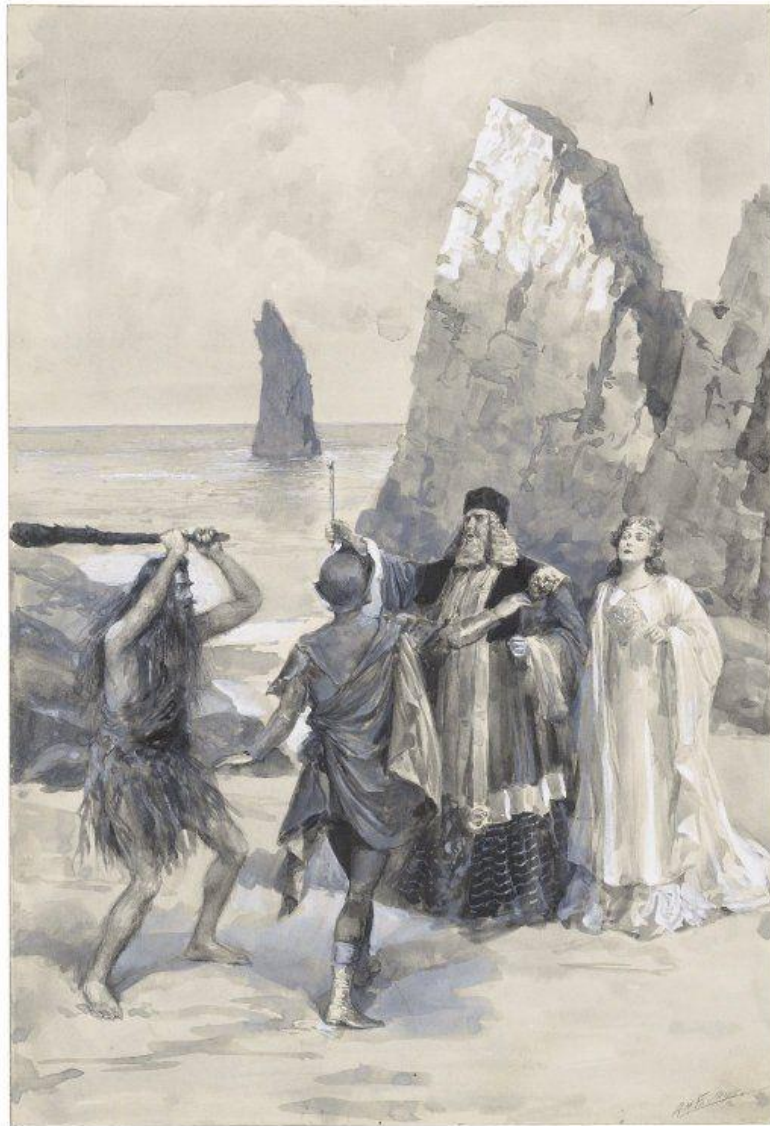


Characters from Shakespeare's *The Tempest* Revisited:

Ferdinand and Caliban in Aldous Huxley's *Brave New World* and John Fowles' *The Collector*



Act 1, Scene II: Caliban, Ferdinand, Prospero and Miranda (Folger Shakespeare Library)

BA Thesis English Language and Culture, Utrecht University

Name: Chantal van der Zanden

Student number: 552725

Supervisor: dr. Paul Franssen

Second reader: prof. dr. Ton Hoenselaars

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Introduction

The Tempest belongs to William Shakespeare's last plays and is argued to be the play in which Shakespeare says his goodbyes to theatre, via the magus Prospero who renounces his magic:

Now my charms are all o'erthrown,
 And what strength I have's mine own,
 Which is most faint. Now, 'tis true
 I must be here confined by you. (Shakespeare Epilogue 1-4)

The Tempest is a play prone to modernised readings and full of innovations which makes that the play has seen many dramatic recreations (Brown 13). Ever since the Restoration period, this play has been appropriated and adapted, for instance in John Dryden and William Davenant's *The Tempest or: The Enchanted Island* (Vaughan *Literary Invocations* 155) or the opera of the same name by Thomas Shadwell in 1673 (Vaughan and Vaughan *Shakespeare's Caliban* 174). Modern appropriations and adaptations of *The Tempest* mainly focus on the themes of postcolonialism, postpatriarchy and postmodernism (Zabus 1). As a result, characters of the original play are altered and the distinctive characters as written by Shakespeare become inverted.

The character who is most prone to adaptation in rewritings of *The Tempest* is the savage Caliban. Caliban has an "integral place in our cultural heritage ... [he is] endlessly transformed yet ... always recognizable" (Vaughan and Vaughan *Shakespeare's Caliban* 3). In the *dramatis personae* of the Folio edition of 1623 the character is described as "a savage and deformed slave" (Shakespeare 3215). Throughout the play, Caliban is constantly reminded of his place in the island's hierarchy by his master Prospero, who calls upon him as "thou poisonous slave, got by the devil himself" (1.2.320) or "Hag-seed"(1.2.366). By naming the savage Caliban, Shakespeare provides a connection with anthropophagism (Vaughan and

Vaughan Introduction 31). This does not necessarily suggest that the character is an actual cannibal. However, Caliban does serve as a contrast between the savagery found in the New World and the cultured Europeans (Vaughan and Vaughan Introduction 33).

This notion of European civilisation is brought to the island, and therefore the play, in the form of Ferdinand. Ferdinand is son to the King of Naples and Prospero wants Ferdinand to marry his daughter Miranda. Both Prospero and Ferdinand attach great value to Miranda's virgin pureness before marriage. Ferdinand says to Miranda: "O, if a virgin, and your affection not gone forth, I'll make you the Queen of Naples" (Shakespeare 1.2.447-49) and Prospero says to Ferdinand:

But if thou dost break her virgin-knot before
 All sanctimonious ceremonies may
 With full and holy rite be ministered,
 No sweet aspersion shall the heavens let fall
 To make this contract grow; but barren hate,
 Sour-eyed disdain and discord shall bestrew
 The union of your bed with weeds so loathly
 That you shall hate it both. (Shakespeare 4.1.14-22)

The views on sex and Miranda's sexuality enhance the contrast between Caliban and the Europeans. Prospero states that Caliban has tried "to violate the honor of [his] child" (Shakespeare 1.2.348), when the latter attempted to rape Miranda. The use of the word "honor" (1.2.348) indicates that Prospero regards Miranda's virginity very highly. Caliban answers: "thou didst prevent me, I had peopled else this isle with Calibans" (Shakespeare 1.2.348-49). Caliban does not attach any value to Miranda's virgin honour and merely wishes to have sex with her in order to populate the island with his own offspring. Albeit Caliban was prevented from raping Miranda, he encourages Stephano that she is willing to carry his

children: “Ay, lord, she will become thy bed, I warrant, and bring thee forth brave brood” (Shakespeare 3.2.99). Again, Caliban does not even mention marriage and seems indifferent towards Miranda’s honour, which is highly valued by both Prospero and Ferdinand.

Within Freudian theory, Caliban embodies “the sexual and violent impulses lurking beneath the surface” (Vaughan and Vaughan *Shakespeare’s Caliban* 114) as identified in Freud’s *id*. Conversely, the term *ego* embodies “the part of the id which has been modified by the direct influence of the external world” (Freud 19: 25) and is thus a part of one’s personality shaped by society and other surrounding factors in order to behave as is expected. The *id* and *ego* are in contrast with each other, as the *id* contains the passions while the *ego* behaves upon reason and common sense (19: 25). Lastly, Freud distinguishes the *superego* which is formed during the repression of the Oedipus-complex as a child. The *superego* is an ideal ego and thus completely suppresses the *id* in order to “answer to everything that is expected of the higher nature of man” (19: 37). Ferdinand embodies this *superego*, since he is able to suppress his sexual feelings towards Miranda from his position of a nobleman, who regards virginity and pureness as sacred.

In Shakespeare’s *The Tempest*, the *id* and *superego* are mostly represented by individual characters, respectively Caliban and Ferdinand. However, it might be argued that Prospero acknowledges the idea that he possesses both the *id* and (*super*)*ego* when he states: “This thing of darkness I acknowledge mine” (Shakespeare 5.1.278-79) where he alludes to Caliban. This does not only indicate that Caliban belongs to him but also suggests that Prospero recognises his passions within. This is in line with Freud’s psychoanalytic advances which demonstrate that these personalities are present within one person. This change in thinking and society can be found in the characters John the Savage in Aldous Huxley’s *Brave New World* and Frederick Clegg in Fowles’ *The Collector*. For both characters, the *id* is expressed but can also be suppressed by the *superego*. John the Savage identifies with

Ferdinand and thus more with the *superego* in his attitude towards Lenina. However, John shifts towards Caliban as well. In his shift from (*super*)*ego* to *id*, John starts to regard Lenina as a whore instead of the Madonna he worshipped before.

Similar shifts in personality can be found in *The Collector*'s protagonist Frederick Clegg. Frederick introduces himself as Ferdinand to Miranda, the girl whom he kidnaps and holds captive in his basement. "Ferdinand ... they should have called you Caliban" (Fowles 61) is Miranda's reply. This interplay between the characters of Ferdinand and Caliban is a returning feature in the novel. In his own eyes, Frederick provides good loving care for Miranda while his *id* comes out often. As with *Brave New World*, the shifts between *superego* and *id* eventually cause Frederick to view Miranda as a whore instead of his pure virgin Madonna.

Therefore, this thesis shall argue that, while in Shakespeare's original work, the *id* and (*super*)*ego* are embodied by separate characters, modern appropriations by Huxley and Fowles demonstrate Freud's theory in which the *id* and *ego* are both present in an individual character. This makes that a character based on the savage is no longer merely Caliban or Ferdinand, but rather a combination of the two. Firstly, an analysis will be presented of *The Tempest* with regards to Freud's theory on *ego*, *id*, and *superego*, determining when the different personality traits can be seen and to what effect. This chapter will also include Freud's division between Madonna and Whore. Secondly, the character John the Savage in Huxley's *Brave New World* will be discussed by using both *The Tempest* and Freud to show in what manner the character possesses distinct traits of Ferdinand and Caliban. Thirdly, a similar approach will be taken to the character Frederick Clegg in Fowles' *The Collector*. This will be done in order to conclude that, due to certain aspects of Freudian theory and a change in society, the Shakespearean characters Ferdinand and Caliban, representing separately the *id* and *superego*, are brought together in modern appropriations by Huxley and Fowles.

Furthermore, this results in a Madonna/Whore divide from the point of view of the Caliban equivalent with regards to the Miranda-like characters.

Chapter 1: *The Tempest* and Sigmund Freud

William Shakespeare's *The Tempest* is widely believed to be inspired by the wreck of the Sea Venture, pamphlets of which share many similarities with Shakespeare's play (Vaughan and Vaughan *Caliban* 40-42). The Sea Venture was one of the ships in an English fleet en route to Virginia in 1609, when it was caught in a hurricane and was wrecked in Bermuda (Vaughan xvii). Whereas many critics assume that *The Tempest* is set in the Mediterranean, the play relates to the tale of the Sea Venture, as the wrecked shipmen aboard of the Sea Venture also came into contact with natives of the island. The noblemen who were on board of the Sea Venture had to survive on Bermuda, while the working men sailed on to Virginia and established the colony at Jamestown (viii-ix). Contrastively, in the plot of *The Tempest*, the noblemen as well as the ordinary men are spread around the island and come into contact with a native of the island, Caliban. As a result, *The Tempest* illustrates a clash between indigenous savagery and European civility and it shows the effects this has on the various characters.

One of the meetings between the Europeans and the native in *The Tempest* is between Stephano and Trinculo on the one side and Caliban on the other. Caliban is described by Trinculo as: "A fish: he smells like a fish, a very ancient and fish-like smell ... A strange fish! Were I in England (as once I was) and had but this fish painted, not a holiday fool there would give a piece of silver" (Shakespeare 2.2.24-28). In these lines, Trinculo places the emphasis on the physical differences between the wild man and the Europeans. He also includes the sense of smell. This is one example of the distinction between the two different cultures which likewise demonstrates a supposed difference on a psychological and cultural level. This implied contrast between cultured Europeans and the savage wild man is a recurring theme in *The Tempest*. This contrast can be analysed by Sigmund Freud's theory on the *id*, *ego* and *superego*, where the actions and behaviour of the wild man are led by the *id* while the European man has a distinctively more evolved *superego*.

According to Freud, people possess the *id*, *ego* and *superego*. In this theory, the *id* consists of a pleasure principle which “reigns unrestrictedly” (Freud 19: 25). This means that a person who is closer to his *id* lets his inner passions control himself. Contrastively, others are able to let their *ego* repress and control the *id* as is expected by the external world. The *ego* is influenced by the *superego*. According to Freud, this part is formed during the repression of the Oedipus-complex in childhood (19:34). The child knows that it “ought to be like the father” (19:25) in order to get closer to the mother. At the same time, the child does not have the same privileges regarding the mother. Thus, the *superego* proposes an ideal behaviour while clearly forming limits within this behaviour. The *ego* on the other hand, is found in between the *id* and *superego* and has the ability to repress the *id* because it “has been modified by the direct influence of the external world” (19:25). Thus, the *ego* is able to repress the passions within the *id* because of the ideal that is presented in the *superego*.

One important aspect of the civilised and ideal *superego* is its repression of sexual impulses. Prospero views Ferdinand as the ideal husband for his daughter and stresses the fact that Miranda is still pure and a virgin. Prospero likewise warns the young lovers to remain abstinent before marriage: “If thou dost break her virgin-knot before all sanctimonious ceremonies ...” (Shakespeare 4.1.15-16), as was mentioned in the introduction of this thesis. Their enhanced *superego* already enables the lovers to repress their sexual longing, which is present underneath the surface as a part of the *id*. Whereas chastity before marriage is valued very highly by both Prospero and Ferdinand, Rose Zimbardo argues that this is not necessarily the point Prospero is trying to make. Zimbardo states that Prospero especially attempts to train Ferdinand as he wishes to make him into a proper husband for Miranda (238). Therefore, it becomes clear that Prospero sees Ferdinand as someone who can be controlled, while experience has taught him that the same does not apply to Caliban.

Consequently, Prospero distinguishes between the different mindsets present in

Ferdinand and Caliban respectively and as a result, Prospero foreshadows what Freud later distinguishes as the *id*, *ego* and *superego*. This becomes evident when Prospero orders Ferdinand to carry logs around the island (Zimbardo 238), which is similar to the punishment he imposed on Caliban after the latter attempted to rape Miranda. Caliban is then not only put into a rock, but Prospero also forces him to “carry wood and water” (Kott 248), a task which makes Caliban rather angry and results in an outburst of his passions. Even though Prospero is aware that ordering someone to carry wood in order to create obedience has not worked with Caliban, he chooses to present Ferdinand with a similar task in order to shape him, but also as a test. Ferdinand’s perseverance in the task set up by Prospero, shows Ferdinand’s willingness to deserve Miranda by completing certain tasks. Therefore, Prospero is able to use the task of log-carrying as a test to see whether Ferdinand will remain a nobleman in his relationship with Miranda, as opposed to Caliban who attempted to rape her and refused to complete the log carrying task. This is in line with the statement by Jan Kott that a certain notion of “morality [in the play] is staged by Prospero” (250).

Thus, in Freudian terms, Prospero tries to trigger Ferdinand’s *superego* by providing him with the task of log carrying and reminding him of the importance of purity before marriage. Ferdinand states in a monologue during the log carrying:

Some kinds of baseness
 Are nobly undergone; and most poor matters
 Point to rich ends. This my mean task
 Would be as heavy to me as odious, but
 The mistress which I serve quickens what’s dead,
 And makes my labours pleasures. (Shakespeare 3.1.2-7)

Ferdinand here takes into account the rewards of his task and is able to let the *superego* take the upper hand when Prospero orders him to complete the task. This is impossible to do for

Caliban, who is closer to the *id* and therefore, to his passions. Caliban, like Ferdinand, does not view the carrying of logs as a pleasant task. However, whereas Ferdinand is able to complete the task for the greater good, Caliban immediately starts to curse Prospero and quits: “All the infections that the sun sucks up from bogs, fens, flats, on Prosper fall, and make him by inchmeal a disease!” (Shakespeare 2.2.1-3). Prospero attempts to order Caliban but Caliban’s *id* takes more effort to be repressed than in Ferdinand, if a repression of the passions is even possible for Caliban. Caliban is only able to express himself via his passions as he cannot use reason to realise what needs to be done and what is possibly beneficial for himself.

Prospero’s morality, or at least his attempt to create morality, can likewise be acknowledged in the differences between Prospero’s relation to Caliban and Ariel. Ariel is “his art, his poetry in action” (Wilson Knight 151), and represents the order that Prospero imposes on the island. At the same time there is Caliban, a representation of the world of creation, encompassing “the physical ... sexual energy, ... all those revulsions and curses to which it gives birth” (151). Whereas it seems that Prospero is closer to Ariel because they share the world of magic, Ariel remains enslaved, just like Caliban. However, Ariel receives love and gratitude from Prospero, while Caliban has been treated as a slave ever since he attempted to rape Miranda. Prospero himself considers Caliban to be as close to him as Ariel (139), which becomes clear when Prospero states: “this thing of darkness I acknowledge mine” (Shakespeare 5.1.278-79). Hereby, Prospero not only acknowledges Caliban as belonging to him, but he recognises some of Caliban’s character traits in himself as well. Thus, Prospero is aware that he embodies both Ariel’s poetry and Caliban’s savagery at the same time.

A different theory by Freud which is very dominant in Shakespearean plays like *Othello* is the division between the Madonna and the Whore from the male’s point of view.

According to Freud, men view women either as glorified Madonnas, as Prospero views both his wife and his daughter, or as degraded prostitutes (Freud 11:167). This theory encompasses values which were of great importance during the early modern period. In *The Tempest*, this division is visible to a certain extent due to the importance of Miranda's virginity and women's pureness in general. This importance is demonstrated by both Prospero and Ferdinand in the play. Ferdinand can only marry Miranda if she is still a virgin, a status Prospero keeps emphasising. For Prospero and Ferdinand, loyalty and virginity are closely linked together. This is demonstrated by Prospero when he says:

Thy mother was a piece of virtue, and
 She said thou wast my daughter; and thy father
 Was Duke of Milan; and thou his only heir
 And princess no worse issued. (Shakespeare 1.2.56-59)

In these lines, Prospero states that Miranda can trust Prospero to be her true father because of the virtuous state of Miranda's mother. This is in line with Freud who states: "in normal love, the woman's value is measured by her sexual integrity, and is reduced by any approach to the characteristic of her being like a prostitute" (Freud 11:167). Albeit this theory was devised ages after Shakespeare's time, the idea is similar to the standards of the Elizabethan age. In order to maintain this pureness, the male lover keeps demanding loyalty from the female (11:167). This was important during the seventeenth century to properly sustain the family tree, as can be seen in the lines uttered by Prospero. Furthermore, it is stated that these same type of lovers show an urge to constantly rescue the female lover (11:168). Even though the urge in this part of Freud's argumentation is not present in *The Tempest*, Ferdinand does eventually rescue Miranda when he is able to take her away from the island at the end of the play.

In sum, it is possible to see clear distinctions between the *ego*, *id* and *superego* which

manifest themselves in a contrast between the wild man and the civilised man. *The Tempest* already acknowledges that people can be aware of this contrast and are able to recognise different aspects of it in themselves. However, this contrast remains visible in *The Tempest* regarding the characters of Ferdinand and Caliban. This is in line with a conception that was prominent in the early modern period that civilised men are able to control themselves while others are seen as savages without any ideas of morality. *The Tempest* likewise demonstrates the Elizabethan ideal of the value of female purity and virginity, which is highly regarded by the *superego*. As a result, it is of interest to see what happens to this contrast and conceptions when they are placed into a rapidly changing world of free sexuality as depicted in Aldous Huxley's *Brave New World*. This novel will be discussed in the following chapter as an appropriation of *The Tempest* with emphasis on the shifting characters.

Chapter 2: Aldous Huxley's *Brave New World*

“O brave new world, that has such people in't” (Shakespeare 5.1.183-84) is a famous citation from Shakespeare's *The Tempest* and one of the inspirations for Aldous Huxley to write his novel *Brave New World*. This is a dystopian novel about a world where sexuality reigns freely and family no longer exists. It is of great interest to examine this novel with regards to *The Tempest* since Huxley likewise demonstrates a contrast between the civilised and uncivilised world by his references to Shakespeare and *The Tempest*. While Huxley makes this distinction ironically, the values belonging to Huxley's civilised world differ significantly from Shakespeare's view on civilisation. Therefore, the novel sheds a completely different light on the original play and its characters. In *Brave New World*, the original characters of Ferdinand the nobleman and Caliban the savage slave become inverted and embodied by one character, namely John the Savage. John has grown up outside of civilisation and is the only one in Huxley's novel who is known to have read Shakespeare. As a result, John is influenced by the values and morals of the Elizabethan Age which make that he acts similar to Ferdinand. However, throughout the novel, John lets out Caliban's passions as well. Freud's theory on *id*, *ego* and *superego* can be used in order to analyse John the Savage and relate him to both Ferdinand and Caliban.

In letters written by Huxley, it becomes clear that he has read Freud but, that he does not agree with his theories and analyses. Huxley's tone when discussing Freud is one of “ridicule, parody, dismissal, and even condescension” (Higdon 96). This might explain why the inhabitants of WorldState do not seem to have or express any feelings whereas John the Savage, who is set outside of Huxley's dystopian representation of London, possesses all possible feelings (96). In this case, the thinking of both Freud and Shakespeare is personified by this one character. Besides being able to express himself through his emotions, John embodies both the *id* and *superego* in his resemblance of Ferdinand, Caliban and other

Shakespearean characters. John releases these two sides within his relationship with Lenina, a female inhabitant of WorldState. Via his readings of Shakespeare's complete works, John has learned the difference between what is supposedly good and bad and about vice and virtue. John acquires a traditional Freudian *superego* through his readings of Shakespeare from the representation of noblemen like Ferdinand. By reading the Shakespearean works, John is encouraged to become what is presented to him as good and what is valued by the Elizabethan society.

While John is portrayed like the Shakespearean nobleman because of his attitude and behaviour, it would be most obvious for him to resemble the character of Caliban since he is born outside of society. The resemblance with Caliban comes forward via the inhabitants of WorldState, who regard John as rather a savage because he answers to a different *superego* than they do. The children of WorldState are created in a lab and provided with a *superego* through repetitions of rules and phrases at night. During this form of sleep therapy, the children are taught how to behave within their *castes*. As a result of these therapies, the members are satisfied within their group and are not envious of others and thus the order is kept in place. Therefore, the inhabitants act in a certain way because their mindsets are being controlled by society. Furthermore, the inhabitants of WorldState are encouraged to engage in sexual activity from childhood onwards, because of which it becomes the norm to have multiple sexual partners and not be bound to one partner. Therefore, from the perspective of the, as Huxley terms them, civilised inhabitants of WorldState, John is regarded as an uncivilised savage, who does not fit in their society because of his noble values which are contradictory to the civilised norms of WorldState. The *superego* of WorldState is demonstrated in the novel when Lenina meets Linda, John's mother who was banned from civilised society for becoming pregnant. When the two meet in the uncivilised part called The Reservation, Linda states: "Because I never *could* make him understand that that was what

civilized people ought to do ... if you're a Beta and have always worked in the Fertilizing Room? What *are* you to answer?" (Huxley 105, italics in original). Linda is clearly influenced by the *superego* which is brought to her by WorldState. This causes her to think a certain way and not give room to contrasting ideas. The *superego* in WorldState is used to keep the order and according to the civilised people, this order is not present outside of it.

The difference between the inhabitants of WorldState and the indigenous people outside of WorldState is shown when Lenina and Bernard first arrive at the Reservation. They see the Indians and Lenina is shocked to discover that the indigenous people look noticeably different from the people in WorldState:

His face was profoundly wrinkled and black, like a mask of obsidian. The toothless mouth had fallen in. At the corners of the lips on each side of the chin a few long bristles gleamed almost white against the dark skin. ... 'What's the matter with him?'

Whispered Lenina. Her eyes were wide with horror and amazement. (Huxley 94-95)

Conversely to the civilised people, the uncivilised physically age, possibly because they have reason to be worried while the civilised are content with their lives because of their form of the *superego* and free sexuality being the norm. Similarly to when the Europeans meet with Caliban, physical differences are emphasised and suggest a psychological difference as well. As a result, the contrast between the two groups is enlarged. Thus, *Brave New World* presents two different forms of the *superego* and the *id*. The sexual passions in the *id* are repressed by John, but expressed by the civilised people. As a result, the contrast between civilised and uncivilised as presented in *The Tempest* becomes inverted and the character of John the Savage is more complex than representing either Ferdinand or Caliban. John rather becomes a mixture of the two.

As stated before, John's behaviour and moral values are heavily inspired by the works of Shakespeare. The various Elizabethan plays function as John's *superego* in the novel.

Especially in his relationship with Lenina, John is directly influenced by Ferdinand and his embodiment of the traditional *superego*. John does not simply try to have Lenina but wants to “[win] her through the accomplishment of some arduous task” (Grushow 43). This becomes clear when John quotes Shakespeare’s lines: “But some kinds of baseness are nobly undergone. I’d like to undergo something nobly. Don’t you see?” (Huxley 167). In this passage, John uses the lines uttered by Ferdinand when Ferdinand completes his “mean task” (Shakespeare 3.1.4) in order to win Miranda with Prospero’s blessing. With regards to sexuality and relationships, Shakespearean morals could not be more different than those presented in the WorldState. John represents the morals of the Elizabethan worldview which, as was demonstrated in the previous chapter, can be analysed in Freudian terms.

Lenina has grown up in the WorldState where free sex is the norm and therefore she wishes to have sex with John purely for her own pleasure. Conversely, John cannot grasp this idea of engaging in sex merely for pleasure and sees marriage as a condition that is vital for intercourse. Because John’s *superego* consists of Elizabethan values acquired through the works of Shakespeare, he relates back to Shakespeare’s words in order to speak his mind. John refers to the play *Troilus and Cressida* about taking a lover for one’s personality and intellect: “Outliving beauty’s outward, with a mind that doth renew swifter than blood decays” (Huxley 168), which emphasises John’s traditional ideas about love itself. Furthermore, John quotes part of Prospero’s warning to Miranda and Ferdinand: “it’s like that in Shakespeare too. ‘If thou dost break her virgin knot before all sanctimonious ceremonies with full and holy rite...’” (168). Besides valuing personality over beauty, John likewise answers to the traditional ideal as to what is expected of him and Lenina in a relationship. However, none of this impresses Lenina who simply does not understand what John means. Therefore Lenina keeps singing songs about enjoying sex, which are presented to her in the Feelies: “Hug me till you drug me honey ... kiss me till I’m in a coma. Hug me honey,

snuggly...” (170). The songs are in turn very distressing to John. They are her vision of poetry and the Feelies influence her idea of relationships. As a result of the contrast between uncivilised and civilised with regards to sexuality, John shifts towards his *id* and resembles Caliban more than Ferdinand.

Lenina does not understand that, even though John loves her, he does not want to engage in any kind of intercourse with her. Because of the tensions between him and Lenina, John’s *superego* is no longer able to repress his *id* which comes out as a result: “The Savage caught her by the wrists, tore her hands from his shoulders, thrust her roughly away at arm’s length” (Huxley 170). Conversely to Caliban, John does not follow the sexual passions suppressed in his *id* but lets out anger and sexual disgust as part of his Madonna-Whore Complex. The previous chapter shows that the importance of female pureness and virginity is typically linked to the *superego*. It is of interest to see that John speaks out about the importance of female pureness precisely when he starts shifting from his *superego* to his *id*. John furiously calls Lenina a whore and uses physical violence against her. Relating back to Freudian theory, John views Lenina as less pure, because she behaves in a promiscuous way (Freud 11:167), which causes his anger. While this emphasis on female purity is not typical for the *id* nor is it present in the original character of Caliban, John’s behaviour does relate to noblemen from other Shakespearean plays. A similar loss of repression is present in characters like Othello or Hamlet who express their anger and disgust towards respectively their wife and mother in a similar way. However, John’s behaviour differs distinctly from Ferdinand’s who is able to remain true to his *superego* in *The Tempest*. Furthermore, from Lenina’s point of view, John is visually compared to Caliban when John’s *id* is expressed: “a ferocious stranger’s [face], pale, distorted, twitching with some insane; inexplicable fury” (Huxley 170). This expression of John’s *id* and his resemblance to Caliban results in the question what civilisation actually is; whether civilisation is concerned with repressing one’s

desires and passions, or to accept behaviour of others regardless of one's own approval. Thus, the *superego* teaches a person how to behave and control oneself, which in Ferdinand's case, and John's in the beginning of the novel, results in valuing women's pureness. On the other side, various other Shakespearean noblemen are shown to regard women as degraded prostitutes and use violence against them or even murder them when they are no longer able to suppress their *id* with their *superego*.

Thus, John the Savage possesses both the *id* and *superego* throughout the novel. John has acquired an enhanced traditional *superego* through his readings of Shakespeare and wishes to be like the noblemen in the plays. However, the inhabitants of WorldState answer to a completely opposite sense of morality and therefore, a different form of the *superego* and John cannot cope within this world. As a result, his *id* becomes more dominant than his *superego*. Therefore, John embodies both Ferdinand and Caliban in his relationship towards Lenina. John wants to be like Ferdinand and shares his morals and values. However, because he is placed in a different society as an outcast, the inhabitants of WorldState regard him as a savage, as Caliban, and John begins to act like it. Eventually, this leads to John viciously hurting Lenina with a whip which possibly kills her, and to his suicide at the end of the novel. In John Fowles' *The Collector*, a similar fusion of Caliban and Ferdinand, including shifts between the two, is present in the character Frederick Clegg. Eventually, this leads to a similar division between Madonna and whore as demonstrated in *Brave New World*.

Chapter 3: John Fowles' *The Collector*

In *The Collector* by John Fowles, Frederick Clegg, a butterfly collector, dreams about living together with the young art student Miranda Grey. Clegg sees his chance to put his plan into action after he has won a substantial amount of money in the Sunday pools. With this money he sends his two aunts he lives with to Australia and buys a remote house with deep cellars where he is going to keep Miranda, who he has been obsessing about for years. Clegg narrates the first, third and fourth part of the novel through a first-person perspective while the second part of the novel provides the reader with Miranda's diary. The novel is very much a story of class struggles in Great Britain. Clegg, who is from the working class, detests people in the middle class with their "la-di-da voices" (Fowles 10). As Miranda's father is a doctor and her mother an alcoholic with such a voice, she belongs to the exact type of middle class people whom Clegg despises. However, Clegg believes that Miranda is different from the other middle class people because she is pretty and kind and he has fallen in love with her. Because of their class difference, Clegg and Miranda are contrasted with each other. This contrast becomes even greater and more complex in the novel's relation to *The Tempest*. Clegg introduces himself to Miranda as Ferdinand, while she answers that "they should have named [Clegg] Caliban" (Fowles 61). Furthermore, the novel appropriates Shakespeare's play by referring to quotations and Miranda reading *The Tempest* during her stay. Various critics consider Clegg as representing a "corrupt Prospero" (Hill 214) because he keeps control and order in the novel. However, for the present purpose and because of the interplay between these contrasts, it is more interesting to analyse Clegg's resemblance of both Ferdinand and Caliban.

Fowles has devised a theory in his non-fiction book *The Aristos*, in which he describes his idea of the Few versus the Many. According to Fowles, the Few consist of the elite while the Many are the "unthinking, conforming mass" (Neary 7). Clegg is part of the Many but

when he comes into money from the pools, he is able to take Miranda away from the Few and seek seclusion with her. The Few versus the Many conforms to the struggles within the English class system in the 1960's, the period in which the novel is set. Because Miranda belongs to the middle class and Clegg is from the working class, Clegg believes that kidnapping Miranda and taking her into his house is the only way to make her fall in love with him for who he really is. Throughout the novel, Fowles pities his Caliban in a way. Fowles conveys that albeit Clegg is the villain in the novel, it is because he is uneducated and raised in a working class milieu that he acts this way (Neary 9); Clegg does not have another option. Apart from the class distinction between Clegg and Miranda, the contrast between the two is likewise made in appearance. Whereas the physical differences in *The Tempest* and *Brave New World* merely suggest that appearance is a reflection of one's personality, Fowles states this more directly when Miranda paints a portrait of Clegg:

She didn't bother so much about a nice likeness as what she called my inner character, so sometimes she made my nose so pointed it would have pricked you and my mouth all thin and unpleasant. I mean more than it really is, because I know I'm no beauty.

(Fowles 77)

While Clegg is called ugly all throughout the novel, this passage clearly shows how Miranda sees him and how appearance is linked to character in the novel. Additionally, if Clegg wishes to belong to Miranda's world, he will have to adapt himself. In this line, Miranda says to him: "You're definitely going to come and live in London? We'll make you into someone really modern. Someone really interesting to meet" (Fowles 84). Clegg cannot live in Miranda's world as his true self because he would fall out of place, as he needs to change in order to fit in.

Similarly to John the Savage in *Brave New World*, Clegg tries to act like Ferdinand in his relationship towards Miranda. While he has kidnapped her, he often states that he only

wants her to live with him to make her eventually fall in love with him. Clegg believes that he treats her well by buying her things she requests and giving her permission to use the bath and come into the living room at times. When Miranda asks for Clegg's first name and he answers that his name is Ferdinand, he adds that: "it's just a coincidence" (Fowles 39). It is unclear whether or not Clegg himself is familiar with Shakespeare's work. On the one hand, this statement shows that Clegg is aware that they are namesakes of a Shakespearean couple (Neary 23). However, his working class status and lack of education suggest that he has never read Shakespeare nor sees the relation. This idea comes forward when Miranda quotes lines from *The Tempest* directed at Caliban. While Clegg reckons that the lines are a literary allusion, he is unable to relate these lines back to Shakespeare when Miranda cries: "Come, thou tortoise!" (Fowles 74) to which Clegg responds in his narration: "a literary quotation, I think it was" (74). Miranda, on the other hand, clearly shows that she is familiar with Shakespeare's works. By referring to Clegg as Caliban, Miranda enhances the contrast even further, as she puts Clegg back in the working class instead of treating him like an equal. This likewise shows her feeling of superiority over Clegg (Neary 23). Miranda's approach shows many similarities to the original play of *The Tempest* when Caliban is degraded to the position of a slave after attempting to rape Miranda and he loses the privileges he once had.

Moreover, Freudian theory on *id*, *ego* and *superego* is present in the character of Clegg as well. Again, the *superego* is clearly linked to the resemblance of Ferdinand the nobleman. After Miranda first names Clegg Caliban, he shows a "Ferdinand-like emotion" (Neary 18) towards her. Clegg takes Miranda into the garden at night and he narrates: "I really would have liked to take her in my arms and kiss her, as a matter of fact, I was trembling" (Fowles 62). In this section of the novel, Clegg is careful and he uses the *superego* in order to resemble more of Ferdinand by not touching her as he wishes to. Furthermore, Clegg embodies Shakespearean values with regards to sex and sexuality which have been linked to

the *superego* before. Miranda also makes it clear when talking to Clegg that she wishes to be with someone like Ferdinand instead of someone like Caliban. Miranda states that if he ever wishes to have sex with her, that he should not do it “in a mean way” (Fowles 63) and that she will never respect him if he does. Clegg immediately agrees and understands her because this is in line with his morality. In his relationship with Miranda, Clegg does not try to engage in any sexual activities with her and he even avoids touching her at all. For Clegg, although in a very distorted way, their relationship is one of love and sex is of no importance within this relationship at this point. It is possible that it will become of importance after marriage but this is not specified in the novel. Therefore, it is not necessarily Clegg’s *superego* which represses his longings because he does not seem to have any actual sexual longings which need repression. However, it becomes evident that Clegg expresses his anger against the middle class when he has lost his respect towards Miranda.

In a last effort to escape Clegg, Miranda tries to seduce him. She writes in her diary: “Perhaps I really should kiss him. More than kiss him. Love him. Make Prince Charming step out” (Fowles 236). One morning after Miranda has taken a bath, she strips naked in front of Clegg. She kisses him and tells him about what it is like to engage in sexual intercourse, she tries to normalise it for Clegg. Rather than making Prince Charming step out, Miranda’s act results in a violent expression of Clegg’s Madonna-Whore Complex: “You’re no better than a common street-woman, I said. I used to respect you because I thought you were above what you done. ... You do any disgusting thing to get what you want” (Fowles 107). Thus, Clegg loses all respect he had for Miranda because she uses her sexuality actively while Clegg believes women should remain passive (Foster 34). However, Miranda using her sexuality in a, to him, vulgar way is not only about her becoming active instead of passive, but also makes her more like a prostitute. Miranda tries to engage in sex with him because he has paid her in buying her the things she wishes to have and she believes that this is the only way in which

she is able to repay him and possibly win her freedom. Clegg expresses his Madonna-Whore Complex when Miranda steps down from the pedestal Clegg has placed her on. Clegg is disgusted by Miranda's active sexuality and clearly shows this disgust in his behaviour following Miranda's act.

Because of Clegg's lack of respect, he remains to act more like his *id*. This becomes evident when Clegg takes photos of Miranda without her consent when she is unconscious and later, when he forces her to undress while wearing a gag and high heels and pose for his pictures. Besides a lack of respect, this shows that Clegg feels that he now has the right to do these things to her because she behaved promiscuously towards him. Clegg's view of Miranda has changed from a woman he placed on a pedestal to the fallen whore. Furthermore, Clegg does not show any sense of guilt after he took the photographs of Miranda. Clegg is able to respect Miranda due to his *superego* but humiliates her sexually when he has lost this respect towards her. This shows that his *superego* is lost at this point of the novel.

Lastly, towards the end of the novel, Miranda dies of an untreated pneumonia and Clegg buries her beneath the tree in his garden. His lack of care and interest towards Miranda illustrates an even greater resemblance to Caliban. Moreover, the novel suggests that Clegg might carry out a similar plan with another girl. When Clegg is out for groceries he sees a pretty girl, who looks like Miranda but is more plain. When the shopkeeper calls her name, Marian, Clegg happily thinks to himself: "Another M!" (Fowles 283). While it is only a suggestion, Fowles clearly conveys that Clegg might kidnap a girl again. Similarly, readers of *The Tempest* are left in doubt about Caliban's future. He remains on the island but it is not clear whether he has learned from his experiences or whether he will remain the same.

In sum, there is a contrast between Miranda and Clegg because of their different places within the English class-system and a contrast in appearance. While Clegg despises the middle class, he believes that Miranda is different and that they will be able to engage in a

loving relationship when they live together in his secluded home. However, Clegg realises later in the novel that Miranda acts similarly to the various middle class women he detests so much. Clegg's Madonna-Whore Complex and his *id* come out when Miranda attempts to seduce him. Because of the seduction, Clegg degrades her to a prostitute for whom he has absolutely no respect. Clegg's behaviour towards Miranda is similar to the expression of John's Madonna-Whore Complex against Lenina in *Brave New World*. In *The Collector*, even more clearly, the two personalities of Ferdinand and Caliban are united in one character. Their attitude towards the main female characters in the novels, who resemble a Miranda-like character, remains true to the Elizabethan view that women resemble either virtuous virgins or fallen prostitutes.

Conclusion

William Shakespeare's last known play, *The Tempest*, has seen many adaptations and appropriations ever since it was first staged. Aldous Huxley's *Brave New World* and John Fowles' *The Collector* are two of these appropriations which were both written by male writers in the twentieth century. Shakespeare's play clearly conveys a contrast between the civilised and uncivilised man by emphasising the differences on a number of levels, namely that of physical appearance, the contrast between the European and the indigenous, and between a sense of morality and the lack thereof. Both Huxley and Fowles have adapted these contrasts in their novels.

Whereas civilisation and savagery are personified by different characters in the play, who separately embody what Freud later termed the *id* and *superego*, these personalities become inverted in the appropriations by Huxley and Fowles. The male protagonists in both novels attempt to present themselves as Ferdinand the nobleman to the Miranda-like female characters, but rather resemble the savage Caliban after the female characters try to initiate sexual intercourse. Thus, Huxley and Fowles have created characters who are in line with Freud's theory regarding *id*, *ego* and *superego*. The characters express both their *superego* and *id* in different parts of the novel. In this way, the male characters are modernised to a certain extent. Shortcomings of the original Shakespearean characters are resolved, while their view regarding women remains very similar to the Elizabethan view.

In both novels, the Madonna-Whore complex, which was already present in Shakespeare but was only later named by Freud, is kept in place and the women are still regarded as subjects rather than objects. It can be argued that this theory by Freud does not work completely independent within these two novels, but rather interacts with the *superego*, *ego* and *id*. Whereas this complex is not present in the character of Caliban, sexual disgust is clearly expressed by the *id* in both novels. The male characters are disgusted by an active

sexual attitude taken by the female. This results in an expression of violence and anger because their *superego* is not able to suppress the disgust towards the women who, in the male character's beliefs, have stepped off their pedestals.

In sum, in these two modern appropriations of *The Tempest*, Ferdinand and Caliban are fused together into one character; John the Savage in *Brave New World* and Frederick Clegg in *The Collector*. The shifts between the two personalities are triggered by active sexual behaviour of the woman they adore. Both John and Clegg do not seem to be aware of these changes which makes that the two Shakespearean characters of Ferdinand and Caliban become like two sides of a coin. Hereby, the novels demonstrate that a man is no longer merely Ferdinand or Caliban, by inverting male gender roles. However, it is of importance that Caliban's *id* remains suppressed. The view regarding women in both novels remains similar to the view which was already present in Shakespeare's plays. The female characters are seen and valued through the eyes of men instead of by their own worth; which results in the females being regarded as either the virgin Madonna or fallen whore.

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