.

Leslie argues that animation depends on the "illusory hyperliveliness of objects [...] coming seemingly to life, without human intervention" (34). Yet, all forms of animation require 'human intervention' to shape the animated world. Stop-motion animation requires an even far more active engagement. It (often) does not depend on the 'illusory hyperliveliness of its objects' but, rather, plays off of the apparent 'other-ness' of its form, its puppets.

Stop-motion animation and its puppets are, of course, suggestive of the art of the puppet-show where the audience is aware of the existence of the puppets in relation to the puppeteer. A film of this kind works with the understanding that the restrictions of this animated form – that is, its need of a puppeteer – is what sets it apart from other types of animation. Although we might 'forget' it when we are absorbed in the tale, the viewer ultimately will understand that each separate motion and movement, frame-by-frame, depends on human intervention. These puppets do not come to life on the screen like a character in a cell-animation (fig.19) – drawn each time on a separate sheet. Instead, the animator has at their disposal puppets, already fabricated before the animation (see fig. 20). The viewer is, thus, watching the world of the puppets maneuvered by a puppeteer: the animator.
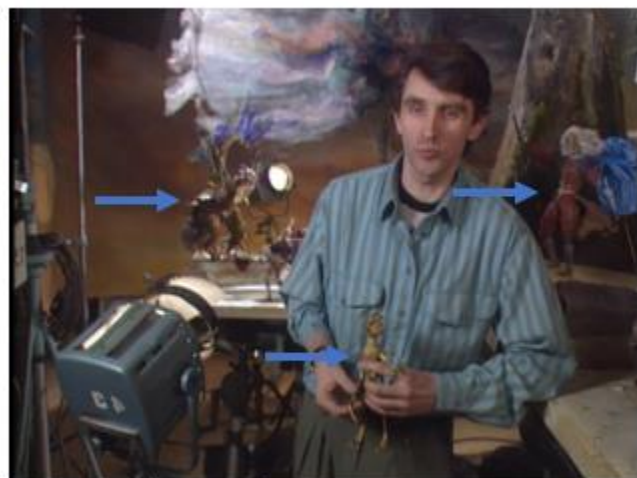


Fig. 19 Cell-Animation



Fig. 20 Sokolov (the animator) and his puppets

These 9-inch "doll-like puppets" (Pennacchia 135), used in Sokolov's adaptation, exude a particular marionette-puppet look (a puppet pulled by strings). It is this type of puppet which needs the controlling hand of a puppeteer. Soyuzmultfilm acquired its own puppet studio in 1954 and, as Maddalena Pennacchia argues, this is why no less than four adaptations of Shakespeare in this Welsh-Soviet collaborative project are puppet animations. Namely, *The Winter's Tale, The Taming of the Shrew, Twelfth Night,* and of course *The Tempest*. However, not all Soyuzmultfilm stop-motion animations employ the use of puppets or even exude this particular look when they do.[3] A clear connection to the animator or puppeteer is, therefore, not always a given. Where a hand puppet for example can be seen as an extension of the puppeteer, the puppets in this adaptation are not an extension of the puppeteer's body; rather, they are under her control. As Holger Schott Syme argues, for some of Shakespeare's contemporaries, the actor was simply a "dumb creature […] capable merely of the mechanical labor of action […] the actor figured as [an] utterly dependent ventriloquist's *puppet*" (emphasis added 111).



Fig. 21 The puppet, Prospero

Fig. 22 We are all puppets here

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[3] The puppets used in the cartoon of *Cheburashka* are more like clay figures than puppets, while the stop-motion production of *Yozhik v Tumane* uses paper cut-outs and is completely 2-D. (Now classic works, both are from the studios of Soyuzmultfilm; 1971 and 1975 respectively.)

These puppets are all manipulated through the same 'human intervention': that of the puppeteer. Now there are two worlds of understanding: the world of the puppets (controlled by the puppeteer), and the world of the people (watching the puppet show). These new realms of understanding replace the natural and supernatural world of the play. That which otherwise would have set the world of the natural and supernatural apart – the understanding that the audience would operate in the natural world of Naples or Milan – is now what unities these two worlds. However, with such type of animation, this distinction is no longer necessary. The puppets in this (super)natural world of *The Tempest* are all brought into existence by the same creator. There is, thus, no obvious distinction between supernatural or natural beings – all are puppets (fig. 22). If animation, according to Leslie, is taking the viewer into a "different nature" (31), then this different nature of the puppets replaces the otherwise different nature in which Prospero clearly enters and leaves again – that is, the (supernatural) island. And in fact, this story becomes less about the supernatural world and more about the story of the puppet Prospero (fig. 21) – the wronged Duke of Milan, himself also a kind of puppeteer.

In this shift of engagement, Prospero loses the power he initially holds over the play. He is no longer the primary source of information; therefore, the story requires a narrator. This (new) narrator suggests an agency over the text – that is, all information presented is filtered through the narrator. The narrator informs the viewer that Prospero is the wronged Duke of Milan. It is through his "precious books" (Sokolov 01:05), left for him by Gonzalo, that Prospero has become this "mighty enchanter" (01:11). The narrator also informs the viewer of characters' thoughts. For example, "Ferdinand, the king of Naples son, believed his father had drowned" (04:57). Through the addition of this narrator, the story of *The Tempest* is a story told as opposed to a story read. In turn, we lose some of the information otherwise provided to the reader via Prospero. In the play, Prospero informs the reader of any additional information not presented in the narrative through direct dramatic speech – that is, Ariel's background story, the story of Sycorax, as well as the tale of Prospero in Naples, for example. Through the loss of Prospero's power over the tale, the sub-plot of Ariel in search of his freedom (or even Caliban as 'rightful' proprietor of the island) is lost. Instead, it is the tale of Prospero, filtered through a (new) narrator: the puppeteer.

Instead of being seen as a puppeteer, controlling the various "demi-puppets" (Orgel 5.1.36) of the island, his tale is now controlled as well – that is, Prospero the puppet master is now one of the puppets. This shift of an active to a passive Prospero changes the ending of the play. As Rainer Maria Rilke (1875-1926) expressed through his poem "Der Geist Ariel", "*Nun schreckt mich dieser Mann, der wieder Herzog wird* [*durch dieses metaphorische Pläydoyer für applaus*] *wie er sich sanft den draht ins haupt zieht und sich zu den andern figuren hängt*" (qtd. In Wood 39).[4] In order for Prospero to renounce his art and his power over others, he needs not only to reject his tools; there also needs to be a shift of power. In the play, this is accomplished through an active audience. With the help of the audience's "hands" (Orgel 5.1.328), Prospero can return to Milan since the balance will be restored. However, the animator has taken over the role of the audience of the play. In turn, it becomes "his task fulfilled" (24:28), rather than Prospero actively waiting for audience participation or else "[his] project fails" (5.1.30). The puppeteer is, thus, in total control of the tale, but Prospero's art is still left behind.

If in the play, Prospero is in control through magic, then it is fitting that the puppeteer of this adaptation should also be. In the early days of cinema, the stop-motion technique was employed to create "trick effects" (Wells 13); to make objects move as if by magic. Georges Méliès (1861-1938) was one of the pioneers of stop-motion photography. The fact that he was, amongst other things, an illusionist should come as no surprise that his then "accidental discovery" (Wells 13) should go on to be labelled as 'trick effects' in cinema. In the play, magic is used to dominate others. As Mowat asserts, the enchanter seeks "godlike control over the natural and supernatural world" (287). In the play, Prospero is able to charm men from moving, like he does Ferdinand in Act 1, Scene 2, and he is able to control the spirits (of the island). His power, through magic, is that of control. In this adaptation however, the puppeteer is in control through the magic of stop-motion animation.

With stop-motion animation, the 'trick effect' can only be accomplished through the medium of film. The animator is able to perform their trick at a point not visible to the

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[4] *I look on terrified by this man who has become a duke again [through his metaphorical plea for applause] how easily he draws the wire through his head and hangs himself up with the other puppets.*

audience's eyes. Each time a puppet needs to be moved, the camera does not register this action. The camera only captures the puppet's new placement. The playback of these individual registered 'frames' is then the trick effect. But this can only be accomplished in a playback of at least 12 frames per second; only 12 individual images (or more) per second are perceived by the human eye as motion. With this understanding of the conventions of stop motion, Prospero loses his power of control. That is, it is not Prospero who 'freezes' Ferdinand; it is merely the animator who 'moves' Prospero. Therefore, only through the specific properties of film is the puppeteer's magic able to work; to animate these "string-less puppets as if they were alive" (Pennacchia 138).



Fig. 23 Ariel, on strings          Fig. 24 Prospero watching the puppet show

Although the technique used for many of the puppets, in this stop-motion animation, is not via string, one character clearly is: Ariel. Fig. 23 shows Ariel controlled via strings. And, in fig. 24, the consecutive shot, we see Prospero as spectator. The visible wires in this adaptation on Ariel only add to the master-servant relationship within the play. Instead, it emphasis a different master-servant relationship: puppet-master. Therefore, the conventions of this adaptation, this magic puppet show, shifts the power of control to the animator who, in turn, denounces Prospero as the magician over the tale. As Wells asserts, this type of animation stems from the hands of the "magicians" (13) and is, therefore, more than appropriate to shape the life of the magician, Prospero – the wronged Duke of Milan.

5.3 Conclusion:

This adaptation strips the audience of their role of releasing Prospero from the Island. Instead, this role is adopted by the puppeteer or narrator. Here, Prospero has not actively asked for release; instead, it has been provided to Prospero by the narrator. However, since the world of the puppets and puppeteer now replaces the supernatural and natural world of the play, Prospero no longer needs actively to show his wish for departure from the otherwise supernatural world. The narrator has not just taken on the role of *any* audience but, rather, that of the Elizabethan theatre-goer. Our approach in understanding (the function of) the supernatural in Shakespeare's *The Tempest* is wrapped up in approaching the text through the Jacobean belief of the plays 'dramatic reality' – that is, the enchanter as a moral being with a Christian concern over the fate of his soul, one who actively needs to denounce his art. Therefore, with this move from the 'dramatic reality' of the play to the animated world of Prospero the puppet, our audience has changed as well. This adaptation dispenses with the need to portray a Renaissance-magus and instead, in its process of adaptation, present a more contemporary understanding of the wizard to its viewer. Jaqueline Wooley argues that, around the age of 6, children change their view of understanding magic. It changes from thinking that magic is real to thinking that magic is simply "[a]trick that can be learned by anyone" (997). Therefore, perhaps this change, or rather attention away from Prospero as a real magician, is embedded in the contemporary view that children have towards (understanding) magic (and the supernatural).

In the animated tales, Prospero remains a human who is not intrinsically supernatural. In turn, the viewer of this adaptation will approach the reading of the play with the understanding that Prospero's magic is not due to his supernatural nature. Rather, he is simply a human who has mastered the art of magic and will, therefore, fit in the tradition of the magus. More importantly, Prospero does not belong on the world of the island, and the existence of the island, just as it did for the Elizabethan theatre-goer, lives on. Fig. 25 presents the final shot of the episode: Caliban, the 'rightful proprietor' of the isle, dancing. This shot

does not just extend the (theatrical) world of the puppets; it reflects on the connection between the supernatural, control, and the longing for freedom in Shakespeare's *The Tempest.*

This adaptation is still a tale of the supernatural and the (Jacobean) understanding of its hierarchical structure of dependence; but, in this change of medium, the source of this control shifts. There is a new master-servant relationship, and it is this new relationship which denounces Prospero as the magician. Through the magic of stop-motion, the puppeteer is always in control. However, it is also through the understanding that the stop-motion animation technique is embedded into the history of cinema that its balance is restored. Control, through magic, is still the central theme of the play and of this adaptation.



Fig. 25 "[...] and left behind its enchanted isle, and its curious inhabitants" (Sokolov 25:00)

Chapter 6: Conclusion

As I have sought to prove in the chapters above, each adaptation clearly makes use of its medium-specific conventions to illustrate the function of the supernatural in the story of *Macbeth* and *The Tempest*. It can be in the nature of adaptations in shifting to a different medium or mode of engagement. But it is in the approach to understanding the (function of the) adaptation through which this thesis has begun to understand each adaptation's (re-)presentation of the supernatural elements in Shakespeare's texts – that is, a process of adaptation so as to make the source of the adaptation the eventual destination.

As argued in chapter 2.3, Garfield's narrative adaptation of *Macbeth* assumes a readership dependent on the use of a narrator; needing the guidance of illustrations. Garfield seeks opportunities to re-present important information in the new text and guide the reader to a rounded understanding of characters found in the original text. In making his narrator omniscient, Garfield reflects on the fact that, similar to the sisters in the play, the narrator knows more than the reader. Thus, through his adaptation, the reader feels the same powerlessness as the reader of the play and their approach to understanding the (function of the) supernatural. Garfield uses the conventions of the genre of children's literature to his advantage. Illustrations function to take on the role that verbal echoing possesses in the play itself. The fact that 2 out of 4 illustrations are ones which depict the sisters emphasizes the role they play in the original text – the thought of the supernatural is there, even when the sisters (or their characteristic verses) are not.

In conclusion, Garfield's adaptation guides the reader to an eventual new destination; with a clear understanding of how the supernatural operates in Shakespeare's *Macbeth.* He wants his audience to see the sisters as *Hexen*, and he presents them as being *supernaturalis;* penetrating the otherwise natural world of the play. Macbeth was "secure in his prophecies [until] the sightless glare [of Macbeth's decapitated head] bore witness to the double truth of Fate" (Garfield 287-288) – that is, "fair is foul, and foul is fair" (Muir 1.1.10), translated, so it can be (properly) understood by the intended reader of Garfield's adaptation.

Similarly, Serebryakov uses the conventions of cell-animation to help the viewer understand the Elizabethan understanding of the supernatural. As argued in chapter 3.2, the animated adaptation is suggestive of the genre of tragedy; thus, in turn, how it was understood in Early Modern England – as a play ending in disaster. Serebryakov uses animated metamorphosis to present the sisters as omniscient characters and an intrinsic part of the narrative. He uses animated language to replace the function of the ability of the sisters to penetrate the lines (and minds) of the leading characters. Certain physical qualities of Lady Macbeth's appearance are associated with the physics of animation connected to the sisters, illustrating visually the supernatural soliciting of the sisters through Lady Macbeth. More importantly, it highlights the Jacobean understanding of hierarchy and subservience to the devil.

As argued in chapter 4.3, Garfield's writing style in *The Tempest* creates a narrator who is 'far more knowledgeable' than the reader. This interaction between narrator and reader has a style similar to the master-servant relationships so tangible in Shakespeare's text. In his adaptation, the convention – to which Garfield adheres for his intended reader – is that "normality is restored" (Hunt *Criticism* 127). This lends itself well to the fact that the magus was one who sought to restore order. And so, it is reflected in Garfield's story, but through the conventions of his medium of adaptation. Garfield's uncanny island directly reflects Shakespeare's all-pervasive supernatural island-realm. This division of worlds is important for the Jacobean reader for it justifies this all-pervasive supernatural world, and so the intended reader of the adaptation can begin to understand the need to distinguish this isle as uncanny and 'far-far-away' – that is, a 'long- long- time ago'. The function of the supernatural does not change; it has just shifted to fit the understanding of a new readership.

Chapter 5.2 discusses Sokolov's animation. His choice of animation focuses on the Jacobean understanding of its hierarchical structure of dependence – that is, the supernatural means the exercise of control but, more importantly, entails the longing for freedom. The fact that Sokolov has used stop-motion animation, to (re)present Shakespeare's *The Tempest,* shifts the source of control; yet, still heavily focusing on its implication. The supernatural in Shakespeare's *The Tempest* functions not to master it but, rather, to denounce it. And it has.

Caliban is clearly left behind, and, through the magician glamorous assistance, that is the medium of film, the first and only zoom (used in this episode) away from the island, implies the departure of the puppeteer (Prospero or otherwise) while the string-less puppet Caliban lives on.

As argued in the introductory chapters, adaptation studies have 'suffered' from comparing the adaptation to its faithfulness to the original source – that is, to gauge the success (or failure) of the adaptation by the strength of its fidelity to the original text. The underlying approach to this thesis is different: to look at the adapted works as both an autonomous piece as well as adaptations of its source; not to confirm their position or relation to the original text but, rather, to employ the theory of adaptation to more fully understanding literature for children. In particular, to understand (fully) the (re-)presentation of Shakespeare's supernatural in the genre of children's literature and its animated adaptations.

This reveals that there are, in fact, two functions of the supernatural when approaching Shakespeare's text. First, the function of the supernatural in Shakespeare's original text as understood by his contemporaries, and, second, the function of the supernatural in the world of the medium of the adaptation – that is, its (re)presentation for the intended readership.

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