

POWER STRUGGLE IN SHAKESPEARE AND HIS CONTEMPORARY  
REWRITINGS



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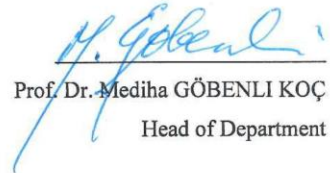
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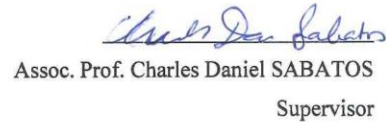
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## ABSTRACT

This study focuses on the power struggles in Shakespearean plays, particularly in *King Lear* and *The Tempest*. Their rewritings *Dunbar* by St. Aubyn and *Hag-Seed* by Atwood share the same plots with different circumstances and settings. Similarly, they contain power struggles seen in contemporary settings. Therefore, to be able to analyse power, and see its effects on the characters, a Foucauldian perspective is going to be practiced. Keeping the fact that Shakespeare plays were written in the 16<sup>th</sup> and 17<sup>th</sup> century England in mind, they are going to be studied in terms of their discourse and context initially. Besides, the exercise of power and discipline and its transformation throughout the centuries are going to be exemplified with the help of the four works mentioned above.

*Key words: King Lear, The Tempest, power, authority, Dunbar, Hag-Seed, discourse, panopticon, surveillance*

## ÖZET

Bu araştırma, Shakespeare oyunlarındaki, özellikle Kral Lear ve Fırtına'daki, güç mücadelelerine odaklanmaktadır. Modern tekrar yazımları olan Dunbar ve Hag-Seed adlı eserler orijinal eserlerle aynı olay örgüsüne fakat farklı koşullar ve mekanlara sahiptir. Onlara benzer şekilde, modern koşullardaki güç mücadelelerini içermektedirler. Bundan dolayı, güç kavramını analiz edebilmek ve karakterler üzerindeki etkisini görebilmek için, Foucauldian bir bakış açısı uygulanacaktır. Shakespeare oyunlarının 16. ve 17. yy söylemiyle yazıldığını göz önünde bulundurarak, bu metinler ilk olarak söylemleri ve bağlamları açısından incelenecektir. Bunun yanı sıra, gücün ve disiplinin kullanılması ve bunların yüzyıllar içerisindeki geçirdiği değişimler yukarıda bahsedilen dört eserin yardımıyla örneklendirilecektir.

*Anahtar kelimeler: Kral Lear, Fırtına, güç, otorite, Dunbar, Hag-Seed, söylem, panopticon, surveillance*



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## TABLE OF CONTENTS

APPROVAL.....	i
PLAGIARISM.....	ii
ABSTRACT.....	iii
ÖZET.....	iv
DEDICATION.....	v
ACKNOWLEDGMENTS.....	vi
INTRODUCTION.....	1
CHAPTER ONE: KING LEAR.....	11
1.1 Power Struggles in King Lear and His Transformation.....	16
1.2 Madness and Tyrannical Behaviour in King Lear.....	23
1.3 The Body and Its Utilization.....	26
CHAPTER TWO: THE TEMPEST.....	32
2.1 Relations of Power in The Tempest.....	39
2.2 Political Allegory in The Tempest.....	41
2.3 Complications of The Social Order in The Tempest.....	44
CHAPTER THREE: THE CONTEMPORARY REWRITINGS OF KING LEAR AND THE TEMPEST.....	46
3.1. Dunbar, a Contemporary Rewriting of King Lear.....	46
3.2 A View of Health in Dunbar.....	50
3.3 Hag-Seed, a Contemporary Rewriting of The Tempest.....	55
3.4 Surveillance in Hag-Seed.....	59
CONCLUSION.....	62
REFERENCES.....	67

## INTRODUCTION

There is no doubt that an author or an artist's works are intermingled with his or her social and economic environment, and the audience can trace it throughout the work. Besides, it is generally accepted that one can discover their political stance in it. This dependence and the influence on the society is clear in Shakespeare after King James ascends the throne in 1603. In his article "Political Themes in Shakespeare's Later Plays", John W. Draper provides us with the historical background and discourse of Shakespeare's plays. He states that "Monarchy was accepted as the form of government most natural, most workable, and most highly approved by Holy Writ, and the sovereign actually took the place of the pope as God's vicar upon earth". (Draper, 1936, p. 61) Therefore, drama became one of the most influential tools of spreading the discourse of the necessity of an absolute monarchy. Draper describes its function in the society by stating that it "reflects its patrons' interests and points of view; and, down to the latter years of Queen Elizabeth, English drama, on the rare occasions when it reflected political ideas, expressed little more than a conventional, though intense, loyalty". (Draper, 1936, p. 64) In addition to the social circumstances of Shakespeare's era, the terms 'power' and 'authority' and their connotations are needed to be clarified.

Since this study's focal point is power and authority, it is crucial to pinpoint the difference and the relationship between them. Once a figure in power whether he is the rightful king or a usurper begins to suffer from the loss of it, his authority over his subjects abate accordingly. In her book *Royal Power and Authority in Shakespeare's Late Tragedies*, Alisa Manninen states that "The exercise of authority coaxes a response of respect from the subject, making it seem a matter of nature or divine law,

not force, that the royal individual is set above the others. It works towards a conviction of legitimacy that persuades the powerful that their power is to be deployed only as the ruler wills it and that authority binds them to obey. Thus, power is immediate while authority wins people over". (Manninen, 2015, p. 2)

Moreover, her comparison of power with authority makes it clear for us to understand the power struggles in the original plays and their rewriting. Manninen states that the resources that royal power bring certain consequences and it is "constructed out of the combination of these resources; they offer valuable protection against any challenges to the privileges of royalty. Authority, on the other hand, is less definable: it can assume many forms". (Manninen, 2015, p. 2)

To study authority and power, Shakespeare's plays are often regarded as appropriate means. However, before interpreting and applying them into contemporary issues, knowledge of history is required. Clearly, Shakespeare preferred to recreate the story of *King Lear* in British history due to its resemblance and relevance to his time, since abdicating the throne was a contemporary issue in Europe.

As clearly stated in the second volume of *Asimov's Guide to Shakespeare*: "It was, perhaps, the example of Charles V, still fresh in the minds of men, that lent some plausibility to the tale of Lear. Without it, the notion of abdication might have given the play a weird divorce from reality". (Asimov, 1978, p. 9) In addition, it is stated in the same work that "Holinshed had published *Chronicles of England, Scotland and Ireland* in two volumes in 1577" (Asimov, 1978, p. 4), and according to Asimov, Shakespeare utilized Holinshed's history as a source. In other words, Shakespeare chose the issue of abdication not out of coincidence but purposefully.

The themes of abdication and usurpation seem to be related to each other, and the latter usually follows the former, or vice versa. Similarly, in British history,

usurpation was a concern in the sovereignty. The Tudor dynasty and, also Henry VII were among the weak and problematic successors to the crown. Thus, usurpation is one of the most common themes of Shakespeare plays namely *Macbeth*, *Hamlet*, *The Tempest*, and *King Lear*.

The last two plays especially share both common themes mentioned above. Andrew Hadfield remarks that the main concern of the period- 1600s was “the question of sovereignty and the legitimacy of the monarch”. (Hadfield, 2004, p. 1) Moreover, Hadfield describes the political atmosphere of the playwright’s time rather precisely by saying: “There were no political parties as we understand them”. (Hadfield, 2004, p. 2) He adds that “parliament met only rarely in the reigns of Elizabeth and James, and, while it undoubtedly has an important influence on English political life, real authority lay elsewhere”. (Hadfield, 2004, p. 2)

According to Hadfield, the other and the most significant area where the monarchs sought council was the people around the court. He states: “Serious political power belonged to the circle that surrounded the monarch, those to whom he or she turned to for advice when necessary, the court and the royal councils”. (Hadfield, 2004, p. 2) Therefore, it is his contention that “power figures in the court preferred holding an office rather than political representation”. (Hadfield, 2004, p. 2) Due to this proximity to the court, the courtiers can be said to have influence on the monarch on his or her political decisions. Among the various ways of their influence, entertainment in the court was another way. According to Hadfield, “entertainments such as plays and masques were an important part of court life, and often these were an opportunity for a courtier to try to influence the monarch’s political views”. (Hadfield, 2004, p. 3)

Considering that power struggle was an integral part of Elizabethan and Jacobean political life, it is no surprise that Shakespearean plays include many representations of them. In other words, Shakespeare as a playwright is both affected by the political circumstances and affects them by his writing.

In addition to studying the term discourse, the issues of the 'subject', 'objectification' and 'dividing practices' are going to be analysed in deeper detail. The power struggles in both Shakespearean plays, *Lear* and *The Tempest* are going to be analysed through a Foucauldian framework. What is more, it is inevitable to consider the plays to be intertwined with the power struggles they represent. Together with these ideas, another term by Foucault, 'rationalisation' is going to be mentioned in this study regarding 'body' and the exercise of 'power'.

As mentioned earlier, the idea of 'truth', 'right' and 'wrong' in both *King Lear* and *The Tempest* are dependent on the period they were written and the discourse of a monarchy in 16<sup>th</sup> century England. Foucault suggests regarding the truth that "Each society has its own regime of truth". (Foucault, *Power/Knowledge Selected Interviews and Other Writings 1972-1977*, 1980, p. 131)

Therefore, Shakespearean plays might be investigated through a Foucauldian perspective, as there are certain parallels between them. It is inevitable to see battles, struggles and intrigues solely for power in numerous plays of Shakespeare. That is why a Foucauldian perspective can be necessary to define and analyse the power struggles in the plays. Foucault resembles power to a battle by stating:

"...isn't power simply a form of warlike domination? Shouldn't one therefore conceive all problems of power in terms of relations of war? Isn't power a sort of generalised war which assumes at particular moments the forms of peace and the State?... What is the essence and mode of transformation of power relations?"

(Foucault, *Power/Knowledge Selected Interviews and Other Writings 1972-1977*, 1980, p. 123)

As a matter of fact, Foucault suggests that power relations are ahead of the states and they are almost stronger than the person who has the power itself, namely a king, queen, president and so on. He puts forward this idea by stating: “I don’t want to say that the State isn’t important; what I want to say is that relations of power, and hence the analysis that must be made of them, necessarily extend beyond the limits of the State”. (Foucault, *Power/Knowledge Selected Interviews and Other Writings 1972-1977*, 1980, p. 122) In this study’s case, the idea that a king’s authority may well be weaker than the power relations that he faces is going to be examined mainly through *King Lear* and *The Tempest*. The significance of the web of relations is summarized by Foucault as follows:

“The State is super- structural in relation to a whole series of power networks that invest the body, sexuality, the family, kinship, knowledge, technology and so forth”.

(Foucault, *Power/Knowledge Selected Interviews and Other Writings 1972-1977*, 1980, p. 122) In addition, he states that “the State is far from being able to occupy the whole field of actual power relations.” (Foucault, *Power/Knowledge Selected Interviews and Other Writings 1972-1977*, 1980, p. 122) Consequently, all these ideas lead the research to power struggles within the plays and the characters’ changing roles of in terms of power and importance.

Besides, it is a necessity to be aware of the context and the discourse the plays were written in. As Weimann suggests, they not only analyse the institutions of the state but also present individual examples for the audience and the readers. Considering the historical context of Shakespearean plays, it is necessary to investigate the rulers King

James I and Queen Elizabeth I and the political atmosphere of the period Shakespeare lived in.

Regarding the importance of the discourse and the context, Weimann states that “to raise the question of authority in representation is to become mindful of the distance between contemporary and Renaissance discourses”. (Weimann, 1992, p. 498) As mentioned earlier, it is essential to explore Shakespearean drama within its historical and political context. *King Lear* (1606) and *The Tempest* (1611), which are the focus of this study, were written after King James’ *Basilikon Doron* (1599). Shakespeare’s choice of topics such as usurpation, authority or power is not unusual to his time, given that they were discussed by King James himself.

Taking into the discourse of 16<sup>th</sup> century account, being the rightful king and ruling the country is a great responsibility, and also a burden, which cannot be denied, since it is a divine right at the same time. According to Stephen Greenblatt, “Governance, as Shakespeare imagines it, is an immense weight” (Greenblatt, *Shakespeare's Freedom*, 2010, p. 70), and “the desire to escape from the burden of governance leads to disaster”. (Greenblatt, *Shakespeare's Freedom*, 2010, p. 67) Similarly in *Basilikon Doron*, King James 1<sup>st</sup> addresses to his son and remarks that by being a successor to the throne, “God hath laid upon your shoulders: laying so, a just symmetry and proportion, betwixt the height of your honourable place, and the heavy weight of your great charge”. (I, 1599) The King emphasizes that “having received from God a burden of government”, he and his successors are the rightful responsible people to reign. (I, 1599) Therefore, Shakespeare as a playwright seems interested in rulers that are avoiding this burden, and the ones who wish to usurp this power. Greenblatt reminds this fact by stating: “For if Shakespeare was drawn to those who

want to walk away from positions of authority, he was at the same time convinced that this attempt is doomed". (Greenblatt, *Shakespeare's Freedom*, 2010, p. 67)

What is more, in Shakespeare's era, it can be suggested that the measurement of a good life requires a powerful sovereign. Considering the Civil War that took place in 1640s, Shakespeare's period seems to have been fragile and vulnerable to social uprisings. The best way for the king or queen to acquire and sustain the social order may have been to repeat and spread their discourse through entertainment namely theatre. In *King Lear*, the underlying message to the audience at the time may have been to teach and impose the society the importance of the social order. In addition, family relationships in the play seem to represent a rightful sovereign's relationship to his or her subjects.

The importance of social order and hierarchy in *King Lear* are not new topics mentioned in a Shakespeare play. Similarly, in *Coriolanus* the importance of this issue is described by Menenius by his prominent 'Fable of the Belly', which is a symbolic tale to emphasize the significance of the order of the organs. Without doubt, this analogy is used to foster the social order and hierarchy. After explaining the analogy, he likens the belly to the government. He states that:

"The senators of Rome are this good belly,  
 And you the mutinous members; for examine  
 Their counsels and their cares, digest things rightly  
 Touching the weal o' the common, you shall find  
 No public benefit which you receive" (Shakespeare, *The Tragedy of Coriolanus*, 2003, p. 106)

Among the numerous historical and political plays such as *Coriolanus*, *Macbeth*, *Measure for Measure*, *Richard III*, and *Othello*, *King Lear* and *The Tempest* seem to

have parallels since both Lear and Prospero leave their responsibility and authority to rule, and worldly matters aside in order to invest in their personal interests. In Lear's case, he intentionally divides the kingdom between his daughters, which means that he only desires to have the title of a king without the responsibilities. One of the important points he ignores is that it is not possible for him to do this division of power. Not only for him but also for Prospero, this escape from the power to rule causes their doom. Lear tries to justify his decision by saying stating that he wants "to shake all the cares and business from our age, Conferring them on younger strengths, while we Unburthened crawl toward death". (Shakespeare, King Lear, 2007, p. 6)

However, it is inconceivable for any ruler to maintain their authority without the responsibilities that come with the power. What is more, a rightful king, who is considered as the representation of the divine power, is born with this right to rule. Therefore, he cannot avoid the responsibilities that come with it.

Moreover, what is emphasized in many Shakespearean plays is that only the rightful and divine power can rule a country and has the capacity to do so. Thus, however skilled or gifted a usurper is, he cannot handle the heavy burden of reign. Although nearly all his plays are set in a distant place or ancient times, Shakespeare seems to keep this argument in many of his plays. As Greenblatt states, the playwright was particularly attracted to the theme of abdication.

"It is those who attempt to pull back from power who fascinated Shakespeare at least as much as those who strive to exercise it: the spoiled dreamer, Richard II, who seems to embrace his fall from the throne; the love-crazed Antony, who prefers embracing Cleopatra to ruling the world; Coriolanus, who cannot abide the ordinary rituals of

political life, and old Lear who hopes to shake all cares”. (Greenblatt, Shakespeare's Freedom, 2010, p. 81)

Naturally, Lear's and Prospero's disposal of their own power leads to their ruin mostly because they primarily suppose that “power” will not leave them. Therefore, they can dwell on their studies or their idle retired life. Although they are the rightful rulers, they cannot abandon this power momentarily and be frustrated at its captivity by another person who is searching for power. Greenblatt states Shakespeare's mindset on this theme by stating that “For if Shakespeare was drawn to those who want to walk away from positions of authority, he was at the same time convinced that this attempt is doomed”. (Greenblatt, Shakespeare's Freedom, 2010, p. 81)

This avoidance and neglect of power leads to its circulation between the characters, even the setting can be a representation of it. Although it has often been considered to be directed from upwards, it is clear that power is a circulating phenomenon. It can be seen in how the characters pursue it as if it were a living creature, and it never fails or ceases to circulate. If it had been as Lear and Prospero imagined it to be, they would not have been expelled from their kingdom or dukedom by their closest family members. The nature of power is described by Greenblatt as follows:

“Power exists to be exercised in the world. It will not go away if you close your eyes and dream of escaping into your study or your lover's arms or your daughter's house. It will simply be seized by someone else, probably someone more coldly efficient than you and still further from an ethically adequate object: Bolingbroke, Octavius Caesar, Edmund, Angelo, Prospero's usurping brother Antonio”. (Greenblatt, Shakespeare's Freedom, 2010, p. 81)

This description of power is significant as it supports and echoes the Foucauldian perspective. Moreover, any character or an object can have power over the others to change the course of events throughout the play. I am of the opinion no character or setting is coincidental and they each have significance and therefore cannot be sacrificed to leave out.

As Shakespearean drama is vast and has no certain limits in terms of interpretation, the focus of this study is going to be *King Lear* and *The Tempest*, and their contemporary rewritings *Hag Seed* and *Dunbar*. Power relations and power struggle are going to be investigated and compared with each other. Therefore, this thesis will discuss the power relations and power struggle in *King Lear*, *The Tempest* together with their rewritings *Hag-seed* and *Dunbar*. For this comparative study, Foucault's arguments about power, discourse and panopticism will set the theoretical framework.

## CHAPTER ONE

### KING LEAR

*King Lear* is not the most popular of Shakespeare's plays, but it is by far one of the most intense ones. With this statement, Bradley takes it a bit further and claims that "this tragedy is certainly the least popular of the famous four" (Bradley, 1924, p. 243), and its effect is best expressed by Edward Dowden: "The sensation experienced by the reader of *King Lear* resembles that produced by some grand natural phenomenon. The effect cannot be received at second-hand; it cannot be described; it can hardly be suggested". (Dowden, 1875, p. 275)

Before studying the plot and interpreting the historical references and analysing the play, it is necessary to investigate Lear's personality by itself. Only then, his actions and their underlying motives can be understood clearly. The whole plot seems to be the outcome of Lear's personality and his impulsive decisions.

Although there are no clear references to Lear's earlier days as a ruler, and his youth, it can be inferred that he might have been acting in this impulsive way for a long time. The most striking hint that shows that Lear had possessed an impulsive is Goneril's line in Act I: "The best and soundest of his time hath been but rash". (Shakespeare, *King Lear*, 2007, p. 22) Another implication is made by her: "yet he hath ever but slenderly known himself". (Shakespeare, *King Lear*, 2007, p. 22) In other words, she believes that his qualities have been intensified in years with old age. His nature is possibly best described by William Hazlitt: "It is his rash haste, his violent impetuosity, his blindness to everything but the dictates of his passions or affections, that produces all his misfortunes". (Hazlitt, 2009, p. 120)

Greenblatt also mentions that Lear's past is not clear, but his nature implies that he had an indulging way of life. He states: "With Lear, unlike Richard III or Coriolanus,

we have almost no glimpses into his childhood, where the seeds of his personality may have been sown. We see only a man who has been long accustomed to getting his way in everything and abide contradiction”. (Greenblatt, Tyrant, 2018, p. 119) He not only depicts Lear’s capricious nature but also suggests that he possesses the characteristics of a narcissist. Thus, his decision of dividing the country can be said to be caused by his nature. His announcement clearly shows his nature:

“Know that we have divided in three our kingdom; and ’tis our *fast* intent  
To shake all cares and business from our age”. (Shakespeare, King Lear, 2007, p. 6)

Although the play opens with a brief conversation between Gloucester and Kent, Lear’s announcement follows immediately. This ‘fast intent’ seems to be familiar and expected by the characters in the court since they are not astonished by its announcement.

In terms of rashness, Lear may be the most impulsive person taking rash decisions in the play. Following the contest in which Goneril and Regan declare the magnitude of their love and affection to Lear, Cordelia refuses to impress Lear with embroidered remarks. Having heard Cordelia’s plain speech, Lear makes another swift decision, and disinherits her by saying:

“Here I disclaim all my paternal care,  
Propinquity and property of blood,  
And as a stranger to my heart and me  
Hold thee from this ever”. (Shakespeare, King Lear, 2007, p. 10)

Even at the beginning of the play, he does not reconsider the outcomes of his decisions and announces them immediately. Therefore, mostly due to his impulsive nature, the course of events alters rapidly. As Samuel Taylor Coleridge remarks “Lear combines length with rapidity, - like the hurricane and the whirlpool, absorbing while

it advances". (Coleridge, Shakespeare, Ben Jonson, Beaumont and Fletcher, 2008, p. 169)

Although Lear's decision of dividing the kingdom upon his daughters, which is also based on their exaggerated flattery, seems expected of a king at first, supposing that he is a sane and rational king, it is soon to be discovered that he is not. Also, it can lead to numerous discussions regarding power, authority, gender, politics and tyrannical and narcissistic behaviour. Therefore, Lear as a king and a symbol of authority can be regarded as one of the archetypes of tyrants in literature.

As mentioned above, Lear as a character is suitable to interpretation and study in many perspectives. To some readers or audiences, his decision of distributing the material power, division of kingdom, might seem generous and fatherly for an aged man, yet it is the crucial starting point of his ruin.

His decline due to rashness and lack of political correctness and skill resemble Coriolanus' nature as well. They seem to have the same characteristics in terms of politics and their inadequacy in ruling the country. Not only Coriolanus but also many other leaders in Shakespeare plays seem to coincide with Lear in great amount. Even though Lear's background is not mentioned in the play, it is hinted. Due to his nature, he may have been a warrior king lacking political skills. Despite being the rightful king, after abandoning responsibilities regarding the reign of his country, Lear's power diminishes gradually and radically in a way that he had never expected and foreseen.

However, it should be noted that Lear never desires or imagines abdicating the throne. On the contrary, he wishes to have a smooth transition to retirement by withdrawing slightly and slowly. In order to retain his authority and dignity Lear has several means such as keeping an armed train of knights, knaves and The Fool

traveling with him. Although the Fool is an independent figure with his own ideology and bluntness to great extent, Lear seems to have been practising authority on him especially by punishment. Giving a physical punishment can be interpreted as Lear's overall control over his body as well, since he reminds the Fool of it every now and then. After the Fool's continuous criticism on Lear's decision, Lear warns him by saying:

“FOOL If I gave them all my living, I'd keep my coxcombs  
myself. There's mine; beg another of thy daughters.

LEAR Take heed, sirrah, the whip”. (Shakespeare, King Lear, 2007, p. 41)

Therefore, it is clear that the punishment style in Elizabethan era echoes in the play's pre-Christian and pagan setting. According to the British Library, whipping is described as follows: “A sentence of whipping meant that the offender's back was laid open raw and bloody, as he staggered along the appointed route through the city”. (Picard, 2016) It could be said that Lear's first realisation of his changing situation and diminishing authority in this visit to Goneril.

Lear replies to Fool by saying:

“Does any here know me? Why, this is not Lear.

Does Lear walk thus, speak thus? Where are his eyes?

Either his notion weakens, or his discernings are

Lethargied- Ha! sleeping or waking? Sure 'tis not

so. Who is it that can tell me who I am?” (Shakespeare, King Lear, 2007, p. 47)

In addition to power, his authority too decreases dramatically after the division of the country between Goneril and Regan. Due to his impulsive nature, Lear fails to forecast the decline of his authority and is late to realise it. The first person that depicts this radical change to him is a Knight. This character without a name seems to

have the importance of demonstrating Lear's gradual isolation. During his visit to Goneril, she advises Oswald to treat Lear poorly or negligently.

"On every trifle. When he returns from hunting,

I will not speak with him; say I am sick.

If you come slack of former services,

You shall do well; the fault of it I'll answer". (Shakespeare, *King Lear*, 2007, p. 34)

Between this turmoil of changing hierarchies, power struggle and Lear's rash decisions, Kent advises Lear to remain his status as a king by saying: "Reserve thy state". (Shakespeare, *King Lear*, 2007, p. 13) With this remark, Kent "desires only to remain the status quo". (Stevens, 2013, p. 118)

Without doubt, Lear is not the only character with a rash and impulsive nature in the play. Goneril possesses similar qualities to her father in this regard. The first signs of her nature can be seen in the first act in her conversation with her servant Oswald. When she begins to limit Lear's authority, she decides to inform Regan immediately by saying:

"I'll write straight to my sister

To hold my course". (Shakespeare, *King Lear*, 2007, p. 35)

Her rash decision is included in the piece of advice to Oswald against Lear:

"And let his knights have colder looks among you;

What grows of it, no matter. Advise your

fellows so". (Shakespeare, *King Lear*, 2007, p. 35)

Even though, Lear's decline is sudden, it seems to have been anticipated by his eldest daughter, Goneril. In her discussion with Oswald, she voices her genuine perspective on her aging father and his decision. Although it seems like an arbitrary conversation with a servant, Shakespeare scatters the most significant themes of the

play in such dialogues between the upper class and the servants. This part demonstrates Goneril's true feelings and this line suggests clearly that Goneril might have been plotting against Lear for some time.

“Not to be overrul'd. Idle old man,  
That still manage those authorities  
That he hath given away! Now by my life,  
Old fools are babes again”. (Shakespeare, King Lear, 2007, p. 35)

Among the numerous perspectives to investigate Lear is his inclination to tyranny, loss of authority, his metamorphosis physically and mentally through the course of events in the play. What is more, the play maintains many relations based on obtaining or regaining power and authority. Therefore, all the characters, the plot and the subplot that echoes the relations of the main characters necessitate further examination.

### **1.1 Power Struggles in King Lear and His Transformation**

As mentioned earlier, Lear, without doubt, experiences a considerable amount of transformation throughout the play. His progression depicts that he has lost his faith in gods; however, he has discovered his humanity. At the beginning of the play, Lear is a priestlike King who frequently addresses gods in his speech.

This transformation of status and nature can be observed in his physical appearance and language as well. The pronoun “we” is considered as language of the monarch, which signifies the power the King possesses. Later in the play, the plural pronoun is picked up by Goneril, Regan, Edmund, Albany and so on. The usage of the language seems to be intentional and an extension of the royal power. Whoever seems to have it begins to adopt the pronoun. In the first act, Goneril's language alters

rapidly after Lear's wish to withdraw from the reign and his division of the country.

In her lines to Lear, it is clear that she starts to see herself as the Queen:

"Here do you keep a hundred knights and squires,

Men so disordered, so debauched and bold,

That this our court, infected with their manners". (Shakespeare, *King Lear*, 2007, p.

47). Similarly, Regan proclaims her authority via her speech and her changed discourse.

"That if they come to sojourn at my house

I'll not be there". (Shakespeare, *King Lear*, 2007, p. 63).

After this usage of the royal plural form, many other examples are seen by Cornwall and Regan. The last and one of the most obvious examples of powerful language may be seen in the last act when Albany addresses Edgar and Kent by saying:

"That's but a trifle here.

You lords and noble friends, know our intent". (Shakespeare, *King Lear*, 2007, p.

192) This line is significant due to its resemblance to Lear's language in the first act.

At the opening scene of the play, Lear had used the exact same language and pronoun to announce his decision. Therefore, Albany seems to echo him as a symbol of the remaining power after Lear, Cordelia, Goneril and Regan's demise.

Given that the language used by the characters is a signifier of their power or lack of it. For instance, Regan seems to enjoy the habit of interrupting others on purpose to assert her authority. In the second act, when they are considering punishing Kent, she intervenes Cornwall's speech to warrant her authority by demanding to give a heavier punishment by saying:

"CORNWALL Fetch forth the stocks!

As I have life and honour, there shall he sit till noon. REGAN Till noon? Till night, my lord, and all night too". (Shakespeare, King Lear, 2007, p. 74) By and by, Gloucester, too, ratifies Cornwall's authority after Lear's disappearance.

He declares to Kent:

"I am sorry for thee, friend; 'tis the Duke's pleasure,

Whose disposition all the world well knows

Will not be rubbed nor stopped". (Shakespeare, King Lear, 2007, p. 75)

Although the conflict between Goneril and Regan is not explicit at the beginning of the play, they begin to have rivalry between each other. In the first act they seem to agree on their decision of decreasing the number of Lear's knights, whereas, in the fourth act, Regan attempts to seduce Oswald and Goneril tries to do the same with Edmund.

As mentioned earlier, the fast-paced power struggle continues to exist in the second act as well. Here Edgar, who is the legitimate son of Gloucester, decides to be incognito by transforming into Poor Tom announcing it in his soliloquy:

"I heard myself proclaimed...

My face I'll grime with filth,

Blanket my loins, elf all my hair in knots

And presented nakedness outface

The winds and persecutions in the sky...

Poor Turlygod, poor Tom,

That's something yet: Edgar I nothing am". (Shakespeare, King Lear, 2007, p. 77)

Edgar's denouncing his identity automatically diminishes his social status into an anonymous beggar in the social ladder, which is another striking example of the inversion of order in the play. Another similar social decline is Gloucester's. After his

denouncement as a traitor and a spy by Regan and Cornwall, he experiences a tremendous pain and depression. As Lear's authority diminishes, he ceases to use the royal plural in time, therefore, his last use of the word is seen in the second act when he rejects and denies Goneril and Regan's plans concerning him by responding to Kent:

"They could not, would not do't – 'tis worse than

Murder-

To do upon respect such violent outrage.

Resolve me with all modest haste which way

Thou mightst deserve or they impose this usage,

Coming from us". (Shakespeare, *King Lear*, 2007, p. 80)

His persistence in resisting the facts and plots against him is obvious, and by using the pronoun the last time shows his longing for the power he once had over his subjects. Apart from this, the Fool sings an ironic song about the effect of fathers' wealth upon their children. His jester seems to be concerned about Lear's relation with his daughters. He sings:

"Fathers that wear rags

Do make their children blind,

But fathers that wear bags

Shall see their children kind." (Shakespeare, *King Lear*, 2007, p. 81)

Here the Fool clearly means money bags with his song. Not only Lear but also other characters in the play find themselves in a power struggle whether voluntarily or not. It seems like a natural phenomenon circulating between them. It can be said that the play revolves around the fast-changing events and intrigues, therefore 'change' and 'inversion' itself is stable throughout the play. In other words, the play is not a

retrospective of Lear's life. On the contrary, it happens as the reader and the audience starts reading or watching the play. Therefore, Lear's and other characters' worlds are becoming upside down gradually. However hard Lear and his loyal knave Kent try, they are unable to keep the status quo the same.

At the expense of losing her reputation Goneril is implied to have committed adultery with Oswald and Edmund. Similarly, Regan is too hinted to have a sexual relationship with Edmund. These relationships are established among the characters in order to sustain their power. It does not seem to stem from naïve feelings of love. In other words, the play resembles a web or a network of relationships.

As mentioned earlier, Lear's false assumption is that he believes his power and authority is going to stay the same; however, it is far from the truth, since the pace of the play demonstrates that power is not passive. On the contrary it seeks places to circulate. Foucault (as cited in Balan) states that "Power must be analyzed as something which circulates, or as something which only functions in the form of a chain . . . Power is employed and exercised through a netlike organization .Individuals are the vehicles of power, not its points of application". (Balan, 2010, p. 2) This definition of power can be seen throughout the play. To begin with, the characters who have little or no power over other individuals begin to seize it through various strategies and tactics. For instance, Edmund, the bastard is bitter and heartbroken due to his relation to his father. Therefore, he is in a state of resistance and mutiny, and plots a scheme against his brother Edgar and his father Gloucester. His soliloquy in Act I, Scene II is a suitable example representing his genuine thoughts and feelings: "Lag of a brother? Why bastard? Wherefore base? Well then, Legitimate Edgar, I must have your land."

Our father's love is to the bastard Edmund  
 As to th' legitimate. Fine word 'legitimate'!  
 Well, my legitimate, if this letter speed,  
 And my intention thrive, Edmund the base  
 Shall top th' legitimate. I grow; I prosper.

Now, gods, stand up for bastards". (Shakespeare, King Lear, 2007, p. 25)

This scheme causes Gloucester to turn against Edgar. Just as Lear's exclusion of Cordelia, Gloucester rejects Edgar. The opening scene of act I scene II depicts Edmund (the bastard's) attitude towards power and authority. He believes that his and humankind's destiny is bound to mother nature as he says:

"Thou, Nature, art my goddess; to thy law  
 My services are bound. Wherefore should I  
 Stand in the plague of custom..." (Shakespeare, King Lear, 2007, p. 24)

However, his quest for power results in his becoming the Lord of Gloucester immediately after Gloucester's eyes having been gouged out. He is called a lord in the third act by Cornwall and Oswald. In the third act, by both characters he is referred as "My lord of Gloucester". (Shakespeare, King Lear, 2007, p. 122)

The word 'nature' in the play can be said to mean natural and filial bonds in the family and by referring 'custom' as 'plague', he denies this connection, which depicts him as a rebel and a power-seeking character. His denial of custom echoes Montaigne's essay "Of Custom, and That We Should Not Easily Change a Law Received". It is rather significant for Edmund to share the same philosophy as Montaigne. Shakespeare can be considered to have been influenced by his ideas. Montaigne states in his mentioned article: "Custom is a violent and treacherous schoolmistress who, little by little, slyly and unperceived, imposes her authority. She

begins gently and humbly and, with the benefit of time, fixes and establishes herself. Then she unmask a furious and tyrannical face, against which we no longer have the courage or the power to even lift up our eyes. We see her, at every turn, forcing and violating the rules of nature”. (Montaigne, 2006)

This description of customs strikingly resembles Edmund’s view of them. Most of all the transformation, degradation or promotion of some characters arise even in the first act. This turmoil between the characters reminds and brings us to the power relations and their frail nature. Similar struggles take place between Goneril and Regan, Lear and his daughters, Kent and Oswald. Despite Lear’s diminishing power Kent, after introducing himself to the King in disguise, remains loyal to Lear. In his eyes, Lear is still an authority figure. Their dialogue shows it clearly that Kent regards Lear as the King with all his powers:

“LEAR Who wouldst thou serve?

KENT You.

LEAR Dost thou know me, fellow?

KENT No, sir; but you have that in your countenance

Which I would fain call master.

LEAR What’s that?

KENT Authority.” (Shakespeare, King Lear, 2007, p. 37)

Kent clearly suggests that he can gladly and happily call him as an authority and power figure. Besides, he may be regarded as the only character that does not seek to change the relationships and wishes to remain the old order in which he used to serve the King.

Throughout the play, there are numerous vital defining points in which the characters’ transformation begins. Lear’s second eruption similar to the one which he had

directed to Cordelia occurs during his visit to Goneril. After her request to decrease the number of his train of knights, Lear bursts in rage:

“Darkness and devils!

Saddle my horses; call my train together.

Degenerate bastard, I’ll not trouble thee”. (Shakespeare, *King Lear*, 2007, p. 48)

This outburst of Lear resembles to Gloucester’s anger towards his natural son Edgar.

## **1.2. Madness and Tyrannical Behaviour in King Lear**

For Lear, being praised and cared especially by his youngest daughter Cordelia is the most important thing he expects in his retirement as he says:

“I loved her most, and thought to set my rest

On her kind nursery”. (Shakespeare, *King Lear*, 2007, p. 11)

In his remark, it seems probable that his filial love to Cordelia depicts his selfishness.

After Cordelia’s plain speech, Lear decides to distribute her dowry between Goneril and Regan. Lear remarks rashly again:

“Call Burgundy. Cornwall and Albany,

With my two daughters’ dowers digest this third”. (Shakespeare, *King Lear*, 2007, pp.

11,12) Stephen Greenblatt in his latest book *Tyrant* states that “Shakespeare was also interested in a more insidious problem, that posed by those who begin as legitimate rulers and are then drawn by their mental and emotional instability toward tyrannical behaviour”. (Greenblatt, *Tyrant*, 2018, p. 113)

He supports the idea that madness is one of the characteristics of tyrannical behaviour, and a ruler might inevitably be inclined to possess these tyrannical behaviours even though they are the rightful monarch. From this perspective, Lear’s impulsive and reckless nature can be regarded as lacking logical and sensible decisions, stemming from his tyrannical characteristics. Lear’s unstable and over-

confident nature which does not seek council is a sign of his tyranny. The fact that his daughters except for Cordelia and his subjects are hesitant to speak their true mind about his decision is a clear sign of his unquestionable and tyrannical authority. The lack of a councillor or an institution acting as a control mechanism to criticise his actions and decisions depicts his limitless power over the country. This critical situation that Lear's court faces is again described by Greenblatt:

“Lear's court faces a serious, possibly insuperable problem. In the distant age in which the play is set, roughly in the eighth century B.C.E., Britain does not seem to have any institutions or offices- parliament, privy council, commissioners, high priests- to moderate or dilute royal power”. (Greenblatt, *Tyrant*, 2018, p. 116) He then proceeds to contemplate on the dangers of his limitless power by saying “the whole system depends on the assumption that he is in his right mind”. (Greenblatt, *Tyrant*, 2018, p. 116)

The other characters' silence and failure to react to Lear's unusual decision is mentioned by Greenblatt as well. He states that “They may have thoughtful counsellors and friends, people with a healthy instinct for self-preservation and a concern for their nation. But it is extremely difficult for such people to counter madness induced tyranny”. (Greenblatt, *Tyrant*, 2018, p. 113) Therefore, in the first act he begins to lose his authority and power by his ill decision slowly but gradually. The fool, being one of the few people to be able to criticise Lear says:

“I am better than thou art now:

I am a fool, thou art nothing”. (Shakespeare, *King Lear*, 2007, p. 45)

The Fool's being a crucial element to the play is maybe best expressed by George Orwell in his essay “Lear, Tolstoy and the Fool”: “The Fool is integral to the play. He acts not only as a sort of chorus, making the central situation clearer by commenting

on it more intelligently than the other characters, but as a foil to Lear's frenzies. His jokes, riddles and scraps of rhyme, and his endless digs at Lear's high-minded folly, ranging from mere derision to a sort of melancholy poetry". (Orwell, 1946)

As previously discussed, there are not clear references to Lear's former years and characteristics. However, throughout the first act, we can get a glimpse of his past. As Gloucester's story reflects Lear and his filial issues, Edmund's phrase in his pretended letter shows the parallels that Lear and Gloucester share. He reads:

"This policy, and reverence of age,  
 makes the world bitter to the best of our  
 times, keeps our fortunes from us till our  
 oldness cannot relish them. I begin to find an  
 idle and fond bondage in the oppression of  
 aged tyranny, who sways not as it hath power,  
 but as it is suffered". (Shakespeare, King Lear, 2007, p. 26)

This quote's is significant due to various reasons. Since it is written by the illegitimate son, Edmund, for conspiracy against his brother Edgar, the legitimate son of Gloucester, it has a riotous sense. What is more, this extract from the letter presents the tyrannical side of both Gloucester and Lear. Both of them are portrayed as 'aged tyranny', which can be interpreted as Gloucester and Lear were despotic towards their children, at least to one of them.

Among other characters showing tyrannical characteristics are Goneril, Regan and Edmund. They do not hesitate to exercise power over others such as in the case of Gloucester's physical punishment and their blinding him. They gradually gain control over his body. What is more, Gloucester is left without his vision and sent away from the court led by a poor old man, who is the only person representing the common

people in the play. From this point on Lear goes through a transformation like in bildungsroman genre. Lear confronts or faces the reality of his neglect of the country he once ruled by saying:

“Poor naked wretches, wheresoe’er you are,  
That bide the pelting of this pitiless storm,  
How shall your houseless heads and unfed sides,  
Your looped and windowed raggedness, defend you  
From seasons such as these? O, I have ta’en  
Too little care of this”. (Shakespeare, King Lear, 2007, p. 108)

This awareness and realization may be stemming from pity for others, which is a new character trait for Lear. He realizes this only in the storm and in the wilderness, so harsh reality is realized in harsh conditions of weather and nature.

In the middle of the storm, Lear shouts:

“Rumble thy bellyful. Spit, fire; spout, rain.  
Nor rain, wind, thunder, fire, are my daughters.  
I tax not you, you elements, with unkindness:  
I never gave you kingdom, call’d you children;  
You owe me no subscription”. (Shakespeare, King Lear, 2007, pp. 99,100)

However, his self-centeredness goes on when he sees the beggar, Poor Tom in the wilderness and thinks that his miseries are caused by his daughters just like Lear.

“Didst thou give all to thy two daughters? And art  
Thou come to this?” (Shakespeare, King Lear, 2007, p. 109)

“Have his daughters brought him to this pass?” (Shakespeare, King Lear, 2007, p. 110) Lear’s self-centredness may be interpreted as being caused by his deteriorating

mental state. This process of decline begins as hypochondria and evolves into depression and mania.

### 1.3 The “Body” and Its Utilization

It is apparent in both the original work and the rewriting that the body is not only a physical depiction but also a representation of the power and authority struggles. It acts as a method to be employed over another person or people. Foucault describes this process of control over the body as ‘bio-politics’, which means that the body can be regarded as a political tool. In *Discipline and Punish*, he remarks the significance of the body by stating that “the body is also directly involved in a political field; power relations have an immediate hold upon it; they invest it, mark it, train it, torture it, force it to carry out tasks to perform ceremonies, to emit signs”. (Foucault, *Discipline and Punish*, 1995, p. 25) It is therefore my contention that power struggle causes that characters to use whatever means to employ to possess power or gain domination over others. Among these means, body is the easiest to reach and to gain control over someone. As Foucault says, “if it is caught up in a system of subjection (in which need is also a political instrument meticulously prepared, calculated and used); the body becomes a useful force only if it is both a productive body and a subjected body”. (Foucault, *Discipline and Punish*, 1995, p. 26) Additionally, he describes this process as follows:

“The human body was entering a machinery of power that explores it, breaks it down and rearranges it... It defined how one may have a hold of over others’ bodies, not only so that they may do what one wishes, but so that they may operate as one wishes, with the techniques, the speed and the efficiency that one determines. Thus, discipline produces subjected and practiced bodies, ‘docile’ bodies”. (Foucault, *Discipline and Punish*, 1995, p. 138)

Without doubt, *King Lear* as a play has been analysed through numerous perspectives, but the one which is to be studied is Shakespeare's usage of the human body and what it represents. Among the countless implications found in the play, it is the most striking and recurring theme. The use of punishment is seen in Lear's contemporary rewriting, *Dunbar*, too. However, the view of the body is different from the original work. Instead of physical punishment and limitations on the body, the contemporary rewriting focuses on the main character, Dunbar's institutionalizing in a clinic by his daughters. The correlation between the rewriting and the original work is significant in terms of their emphasis on the body and how it is related to retaining power. This emphasis on the body and the limitation of the main characters' freedom reminds us Michel Foucault's study of torture, punishment and their relations with the body. In the first chapter of *Discipline and Punish*, he provides the reader with a brief history of punishment and torture. He states:

“Branding had been abolished in England (1834) and in France (1832); in 1820, England no longer dared to apply the full punishment reserved for traitors. Only flogging still remained in a number of penal systems (Russia, England, Prussia)”.

(Foucault, *Discipline and Punish*, 1995, p. 10) This particular extract is significant in understanding the historical context of Shakespearean drama although Foucault begins the history of punishment by the year 1757, when Damiens, the regicide was punished to death in public spectacle in France. Its importance stems from the fact that he continues to analyse the tradition of torture and punishment throughout Europe.

As mentioned earlier, many forms of corporal punishment are seen in *King Lear* and *Dunbar*. The parallels between the two works are not only based on the plot but also on the theoretical framework. Although they differ in their utilization of the body

and the period they are set, they share a mutual foundation, also the modern rewriting echoes the original work and reminds the reader of the corporal punishment practised in the 17<sup>th</sup> century England. In this sense, the contemporary rewriting strengthens the effect of *King Lear*. Therefore, it can be said that it is no coincidence that Dr Bob is reading a book called “Cruel and Unusual Punishments”. (Aubyn, 2017, p. 62) We learn that “the chapter he had finished on the plane described how Jacobian traitors, after an inconclusive hanging, were castrated and disembowelled while still alive and then, perhaps rather pedantically, torn apart”. (Aubyn, 2017, p. 62) This detailed description of punishment and torture is incredibly parallel to Foucault’s description of Damians’ execution in France in 1700s.

When it comes to physical torture and punishment, the most memorable parts in *King Lear* are Gloucester’s being blinded by Cornwall and Kent’s being tied to the stocks. The former of these punishments clearly shows that the punishment of a ‘traitor’ is based on a legitimate reason and can be used as a spectacle and deterrent to crime. However painful this process is, the punishment is justified, since it is treason to establish an open communication with the enemy country, which was not the case exactly with Gloucester.

Whereas Dunbar, an ageing father and a founder of his own great company, is decided to be kept in a mental institution so as not to pose a threat to his family and rivals. Furthermore, we see a prison environment in Margaret Atwood’s *Hag-seed*, the rewriting of Shakespeare’s *The Tempest*.

As mentioned earlier, the physical punishments used to be made public so as to deter people from committing crimes. Similar to Europe, England had also strict laws implementing physical punishment. The most significant one is the ‘Vagabond Act’ regarding the actors, the elderly and the poor. Although the law intended to support

and give relief to the ones in need, it required implementing heavy punishment including whipping and branding with hot iron. It is mentioned in the website of the UK parliament as follows:

“The act is also notable for implementing schemes of punishment for “masterless men” including “all fencers, bearwards, common players of interludes, and minstrels (not belonging to any baron of this realm, or to any other honourable person of greater degree), wandering abroad without the license of two justices at the least, who were subject to be “grievously whipped and burned through the gristle of the right ear with a hot iron of the compass of an inch about”. (The Vagabond Act, 2015)

Therefore, Foucault’s account of France can be suggested to resonate with England’s implementations of punishment as well. The existence of such corporal punishment is seen in Edgar’s speech as Poor Tom. As he shows his anxiety about being recognized by his father in the third act, he speaks of different kinds of corporal punishment. He pities himself by saying:

“Poor Tom, that eats the swimming frog, the toad,  
the tadpole, the wall-newt and the water-; that in the  
fury of his heart, when the foul fiend rages, eats cow  
-dung for salads, swallows the old rat and the ditch-dog;  
Drinks the green mantle of the standing pool; who is  
whipped from tithing to tithing<sup>1</sup> and stocked, punished  
And imprisoned”. (Shakespeare, King Lear, 2007, pp. 113,114)

These lines by Edgar are significant, since they highlight a statute of 1598, “which orders that any vagabond apprehended in a ‘Parish or Tything’ shall be openly

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<sup>1</sup> Arden Shakespeare edition states that householders were supposed to pay one-tenth or a tithe of their wealth to the Church. (Shakespeare, The Arden Shakespeare King Lear, 1997, p. 281)

whipped until his or her body be bloudye, and shalbe forthwith sent from Parish to Parish”. (Shakespeare, *The Arden Shakespeare King Lear*, 1997, p. 281)

Foucault summarizes the changing trend in punishment with these lines: “And yet the fact remains that a few decades saw the disappearance of the tortured, dismembered, amputated body, symbolically branded on face or shoulder, exposed alive or dead to public view. The body as the major target of penal repression disappeared”. (Foucault, *Discipline and Punish*, 1995, p. 8)

According to Foucault’s metaphor, “resistance is a catalyst to bring light to power relations, locate their position, and find out their point of application and the methods used”. (Foucault, *The Subject and Power*, 2011, p. 780) As Foucault always preferred to study power through power relations and forms of resistance, he remarks that these oppositions to power have some common features, which reminds us of the works that are mentioned in this study. One of the characteristics mentioned in his article is that “the aim of these struggles is the power effects and such”. (Foucault, *The Subject and Power*, 2011, p. 780) Furthermore, he mentions that “the medical profession is not criticized primarily because it is a profit-making concern but because it exercises an uncontrolled power over people’s bodies, their health, and their life and death”. (Foucault, *The Subject and Power*, 2011, p. 780) Regarding all the mentioned Foucauldian ideas, the health and body of the characters in *Lear* and *Dunbar* are either restrained or controlled by another in order to gain power.

## CHAPTER TWO

### THE TEMPEST

The second work to be analysed in this study, *The Tempest* is distinguished in numerous ways. In addition to its allegoric feature and the power struggles it contains, it is one of the last plays of Shakespeare. That is why the reader can differentiate the playwright's change in writing. Unlike *King Lear*, *The Tempest* has a light-hearted tone bringing justice and forgiveness to all the characters. In this sense, the play resembles the morality plays of the Medieval Era. The characters such as Prospero, Miranda, Ferdinand, Ariel and Alonso represent goodness, naivety, loyalty and nobility of an ideal human being whereas Caliban, Antonio, Sebastian, Stefano and Trinculo symbolize negative aspects of humanity namely greed, lust, evil and injustice. Each character is represented with his or her binary opposition.

Before studying the play in terms of power struggle and social classes, it is crucial to remember that Shakespeare repeats the most common theme of his era, usurpation in this play. Draper gives us a clear explanation of the political atmosphere of his era by stating that "Practical conditions generally required a Renaissance state to turn despotic if it hoped to survive; and a benevolent despotism was the current political ideal". (Draper, 1936, p. 71) This kind of authority and despotism is seen through Prospero, who has a generous and forgiving heart in addition to his limitless power and authority on the island.

Similar to *Lear*, characters from different social classes are together with Shakespeare's literary genius. Samuel Taylor Coleridge mentions the meeting of different characters with success as follows: "... a storm and its confusion on board the king's ship. The highest and the lowest characters are brought together, and with what excellence! Much of the genius of Shakespeare is displayed in these happy

combinations – the highest, the lowest, the gayest and the saddest”. (Coleridge, Coleridge's Lectures on Shakspeare and Other Poets and Dramatists , 1907) As Coleridge stated, the play opens with the storm and all the noble men and the crew on the ship have to communicate, which is quite unusual as they address the noble men like equals.

As Thomas Bulger stated, the social order is challenged and even broken in the tempest, and the play describes a world “where individuals because of the life-threatening circumstances of the storm no longer feel obligated to traditional social conventions and hierarchies, where individuals are at odds with the physical cosmos, where pre-existing structures are rent or rendered inoperative”. (Bulger, 1994, p. 38) In their dialogue Boatswain says to Gonzalo that in a time of an emergency, they should not disturb their duty by demanding proper speech as follows:

*“Boatswain* Do you not hear him? You mar our labour, keep your cabins; you do assist the storm.

*Gonzalo* Nay, good, be patient.

*Boatswain* When the sea is. Hence! What cares these roarers for the name of king? To cabin! Silence! Trouble us not”. (Shakespeare, The Tempest, 2012, p. 9)

This opening dialogue is crucial as it contains a lot of signifiers regarding the power struggle between the characters, and it is the first example of it. However, it succeeds in depicting the gap between social classes. When Gonzalo reminds the boatswain that they have noble company aboard, he becomes the representation of the upper class teaching how to behave and setting boundaries for the lower class. The dialogue continues with his reply to the boatswain: “Good, yet remember whom thou hast aboard”. (Shakespeare, The Tempest, 2012, p. 9) This warning and the

subjection of the boatswain to follow the etiquette in his speech is faced with a strong reaction.

“Boatswain None that I more love than myself. You are a  
Counsellor; if you can command these elements to  
Silence, and work the peace of the present, we will  
Not hand a rope more. Use your authority; if you  
Cannot, give thanks you have liv'd so long, and make  
Yourself ready in your cabin for the mischance of the  
Hour, if it so hap. – Cheerly, good hearts! – Out of  
Our way, I say”. (Shakespeare, *The Tempest*, 2012, p. 9)

Boatswain's answer to him shows us how Gonzalo's authority is challenged and vulnerable by the physical conditions. This vulnerability is parallel to the authority of the monarchs or dukes in real life. What is more, it suggests the possibility of a new regime as well. Thomas Bulger states that “The Boatswain's scorn of the courtiers suggests the possibility of an order based on natural ability and the social worth of one's labor”. (Bulger, 1994, p. 38)

In this case, it can be said that all the noble men's authorities are fragile such as Prospero's and Gonzalo's in the face of conspirators and usurpers. Again, we are reminded of the fact that power is a circulating phenomenon and authority derives from it. The decline of the former causes the latter to decrease as well. Although *Lear* and *The Tempest* seem to have different characters, focus and setting, the theme that they share is the never-ending struggle for power and the power dynamics.

Before the deeper analysis of the play in terms of power relations, it is essential to remember the historical context and the discourse of the time it was written. In his book *Radical Tragedy*, Dollimore gives a clear and detailed description of the

Jacobean era and how drama affected this process and set the scene for the English Civil War in 1642. As mentioned earlier, the discourse and the historical background of any work of art, namely drama and the Shakespearean plays in this study cannot be considered independent of their era. He mentions that before the civil war, “most of the established institutions of State and Church- Crown, Court, central administration, army and episcopacy- collapsed so ignominiously two years before”. (Dollimore, 2004, p. 4) Moreover, Dollimore continues to explain the political decline of the era. “In the hundred years up to 1629, Stone identifies the four most salient elements in the manifold preconditions of the war: first, the failure of the Crown to acquire two key instruments of power – a standing army and a paid, reliable local bureaucracy; second, a decline of the aristocracy and a corresponding rise of the gentry; third, a puritanism which generated a sense of the need for change in church and state; fourth, a crisis of confidence in the integrity of those in power, whether courtiers, nobles, bishops, judges or kings (Causes, p. 116)”. (Dollimore, 2004, p. 4)

Needless to say, Shakespeare was one of the most prominent playwrights to use these reasons in his plays as prevailing themes. He therefore can be said to have been aware of his circumstances and the political atmosphere of the time. With *Lear*, one can witness a king’s failure to maintain his power. Similarly, with *Prospero* we observe the consequences of abdicating his dukedom, which is an irresponsible act for a rightful ruler as sovereignty is not to be chosen but inherited.

Like all Shakespeare plays, *The Tempest* too does not come short of a web of relations and power struggles. As the play is set on an island, it is not possible to observe a certain ruler or an institution. Rather, we see the representations of them via the characters, and each of them is connected to another whether they are exercising power or being subjected to it.

First and foremost, Prospero is the leading character who shapes the course of events himself and acts like a God controlling and creating the necessary circumstances to revenge his usurper brother Antonio. He not only plots the tempest to make Antonio and his company to shipwreck but he also shapes his daughter Miranda's destiny by bringing Ferdinand and her together. To realize his plans, he also uses Ariel, a fairy, by captivating his freedom. In the meantime, we see Caliban, a monster, a beast, born by the witch Sycorax. He is the binary opposition of Ariel, who is made from air not the earth like him.

Coleridge compares and contrasts Ariel and Caliban successfully by stating:

“The character of Caliban is wonderfully conceived: he is a sort of creature of the earth, as Ariel is a sort of creature of the air. He partakes of the qualities of the brute”.

(Coleridge, Coleridge's Lectures on Shakspeare and Other Poets and Dramatists , 1907, p. 462)

Although Prospero has supernatural and magical power to conduct his plans and to control others, his power is no different than Lear's or a monarch's over his country. Due to his interest and investment in intellectual and supernatural matters, he loses his dukedom. On the other hand, he gains his power back with these skills, which is also interesting. In a way he creates his circumstances to establish his power and political position again. This theme can be seen in the play's contemporary rewriting Hag-Seed, which is going to be mentioned.

Another significant sign of the class difference depicting superiority of certain individuals over others is seen in Miranda's remembrance of her childhood.

She says:

“*Miranda* 'Tis far off,

And rather like a dream than assurance

That my remembrance warrants. Had I not

Four, or five, women once, that tended me?" (Shakespeare, *The Tempest*, 2012, p. 17)

This memory of her gives us a clear description of the court life of a duke and his family. With Prospero's abdication and fall from power, she is leading a humble and simple life. Unlike Goneril and Regan, she does not attempt to plot against her father. On the contrary, she is a perfect representation of naivety and grace. Without any ambition for the throne or power, she can be said to share a similar character to Cordelia. Like *King Lear*, there are parallel themes in the play as well. The conspiracy against Prospero is echoed with the conspiracy against Alonso. Both of them are challenged in terms of power in similar ways. Throughout the play, we can see how important having and losing his power for Prospero. He often recalls his past and reminds it to Miranda. He first mentions it in the first act scene 2.

"*Prospero* Twelve year since, Miranda, twelve year, since,  
Thy father was the Duke of Milan, and

A prince of power". (Shakespeare, *The Tempest*, 2012, p. 19) He then proceeds to explain to her how he was usurped and expelled from his position. This dialogue is significant as it is the first time Miranda discovers her royal past. Like Lear, and many other Shakespearean protagonists of power, he tells that he was deceived and wrong by his usurpers.

"*Prospero* By foul play, as thou say'st, were we heav'd thence,  
But blessedly help hither". (Shakespeare, *The Tempest*, 2012, p. 19) As his neglect of his royal duties and worldly matters have caused him to lose his power, he does deny his role in his situation.

"*Prospero* I pray thee, mark me.

I thus neglecting worldly ends, all dedicated

To closeness and the bettering of my mind”. (Shakespeare, *The Tempest*, 2012, p. 21)

and his usurpation was inevitable as he created the suitable conditions by leaving the throne vacant. Therefore, his brother felt he has the right to replace him. He explains:

“*Prospero* He being thus lorded,

Not only with that my revenue yielded,

But what my power might else exact, like one

Who having into truth, by telling of it,

Made such a sinner of his memory,

To credit his own lie- he did believe

He was indeed the Duke”. (Shakespeare, *The Tempest*, 2012, p. 21)

When all the relations considered in *The Tempest*, power struggle is the only apparent and repeated phenomenon throughout the play. As Foucault stated, “The exercise of power is not simply a relationship between partners, individual or collective, it is a way in which certain actions modify others”. (Foucault, *The Subject and Power*, 2011, p. 788)

We see that all the actions affect each other successively starting from the shipwreck to the point of coming together of all the characters under Prospero’s design and magic. The fact that “Power exists only when it is put into action”. (Foucault, *The Subject and Power*, 2011, p. 788) is valid in Prospero’s circumstances as well. Until he exercises his plan, and directs the course of events like a maestro, he seems as if he is an idle and eccentric person who would rather live in solitude.

The play’s complexity can be based on Foucault’s definition of a relationship of power. He summarizes this relationship as follows “In effect, what defines a relationship of power is that it is a mode of action which does not act directly and immediately on others. Instead, it acts upon their actions: an action upon an action, on

existing actions or on those which may arise in the present of the future". (Foucault, *The Subject and Power*, 2011, p. 789)

## 2.1 Relations of Power in *The Tempest*

In terms of possessing power through domination over others, Prospero seems superior to many characters including magical ones as well such as Ariel and Caliban. Although Ariel longs for his freedom, he obeys Prospero's commands by his consent. He addresses him as his 'master'.

*"Ariel* All hail, great master! Grave sir, hail! I come

To answer thy best pleasure; be't to fly,

To swim, to dive into the fire, to ride

On the curl'd clouds". (Shakespeare, *The Tempest*, 2012, p. 29)

In return, Prospero's addressing to Ariel shows his authority clearly:

*"Prospero* Come away, servant; come; I am ready now. Approach

My Ariel. Come". (Shakespeare, *The Tempest*, 2012, p. 29) He also commands him to make his wishes come true, and promises his freedom upon realising these requests. He states:

*"Do so; and after two days*

I will discharge thee". (Shakespeare, *The Tempest*, 2012, p. 37) Ariel's response to him contains full obedience:

*"That's my noble master!*

What shall I do? Say what. What shall I do?" (Shakespeare, *The Tempest*, 2012, p. 37)

Likewise, Miranda's devotion, respect and unconditional obedience to Prospero is clear in her language. She addresses him as 'Sir' with great respect without any objections to any of his requests. When he asks her "Dost thou attend me?"

(Shakespeare, *The Tempest*, 2012, p. 21), she answers by saying “Sir, most heedfully”. (Shakespeare, *The Tempest*, 2012, p. 21) Not only obedience, she admires and praises him often. After his account of their past, again when he asks Miranda “Dost thou hear?” (Shakespeare, *The Tempest*, 2012, p. 23), she replies by saying “Your tale, sir, would cure deafness”. (Shakespeare, *The Tempest*, 2012, p. 23) Furthermore, we witness Prospero’s never-ending authority on anybody or any living creature on the island with his dominion over Caliban, too. His authority unfolds itself in many areas. He is also the master of the “A freckl’d whelp, hag-born” (Shakespeare, *The Tempest*, 2012, p. 37) creature. He recollects and narrates Caliban’s story to Ariel with great superiority.

*“Prospero*

Dull thing, I say so; he that Caliban

Whom now I keep in service. Thou best know’st

What torment I did find thee in; thy groans

Did make wolves howl, and penetrate the breasts

Of ever-angry bears; it was a torment

To lay upon the damn’d, which Sycorax

Could not again undo. It was mine art,

When I arriv’d and heard thee, that made gape

The pine, and the thee out”. (Shakespeare, *The Tempest*, 2012, p. 37)

With this quotation, we can assume that Prospero might have had some power struggles with Caliban’s witch mother, Sycorax, too. Therefore, it can be said that upon his arrival to the island, Prospero put a lot of effort to gain power over anything and any living creature. His position and power are best described by Thomas Bulger: “Prospero through the power of his magic and the agency of Ariel causes the storm to

occur indicates that he has the kind of absolute control any monarch (James 1<sup>st</sup> comes quickly to mind) would desire". (Bulger, 1994, p. 39)

## **2.2. Political Allegory in The Tempest**

Although the play is one of Shakespeare's shortest ones with romantic, idealistic and magical elements, it has significant signs of politics. At first glance, it seems as if it is only a romantic love story with a happy ending; however, the play's political inclinations are no coincidence and they seem to exist due to the playwright's preference. Having written the play during the years preceding the Civil War, Shakespeare must have been aware of the process and contemplated on this issue. In other words, Prospero's position and the social and hierarchy he has created on the island is going to be analysed with the help of the Foucauldian term 'discourse', and its parallelism with Montaigne's utopian ideas is going to be taken into consideration. When the play is investigated in terms of the Jacobean Era discourse, it is no wonder that Shakespeare had never been a revolutionary and supported the monarchy discourse throughout his career as it was not a safe time of radical thoughts. Thomas Bulger mentions the political arena of the era as follows:

"Although the Utopian impulse became progressively stronger in seventeenth-century British literature, Shakespeare's England at the time of the composition of *The Tempest* was not prepared for a social revolution grounded in liberty, fraternity, equality; it would not be until 1642". (Bulger, 1994, p. 39)

Succeeding in creating a world ruled by his own rules and domination, Prospero and all the characters indigenous to the island like Caliban, Ariel and Miranda, live together in a utopian society. Ruled by only Prospero's power and authority, they are subjected to his power. Indications of a utopian society is seen both in their lives and Gonzalo's famous utopian speech, which echoes Montaigne's ideas on colonisation of

the Americas by the Europeans. According to Thomas Bulger, the idea of a utopian society on Prospero's island is a clear representation of Shakespeare's era and its political atmosphere. It is rather noteworthy for the play to include a speech influenced by Montaigne, since it is known that Shakespeare had never been abroad, and it would have been impossible for him to have met Montaigne in person. Therefore, it is believed that the playwright had been able to access Montaigne's essays thanks to his connections. The similarity between Gonzalo's speech and Montaigne's essay 'Of the Cannibals' is profound.

*"Gonzalo*

I th' common wealth I would by contraries  
 Execute all things; for no kind of traffic  
 Would I admit no name of magistrate;  
 Letters should not be known; riches; poverty,  
 And use of service, none; contract, succession,  
 Bourn, bound of land, tilth, vineyard, none;  
 No use of metal, corn or wine, or oil;  
 No occupation; all men idle, all;  
 And women too, but innocent and pure;  
 No sovereignty". (Shakespeare, *The Tempest*, 2012, p. 69)

The same ideas appear in Montaigne's essay as well:

"It is a nation, would I answer Plato, that hath no kinde of traffike, no knowledge of Letters, no intelligence of numbers, no name of magistrate, nor of politike superioritie; no use of service, of riches or of povertie; no contracts, no successions, no partitions, no occupation but idle; no respect of kindred, but common, no apparell but naturall, no manuring of lands, no use of wine, corne, or mettle. The very words

that import lying, falshood, treason, dissimulations, covetousnes, envie, detraction, and pardon, were never heard of amongst them”. (Montaigne, 2006, pp. 4-5)

The emphasis of a perfect system without a monarch and equality sounds so out of context for Sebastian that he replies sarcastically: “Yet he would be king on’t”.

(Shakespeare, *The Tempest*, 2012, p. 71) In other words, he cannot conceive Gonzalo’s imaginary world without a king. Meanwhile, Antonio is of the same opinion with Sebastian. He also replies:

“The latter end of his commonwealth forgets the beginning”. (Shakespeare, *The Tempest*, 2012, p. 71) He also calls him ‘majesty’ (Shakespeare, *The Tempest*, 2012, p. 71) sarcastically. Another ideal Gonzalo suggests is a communal life without work, production, marriage and labour. He continues his ideal world by describing:

“*Gonzalo* All things in common nature should produce

Without sweat or endeavour. Treason, felony,

Sword, pike, knife, gun, or need of any engine,

Of it own kind, all foison, all abundance,

To feed my innocent people”. (Shakespeare, *The Tempest*, 2012, p. 71) Nevertheless,

the idea of a communal society is impossible within the discourse of both in *The*

*Tempest* and in Jacobean Era. Bulger summarizes the discourse of the period by

stating that “The communalism and communism of the golden age is a wonderful

ideal to entertain and to strive for but also a serious delusion if regarded as a spatio-

temporal historical reality”. (Bulger, 1994, p. 44) That is why his ideas are not taken

seriously by Antonio. He replies by saying:

“*Antonio* ‘Twas you we laugh’d at”. (Shakespeare, *The Tempest*, 2012, p. 71)

Another similarity with Gonzalo’s utopian society is seen in Campanella’s *The City of the Sun* as well. Both utopias are based on the ideal of the existence of perfection

and in terms of the ruling class and the regime. Bulger depicts the similarity by stating that *The City of the Sun* “describes a utopian society ruled by Metaphysic, with three deputies: Wisdom, Power, Love. Lacking the third of these, Prospero's island is deficient in the first as well. Knowledge is power; wisdom requires knowledge combined with and emanating from love”. (Bulger, 1994, p. 40)

### **2.3. Complications of The Social Order in The Tempest**

As mentioned earlier in the introduction, King Lear and Prospero seem to share the same characteristics involving tyranny which stems from possessing limitless power and authority. Although Prospero is more tender and forgiving, he is full of feelings of revenge and mercilessness towards certain characters such as Caliban, his brother Antonio, and the King Alonso. No matter how tender he is to Ariel and Miranda, he does not abstain from exercising his power on them. Creating his own social order, he brings awards, punishment, limitations and justice to all characters except for himself. Similar to Lear, he comes to terms with all his past towards the end of the play by his soliloquy, yet the tyrannical behaviour of Prospero is seen particularly in his treatment of Caliban. One of the most prominent scenes is his introduction and description of Caliban, in which he announces his power over him.

“This mis-shapen knave-

His mother was a witch, and one so strong

That could control the moon, make flows and ebbs,

And deal in her command without her power.

These three have robb'd me; and this demi-devil-

For he's a bastard one- had plotted with them

To take my life. Two of these fellows you

Must know and own; this thing of darkness I

Acknowledge mine". (Shakespeare, *The Tempest*, 2012, p. 183)

His way of addressing Caliban shows his authority and total control over him and his life. We can see that Caliban is like a captive on the island although he is the only indigenous character to the island. As commonly known, *The Tempest* contains signs of colonialism due to its web of power relations.

Caliban, representing 'The Other', plays a key role in the play. When seen through a colonialist perspective, the characters symbolize the European colonists invading the New World. Therefore, Prospero and all the characters are the representatives of the rivalry of the domination on the Old World and its inhabitants. However, in our case, Prospero is still the centre of the play, and 'The Other' for Prospero is not Caliban but the usurper Antonio.

Similarly, Deborah Willis claims that despite the play's inclination to condone a colonialist discourse, "it is more significantly engaged in arousing the desire for, and displaying the power of, a ruler at the core who can contain a tendency toward oligarchy and division". (Willis, 1989, p. 280)

## CHAPTER THREE

### CONTEMPORARY REWRITINGS OF KING LEAR AND THE TEMPEST

#### 3.1. Dunbar, a Contemporary Rewriting of King Lear

Written by Edward St. Aubyn, *Dunbar*'s plot echoes the original work with a few differences in time, setting and the names of the characters. It involves Henry Dunbar, the head of an international media corporation, is a representation of Lear, Florence as Cordelia, Abigail as Goneril and Mark as her husband Albany, Megan as Regan and Dr Bob as Cornwall. Lear's loyal servant Kent is represented by Wilson and the Fool by Peter Walker, an alcoholic ex comedian who Dunbar met in the mental clinic. The bastard Edmund is replaced by Dr Bob, who has close relationships with both Abigail and Megan. Although he seems to be serving the daughters of Dunbar in his decline and confinement in Lake District, near Meadowmeade, a fictional town in England, his ambition causes him to be tolerant to their never ending capricious and sexual requests, which most of -the times include violence and physical torture on his body.

When it comes to similarities between the two works, Dunbar and Lear have almost the same characteristics. Before studying his degradation, it is necessary to grasp the vastness of power Dunbar used to have. It is mentioned briefly since the beginning of the novel. He is called as the "Canadian media mogul" and "one of the richest, and arguably the world's most powerful man". (Aubyn, 2017, p. 6) So, it is crucial to imagine that Dunbar has almost the same amount of power as Lear in a different time and setting.

Only after understanding the greatness of his power, can his diminishing authority be studied. His first articulation of his loss of power is seen at the very beginning of the story. He says to Peter: "They stole my empire and now they send me stinking lilies". (Aubyn, 2017, p. 1) This statement alone summarizes the main concern of the novel,

and it operates both as the starting point and the precursor of the events that are about to happen.

As mentioned earlier, Lear's impulsive nature echoes in the modern interpretation, too. Megan his second daughter states this fact by saying: "The best bit is that he sacked his most loyal ally". (Aubyn, 2017, p. 17) Among countless examples, the most significant one is seen at the beginning of the novel, where Dunbar naively believes that his daughters will be eager to take care of him in his retirement. He says to Charlie Wilson, his most loyal man: "I'm getting old, Charlie" and adds "I don't want that level of responsibility anymore". (Aubyn, 2017, p. 7). Dunbar continues by saying "The girls will look after me, there's nothing they love more than fussing over their old father". (Aubyn, 2017, p. 7) It is apparent that Dunbar has a delusional or a romantic view of his children, which was the case with Lear as well. They both did not expect that their daughters would attempt to seize power and eliminate them. Peter, representing the Fool, has the same freedom to criticize Dunbar, which is unusual for him. With this freedom of speech, Peter is able to criticize Dunbar about his decisions. Just like the Fool says to Lear, he reminds Dunbar the fact that: "He turned his daughters into his mother!" (Aubyn, 2017, p. 7)

He reminds Dunbar that he is losing his power in the clinic by saying: "Only he has the power, or had the power, or used to have the power". (Aubyn, 2017, p. 8) Just as Lear's fall from power, Dunbar is faced with the same reality and the impossibility to reverse it to the old days. This fact is reminded to him by his loyal ally Wilson: "You can't cling to the trappings of power, without the power itself". (Aubyn, 2017, p. 3) Dunbar's insistence on trying to keep his power despite the circumstances he is in resembles Lear's struggle to keep his knights with him in the court. Another resemblance between Lear and Dunbar is that they both have been in power for

almost their entire life. Lear as a monarch had inherited all the powers that a sovereign has, whereas Dunbar had received it through hard work, business relations and money. Yet, the most significant similarity between them is possessing power for their entire life. Naturally they pass it down to their new generations, namely daughters. In his conversation with Megan and Abigail, when he is reminded of their power by Abigail, he says “Of course you know more about handling power than I can ever hope to learn. It’s in your DNA, as people like to say nowadays, however meaninglessly”. (Aubyn, 2017, p. 66) Although he does not accept their power wholeheartedly, he is aware that the daughters are the heirs of Dunbar’s empire.

Dunbar’s impulsive nature and rashness is seen clearly in each statement he makes. Although the two works seem quite different in setting, the character traits they possess are unchanging. Like Lear, Dunbar too uses analogies when he mentions his daughter and compares them to animals and their characteristics. This similarity in using nature as a reference point is effective and makes his speech more powerful in a modern setting. When he remembers his daughters and what they did to him, he says: “Monsters” and “vultures tearing at my heart and entrails”. (Aubyn, 2017, p. 11) After the first chapter, he decides to retake his power from his daughters. He also refuses to take his pills and decides to escape from the clinic with Peter with the aim of reaching the city before everyone notices. Alone in the wilderness, Dunbar undergoes a rough confrontation with his past and regrets while he tries to walk through the moors and hills, which challenges his sanity in the open nature. He begs: “Please, please, please, don’t let me go mad” and wants the feeling of discomfort to go away. (Aubyn, 2017, p. 69) Edward St Aubyn’s *Dunbar* pictures a contemporary representation of Lear in many ways. They share similar values although there are many differences between the two works in terms of times and the setting.

Lear and Dunbar are people who feed on praise, and in a way, they are on the verge of narcissism. Lear with limitless power over the country might be said to have more power than Dunbar. Dunbar on the other hand is on the top of a media empire considering media has the power to control and manipulate masses. They both can be said to have the same amount of power. Their weakness is their need for praise and flattery and their selfishness. They both share the characteristics of a “tyrant” falling from power and they both think that they are unsusceptible to any human condition and weakness. Moreover, the impressive storm scene where Lear faces his mortality and weakness both physically and mentally is reanimated by Dunbar. He begins to question his existence and ponders as follows:

“Why go on? Why drag his suffering body into the next valley? Why endure the anguish of being alive? Because endurance was what he did, thought Dunbar. He hauled himself up and straightened his body one more time and brought his fist against his chest, inviting that child- devouring sky-god to do his worst, to rain down information from his satellites, to stream his audio-visual hell of white noise and burning bodies straight into Dunbar’s fragile brain, to try to split its hemispheres, if he could, to try to strangle him with a word- noose, if he dared”. (Aubyn, 2017, p. 113)

Among the numerous similarities between the two symbols of power, the feelings they share are also notable. The most recognizable one in *King Lear* is the filial ingratitude, which is also apparent in *Dunbar*. He does not cease to contemplate on the treachery that has been done to him. He thinks “His daughters, his flesh and blood and the man employed to minister to his flesh and blood, conspiring together. Betrayal was especially bitter since loyalty had always been one of the hallmarks of his astonishing ascent”. (Aubyn, 2017, pp. 70,71) and “the global power that was now

being stolen from him by his daughters and his doctor, the diseases of his flesh and blood". (Aubyn, 2017, p. 71)

In addition to sharing the same plot, the characters in Dunbar represent the ones in the original work as well. Besides the main characters such as the daughters and the loyal councillors and so on, Dunbar meets Simon Field in the wilderness just like Lear meets Edgar in disguise. Simon Field is an old vicar, who refers to himself as the Reverent Simon Field. He says he has turned into a recluse because of gambling. The similarity between Edgar and Simon is significant as they both have fallen statuses in the social ladder. Although Edgar is the legitimate son, he turned into a beggar. Similarly, Simon is aware that he has turned into a tramp. He states, "I was a vicar- the Reverend Simon Field- but I lost my way" and he adds "My gambling got the better of me". (Aubyn, 2017, p. 120) Their encounter is critical because it causes Dunbar for the first time to empathize with another person in need just like Lear. Moreover, Simon's biblical reference "If the blind lead the blind, both shall fall into the ditch, Matthew 15:14". (Aubyn, 2017, p. 120) reminds us Lear's line "Tis the time's plague, when madmen lead the blind". (Shakespeare, King Lear, 2007, p. 131) This quote in Dunbar echoes with the original work showing the modern reader the futility and failure of being led by an incompetent guide, which is the case in both works.

### **3.2. A View of Health in Dunbar**

Dunbar's being sent to a clinic due to his mental deterioration and in a rather forced way both hinders his freedom as an individual and raises questions regarding the medical treatments carried out. This part of the novel is significant in terms of investigating medicine in a deeper way through a Foucauldian perspective. That is

why Foucault's extensive work *The Birth of the Clinic* is going to be studied in companion.

To begin with, Foucault summarizes the formation of medicine or mutation, in his own words, it experienced. He states that "up to the end of the eighteenth century medicine related much more to health than to normality", (Foucault, *The Birth of the Clinic*, 1994, p. 35) and he continues by stating that "medical practice could accord an important place to regimen and diet, in short, to a whole rule of life and nutrition that the subject imposed upon himself". (Foucault, *The Birth of the Clinic*, 1994, p. 35) However, Foucault suggests that medicine has experienced a radical change in its discourse. He states that "Nineteenth century, on the other hand, was regulated more in accordance with normality than with health". (Foucault, *The Birth of the Clinic*, 1994, p. 35) The traces of this transition of medicine and view of physical and mental health can be traced in the contemporary rewriting of the play, too. There is no doubt that power struggle never ceases to exist and as Balan stated, it continues to circulate among the characters like a living phenomenon. In addition, this quest for power is not only done verbally between the characters but also it is directed through medicine and treatment. Their body is a field to be taken under control and restriction by numerous reasons and agents. Among these instances are Dunbar's hospitalisation due to allegedly being mentally ill, Abigail, Dr Bob and Megan's abuse of Peter's alcohol addiction, and Florence's being poisoned to death with Abrin, a chemical toxin.

All these representations show that their body becomes a tool for anyone who would like to seize their power from them. Therefore, the body's invasion and exploitation can be regarded as a short cut to power and control. Moreover, Dunbar's both daughters Abigail and Megan prefer having control over Dr Bob through sexual

intercourse and giving him physical punishments in the name of sexual fantasies. It is clear after a while he starts to feel pain and discomfort due to their bizarre requests from him. He is aware that his body and his mind are tortured and struggles to get rid of it or take revenge from them as soon as he can.

After Dunbar's escape from the clinic, Peter decides to return to the city after a while, which results in Dunbar's isolation and loneliness in the heath near the area. Upon Peter's return to the clinic, he meets Dr Bob, Abigail and Megan. From that point on they begin to take advantage of his addiction by manipulation and offering him medicine. Peter's vulnerability is apparent in this dialogue in which Dr Bob offers him a pill for his sleep asking "Would you like a Valium?". (Aubyn, 2017, p. 81) He starts to manipulate him to discover Dunbar's whereabouts as they know he had escaped from the clinic with him. Abigail is a partner in this manipulation as well. She says "Well, you're going to have to give us something if you want the Valium". (Aubyn, 2017, p. 81) Unfortunately, this manipulation results in Peter's suicide. In this sense, their domination over his body is the direct result of their power over him.

In addition to issues of domination over one's body and manipulation of the individual, it is crucial to mention the term 'rationalisation' at this point as it both concerns Lear and Dunbar. Their mental deterioration is both acknowledged and announced by their families and the ones with whom they are in close relationship. The question here is how and at what point they reach the conclusion that they are not mentally healthy. Although they live in such different eras, they are both regarded as a man 'gone mad'. This similarity between them seems significant and worth looking into. Foucault states that "It may be wise not to take as a whole the rationalization of society or of culture but to analyse such a process in several fields, each with a reference to a fundamental experience: madness, illness, death, crime, sexuality and

so forth”. (Foucault, *The Subject and Power*, 2011, p. 779) Furthermore, he tries to group anti-authority in six categories according to their common features. In the second category, he mentions that “The aim of these struggles is the power effects as such. For example, the medical profession is not criticised primarily because it is a profit-making concern but because it exercises an uncontrolled power over people’s bodies, their health, and their life and death”. (Foucault, *The Subject and Power*, 2011, p. 780) That is why controls and power games upon their bodies are significant in both Lear and Dunbar. They are both limited either in terms of their health or age. This restriction is practised either by the official forces such as the state or their families. Foucault connects it to the birth of the state and the government in the 16<sup>th</sup> century. He states that “the reason this kind of struggle tends to prevail in our society is due to the fact that, since the sixteenth century, a new political form of power has been continuously developing. This new political structure, as everybody knows it, is the state. But most of the time, the state is envisioned as a kind of political power which ignores individuals, looking only at the interests of the totality or, I should say, of a class or a group among the citizens”. (Foucault, *The Subject and Power*, 2011, p. 782)

However, as Lear is believed to be situated at a distant pagan setting, it is not possible to directly say that there is a power in the shape of the state. Rather, there are court royals and individuals seeking power around Lear. In Dunbar’s case, the circle around him can be seen as a representation of the state mentioned by Foucault.

Dunbar is not only surrounded by a power struggle by his opponents such as Dr Bob and Cogniccenti, another media tycoon who wishes to take him out of the picture in business, he is also under surveillance due to his daughters’ search for him. They determinedly seek him by helicopter. When considered through a Foucauldian

perspective, Dunbar is a subject on whom power is exercised whether it is from an institution or different individuals. His surveillance is a significant representation of the term 'Panopticon'. In *Discipline and Punish*, Foucault quotes Bentham by stating that "Consequently, it does not matter who exercises power. Any individual, taken almost at random, can operate the machine: in the absence of the director, his family, his friends, his visitors, even his servants". (Foucault, *Discipline and Punish*, 1995, p. 202) In Dunbar's case, the figures of power are not the state or the government itself but his daughters, the doctors and the nurses per se. They employ a constant surveillance upon him. The significance of his situation is not only his institutionalisation but his classification as a 'mad man'. It is of vital importance as it echoes Foucault's 'panopticon' theory. He puts forward the idea that "all the authorities exercising individual control function according to a double mode: that of binary division and branding (mad/sane; dangerous/harmless; normal/abnormal)". (Foucault, *Discipline and Punish*, 1995, p. 199). Dunbar is regarded as both mad and abnormal by his family.

As mentioned earlier in this chapter, it is obvious in the power struggles that the characters claim or try to regain power via numerous means, one of which is the utilisation of the body. Both King Lear and Dunbar possess the same characteristics in terms of their plot and the power struggles the characters are after. Whether it is the loss, gaining or maintaining the power, they both echo each other. Lear and Dunbar, men of superior or limitless power are suddenly faced with the loss of it, though Lear chooses it deliberately due to the rash decision he made regarding his kingdom. With the loss of power comes the decline of their authority, which is even more tragic for them. Although they struggle to adapt to their new way of life, they begin to suffer from their decline only when they are not taken seriously by their daughters, kin,

servants, staff and close ones. Here, the importance of authority and how it is linked with power is significant. They are inseparable from each other since the absence of the latter causes the former to disappear, too. Exercises of power and authority in Lear and Dunbar differ in terms of their discourse as well. Lear, depicting a pagan setting before Christianity in England, cannot avoid containing 16<sup>th</sup> century England discourse. The reader is able to track the traces of the historical background of Shakespearean drama whereas in Dunbar's case, we are faced with contemporary competitive conditions of media in 21<sup>st</sup> century.

With this in mind, we can see that Lear and Dunbar experience similar in essence, but different limitations and their power struggles occur in various settings. For instance, Lear is deprived of his knights, however Dunbar is locked in a clinic deprived of his freedom. In Lear, we can see physical punishment as an extension of a normalized way of exercising power, however in Dunbar it is more subtle and seems as if the characters accept it by their will. Dunbar's institutionalisation reminds us Foucault's ideas on power relations.

As stated in the introduction chapter, they share the characteristics of a tyrant as well. We can see that both of them have been authoritative, selfish and negligent of others' needs throughout their life, and no one has dared to question their authority until they start losing it.

### **3.3. Hag-Seed, a Contemporary Rewriting of The Tempest**

The rewriting of *The Tempest*, *Hag-Seed* shares the plot with the original work in a contemporary setting. Prospero is replaced with Felix, who is a theatre artistic director trying to reproduce Shakespeare's *The Tempest*. Having been conspired against and usurped by Tony, Felix is in search of revenge and takes his time to make his plan come true. Like Prospero, he had given his usurper the chance to occupy his place by

being distracted with personal matters. In Felix's case, he is mourning after losing his daughter Miranda at the age of three because of meningitis, and due to this he is not able to attend his duties in the theatre. His name choice for his daughter is no coincidence. Having lost his wife after childbirth, he becomes a single father like Prospero. During his period of grief, he is usurped by Tony, whom he calls a "Machiavellian foot-licker". (Atwood, 2017, p. 11) He admits to himself that he has neglected his work and prepared the circumstances for usurpation:

"Over the past twelve years, he's often blamed himself. He gave Tony too much scope, he didn't supervise, he didn't look over Tony's nattily suited, padded, pinstriped shoulder. He didn't pick up on the clues, as anyone with a half brain and two ears might have done". (Atwood, 2017, p. 11)

Like Prospero, Felix is also too confident and certain about his position forgetting that their power might be fragile and temporary. Only later he comes to terms with the fact that he did not foresee his fall from power. As he lives alone, he often contemplates on his loss of power.

"Idiot, Felix berates himself. He'd understood nothing. As for the height of his powers, the height is always ominous. From the height, there's nowhere to go but down." (Atwood, 2017, p. 12) Despite his isolation, he feels determined to adapt and stage the Tempest, for which he does meticulous preparation. He even designs Prospero's robe in detail which he is going to wear in the epilogue. The robe would represent Prospero's powers:

"Prospero's magic garment would be made of animals- not real animals or even realistic ones, but plush toys that had been unstuffed and then sewn together: squirrels, rabbits, lions, a tiger-like thing, and several bears. These animals would

evoke the elemental nature of Prospero's supernatural yet natural power". (Atwood, 2017, p. 17)

However, he is forced to leave his last project *The Tempest*. Upon his dismissal from the theatre, Felix starts to lead a life of solitude in a hovel imagining that his Miranda is with him, too. In his new minimalist life, he chooses to leave his identity behind, and adopts the pseudo name Mr. Duke pretending to be a writer. His choice of the name Duke for himself is meaningful and it is another sign that he has a similar life to Prospero. He invests much of his time on reading classics like *The Brothers Karamazov*, *Anna Karenina* and *Crime and Punishment*. After a while he discovers that he needs to get his revenge and take *The Tempest* back to the stage. In the sixth year of his exile from real life, he discovers that Tony "ran for political office, right in the town of Makeshiweg, where he was a familiar face in public life, and he won a seat in the provincial legislature and became an Honourable". (Atwood, 2017, p. 44) Another character from Felix's past was Sal O'Nally, who now has been the Heritage Minister. Spending years in solitude and idleness, Felix decides to take action to realise his plan of revenge and applies for a position in Fletcher County Correctional Institute as a teacher in high school level program. He succeeds in getting the job by forming an amicable connection with Estelle, who is a professor at a university and the supervisor of the institute. Estelle explains to Felix that she has the right connections: "My grandfather was a Senator". (Atwood, 2017, p. 49), and she adds that "It's given me a certain access. I know the ropes, you could say, and I have to share with you that the Literacy Through Literature Program has been more or less... well, my special baby. I've lobbied quite hard for it!". (Atwood, 2017, p. 49) After this interview, Felix's starts reaching the connections and the web of relations he needs to act upon his revenge. His job is going to be teaching convicted criminals to help them gain

literacy through literature. Although it was a temporary job, he starts preparing performance for several years, choosing mostly Shakespeare plays. We can see that his selection of Shakespearean works contains power struggle.

“He’d been at it now for three years. He’d chosen the plays carefully. He’d begun with *Julius Caesar*, continued with *Richard III*, and followed that with *Macbeth*. Power struggles, treacheries, crimes”. (Atwood, 2017, p. 55) Additionally, *The Tempest* is the latest one he chooses. With his unique teaching method and by simplifying Shakespeare for the convicts, he manages to get them enjoy the experience of reading the adjusted play. Distributing the characters among the convicts considering their nature, they start to internalize their character by creating an afterlife version of it by the end of the performance.

Meanwhile, he ponders on his ultimate goal and becomes the leader of his team prior to their performance. He says to his team: “I’m the director, and these choices are mine. Maybe you won’t get the role you want, but that’s life. No pressuring, no horse trading, no complaints. The theatre isn’t a republic, it’s a monarchy”. (Atwood, 2017, p. 147), and upon the objections on the distributions of roles, he reassures his authority: “You are a team. But I’m the king of it. All decisions final”. (Atwood, 2017, p. 148)

While explaining the plot and the characters, he says that the play is based on power in simple terms. He summarizes it by saying: “All of these men are thinking mostly about ruling and rulers. Who should rule, and how? Who should have power, how should they get it, and how should they use it?” (Atwood, 2017, p. 114) To clarify the characters’ nature and to show the binary oppositions in the play, he juxtaposes Stephano and Trinculo with Antonio and Sebastian. Regarding the former pair of characters, he says to the class: “They too are concerned with who should rule, and

how; they're comic versions of Antonio and Sebastian. Or you might say that Antonio and Sebastian are fools in better clothing". (Atwood, 2017, p. 115) His successful and effective presentation of the play leads them to grasp the essence of it.

### **3.4. Surveillance in Hag-Seed**

The staging of the play has to be in the prison they have been practicing, which Felix describes as follows: "Yes, it's a prison. Though 'Stone walls do not a prison make, Nor iron bars a cage'. But they contribute to a cage-like ambience". (Atwood, 2017, p. 145) The setting of prison is significant as it is a part his revenge plan on Tony. Felix's master plan is to ambush Tony by taking control of the surveillance system when he visits the institution to see the play. He asks 8Handz, one of the convicts to assist him through this process: "What exactly do you know about surveillance systems?" (Atwood, 2017, p. 150) When he is asked why he wants to do it, Felix answers: "I want to see without being seen". (Atwood, 2017, p. 150)

His honest and blunt answer reminds us the of Foucauldian term 'panopticon'. The setting of prison and the idea of constant surveillance are one the ways of exercising power over the individuals. In the case of Felix, he desires to gain the 'gaze' over Tony and his colleagues. Limiting the ones who are coming to the prison to observe and evaluate the convicts is a clear sign of change of the hierarchal order and roles. In other words, Felix is aware of the power of the surveillance system and its effects on the individuals. Foucault describes the effect of Panopticon as follows: "The major effect of the Panopticon: to induce in the inmate a state of conscious and permanent visibility that assures the automatic functioning of power. So, to arrange things that the surveillance is permanent in its effects, even if it is discontinuous in its action". (Foucault, Discipline and Punish, 1995, p. 201)

By the end of the performance Felix manages to possess this effect on Tony. He and his colleagues feel desperation and the oppression subjected over them. Felix becomes as powerful as Prospero with the exact magnitude of power upon his rivals and includes them into the play itself. By letting Marie-Anne, the actress playing Miranda, Freddie is forced to read lines that belong to Ferdinand.

The performance room turns into the island of Prospero, where he is a sovereign with complete power. Like Prospero's magic through Ariel, he puts the visitors asleep with the use of drugs. Moreover, within the room, the characters who initially were of superior position start to empathize with the prisoners. Lonnie imagines better conditions for them: "If I were redesigning the prison system, I'd try giving the inmates more freedom, not less. They could vote on things, they could make their own decisions". (Atwood, 2017, p. 220) This thought of an ideal world reminds us of Gonzalo's utopian society as well.

Completing his task of revenge, which was to get them to confess their conspiracy against him, Felix succeeds in giving their performance an image of interactive theatre, and he is able to cover it without getting any punishment. Like Prospero, he chooses to set his enemies free. He says to Sal: "In addition, I'll want an early parole for my special-effects technician. That said, under these conditions I pardon all of you, and we'll let bygones be bygones". (Atwood, 2017, p. 235) After twelve years, he forgives them. Although his Miranda seems like an imaginary character since the beginning of the story, her voice is heard by 8Handz. He says to Felix: "I think I'm picking up a radio station or something. There's like singing". (Atwood, 2017, p. 238) This tune is important as it echoes Prospero's becoming at peace after his power struggles with his usurpers and rivals. 8Handz declares that he hears the following lyrics: "Merrily, merrily, will I live now, Under the blossom that hangs on the bough".

(Atwood, 2017, p. 238) Intermingling reality and supernatural elements together, Atwood follows Shakespeare's steps in *The Tempest*.

In summary, Hag-Seed stays loyal to the original text and depicts the web of power relations in great similarity. Possessing their power at the beginning, Prospero and Felix share the same destiny of falling from it and after their 12-year-wait, they actualize their revenge plan to take their power and authority back. With the setting of a prison, Hag-Seed reminds us the Foucauldian terms 'panopticon' and surveillance, which also become the tools that Felix utilizes through his quest for power. The reader can also witness the power of the location, and how it affects the relations between the characters. The small room in prison becomes Felix's area of dominance the moment he takes control over the CCTV cameras and the surveillance system. He becomes powerful over the whole prison setting as much as Prospero has over his island. Another similarity is that they both gain power over a foreign setting and its inhabitants even though they are late comers to the locations. This proves their ambition for possessing power and exercising their authority on the ones who have usurped and wrong them.

## CONCLUSION

Previously mentioned works *King Lear* and *The Tempest* by Shakespeare can be said to have supported the Elizabethan discourse of the 16<sup>th</sup> century England, for they both share the same themes namely usurpation, abdication, divine power, being the rightful and legitimate ruler, and power struggles it causes. Shakespeare repeats the discourse of the era by creating rightful kings and dukes with limitless and divine power who imagine a living an idle life according to their wishes without the heavy burden of the responsibility and the duty of sovereignty, which is considered impossible in reality as well. In Shakespeare's period, abdicating would only bring chaos to the monarchy, loss of stability and prestige, and misery to its people, too. Besides, any ruler who does not belong to the bloodline would be regarded as a usurper however gifted and talented they might have been. Therefore, we can see these common themes in Shakespeare plays often. For instance, Lear, who is a natural born king with the divine power, is the only person who is capable of ruling his country and destined to do so. His absence and abdication from his throne lead to his ruin and the country's invasion by foreign forces. Similarly, Prospero's reluctance to carry out his responsibility in his dukedom is what destroys his power and authority. After both characters' abdication, they are faced with the danger and the inevitability of usurpation. Naturally, this repetition of the same themes is not a coincidence. Additionally, Shakespeare echoes the issues of divine right, abdication, usurpation and the necessity of a rightful ruler by sub-plots as well such as Gloucester and his illegitimate son Edmund. In other words, the playwright reminds us how we are affected by the political discourses around us.

Peter Armstrong describes a discourse through a Foucauldian perspective by stating that "discourses do not simply describe the social world; they constitute it by

bringing certain phenomena into being through the way in which they categorize and make sense of an otherwise meaningless reality”. (Armstrong, 2015, p. 30)

Consequently, it can be said that in the Elizabethan and Jacobean era, it must have been almost impossible to imagine a political regime apart from monarchy. Of course, there are references to an alternative political environment such as Gonzalo’s utopian speech in *The Tempest*, which can be seen as an intellectual contribution in preparation for the Civil War in 1642, yet Shakespeare does not act propagandistically in favour of that idea. As Greenblatt states, “the work of art possesses a life of its own, independent of the imperatives of the natural order of things; that the artist is guided by a distinctive form of perception”. (Greenblatt, *Shakespeare's Freedom*, 2010, p. 117)

As stated in the introduction chapter, their common mistake is to assume that they would never be deprived of their power due to their birth right and bloodline; however they ignore the fact that their authority derives from their power and the moment they begin to lose it, they experience similar feelings ranging from frustration, revenge, determination to maintain it regardless of whatever it takes, settlement with the past, even starting to empathize with the ones they have wronged or oppressed.

These similarities between Lear and Prospero, and between Dunbar and Felix reminds us the idea that all of them share tyrannical characteristics and behaviour even though it is not always in the same density and extent. All of them seem to have experience similar epiphanies regarding the ability to empathize with other, namely common people in times of suffering and loneliness. However, this transformation does prevent them from being consumed with their own worries and troubles.

Apart from the protagonists’ shared traits, the theme that binds all the four works mentioned above together is the power struggle and its effects on them. To possess, to

maintain or to regain it, the characters get involved in a never-ending struggle at all costs. Although Lear and Prospero exercise political power and authority, Felix and Dunbar are individuals with tremendous power in different areas, the former being gifted and powerful in theatre and the latter in media and business. In addition to exercising power on other individuals, each of them also becomes a subject on which power is exercised. This clearly shows us the flexible, mobile and dynamic nature of power. In his article, M. M. Karim explains Foucauldian understating of power by stating that “power is diffuse rather than concentrated, embodied and enacted rather than possessed, discursive rather than purely coercive, and constitutes agents rather than being deployed by them”. (Karim, 2019, p. 34) With this description, power struggles in all four works in this study can be analysed in greater depth.

Concerning the length which the characters go to in order to exercise power, we must investigate its implementation on the human ‘body’. Here it is important to remember the Foucauldian term bio-power. It can be summarized as follows: “The key feature of disciplinary power is that it is exercised directly on body. Thus, discipline produces subjected and practiced bodies, docile bodies”. (Karim, 2019, p. 35) As stated formerly, physical punishment and torture in 18<sup>th</sup> century Europe transforms into limiting one’s space and freedom. In *King Lear*, we can see the examples of corporal punishment as a means to exercise power. The most memorable representation of it is Gloucester’s being blinded and Kent’s being locked in stocks.

Foucault describes bio-politics in his own words as:

“By this I mean a number of phenomena that seem to me to be quite significant, namely, the set of mechanisms through which the basic biological features of the human species became the object of a political strategy, of a general strategy of power, or, in other words, how, starting from the 18th century, modern Western

societies took on board the fundamental biological fact that human beings are a species”. (Karim, 2019, p. 35)

Whereas in *Dunbar*, we witness a more indirect way of discipline and control over the characters mainly on Dunbar and Peter. Dunbar’s exile in a clinic is an example of limitation of his freedom, which represents the change of physical punishment into a more subtle way of control over individuals in institutions. In *The Birth of the Clinic*, Foucault mentions the significance of the medical ‘gaze’, which Dunbar and the other patients are exposed to. He states that “the breadth of the experiment seems to be identified with the domain of the careful gaze, and of an empirical vigilance receptive only to the evidence of visible contents. The eye becomes the depositary and source of clarity; it has the power to bring a truth to light that it receives only to the extent that it has brought it to light; as it opens, the eye first opens the truth”. (Foucault, *The Birth of the Clinic*, 1994, p. xiii)

Control over the body is not limited to Dunbar, and Peter also suffers from manipulation due to his alcohol addiction. He is abused by Abigail and Dr Bob by being offered more and more alcohol on the condition that he reveals Dunbar’s whereabouts. Ironically, Dr Bob himself is also sexually and physically abused by Dunbar’s daughters Megan and Abigail.

With the mutation of disciplinary measures throughout the history, we witness the existence and the importance of surveillance in *Hag-Seed*, the contemporary rewriting of Shakespeare’s *The Tempest*. As mentioned earlier, surveillance is the most advanced form of exercising power on the individual, namely convicts in prison. Felix’s students who are already experiencing the ‘panopticon’ and surveillance can be regarded as the representations of these Foucauldian terms. Creating his own surveillance system to get his revenge over his usurper Tony, Felix becomes the

authority during the performance of the play for a short time. Foucault's own description of panopticon summarizes the significance of it: "It makes it possible to draw up differences; among patients, to observe the symptoms of each individual". (Foucault, *Discipline and Punish*, 1995, p. 203) In this context, patients can be replaced by prisoners as well.

In conclusion, the reader of the contemporary rewritings *Dunbar* and *Hag-Seed* can easily discern the existence of the Foucauldian concepts of panopticon and surveillance in order to analyse the power struggles. Similarly, in the original works *King Lear* and *The Tempest*, we can detect the physical punishment and measures through a Foucauldian perspective. Therefore, to study Shakespeare plays, a Foucauldian view is indispensable.

Besides, Shakespeare's genius and charm are still alive, and his plays are still relatable to our modern lives in terms of universal feelings of humankind, power struggles and how tyranny is a threat to any ruler and country in any era. That is why Shakespeare still does not cease to transcend his time, and he goes beyond it even though he had followed the discourse of his era.

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