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The Tempest in Translation: Shakespeare and American Sign Language

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LOYOLA UNIVERSITY CHICAGO

THE TEMPEST IN TRANSLATION:
SHAKESPEARE AND AMERICAN SIGN LANGUAGE

A THESIS SUBMITTED TO
THE GRADUATE SCHOOL OF ARTS AND SCIENCES
FOR THE DEGREE OF
MASTER OF ARTS
DEPARTMENT OF ENGLISH

BY
PETER J. NOVAK

CHICAGO, ILLINOIS

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For Dawna, Dan, and Michael

PREFACE

The purpose of this thesis is to analyze the problems inherent in translating Shakespeare's *The Tempest* into American Sign Language. Shakespeare's works are written mostly in unrhymed iambic pentameter and therefore translation of verse into a language and culture where rhyme and verse have no meaning presents unique problems. The goal of this thesis is to discover an effective means of translating Shakespeare into American Sign Language and for Deaf culture. The thesis is a discussion of the process, the rationale, the obstacles, and the critical and theoretical background which informs such a translation.

Because this is an in-depth study of the problems of translation, I have not translated the entire play. I have selected major sections of the play, comprising approximately 380 lines of text, for the translation. Each section presents unique problems of interpretation and translation.

This project synthesizes various fields of study: linguistics, literary criticism, translation theory, and semiotics of theatre and drama. Due to the visual/gestural nature of American Sign Language, a videotape of part of the translation has been included with the thesis. The video, taken from Act I, scene ii (lines 309-

376) of *The Tempest* is subtitled in English and taken from Shakespeare's text. It is approximately twelve minutes in length and is performed by both Deaf and hearing actors.

Although there have been other productions of *The Tempest* which have incorporated signed languages into their production, this project is a unique venture, incorporating a theoretical approach to the written text, as well as dramaturgical analysis of performance. The process involved individual meetings with interpreters and Deaf artists to discuss the idea of the translation. Work with Peter Cook (Caliban) and Terry Kohut (Prospero) consisted of arguing, researching, signing and re-envisioning some parts of the play that I had previously translated. Months of discussions yielded little translation, but great insight into Deaf culture and the process of translation. A great deal of time was spent in rehearsing the scene for performance, videotaping, editing, and subtitling. More time was invested in transcribing the translation into a form of notation which could be processed into a computer. Graphics were designed, photos were enhanced, and the videotape was partially digitized on computer to assist in the evaluation of the translation. All in all, this was a project which was much larger than I had originally intended it to be.

I would like to thank all of the people who gave their time and energy to assist me. First and foremost to the memory of Michael Fryslawicz, without whose help this would have never happened. Thank you to the Jesuit

communities at Loyola University Chicago and Santa Clara University. Br. Jerry Enos, Barbara Murray, Fred Tollini, Scott Robertson, Jeff Bracco and the Department of Theatre and Dance at Santa Clara were invaluable. Thanks to Thomas J. Firpo who has spent many hours making sense of what I say. Thank you to the graduate students at Loyola Chicago, especially Maria Mondragon and Elizabeth Maxwell. The videotape is a permanent “text” now, and I owe much of the credit to the actors, Terry Kohut, Peter Cook and Amy Eaton (Miranda). Thank you to Diane Brentari, who continues to encourage me, and to Suzanne Gossett. A special thanks to my director, Verna Foster, for keeping me working.

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Your tale, sir, would cure deafness.

—Miranda, Act I, scene ii

INTRODUCTION

My original goal of interpreting Shakespeare's *The Tempest* into American Sign Language has not been realized. That original goal was to find a means of replicating the metrical structure of Shakespeare's unrhymed iambic pentameter in the rhythm of American Sign Language.¹ As I began to research and understand more about Deaf culture and language, the idea of translating Shakespeare's verse into a parallel ASL rhythm and structure grew absurd. I began to realize that I was thinking as a hearing person. I was imposing my values of language and poetry (and, consequently, their means of analysis) onto a culture and language that I had clearly not understood. Any effective translation needed to be approached from the perspective of the culture into which I desired to translate. This desire to translate, it should be understood, also came from myself rather than the Deaf community.² Both the idea to translate and the approach to translate from the perspective of Deaf culture are deeply involved in

¹Hereafter abbreviated as ASL

²I use the convention of capitalizing "deaf" when I refer to the cultural dimensions of Deaf people. The lower-case spelling of "deaf" refers to non-cultural aspects of deafness, such as the audiological condition of deafness.

a sociopolitical struggle of identity for the Deaf community. I found myself placed directly in the middle of that struggle. I also found that, in the beginning, I had been driving through the wrong town on the wrong road and in a foreign car. The process detailed below is filled with the frustrating struggle of re-navigating the terrain I had originally intended and detaching myself from ideas that I so desperately wanted to believe could work. During the past three years, I have learned to become an ally of the Deaf community in a way that I believe will impact how I view the world for the rest of my life.

Deafness and Disability

In the fifth century, B.C, Aristotle said, “Those who are born deaf all become senseless and incapable of reason” (Gannon, 1). Over two thousand years later, Dr. Johnson called deafness “one of the most desperate of human calamities.” Attitudes toward the deaf have changed little throughout history. The New Testament provides many examples of negative attitudes toward the deaf, especially in terms of demonic possession: “Thou deaf and dumb spirit, I charge thee, come out of him, and enter no more into him” (Mark 9:25).

Televangelists may still be seen plugging the ears of a deaf person while they command the evil spirits to “COME OUT.” The example of this ‘exorcism’ was echoed in Mark Medoff’s play *Children of a Lesser God*, and epitomizes based deaf people’s common experience in dealing with the hearing world. These examples, however, orient an individual toward understanding deafness through

a paradigm of 'disability' rather than through cultural difference.

Some readers may find a cultural approach to deafness unconventional and somewhat disturbing. But such an approach attempts to subvert the paternalistic response to the Deaf by hearing people and institutions over the centuries. This paternalistic response has been called "audism"³ and is

the corporate institution for dealing with deaf people, dealing with them by making statements about them, authorizing views of them, describing them, teaching about them, governing where they go to school and, in some cases, where they live; in short, audism is the hearing way of dominating, restructuring, and exercising authority over the deaf community (Lane, 43).

The pervasiveness of audism coupled with the term "disability" is most likely the single strongest factor for the continuing oppression of the Deaf community.

Harlan Lane's book *Masks of Benevolence: Disabling the Deaf Community* observes that the audist establishment locates the foundation of its power not in the binary opposition of abled/disabled, but more in the Foucauldian understanding of the multifarious relationships of power that "take shape and come into play in the machinery of production in families, limited groups, and institutions, [and] are the basis for wide-ranging effects of cleavage that run through the social body as a whole" (Foucault, *History of Sexuality*, 94).

Foucault's historical analysis of knowledge and power relations provides the

³This term was originally created by Tom Humphries. I borrow it from him as used by Harlan Lane.

groundwork for an understanding of the multivalent prejudices surrounding deafness within American culture.

Foucault, in his essay “The Politics of Health in the Eighteenth Century,” believes the establishment of individualized medical practice gradually developed into an idea of the ‘healthy body’ as a social good and necessity. While health became a primary concern of society, those who were considered ‘unhealthy’ were institutionalized to protect the majority. The healthy/diseased dichotomy is one which directly affects the understanding of deafness held by the majority of hearing people today. This idea of deafness as a lack, a negation, an inability, while accurately describing the audiological condition of deafness, is realigned by the Deaf along norms of linguistic and cultural difference. The contemporary American notion of the “healthy body” and the current health craze entail an idealization of the “perfect” body, that is, whole and complete. Our contemporary medical establishment, Foucault believes, “which began by the great medical edifice of the nineteenth century, cannot be divorced from the concurrent organisation of a politics of health” (*Power and Knowledge*, 166). The idea of a “politics of health” is inextricably intertwined with the current idea of deafness as a disability. Furthermore, this politics of health engaged the concept of “disease” as a “political and economic problem for social collectivities which they must seek to resolve as a matter of overall policy” (166). Audiological deafness then becomes the “disease” which the social majority must correct. Thus, the creation of dis-ease in the body social produces an axiologic paradigm of privileging the hearing community through the abnormalizing of deafness.

Foucault's idea of the "body social" focuses attention on the historical lack of power of the Deaf community as well as other marginalized "diseased" communities. Foucault's account of the historical development of control of people's bodies takes on political significance when one acknowledges

...the emergence of the health and physical well-being of the population in general as one of the essential objectives of political power. Here it is not a matter of offering support to a particularly fragile, troubled and troublesome margin of the population, but of how to raise the level of health of the social body as a whole.

Different power apparatuses are called upon to take charge of bodies...to help and if necessary constrain them to *ensure their own good health* (Power/Knowledge, 169, italics mine).

The body social, therefore, has a duty and responsibility to ensure the health and well-being of the deaf, not from the perspective of what the deaf feel is needed, but from what the "body social" itself needs. That is, the health of the body social is contingent upon "distributing the living in the domain of value and utility" (*History and Utility*, 144). This reliance on an economic system of value is one of the primary reasons why legislation for "equal access" for persons with disabilities has taken so long. It costs money to put hydraulic lifts on buses and to add ramps and elevators to buildings and to put works of literature into Braille.⁴

⁴The Deaf community is in a double-bind. While they do not consider themselves 'disabled' and attempt to remove that stigma, they can only succeed in changing equal access laws by taking advantage of 'disabled' status. See Lane.

There is, however, an economic cycle which perpetuates the “infirmity” model of the Deaf. That is, the body social not only imposes upon the deaf what the body social needs, but it also imposes upon the Deaf what it believes *they* need. In this context, the “body social” is not an ambiguous concept. Concretely it refers to the hearing majority of the world, but more specifically to those people who work with the deaf “on their behalf,” or as Foucault says, “*to ensure their own good health.*” Further, as Harlan Lane acknowledges, the paternalism of the audist establishment is perpetuated by individuals who “are there to serve deaf people’s ‘special needs’” (Lane, 77). Lane believes that the benevolent work of human-service specialists is masked as an act of love which is thus free from “political scrutiny.” However, that paternalism only preserves the need for an interdependence between a deaf person and a social worker. It is this system which keeps the human service professionals in business, for they are the ones who define the needs of the deaf and subsequently supply the remedy as well.

The paternalism of the audist establishment in education uses the infirmity model of deafness to encourage what is known as “oralism.” Oralism, like audism, is based upon the assumption that, in order to survive in a hearing world, deaf people should learn to lip read and speak. In the play *Children of a Lesser God*, the deaf character Sarah, signs:

For all my life I have been the creation of other people. The first thing I was ever able to understand was that everyone was supposed to hear, but I couldn't and that was bad. Then they told me everybody was supposed to be smart, but I was dumb. Then they said, oh no, I wasn't permanently dumb, only temporarily. But to be

smart, *I had to become an imitation of the people who had, from birth, everything a person has to have to be good: ears that hear, mouth that speaks, eyes that read, and brain that understands* (Medoff, 65, italics mine).

Deaf people are continually told to assimilate, to conform to the standard, the norm. This response, however, exists only in relation to that “norm,” and as long as deafness is viewed from a paradigm of disability and deviancy, the Deaf will continue to be circumscribed by that norm.

The discourse surrounding deafness is dominated by the audist establishment. The fact is that *any* written discourse will always be written *about* ASL and never *in* ASL. Consequently, as Harlan Lane has acknowledged, almost all written texts about deafness and American Sign Language are written by hearing people (this author included). Thus, the audist establishment in academia is ensconced through a constant “scholarship” based upon the “publish or perish” rule. Lane believes that deafness is the only minority community in America whose primary educators and authors do not belong to that minority group. “Our universities,” he believes, “have yet to apply the same ethical (and practical) principles when it comes to the deaf community” (Lane 70). Likewise, the majority of teachers of the deaf are hearing who mostly teach in signed English (see below), rather than American Sign Language. The history of the educational system for the Deaf is likewise based upon a model of infirmity contrasted against normalcy. The largest failure within the educational system for the Deaf has been the refusal to acknowledge ASL as a unique and valid language.

American Sign Language

It was not until the early 1960's that researchers and linguists began to understand that ASL is a language complete with its own rules of grammar and syntax. In 1960, linguist William Stokoe was the first to promote the view that ASL was a language. He advanced the notion that like phonemes of speech (classes of sound, which when contrasted with other classes help distinguish meaning), each sign is represented by a separate location, handshape and movement. Each sign is able to create meaning through various combinations. His ideas, at first, were met with extreme hostility because that concept threatened the English-based system for teaching the deaf, but, slowly, his ideas caught on. However, American Sign Language is still stigmatized within the educational system, both in schools for the deaf and other mainstream academic institutions, including most colleges and universities, which will not count ASL as a foreign language requirement.

The pathological view of deafness is still commonly held by a majority of people and results in the belief that only spoken words, or their transcription into written form, can be considered a language. This assumption has caused the educational system for the deaf to found a pedagogical process on oral communication, to the detriment of signed communication. As a result, historically, signed languages have been treated as a "lesser form" of communication based upon the inability to hear and speak. Deaf (deaf) students in an oral educational system often find themselves between two worlds: not knowing enough

American Sign Language to fully participate in the Deaf community, and not speaking or reading lips well enough to communicate in the hearing community. It is a double-bind for them.

The Deaf community faces another double-bind similar to immigrants to the United States who speak a foreign language. Although ASL is *American Sign Language*, ASL is not English. This is the most common misunderstanding among the majority of the hearing population. On the other hand, not all manual communication is ASL. Fingerspelling, for example, where individual handshapes match the letters of the alphabet, is manual communication, but not ASL. Signed Exact English, or SEE is another form of signed communication. However, SEE is more like English encoded on the hands. SEE follows the same grammar and syntax as English, is more or less a word-for-word copy of it, and cannot exist independently from the rules of English.

For deaf individuals whose native language is ASL, English is considered a foreign language. In fact, ASL grammar differs from English grammar more than does Russian, French, Italian or German. The Romance and Slavic languages all have traces of Indo-European roots whereas ASL does not. Yet American Sign Language is distinctively American. That is, it differs from Polish Sign Language, British Sign Language, Chinese Sign Language, etc. Regionalisms can be discerned by the way an individual signs, much the same way you can tell by dialect a New Yorker from a Southerner. The oppression of the Deaf and ASL, like the oppression of Spanish and Hispanic communities, mirrors a nationalist prejudice. That is, America is culturally monolingual and any language (and, hence any culture embodied within that language) are suppressed in favor of English.

English remains the tool for control and redescription, and hence, of power and domination.

ASL, Written Texts, and Performance

To say that ASL embodies a culture and, therefore, because ASL is oppressed, Deaf culture is also oppressed may seem to beg the question of the authenticity of Deaf culture. Although somewhat paradoxical, ASL is an oral language. That is, it uses communication and the dissemination of thought through individual, personal contact and it is only marginally affected by the written word. ASL's detachment from a reliance on orthographic transcription remains one of the strongest reasons that academics propose for prohibiting ASL from fulfilling a foreign language requirement. It does not have a body of "literature." Rather, ASL is a *literature of the body* and manifests itself through performance.

In signed languages, value is placed upon performance, the sense of vision, and space and time that are not expressed in either written text or oral narrative. ASL does not well survive orthographic transcription. Indeed, for ASL, ". . .any effort to transcribe in two dimensions a language whose syntax uses three dimensions of space as well as time would far outweigh the result -- if it could be achieved"(Stokoe in Sacks, n.78). Oral cultures (including the Deaf) also rely on time and the impermanence of the effects of time. Oral cultures (excluding Deaf culture), however, depend on hearing, which senses the existence of sound only temporally, as Walter Ong notices, as it "is going out of existence. Vision, on the

other hand can sense both motion and rest and discriminate spatial relationships between objects” (Ong, 32). Each culture, oral/aural or visual/gestural, values the mode of its communication. For ASL, communication is determined by a person’s use of four dimensions, as Stokoe explains:

Speech has only one dimension--its extension in time; writing has two dimensions [time and space]; models have three; but only signed languages have at their disposal four dimensions--the three spatial dimensions accessible to a signer's body, as well as the dimension of time. And sign fully exploits the syntactic possibilities in its four-dimensional channel of expression (Stokoe in Sacks, p. 89).

Like dance, gesture and mime, ASL’s medium exists in a three dimensional spatial environment which involves movement. The medium of literature not only cannot contain the three dimensions of ASL, but theory and criticism of ASL based upon a literary idea of language seem to be as futile and impractical as attempts to transcribe it.

Analysis of the performative⁵ nature of ASL reveals differences between English and ASL. One would assume that visual metaphors in English would be precisely the figure of speech which would be easily translatable into ASL. However, ASL is in many ways counterintuitive in its grammatical processes. It has been thought that signs are simply iconic gestures of objects and simple ideas.

⁵By performative I do not mean the pragmatic features of utterances which establish illocutionary force. Rather, I mean the bodily manifestation of signs represented through the presence of the signer, as opposed to the absence of the writer in written texts.

However, as Klima and Bellugi illustrate, “one of the most striking effects of the morphological operations on signs is the distortion of their form so that iconic aspects of signs are overridden and submerged” (Klima and Bellugi, 30). The best example of this is the sign for SLOW in both its grammatical and literary functions. For example, in order to intensify the meaning of a sign, it is usually inflected by rapid and short movements made with intensity. The intensified meaning of ‘very slow’ is

“*not* elongated or made more slowly; rather, the meaning ‘very slow’ is regularly conveyed by making the sign with an extremely short and rapid movement. Thus the form of ‘very slow’ is incongruent with the meaning of the basic sign” (Klima and Bellugi, 30).

The grammatical form of ‘very slow’ is thus counterintuitive. Through performance of the literary form, however, a signer is free to play creatively with the grammatical process, such as in the following metaphor from my translation of *The Tempest*. In Act I, scene ii Prospero calls Caliban from the cave by saying, “Come thou tortoise, when?” (l. 318). Here Prospero is not calling Caliban a tortoise, but rather commenting on the slowness of Caliban’s response. The line is translated into ASL as a metaphor, as in “you move as slow as a turtle.” Clearly this is an instance where the grammatical process of rapid movements of SLOW would carry the intended meaning. However, Prospero instead signs YOU WALK with a very slow movement of the sign WALK and a head and facial movement to match the expression. To extend the metaphor, he signs SAME-AS TURTLE with the rapid and short movements indicative of intensity. In essence, the signer

is free in the translation to *perform* slowness. The emphasis “SAME-AS TURTLE” which modifies or enhances the performative nature of slowness also serves to indicate Prospero’s view of Caliban as inhuman.

Similarly, signs which carry emotional intensity are also performed in a stronger fashion than in English. A speaker saying in English, “Last week I was furious, but this week I’m much more calm,” can be physically and emotionally detached or distanced from the words. In ASL, such distancing is impossible if the semantic content is to be perceived by the interlocutor. In other words, in ASL the intensity of the emotion “furious” must be performed and inflected with appropriate intensity in order to convey the full meaning of the emotion. If a signer were to sign “I was furious” in the same way one speaks it, without intensity, the meaning could come across as ironic. The inflection will not match the intention. This performative dimension is thus an integral part of the conveyance of meaning in ASL, and can only be conveyed through the bodily manifestation of the signer’s individual presence.

The distancing of emotion as well as of the speaker is privileged in written discourse. By contrast, Deaf culture values interactive, face-to-face communication. In fact, it is necessary. Written texts are quite the opposite. In a written text, the author is absent while the reader is reading. In ASL, this distance is quite impossible. The physical distancing of written texts contrasts with the value placed on proxemics⁶ in ASL. Culturally, Deaf people use space much more

⁶ Proxemics is defined as “the interrelated observations and theories of man’s use of space as a specialized elaboration of culture”(Hall quoted in Elam, 62). This idea of space in relation to culture has definite applications to the performative nature of ASL, especially in relation to drama. Chapter Four details

than English speakers. Space, therefore, becomes in Sacks' term "linguisticized" and individually performative and space is culturally valued much more than in hearing culture. Writing allows the text to be in more spaces (places) than one at any given time. Performance of ASL does not. Written texts may be disseminated to millions of people. In comparison, ASL reaches only a few. Economically, value is placed on product, on books, because they can be sold to the same millions and millions of people who read in English. But there is no finished "product" in ASL. Like the theatre, signed performances are different in every performance. The only way ASL can be permanently fixed in space and time is through videotape. Although videotape is a relatively new phenomenon, the accessibility to videotape cameras is becoming much easier than in previous times. Technology has provided a medium through which ASL can have a permanent effect, not only on Deaf culture, but on all of the performing arts which depend on the body for communication. Choreographers, for instance, no longer risk losing past works because of the difficulty of transcribing dances. This is a technology which has only begun to be explored and studied as historical, sociological and cultural data. Similar to the idea of the *écriture féminine*, and the writing of the body, ASL has a distinctive *literature* of the body, which is engaged in a highly political struggle of finding its own voice.⁷ This is the same struggle which

the importance of this concept linguistically, culturally and theatrically through the establishment of mental, linguistic and stage spaces developed through translation. cf. Foucault's discussion of architecture and space in "The Means of Correct Training" in *Discipline and Punish*.

⁷Notice the figurative usage of words to describe marginalized communities as struggling to find a "voice." Similar words such as "authority" come from the Latin *auctoritas* and mean, *liter*-ally, "the one who writes."

allowed Deaf students to rebel at Gaulladet University in 1988 in order to protest the hiring of the University's hearing president who knew no sign language. This same struggle for power, for identity, and for finding a voice within the confusion exists in William Shakespeare's *The Tempest*.

Colonialism, the Deaf, and *The Tempest*

Harlan Lane has provided an insightful analysis of the relation between deafness and colonialism. That relationship not only has special significance for the translation of ASL, but specifically for the translation of *The Tempest*. (see Chapter Two) based upon the literary criticism of the past fifty years.⁸ As will be shown, the Deaf are a linguistically and culturally oppressed minority. That oppression manifests itself in ways strikingly similar to the discourse that developed through various European nations' colonialist enterprises. Much of that discourse is comprised of adjectives describing African communities and individuals as being less-than-human. The discourse tended toward justifying the exploitation of African cultures based upon considering them as "other," and

Because written texts are valued, ASL's dependence on the performative diminishes its "authority" in the struggle to achieve a place for itself within a dominant discourse. A similar word which displays a hearing perspective is "audience."

⁸The first article I discovered on oppression of the Deaf was Charlotte Baker-Shenk's "Characteristics of Oppressed and Oppressor Peoples: Their Effect on the Interpreting Context." It helped me evaluate my role as interpreter and translator and become aware of the differences in power between hearing and Deaf culture. Further, Paolo Freire's *The Pedagogy of the Oppressed*, which Baker-Shenk discusses in her article, became an important tool for my analysis of the relationship between Caliban and Prospero.

through misinterpreting or misunderstanding African cultural values. Many of the words used to describe deafness also come from a long history of misunderstanding what it means to be deaf. Lane researched over 350 articles within the field of psychology of the deaf, and compiled lists of words used to describe the deaf according to four categories. When he evaluated them he found that deaf people and Africans “appear to have one more thing in common: they are incompetent cognitively, emotionally, socially and behaviorally” (Lane 37). He found that the words are almost entirely negative, even when some pairs of words seem to be opposites. Words such as “morally undeveloped,” “unintelligent,” “explosive,” “aggressive,” “restricted reasoning,” “immature” “suspicious” and “paranoid” are only a few of the words which have parallels to the language of colonization of African communities. These are also many of the adjectives ascribed to Caliban within *The Tempest* and in its critical history (see Chapter Two).

The idea of translating *The Tempest* came to me while I was pursuing my M.F.A. in acting and was playing the part of Caliban. Whenever I spoke to Deaf friends about Shakespeare, their reaction was singularly similar. They had all been exposed to Shakespeare either through classes that forced them to read his work, or through poorly interpreted performances of one of his plays. They became bored with the archaisms, the allusions, and the fact that it was in English rather than ASL. I chose *The Tempest* for translation for a variety of reasons. First, it is neither a comedy nor a tragedy, yet it contains elements of both genres, eliciting distinct problems from both. Second, language and meaning are thematized within the play itself, especially in terms of Caliban’s relationship with Prospero and

Miranda. I believed this was an important theme that could be enhanced within a translated performance. Finally, recent productions within the last twenty-three years have tended toward interpreting the play as illustrating a struggle for power. The inherent oppression that occurs within that struggle was most interesting to me. That conflict is one with which the Deaf community is all too familiar.

The discussion in Chapter One focuses attention on theatre of the deaf and signed performances of *The Tempest* in order to underscore the development of ASL as a poetic and dramatic language. Chapter Two centers on the richly varied productions and critical interpretations of *The Tempest*. Within the last twenty-two years, productions have begun to incorporate colonialist criticism of the play. Postcolonial criticism, which includes an examination into the discourse created and maintained by those in power, is used to make explicit the intrinsic oppressive nature of what are traditionally “classic” texts. American Sign Language and Deaf culture, which has been both an oppressed linguistic as well as cultural community, can appropriate Shakespeare’s text for its own use, adapt it through translation, and effectively re-envision the play through its own cultural and linguistic aesthetics. The third chapter illustrates the translation of English into ASL and how it works in a production of *The Tempest*. Finally, Chapter Four discusses the many hermeneutic problems I faced when translating the play into ASL and the linguistic and theatrical spaces created through the translation.

CHAPTER ONE

THEATRE OF THE DEAF

Interculturalism is one of the ways of bringing previously suppressed material into the artistic arena, by admitting into a general discourse other cultures, cultures which had previously been ignored or suppressed or unknown. But the general discourse (which we must define in terms of the dominant culture) must not deform other cultures by making them speak in the language of the dominant culture.

—Daryl Chin

Solidarity requires that one enter into the situation of those with whom one is identifying. It is a radical posture.

—Paolo Freire

The National Information Center on Deafness lists eighteen performance groups of and for deaf people in the United States, although there are more and more appearing every year. Deaf West Theatre Company in Hollywood, one of these new theaters, under the direction of Ed Waterstreet, has such distinguished actors as Phyllis Frelich, Freda Norman, and Linda Bove. The internationally acclaimed National Theatre of the Deaf celebrated its twenty-fifth anniversary in the 1991-1992 season. Fairmount Theatre of the Deaf in Cleveland announced in 1990 that it was the first theatre in the country to have a deaf Artistic Director,

Shanny Mow. These companies, as well as many others, have helped contribute to the development of ASL as a poetic and dramatic language and to a greater understanding of Deaf culture.

The National Theatre of the Deaf (NTD), the most well known and travelled company of the Deaf, was founded in 1967 by David Hays. NTD boasts many achievements, including being the only professional American company to tour all fifty states and a Tony Award for Excellence in Theatre in 1977. NTD has toured abroad twenty-six times to thirty countries and never once missed one of their six thousand plus performances. NTD, with support from the U.S. Department of Education, will begin to videotape their performances thus making sign language and their unique approach to theatre and poetry accessible throughout the world. NTD has maintained relationships with other professional theatre companies, including Pilobolus Dance Theatre, which emphasizes unique and interesting body mechanics, which when combined with sign language create new forms of communication for the stage. NTD also created the Little Theatre of the Deaf for children, Storytelling workshops and performances, and the Perfect Puppet Company for children with various disabilities. The list of productions is as impressive as the names of the talent that has passed through the company since its founding. Productions have included *Gianni Schicchi*, *The Critic*, *Gilgamesh*, *Sir Gawain and the Green Knight*, *Volpone*, *A Child's Christmas in Wales*, and last

season's *Treasure Island*.⁹ Although maintaining such a diverse repertoire, NTD has never produced a Shakespearean play during its twenty-five years. However, NTD's 1992-93 season is touring with an adaptation of *Hamlet* entitled *Ophelia*.

NTD, like other theatre companies, is not free from difficulties. Shanny Mow, long-time associate and artist of NTD, writes that "while its productions have not always been wholly embraced by the deaf community, the National Theatre of the Deaf has nevertheless shown that, given the right training and opportunity, a deaf person can enjoy the theatre experience that has always been available to hearing audiences" (Mow, 289). NTD's audience base is 90% hearing. In the beginning of the twenty-fifth anniversary program, David Hays writes, "When will we start a spin-off company exclusively for our deaf audiences, now 10%, but a vital 10% of our audience?" That question evokes many questions involving the deaf community's response to theatre. In Chicago, the Chicagoland Advocates for Signed Theatre (C.A.S.T.) has begun to address the issue of the deaf community's lack of attendance due to their growing weariness with ineffectual and sloppily performed performances "for the hearing impaired."

There are several ways to interpret performances. Many theatre-going hearing audience members in the United States are familiar with sign language introduced in American regional theaters through interpreted performances for deaf audience members. Usually there are two interpreters who sit on either side of the stage and interpret the play's dialogue. This form of interpreting gives rise

⁹This information comes from both the *Gallaudet Encyclopedia of Deaf People and Deafness* and from NTD's twenty-fifth anniversary program.

to many problems. Often times, the two interpreters are separated, one stage left, the other stage right. The deaf audience members must continually split their focus, looking from one side of the stage to the other, oftentimes missing what lies in between. The same is true for interpreters who sit or stand only on one side of the stage. Many times, if a deaf person wants to know the dialogue, he/she misses out on the dramatic action of the play.

One attempt at solving this problem is **shadow signing** which incorporates one, two, or several interpreters on the stage with the actors. The interpreter, usually in black or dark clothing, appears much like Chinese propmasters do. Their presence is to facilitate communication, but they are not themselves characters in the play. The shadow interpreters are likewise invisible to the characters on stage, assuming the movements and postures of the character for whom they are interpreting. In this way, deaf persons need not miss the dramatic action of the play by watching interpreters who sign on the fringes of the stage. Shadow signing does, however, create some problems for the actors, especially if it is added during the run of the show rather than rehearsed as an integral part of the rehearsal process. If there are shadow signers for each character on stage, then the number of bodies on stage is doubled, causing blocking problems. Extra rehearsals will usually be called in order to change the blocking and accommodate the new number of people on stage. Most often, in order to avoid such problems, interpreters will assume the identities of several characters, moving next to, above on a platform, below, or near the person for whom they are interpreting. It is a demanding job, one that requires intense concentration as well as acting skills. Not all theaters, however, have incorporated such policies for

interpreting performances, which may account for a decreased interest and attendance from the deaf community.

Other theaters, however, have used American Sign Language in ways which incorporate ASL and deafness into the themes of the plays themselves. For instance, the 1991 production of *Our Town* at the Milwaukee Repertory Theatre used historical information about turn-of-the-century Martha's Vineyard as the foundation for the production. From the eighteenth century until the end of World War II, Martha's Vineyard was, essentially, a bi-lingual community, where due to a large proportion of deaf people, most of the hearing people knew sign language. Artistic Director John Dillon appropriated this setting for his production of *Our Town* to mirror that historical reality. Known for his non-traditional casting policy, Dillon cast the Webb family with deaf actors and the Gibbs family with hearing actors. Several other characters and actors were also deaf, but the Stage Manager was double-cast with both a deaf and hearing actor playing the role simultaneously. The deaf stage manager signed while the hearing stage manager "voiced." To make the play completely accessible to both hearing and deaf communities, hearing actors voiced the dialogue of the deaf actors and signed their own lines while simultaneously speaking them. Dillon had worked with the National Theatre of the Deaf twenty years earlier and believed that ASL was a "wonderful visual language, beautiful and descriptive, perfect for a play like *Our Town*, that relies on mime and, more importantly sensing what's special (or eternal, as Wilder puts it) in life's everyday utterances" (*Prologue*). NTD along with Fairmount Theatre of the Deaf as well as others are pioneers of this approach. NTD hires mostly deaf performers, however, rather than equal casting

of deaf and hearing actors. The hearing actors, NTD maintains, “are not interpreters but ‘voice actors,’ full members of the cast with their own lines to forget. Yet the voice is never neglected; it is very much a part of the NTD style. Words and signs are synchronized to begin and end at the same time.”

Of course, forms of interpretation differ from theatre to theatre. As illustrated earlier, most theatre companies in the U.S. will have program announcements that say the following: “Today’s performance will be interpreted into American Sign Language for the hearing impaired.” Depending on the theatre’s commitment to the style and frequency of interpreting, they may receive the patronage of the deaf community. Deaf West Theatre Company’s production of *Shirley Valentine*, starring Freda Norman, however, is advertised from a deaf perspective. The brochure says that *Shirley Valentine* will be “performed in American Sign Language with voice interpretation for the hearing audience through the Sennheiser Infra-Red System.” Many theaters now have such infra-red listening systems, designed originally for people with varying degrees of hearing loss. Certainly for people who don’t know ASL, the experience of having to wear earphones in order to understand the dramatic action of the play will be an enlightening one. It is an experience which may bring home to the hearing members of the audience something akin to the deaf experience of communication in a hearing world.

Of course, there can be political agenda to such performances. American Theatre companies of the Deaf help facilitate and strengthen cultural identity through performances in ASL. In Europe, some Deaf companies comprise solely deaf actors and their policy is to refuse to voice any productions with the

understanding that if hearing people want to understand, they will have to learn sign language (Cohen, 69). This is a much more militant approach to theatre, especially now when theaters in the United States are struggling with a national identity. ASL and deaf actors are more visible to the greater American theatrical community, and deaf actors are finding themselves at the very center of the “inter-” and “multi-” cultural debate facing American universities, colleges and theaters. It is a complicated struggle, one which has led to the Non-Traditional Casting Project (a council devoted to the study of the issues surrounding multiculturalism in theatre) as a source for coming to terms with the way American theatre has been shaped throughout its history and how it continues to envision itself.

For deaf actors, the struggle for non-traditional casting is understandable as long as there continues to be hearing actors cast as deaf characters. This is not an uncommon occurrence. Penny Marshall’s new film (not yet released as of this writing) focuses on two brothers, one deaf, the other hearing. Marshall not only did not hire a deaf actor for the role, or a child of deaf adults (who would probably be fluent in ASL), but she chose two hearing actors, neither of whom knew any sign language whatsoever. Mark Medoff, author of *Children of a Lesser God*, understood the theatrical community well when he wrote at the beginning of the play, “The author insists that—in *any* professional production of this play—the roles of Sarah, Orin, and Lydia be performed by deaf or hearing impaired actors.” The question of who is allowed to play whom has garnered significant attention in the media within the past few years, the most talked about instance being the hiring of a Caucasian in the role of a Eurasian character in

Miss Saigon. These issues are the same, but also subtly different for deaf actors and must be addressed in order to present the perspective and choices made for my translation of *The Tempest* into ASL.

Non-Traditional Casting and Interculturalism

The Milwaukee Repertory Theatre's production of *Our Town* is not an isolated incident of intercultural productions of Thornton Wilder's text. In 1991, the Arena Stage in Washington D.C. cast seven African-American actors and one Hispanic actor in a cast of twenty-six for a production of the play. The Hispanic actor was cast as Dr. Gibbs and there were two pairs of interracial siblings. This created a great deal of consternation for a journalist who reviewed the production. He believed that the play's turn-of-the-century New England town was inaccurately represented by the chosen cast.¹⁰ Productions of *Our Town* at both the Milwaukee Repertory Theatre and the Arena Stage may seem similar in approach; casting a traditional play with non-traditional (i.e., deaf and non-white) actors. The productions handled casting differently, however. In the Arena Stage's production, the actor's individual race or ethnicity was not to be considered part of the portrayal of the character. Or, if it was to be considered, then the production asked that the bounds of realism be stretched to include the possibilities of interracial marriages and siblings in a small New England town. Either way, the reviewer believed that the play did not conform to his sense of

¹⁰See Zelda Fichandler's article "*Our Town* in Our Times" in *American Theatre*, October 1991 for a brief commentary on the Arena Stage's production.

realism. Perhaps it was the intent of the production at Arena Stage to challenge the audience's understanding of realism. The debate over an individual actor's physical nature, linguistic, cultural or ethnic identity has never been stronger than it is now in American theatre discourse. These complex issues arise when the historically written and culturally inscribed texts of the past meet with the historically and culturally imprinted production of the present—in essence, between the written text and its performance. This distinction is vital for this discussion of *The Tempest*, because it affects not only the translation itself, but also the blocking, staging and interpretation of the play.

In his book *The Semiotics of Theatre and Drama*, Keir Elam illustrates an important distinction for semiotic analysis between the dramatic text (that is, the text produced *for* the theatre) and the performance text (the text produced *in* the theatre). The former has traditionally belonged to the domain of the literary critic who carefully examines the text as written. The latter, while not excluding the role of the critic, chiefly belongs to the stage in the form of the performance. There can be much debate over which *text* is more important, but Paola Gulli Pugliatti's comments quoted in Elam's book help make this distinction clearer: "...the dramatic text's units of articulation should not be seen as 'units of the linguistic text *translatable* into stage practice', but rather as a 'linguistic transcription of a stage potentiality which is the motive force of the written text'" (Elam, 209). The reliance of one text upon the other does not indicate a privileging of one in favor of the other, but it does illustrate a radical dependence and "powerful intertextual relationship [which] is problematic rather than automatic and symmetrical. . . .It is a relationship that cannot be accounted for in

terms of facile determinism" (Elam, 209). This relationship between texts is identical to the process of translation into American Sign Language. As a performative language, ASL parallels the performance text in that it cannot be practically and orthographically transcribed. For semiotics, the written text is, as Pugliatti says, a "linguistic transcription of a stage potentiality." Similarly, for ASL, all written texts are a linguistic transcription of a *performed* potential. This is why American Sign Language is a model language for stage productions. Its intrinsically performative nature makes it both an ideal medium for theatrical productions as well as the focus of a semiotic study.

The distinction between performance text and written text also allows a differentiation between the character as written and the character as performed. More specifically, it renders the dramatic world and the actual world more easily discernible, but also provokes discussion as to the relationship between the two. For example, in the Arena Stage's production of *Our Town*, the actors' race was not to be regarded as a specific characteristic of their roles. In essence, the audience was to be color-blind so that, in the dramatic world of the play, there could be pairs of interracial siblings with one or more parents of yet another race. This type of casting, more commonly called non-traditional¹¹ or color-blind casting effectually homogenizes the actors individual racial or ethnic background. In effect, if an African-American actor is the only person of color in a family that is otherwise white, the black actor *becomes* a white character. This

¹¹See "Race Free, Gender Free, Body-Type Free, Age Free Casting" in *The Drama Review*, v.33 4-10 as well as the October 1991 issue of *American Theatre* which is entirely devoted to multiculturalism.

concern is succinctly expressed by actor Tom Jones upon the consideration of casting James Earl Jones as Big Daddy in *Cat on a Hot Tin Roof*, “I don’t want to see anyone get on stage and pretend they’re not black....If the actor’s race is ignored, say, in a family relationship onstage, then it either becomes an intrusion or a gimmick. The actor is not an empty vessel but must in some way use the truth of his own identity” (Hulbert, 51). The truth of the actor’s identity was utilized in the Milwaukee Repertory Theatre’s production of *Our Town*. The director of that production, John Dillon, used casting in a conceptual way which allowed the actors’ lives to inform the characters’ reality. Deafness, although not a part of Thornton Wilder’s play, was merely a part of life in Grover’s Corners rather than an “issue” of casting policy. In many ways, the Milwaukee Repertory’s production was testimony of that theatre’s dedication to interculturalism, the deaf community and ASL (not to mention a resident company comprising one-third ethnic minorities). Not all theaters, however, are willing to take the time to learn about ASL, or to have their hearing actors acquire a comfortable usage of it, as well as to incorporate deaf actors into their companies.

Not all deaf actors, however, favor conceptual casting. Non-traditional casting does allow for a deaf actor to play a hearing character, when issues of hearing or deafness are not germane to the story. At the same time, ASL cannot be ignored because it is the primary way of communicating for a deaf actor. That is, an actor’s usage of ASL will always call attention to itself (for hearing audience members) during the first few minutes of the play, whether or not the character is deaf. Linda Bove, best known for her performances on “Sesame Street,” acknowledges that she does not “want to be stuck only doing deaf

roles. That's the problem here in Hollywood. They don't want to give you a deaf role unless you can speak. I would like to do both so that, as an actor, I have the opportunity to develop my craft" (Harrington, 15). She would, some day, like to play the role of Blanche in *A Streetcar Named Desire* but does not think that the character necessarily has to be deaf. ASL would be merely Blanche's way of communicating. Her problem of not finding acceptance among theatre companies for this approach is not unique among deaf performers. Many directors have trepidations about working with deaf actors. Most directors, like the greater population as a whole, are ignorant of ASL and deaf culture. Most casting directors require that a deaf actor be able to speak, and speak well, rather than use sign language. The process of interculturalism for deaf actors seems unique and much more difficult than for any other minority group for the sole reason that ASL is a language completely different from *all* spoken languages. A Hispanic actor is not going to perform the father in *Our Town* in Spanish, whereas a Deaf actor must perform in his/her language (ASL). ASL does have the advantage, however, of being a silent language so that simultaneous translation for the hearing audience can be achieved without two "voices" speaking at once. Nevertheless, deaf actors remain one of the most marginalized of communities within the American theatrical community.

Interculturalism also has its dangers. Interculturalism cannot be merely the appropriation of cultural, linguistic and ethnic traditions for no other purpose than to attempt cohesion between cultures. There is also a danger of co-opting another culture's traditions and symbols for their novelty without proper understanding or care. Non-traditional and conceptual casting can both be used as forms of

oppression when used for these purposes. Interculturalism, however, does not mask the power structures and struggles which occur between two cultures.

Indeed, as Daryl Chin notes:

Interculturalism hinges on the questions of autonomy and empowerment. To deploy elements from the symbol system of another culture is a very delicate enterprise. In its crudest terms, the question is: when does that usage act as cultural imperialism? Forcing elements from disparate cultures together does not seem to be a solution that makes much sense, aesthetically, ethically, or philosophically (Chin, 174).

The issues of translation are at the center of this discussion. Some individuals in the Deaf community believe that any translation of literature into ASL, especially drama, should be ignored in favor of ASL poetry which comes from the core of Deaf culture itself. They believe that, as long as translations are the major source for deaf actors, then plays which evolve from the collective deaf experience and emerge from ASL rather than English, will be stifled. But translating is not a “forcing together of two cultures,” as Chin warns. Translating is a bridge between two cultures. The warnings of co-opting culture in the process of interculturalism, however, are ones that the translator should heed.

ASL Productions of *The Tempest*

I needed to answer several essential questions before I began the translation of *The Tempest*. The most important of these was whether or not the characters would themselves be deaf, and if so, would all of them be deaf or only a few? Because this is a cultural as well as linguistic translation, with an emphasis on the play’s critical heritage informing the translation process, the characters as

well as the actors playing them, are deaf. I did not want Deaf actors pretending to be hearing characters. Likewise, I did not want the Deaf characters to use language indicative of hearing characters. As a result, dialogue, dramatic action, blocking, and other factors which depend on the sense of hearing have been culturally translated (see chapter four). This decision was not an easy one. But by making all of the characters deaf, the translation obviates deafness itself as an issue demanding the audience's attention. Instead, I chose to underscore issues of colonialism and oppression of culture and language through the performance of the text (see chapter two). Clearly, if Prospero remained a hearing character and Caliban a deaf one, the theme of deaf oppression would have been strongly ostended. However, because all of the characters are deaf, this translation foregrounds Prospero's linguistic and cultural oppression of Caliban. It is this cultural and linguistic oppression which mirrors the experience of the Deaf community.

Poetry, how Shakespeare's verse (as it is indicative of a character's status) is translated into ASL, is probably the most difficult of all problems addressed in this translation and in the thesis (Chapter Two). The process of becoming inculturated, of approaching the text through ASL, with deaf actors, poets, and as best as could be achieved, from a deaf perspective, was a struggle from the beginning. The ideas of language, literature and poetry are strongly inculcated. The emergence of ASL and ASL poetry is beginning to have a profound effect not only within the deaf community, but on how literature of the body is recognized and performed. ASL performance asks its spectators to expand previously held ideas of language and literature, to enter into a visual-gestural

world of communication and ultimately to explore the possibilities of increasing the range of artistic expression. In the twenty-five year anniversary program of the National Theatre of the Deaf, Shanny Mow clearly articulates the artistic force of ASL:

An arm rises, Fingers spread out. The hand revolves. Gently the arm sways. Suddenly it leans to one side, every muscle tensing, as if some force is trying to push it down. A breeze turns into a tempest. The tree bends. Will it break? We see struggle and fear and, as the tree hangs on, relief and triumph, all on the face of the storyteller. Shapes. Emotions. Tales. The stage is empty space in front of the storyteller. It is also a forum for his thoughts and ideas, a canvas for his artistry. A pageant of kinetic imagery. 'Sculpture in the air'.

The artistic expression of ASL lies in the limitless bounds of the imagination. The body manipulates and is manipulated to become a text, a performance, 'sculpture in the air.' When this text of the body is met with the performance text of William Shakespeare, cultures meet, language is both seen and heard, and the range of artistic expression moves into newly explored territory. A contemporary production of William Shakespeare's *The Tempest* is where these two languages, cultures and art forms converge. The following chapters detail both the process as well as the outcome of such an encounter.

There have already been two productions of *The Tempest* which were cast with one or more deaf actors. The first was a production in 1982 at the National Technical Institute for the Deaf in Rochester, NY. The production was directed by Jerome Cushman and starred actor Patrick Graybill as Prospero and Peter

Cook as Caliban. The director's notes to the cast regarding character analysis indicate a strongly romantic version of the play, concentrating on Prospero as a "highly educated, knowledgeable, generous, loving and forgiving" man. Taking Shakespeare at his word, the director conceived of Caliban as "1/2 animal and 1/2 human" and also as the "antagonist from the subculture which exists on the island. . . a very primitive being." The production was cast with several hearing actors providing the "voiced" counterparts to the deaf actors. Each individual actor worked on his or her own translation into some form of signed language, but there was no continuity within the translation process. However, Patrick Graybill served as the sign coach for the production, giving help to actors who needed it. The most interesting aspect of this production was the use of Signed English by some of the performers, including Peter Cook as Caliban. At that time, Peter was not as skilled as he is currently in the usage of ASL. His translation shows that he portrayed Caliban as both a Signed English user as well as a hearing character using hearing metaphor. The following is Shakespeare's text (left) with Peter's translation:

Be not afeard; the isle is full of noises,
 Sounds and sweet airs, that give delight,
 and hurt not.
 Sometimes a thousand twangling
 instruments
 Will hum about mine ears; and sometime
 voices,
 That, if I then had wak'd after long sleep
 Will make me sleep again: and then, in
 dreaming,
 The clouds methought would open, and
 show riches
 Ready to drop upon me; that, when I
 wak'd,
 I cried to dream again (III, ii 133-141).

Don't be afraid. Island full
 of noise, sweet air, feels
 good but not hurt.
 Sometimes thousand of
 instrument will hum my
 ears, some voices, if I woke
 often lay sleep, will make
 me sleep to dream—riches
 drop on me, and I wake-up,
 cried to dream again.

The translation shows that Caliban's character was hearing rather than deaf. Hearing imagery was translated quite literally and the syntax followed English usage, hence a more SEE approach to the text. A similar production with only one deaf actor playing Caliban, incorporated more ASL into the performance.

In September of 1987, under the direction of Mark Woodruff, the La Jolla Playhouse in California produced *The Tempest*. The significance of this production was the performance of deaf actor Howie Seago in the role of Caliban. Because Caliban used American Sign Language in the production, linguistic issues of domination played an important part in the concept of the play: "Seago sees his character's insistence on signing as 'a power struggle where Caliban refuses to speak in their language.'" (Churnin, part VI, 1).

Woodruff cites Caliban's invective ("You taught me language and my profit on't/ Is, I know how to curse. The red-plague rid you/ For learning me your language" I.ii. 365-367), as support for this interpretation. Miranda and Ariel take turns voicing Caliban's lines. "In the way we've interpreted the play," Seago acknowledges, "Prospero knows sign language but refuses to speak to me with it because he oppresses my character, Caliban. After a while, Ariel speaks for me because Prospero has asked him to keep an eye on me" (Steckling, 5). This interpretation has several interesting dimensions. First, Caliban's character was conceived of as deaf. This provided for an interpretation that could include the linguistic oppression of deafness. Second, it suggests some reciprocity between ASL and English. That Prospero knows sign language but refuses to speak it strongly illustrates Prospero's linguistic oppression of Caliban. Caliban's use of

ASL is symbolically more defiant, creating a greater tension between Prospero and himself. His speaking sign language is a blatant act of disobedience. Third, that Miranda voices for him indicates that she, too, knows sign language, and it was perhaps taught to her by Caliban while she concurrently taught him English. However, Seago also spoke for himself: “Then, of course, I use my own voice when I’m cursing and when I’m happy and singing a song. So, you see, I have a whole wide range of expression available to me” (Streckling, 5). By speaking “in his own voice” the act of defiance, which would have been stronger if Caliban refused to speak, was significantly decreased. Moreover, Stephano’s amazed response to Caliban, “where the devil should he learn our language” (II,ii 67-8) is problematic in that Caliban and Prospero should ‘speak’ the same language, whether it be ASL or English.

In an all-ASL translation of the play, performed by deaf actors as deaf characters, the problem is eliminated. All characters would speak in sign language of some kind. The differences between characters, such as distinctions between verse and prose, could be established by characters who sign more towards the continuum of ASL and Signed Exact English respectively. In such a production (the one that I propose) the linguistic differences among the characters’ signing abilities would necessarily take on political implications. That is, the characters who are less educated, less refined and comic will be represented by SEE. The more sophisticated characters, the nobles, Miranda, Prospero and Caliban, would use the more creative and imaginative form of ASL. Caliban, who speaks both verse and prose, would be in the unique position of code-switching, from more SEE with Trinculo and Stephano, to more ASL when emotional, alone, and with

Prospero. In making the production mostly ASL, with the exception of Stephano and Trinculo, the play overcomes the ponderous, heavy and boring translations of Shakespeare into SEE which Deaf people have shunned. However, this production takes the risk of oppressing those deaf individuals who are more comfortable using SEE than ASL and who are already segregated from Deaf culture and community.

Finally, a third translation of *The Tempest* was attempted by the Santa Cruz Shakespeare Festival in 1985, under the direction of George Amis. Jan Fried, one of the interpreters for the play, describes the process:

The translation was done in two ways. First, there were two interpreters who interpreted a performance of the play. Then there was a videotape of just the interpreters. There were three of us who stood in front of the videocamera. Two of us would listen to George over a speaker as he read the lines from the booth. I listened to a taped version of the performance. It was very confusing, and having only one person reading the lines made it difficult for the other interpreters (Fried).

While the interpreters had discussed some elements of the interpretation of the play, postcolonial criticism did not inform their translation process. The characters remained hearing and hearing metaphors were not translated through Deaf culture. The interpreters stood during the translation, but otherwise refrained from incorporating the signs into larger theatrical gestures. Furthermore, the translation was not a part of the performance where mime, gesture, and bodily deictic markers could help establish the meaning of the text. All three of these signed versions of

The Tempest described above are different from the translation which I have attempted to produce.

Within the last twenty-two years, productions of *The Tempest* have begun to incorporate colonialist criticism within the performance. A discussion of postcolonial criticism will allow comparisons between Caliban's oppression and the oppression experienced by the Deaf community. ASL and Deaf culture can, therefore, appropriate Shakespeare's text for its own use, adapt it through translation, and effectively re-envision the play. The following chapter is a discussion of the production and critical history of *The Tempest* and how an ASL translation appropriates this history.

CHAPTER TWO:

THE CRITICAL AND PERFORMANCE HISTORY OF *THE TEMPEST*

Finally, since Prospero controls events and this is a romantic story, all the threads are gathered together when he forgives the offenders, abjures his magic, resumes the dukedom, and prepares to celebrate his daughter's marriage.

—Hallett Smith

Prospero is the complete totalitarian. I am always surprised when others consider him the wise man who forgives. . . . Prospero is the man of cold reason, the man of methodological conquest—in other words, a portrait of the 'enlightened' European.

—Aimé Césaire

There is a wide variety of criticism which has permeated debates regarding Shakespeare's last play, *The Tempest*. Throughout its history, the themes and characters of Shakespeare's play have been transposed into operas, a ballet, a science fiction film, a rock-musical, several poems, various cinematic and theatrical adaptations, and even a computer game. Each of these "productions" has re-interpreted Shakespeare's original and they provide a continuous commentary on how the play has been envisioned throughout its three-hundred-and-eighty-odd-year history.

In choosing an interpretation, a translator of *The Tempest* into ASL must also situate himself within the play's interpretive contexts. There is no value-free translation. Within the last fifty years, the emphasis of criticism has shifted to

include an investigation into the colonialist discourse of Shakespeare's time and how it may have affected his writing of *The Tempest*. As detailed in Chapter One, the discourse and power structures created and maintained by colonialism parallel the discourse and discrimination surrounding American Sign Language and the Deaf community. The translation of *The Tempest* into ASL is a study of linguistic and cultural differences and their interrelationship. As a result, this chapter will focus primarily on the colonialist criticism that has informed and influenced productions of *The Tempest*. After giving a brief history of the criticism and productions of the play, I will show how my own interpretation for the translation derives from postcolonial interpretations and how they can be related to issues of concern to the Deaf community.

Romantic and Colonialist Interpretations

There have been two seemingly antithetical interpretations of *The Tempest* which create the continuum on which all productions of the play have been produced. The first, which has a long stage history, began during the Restoration. Productions with roots in the Restoration have tended to interpret the play along comic lines, sentimentalizing and foregrounding the love interest above and beyond any other narrative in the story. This interpretation developed into the romantic productions of the nineteenth century, advancing an autobiographical relationship between Prospero as artist and Shakespeare as playwright as well as developing the themes of reconciliation and forgiveness.

Early twentieth century critics and commentators interpreted *The Tempest*

in a variety of ways, but each of them stressed reconciliation and forgiveness.¹² Sir Arthur Quiller-Couch, noting that the process of reconciliation effected through the love interest of Miranda and Ferdinand is a slow one, believed that Shakespeare's adherence to the neo-classical rules of time, place and action allowed him to neatly resolve the play in the last scene. Hallett Smith felt that "Because the plot is so simple and the characters so far from complex, the critics find it difficult to account for the great effect the play has on them" (Hallett Smith, 9). As a result, he believed critics turned too much to biographical, allegorical, religious or psychological interpretations of the play which were unneeded. He cited Thomas Campbell's interpretation in 1838, that Prospero's farewell to the island is synonymous with Shakespeare's farewell to the Globe as utterly ridiculous. J. Dover Wilson did, however, believe that *The Tempest* marked Shakespeare's farewell to the theatre, that it was "his official conge; and, if not in truth his last word, was intended to be so" (Wilson, 23). This biographical interpretation has imprinted itself on contemporary criticism, and continues to be mentioned throughout modern theatre critics' reviews of the plays.

¹²See John Middleton Murry, *Shakespeare*. London: Jonathan Cape, 1936. and E.M.W. Tillyard, *Shakespeare's Last Plays*. London: Chatto and Windus Ltd., 1938. and J. Dover Wilson, "The Meaning of *The Tempest*" Newcastle Upon Tyne: The Literary and Philosophical Society of Newcastle Upon Tyne, 1936. Murry believed that, due to Prospero's artistic control, all of the members of the company pass "beneath a like transforming spell....That which Christian theology imposes on evil men at the Judgment-Day —'Tortures of the Damned'—by Prospero's art they experience in life" (398). Further, these critics maintain that it was always Prospero's design to forgive Antonio rather than seek revenge on him. While this may be true, a production cannot foreshadow this without losing the dramatic tension of the play.

Twentieth century productions which adhered to this biographical interpretation tended to view Prospero romantically as the beneficent and wronged magus, in control of the dramatic action of the play by his “so potent Art.” When read allegorically, Caliban and Ariel became manifestations of Prospero. The former was considered earthy, bodily and fully sensual, the latter was airy, spiritual, and imaginative. At play’s end, Prospero forgives and reconciles himself to others, Caliban “seeks for grace,” and the court returns to Milan with the happy thoughts of the marriage of Ferdinand and Miranda. Sir John Gielgud, who has played Prospero for over sixty years, first played Prospero in 1930 and again ten years later. Both of these early productions tended to view Prospero in this romantic fashion. It was not until Peter Brook’s 1957 production that the complexities of Prospero’s character, his ambivalence at perhaps not wanting to leave the island, as disillusioned, took prominence (Gielgud, 202).¹³ Gielgud, more than any other twentieth century actor, has embodied the range of expression attributed to Prospero within the last century. David Hirst acknowledges Gielgud’s performances as influential in underscoring the play’s “serious themes as against an attitude to the work as an escapist romance dressed up in exotic trimmings and offering an opportunity for spectacular theatrical pyrotechnics” (Hirst, 46). Brook and Gielgud were not alone, however, in acknowledging the complexities and ambiguities of the play.

¹³In his 1979 autobiography, Gielgud writes, “I think *The Tempest* would make a wonderful film and have my own ideas of how it could be done. The play has to be set in several, unidentifiable, locations: marshes one minute, cornfields the next, then cliffs and sea, and finally sands.” His wish came true in 1991 in Robert Greenaway’s spectacular film *Prospero’s Books*, another fascinating adaptation of the play.

The second interpretation of *The Tempest* began relatively recently, during the 1940's. Productions and criticism began to question the sentimentality of the play's earlier history, foreground the political overtones of the play, consider the ambiguity of the play's outcome and adopt a less than magnanimous view of Prospero. This approach has been favored by revisionists, most specifically New Historicists who interpret the play through 'colonialist discourse.' This discourse, more specifically, is the collected discourse created during the European expansion into land previously unknown to Europeans, and in relationship to peoples and cultures newly encountered during that time. *The Tempest* has been appropriated by critics during the last thirty years to illustrate European attitudes of superiority over the indigenous people of Africa, America, and the West Indies, as well as Central and Latin America.¹⁴ "A Monster, A Child, A Slave" a chapter in George Lamming's book *The Pleasures of Exile* (1960), was one of the first to explore the radical themes of political domination in *The Tempest*. For Lamming, Prospero's desire to leave the island is reflected in his desperate need to escape Caliban. Prospero's acknowledgment, "This thing of darkness/I acknowledge mine," is for Lamming "the occasion to which every situation within the context of *The Tempest* must be related. . . .He [Caliban] confronts Prospero as a possibility; a challenge; and a defeat" (Lamming, 108). Thus, for Lamming and for

¹⁴See Stephen Orgel's introduction in *The Oxford Shakespeare* for an excellent introduction to source study of *The Tempest*, including Florio's translation of Montaigne's essays "Of the Cannibals" and "Of Cruelty," as well as The Strachey Letter and Medea's incantation. See also Alden T. Vaughan's invaluable article of the appropriation of Caliban as a symbol of oppression in "Caliban in the "Third World": Shakespeare's Savage as Sociopolitical Symbol" in *Shakespeare Quarterly*, v.39 (1988) 289-313.

other revisionists, the focus of every situation within the context of the play rests on the Caliban/Prospero dynamic.

Critics of the revisionists understanding of *The Tempest* prefer the evidence that Shakespeare never fully demonstrated Caliban's identity as synonymous with a New World Indian. Meredith Anne Skura believes Shakespeare tried to avoid such "native" approaches to Caliban because Caliban lacks

almost all of the defining external traits in the many reports from the New World--no superhuman physique, no nakedness or animal skin (indeed, an English 'gaberdine' instead), no decorative feathers, no arrows, no pipe, no tobacco, no body paint, and--as Shakespeare takes pains to emphasize--no love of trinkets or trash (Skura, 49).

Skura provides a critique of the New Historical approaches to the play by emphasizing the ways Caliban is unlike a Native American rather than similar to one. In her analysis of the text, however, she fails to account for Caliban's performance history which does, in fact, include many of the external traits of either black, West Indian, or Native American slaves.¹⁵ *The Tempest* is thus not

¹⁵Skura's article, "Discourse and the Individual: The Case of Colonialism in *The Tempest*" fails to incorporate other possibilities of interpretations which foreground issues of race in *The Tempest*, such as those which arose during the West Indian slave mutinies. Two examples, which began in the early nineteenth century, were J.H. Fawcetts Ballet adaptation (1803) and *Raising the Wind* (1848). The former replayed Caliban's attempted rape of Miranda, reinforcing the theme of patriarchal authority and chastity. The second and "most striking such version remains the Brough brothers' travesty *Raising the Wind* which, conflating racism and counter-revolution, portrays Caliban as a caricatured Negro abolitionist who brandishes a red flag and sings the *Marseillaise* " (Dobson, 106). See also Herbert Beerbohm Tree's interpretation of Caliban in 1904, in Orgel's introduction to *The Oxford Shakespeare: The Tempest*, in which Tree's Caliban wears a necklace of shells and a grass skirt.

merely Shakespeare's text, but the way it has been appropriated throughout history in performance. Skura does not, though, totally discount revisionist approaches to the play. In fact, she does believe that Shakespeare's text includes participation in the discourse of political exploitation. Her point is that the revisionists' tendency is to reduce everything within the play under the rubric of 'colonial discourse' without allowing for other 'discourses' to exist. Her point is well taken, and her psychoanalytic approach to Prospero is one that details a richly complex understanding of his character, which when combined with New Historical revisionism, enhances rather than reduces the levels of interpretation of the play.

Early Production History

The appropriation of *The Tempest* throughout history in performance is significant for the development of the colonialist interpretation of the play. Despite early adaptations and the portrayal of Caliban as a comic figure, the early productions of *The Tempest* anticipate a colonialist interpretation. That *The Tempest* was virtually unseen in its original form for almost 135 years after its initial performances in 1611 and 1613 demands some investigation. When the theatres reopened after the Interregnum, Shakespeare's version of the play had been revised by William Davenant and John Dryden to suit the taste of Restoration audiences. *The Tempest*, or *The Enchanted Isle*, which opened at the Duke's Theatre, Lincoln Inn Fields on 7 November 1667, was again revised

six years later. The second version, which was performed at Dorset Gardens Theatre and produced by Thomas Shadwell, included music by Henry Purcell. The opera contained elaborate theatrical effects--bringing in more money than any opera until its time. However, characters were changed significantly, completely altering Shakespeare's work.

The Dryden/Davenant version altered character and plot development to enhance the comedic and romantic themes. The most striking change is the addition of several characters, most notably Sycorax as Caliban's sister rather than mother. The *dramatis personae* lists both of them as "Two Monsters of the Isle." Equally striking are the parallel characters created for Miranda and Ariel. In Shakespeare's play, upon seeing Ferdinand for the first time, Miranda says, "This/ Is the third man that e'er I saw; the first/ That e'er I sigh'd for:--(I.ii. 447-449). Dryden and Davenant have created not only a sister for Miranda named Dorinda, but also a male counterpart named Hippolito, who is described in the *Dramatis Personae* as "One that never saw Woman, right Heir of the Dukedom of Mantua." Ariel, too, has been granted a significant love interest: Milcha, a "gentle spirit for my Love/ Who twice seven years has waited for my freedom" (I.ii 214-5). And several other comic "marriners" have been added.

These additions remove from Shakespeare's original the complex psychological structure of the individual characters and create a more simplistic plot revolving around love, marriage, and patriarchal authority.¹⁶ Recent

¹⁶See Matthew Wikander's "The Duke My Father's Wrack': The Innocence of the Restoration *Tempest*" and Michael Dobson's "'Remember/First to Possess His Books': The Appropriation of The *Tempest*, 1700-1800" as they both appear in *Shakespeare Survey* v.43, 1991.

interpretations of Shakespeare's play have tended to view it as a tragicomedy rather than as a comedy as it is classified in the first folio. The Dryden/Davenant version which focuses on the more romantic and comedic issues of the plot significantly reduce the dramatic force and inner conflict in the Caliban sub-plot. The elements that make Shakespeare's play richly complex and ambiguous have been reduced to facile plot structure and two-dimensional characters in Restoration play .

Caliban survives this adaptation poorly. He is depicted mostly as a drunken sot, so susceptible to drink that the attempted overthrow of Prospero is completely forgotten. Dryden has removed from Caliban his humanity, taking Shakespeare's Prospero at his word that Caliban was "got by the devil himself/Upon thy [Caliban's] wicked dam (I,ii. 321-2). In his introduction to *Troilus and Cressida* in 1679 John Dryden writes about Caliban that Shakespeare:

seems there to have created a person which was not in nature, a boldness which, at first sight would appear intolerable; for he makes him a species unto himself, begotten by an incubus on a witch; but this, as I have elsewhere proved, is not wholly beyond the bounds of credibility, at least the vulgar still believe it (Palmer, 34).

That Dryden accepts Prospero's explanation of Caliban's birth elicits two points. First, that Dryden sees Caliban's birth as the product of witch and devil as "not wholly beyond the bounds of credibility" illustrates the mindset of some (the 'vulgar' according to Dryden) seventeenth-century people. This belief gives support to an interpretation that considers Prospero a benevolent *magus*. The

interpretation of Prospero as magician also underscores the control that magic had in the imaginations of the audience not only of Dryden's time, but of Shakespeare's time seventy years earlier. Second, Dryden did not envision Caliban as anything but a "species unto himself." Dryden's view of Caliban is certainly non-human. Whether or not he saw Caliban as a Native American, Caribbean, or black slave does not matter. What matters is that he seems to have been unaware of the political nature of Caliban's role in Shakespeare's play and was unconscious of the discourse in which he was imbedded. This claim is not a critique of Dryden's inability to perceive the play through twentieth century sensibilities. Rather, Dryden's view corroborates current criticism which claims that colonial discourse was (and is) an unconscious development of the political, social and cultural manifestations of a nationalist or racial agenda seeking power and authority over others. The dehumanization of Caliban, a view that Dryden seems to hold, is one of the ways that oppression is justified by the oppressors (see below). According to Dobson, the inability to view Caliban as human took away his importance as a character and was a common oversight in productions of the play:

This neglect of the racial issues raised by Shakespeare's 'salvage and deformed slave' seems to have persisted in the early eighteenth century theatre, one production of *The Enchanted Island* at Drury Lane in 1729 having apparently omitted Caliban altogether (Dobson, 101).

A non-human comic Caliban seems to have enjoyed a long run on the stage. The production history of the Dryden/Davenant version, however, was not devoid of

some of the political implications of the text although performances which foregrounded the slavery of Caliban did not occur until nearly one hundred years after Dryden's original adaptation. Michael Dobson believes the portrayal of Prospero as the figurehead for racial mastery moved centerstage during this time. Dobson illustrates this by adducing the frontispiece to the play in Bell's acting edition of 1774, which decidedly represents Caliban as a black slave drunkenly vowing allegiance to Trinculo and Stephano, "—a primal scene of colonialism if ever there was one" (Dobson, 105). This representation of Caliban as a black slave is singularly important for the very reason that racial interpretations or manifestations of *The Tempest* are not uncommon before the twentieth century.

Nineteenth Century Productions

There were two types of productions which took their cue from Restoration performances of *The Tempest* and influenced twentieth-century interpretations of the play. The first was the 'spectacular' performance, which endeavored to produce the play as lavishly and with as many effects as possible, effectively overwhelming the audience as well as the script. Slowly, as plot became more of an issue and spectacles became more and more costly, these productions evolved into a nineteenth century 'romantic' production, which emphasized the characters' relationships rather than elaborate stage techniques. The romantic style of production has had the most profound effect on productions until roughly 1970, and indeed it continues to influence modern productions.

The best-known ‘spectacular’ production of the nineteenth century was no doubt Charles Kean’s production in 1857, which opened at the Princess’s Theatre on July first of that year. Although faithful to Shakespeare’s text (without corruption from the Dryden/Davenant or Shadwell versions), Kean nevertheless found it necessary to omit much of Shakespeare’s dialogue. Removing all of the dialogue from the opening scene, he relied purely on the stagecraft to carry the meaning. Some critics thought that the final tableau, which poised Ariel floating above the ocean watching the retreating ship, made Ariel the central character in the play. The extent to which the scenery and special effects overpowered the actors as well as Shakespeare’s text is obvious. Hans Christian Anderson, who saw the production’s opening night, concluded that “Shakespeare was lost in visual pleasure: the exciting poetry was petrified by illustrations; the living word had evaporated” (Anderson in Nilan, 203).¹⁷ Kean’s production, although surviving 88 performances and being the most spectacular production of *The Tempest* to date, virtually eliminated any of Shakespeare’s complexities or subtleties of character development and plot as well as poetry.

Other significant interpretations during the nineteenth century occurred after Darwin published his *Origin of Species*. Darwin’s theory, as well as many other evolutionist theories popular in the mid-to-late nineteenth century, were very influential in the staging of *The Tempest*. Caliban was portrayed as half-animal, half-human, sometimes amphibious in nature, other times more like a

¹⁷I find it interesting that the ASL translation/performance will try to imitate, in a small way, Kean’s production. Rather than “losing Shakespeare in visual pleasure,” as Anderson says, I hope that Shakespeare will be found in the visual pleasure of American Sign Language.

gorilla. Robert Browning's poem "Caliban Upon Setebos: or Natural Theology on an Island," written in 1860, favored the amphibious quality of Caliban's nature. Taking cues from Shakespeare's text, the Caliban of Browning's poem characterizes himself in the third person:

Also a sea-beast, lumpish, which he snared,
Blinded the eyes of, and brought somewhat tame,
And split its toe-webs, and now pens the drudge
In a hole o' the rock and calls him Caliban (ll. 164-167).

Whatever kind of creature Caliban is, he is most probably not completely human. But by placing Caliban at the point between human and animal within his poem, Browning allows us to pity a being that gropes its way toward a transcendent understanding of itself and its god.

Evolutionism had manifested itself strongly in literature of all kinds, and Caliban was used as a "missing link" on the stage. Nine years after Browning's poem was published, Daniel Wilson's book *Caliban; the Missing Link* made explicit the change in perception of Caliban's character. Two characterizations of Caliban followed: either he was portrayed as a fish-like monster in consonance with Darwin's belief that all life at one time developed from aquatic life, or he was depicted as an ape-like man. Lady Benson wrote in her memoirs about F.R. Benson, that in preparing for his role of Caliban in the 1890's, he "spent many hours watching monkeys and baboons in the zoo, in order to get the movements and postures in keeping with his 'makeup'" (Vaughan, Virginia. 399). Nature as opposed to nurture, themes apparent in *The Tempest*, took prominence in contemporary criticism of the play. The significance of Browning's poem, Wilson's book, Benson's characterization, and theories of evolution are all based

on the shift of Caliban's character from that of animal to human. With this perception came an alteration from the comedic productions of the Restoration and the spectacles of the middle 19th century to the sentimentalized productions of the late 19th and early twentieth centuries.¹⁸

Twentieth Century Productions

At the turn of the century, actor-producer Herbert Beerbohm Tree's production of *The Tempest* presented a more complicated view of Caliban. In 1904, Tree's portrayal of Caliban was received exceedingly well by the critics. The following stage directions from this production show how Tree removed Prospero's epilogue and ended the play in the following tableau:

Caliban creeps from his cave, and watches the departing ship bearing away the freight of humanity which for a brief spell has gladdened and saddened his island home, and taught him to 'seek for grace'. For the last time Ariel appears, singing the song of the bee. . .--Ariel is now free as a bird. Caliban listens for the last time to the sweet air, then turns sadly in the direction of the departing ship. The play is ended. As the curtain rises again, the ship is seen on the horizon, Caliban stretching his arms toward it in mute despair. The

¹⁸See Virginia Mason Vaughan's article, "'Something Rich and Strange': Caliban's Theatrical Metamorphosis" in *Shakespeare Quarterly*, 1985 (Winter) v.36, 390-405. Vaughan illustrates Caliban's performance history through various productions, noting that the "Darwinian Caliban" continued in productions well into the twentieth century.

night falls, and Caliban is left on the lonely rock. He is a king once more (Orgel, 26).

Caliban's despondent and pitiful final action was indicative of Tree's more human portrayal of Caliban and the importance of Caliban's character within the play. Tree's characterization was a more complicated understanding of a character yearning for the people against whom he railed so long. Although Tree's portrayal presented Caliban as more human than earlier productions had done, Caliban's character continued onstage as half-animal, half-human.

In 1969 Aimé Césaire, a Martinican playwright, poet, and founder of the *negritude* movement wrote, *Une Tempête*, "Based on Shakespeare's *The Tempest* —Adaptation for a Black Theatre." The subtitle invites several responses. The first asks what Césaire's original intentions were in adapting Shakespeare's text. The director Jean-Marie Serreau, who had directed two other of Césaire's plays, had desired a straight adaptation, but the serious changes in the text and character development illustrate Césaire's perspective. According to A. James Arnold, "In stating that his *Tempest* is an adaptation for black theatre, Césaire has suggested his governing principle: the master/slave relationship, incidental and justified in Shakespeare, is made preminent by the Martinican" (Arnold, 236). Césaire's *Une Tempête* is an important development within the stage history of *The Tempest*. It is the antithesis of the Dryden/Davenant version of the eighteenth and nineteenth centuries, foregrounding and authorizing the importance of Caliban and his relationship with Prospero.

Second, Césaire's play, first produced in 1969 in Paris at the Cité Université Theatre, was the first to depict the race distinctions between Ariel, cast

as a mulatto slave, and Caliban cast as a black slave.¹⁹ Interpretations of Shakespeare's text, similar to these, took place both in England and the United States. In 1970 Jonathan Miller's production at the Mermaid Theatre in London and the Washington Summer Shakespeare Festival's production in Washington D.C., both cast black actors as Caliban and Ariel. Critics on each side of the Atlantic related Ariel to an Uncle Tom and Caliban to a rebellious slave, yet Miller in his London production explains it differently:

You get two forms of tribal response to the white colonialists--either a detribalised, broken-down, shuffling, disinherited feeling--which is what Caliban represents--or, on the other hand, a sophisticated technologically-capable, fast-learning response which was represented by the Ibus in Nigeria who were capable of picking up all the administrative skills whilst still pressing for their liberty (Hirst, 50).²⁰

His historical interpretation pictured the disintegration of one culture as it was subsumed under the domination of the colonialists. Critics, however, were divided in their reviews. Some found they would never be able to see the play in its fairy

¹⁹Although caucasian actors *portrayed* Caliban as a black slave as early as 1774 (See Dobson, n 28), no black actor had played Caliban until Canada Lee performed in New York in 1945 under the direction of Margaret Webster. See Hermine Rich Isaacs' article "This Insubstantial Pageant: *The Tempest* in the Making" in *Theatre Arts* February 1945, v.XXIX no.2, 88-93.

²⁰I believe Miller's representation of Caliban as well as the complexities of colonization are somewhat facile. Caliban is anything but shuffling and the insidiousness of colonization takes many forms. Caliban is, after all, the first "slave" to openly complain on the English stage against his master, as Skura points out.

tale manner again after envisioning what the colonists did to indigenous people. Other critics, notably B.A. Young, believed that colonialist interpretations were nothing but an imposition on the text:

As another director was saying to me only the other day, you must never put anything into the production that isn't evident in the text, and colonialism, the dominion of one race (as opposed to one nation) over another, is something that Shakespeare had never heard of (Young, 3).

Young's analysis of the text as well as the production were simplistic and naive, but in consonance with critics who fail to accept any connection between the text and colonialism. His comment suggests that there is one "correct" interpretation and that productions that incorporate colonialist criticism are invalid. To suggest that Shakespeare never heard of colonialism does not refute the evidence of colonialist oppression in *The Tempest*. Young found the ending of Miller's production equally as implausible, which almost all of the critics cited in their individual reviews. Miller's final tableau was not only inspirational, but quite authentic within the history of colonization. It posed Ariel and Caliban on stage together, after Prospero and the court (the colonists) left for Italy. Ariel takes Prospero's broken staff, puts it back together, and turns toward Caliban in an ominous foretelling of continued oppression by indigenous, new colonists. In so doing, the cycle of domination could begin anew, without the original oppressor ever present. The effect was chilling, and what some critics thought too cynical, but its relation to the historical realities of colonization was incisive.

Finally, a recent production of *The Tempest* at Santa Clara University in November of 1992 also incorporated colonilalist criticism into the performance. Using the 500th anniversary of Columbus' arrival in America, the production foregrounded the Spanish subjugation of North and South American indiginous peoples. To suggest the locale, the set used large stair units which incorporated elements of Maya and Inca ruins. However, the production did not restrict the theme of oppression to the Americas. The director cast several "spirits" who stood on the fringes of the set, watching most of the action of the play. The costume designer incorporated African (as well as native American) masks and fabric patterns into the design of the spirits. An example of the masks is pictured below:

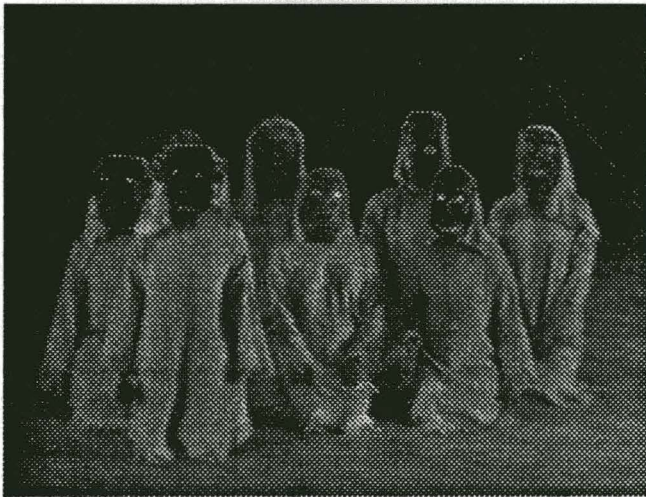


Figure 2.1 Spirits

The concept of the masks was to create unindividuated spirits, who, like Ariel, helped Prospero control the events on the island. Later, as Prospero prepares to abjure his magic, the spirits lose their common identity (and dress), wear elaborate patterned material and headdresses, and allow their faces to be seen as native

people. Because the costumes were of African, West Indian, and Native American patterns, the theme of oppression was not restricted to the Spanish conquest in the Americas. The spirits also appeared as natives for the masque in Act IV, underscoring the confrontation between European and American culture. The goddesses Iris, Ceres and Juno all appear in Elizabethan costume singing an elaborate opera of Shakespeare's lyrics.



Figure 2.2 Iris, Juno, and Ceres

The words of the masque were projected as supertitles above the proscenium arch to highlight the play's metatheatricality. Immediately following the opera, a fertility dance was performed by the natives, inspired by Iris' words to the 'reapers' who appear as the stage directions vaguely indicate "properly habited":

You sunburned sickle-men, of August weary,
 Come hither from the furrow and be merry
 Make holiday; your rye-straw hats put on,
 And these fresh young nymphs encounter every one
 In country footing (IV, i, 134-138).

The effect of the visually rhythmic sensuality and earthiness reminded Prospero of Caliban's threat against his life, which prompted Prospero to abruptly end the dance. Pictured below is the moment before Prospero interrupts:



Figure 2.3 Nymphs and Reapers

During this dance, three large gold-colored medallions with carved figures of Mayan spirits of fertility descended from the flies to further the symbolism of fertility and the clash with the European culture. The masque, which most productions cut either severely or completely, became a strong visual representation of cultural confrontation.

Finally, the Santa Clara University production's portrayal of Caliban was decidedly as an indigenous American. Caliban's costume consisted of a loincloth and a rope tied to his wrist. When Caliban became angry and rebellious, Prospero took hold of the rope to indicate his control over Caliban. Ariel wore a similar rope and Prospero performed the same acts of control over him. At the play's end, Prospero removed the ropes from their wrists, set them free, and tied the ropes to

his own wrists to indicate his own enslavement to power and control. Caliban's role as a Native American helped to enhance Prospero's need for that control and domination. Pictured below, Caliban grasps the ropes that symbolize his slavery.



Figure 2.4 Caliban

The scale-like tattoos which covered Caliban's body helped to justify the lines spoken by Antonio, Stephano and Trinculo that Caliban resembled a fish and was, therefore, "unnatural." In contrast to Caliban's "deformity" of tattoos, however, were the severely distorted pease-cod-bellied costumes of the Court. The large ruffs, distended abdomen, and cod-pieces of the Court were as "deformed" to Caliban as his tattoos were to them. The Santa Clara production thus foregrounded the cultural confrontation of Europe and the "New World," underscoring the oppression of colonized people everywhere.

Colonialism and *The Tempest*

How colonization manifests itself through the lives of those it oppresses was the subject of Paulo Freire's *Pedagogy of the Oppressed*. A Brazilian-born

sociologist, Freire attempted to elucidate the insidious nature of the colonization process, and counter it through a pedagogy of those whom it most affected. Freire's observations of the process of colonization help elucidate the theme of cultural oppression in *The Tempest*. This theme is most clearly rendered through Prospero, Trinculo and Stephano in their relationship to Caliban. Freire's analysis is one that identifies the nature of oppression and the concrete ways it is manifested in language and society. His analysis of systems of oppression relate directly to the Deaf community in their struggle to be free from the audism manifested in hearing society and culture.²¹ Caliban symbolically represents this struggle in *The Tempest*. Because most criticism deals with the relationship between Prospero and Caliban, it is to this relationship that we now turn.

As artistic overseer and magus, Prospero's power on the island dominates the dramatic action of the play. Freire believes, "the oppressor consciousness tends to transform everything surrounding it into an object of its domination. The earth, property, production, the creations of man, men themselves, time-- everything is reduced to the status of objects at its disposal" (Freire, 34). Within the context of *The Tempest*, this description clearly fits Prospero, who controls the dramatic action of the play. There is nothing that does not come under his control. The elements (the tempest, earth, air, fire and water), the island (property), the play, masque, and the labor of Caliban and Ferdinand (production), the ship (the creations of man), men themselves (Caliban, Ariel, the ship's inhabitants, Miranda),

²¹Charlotte Baker-Shenk quoted Freire in her article published from the 1985 RID (Registry of Interpreters for the Deaf) convention and made me notice the similarities between deafness and the character of Caliban.

and time (the unities) are all completely under Prospero's domination. Indeed, a revisionist approach would envision Miranda, the one person Prospero loves most, as an object to assist him in regaining the dukedom and sustain power.

Miranda is, after all, the future queen.²²

Prospero, as well as others envision Caliban as a monster, as not fully human, and thereby they justify their degradation of him as a natural servant. For the oppressors, the term "human beings" refers only to themselves; other people are 'things' (Freire, 34). This is substantiated in the text through Prospero's (as well as Stephano's and Trinculo's) refusal to acknowledge Caliban's humanity, but rather his monstrous nature. (The appellation "monster" is mentioned forty times throughout the play in relation to Caliban.) Prospero's words, "Dull *thing*, I say so; he, that Caliban/Whom now I keep in service" and those at play's end after Prospero 'forgives' the others, "this *thing* of darkness I/Acknowledge mine" (V, i 275-6 and I, ii 285-6 emphasis mine), indicate his categorization of Caliban as inferior. Moreover, according to Freire, oppressors paint an evil picture of the oppressed as 'savages' or 'natives' or 'subversives' who are disaffected, 'violent,' 'wicked,' or 'ferocious' and also as 'incompetent and lazy.' Shakespeare's depiction of Caliban, through Prospero's eyes, parallels Freire's account of oppressive language (see I, ii 309-376). Furthermore, "the oppressed, as objects, as 'things', have no purposes except those their oppressors prescribe

²²See Orgel's introduction which stresses the importance of the marriage of Ferdinand and Miranda within a greater political context of Renaissance courtly life: The disarming of traditional enemies through marriage in the next generation is not only a comic convention; it is a piece of Renaissance statecraft (Orgel, 30). Thus, Miranda becomes an object of barter through which Prospero maintains his authority and power.

for them” (Freire, 36). Analogously, Shakespeare’s dialogue illuminates such a consciousness:

Pros. Come on;
 We’ll visit Caliban my slave, who never
 Yields us kind answer.
Mir. ‘Tis a villain, sir,
 I do not love to look on.
Pros. But, as ‘tis,
 We cannot miss him; he does make our fire,
 Fetch in our wood, and *serves in offices*
 That profit us (I.ii.309-315, emphasis mine).

Caliban becomes commodified, allowed to exist only because the master needs him to exist. Consequently, Caliban’s claim “This island’s mine by Sycorax my mother which thou tak’st from me” go unheeded by Prospero. Francis Barker and Peter Hulme believe that Prospero’s disregard is indicative of colonialist discourse:

... Prospero’s disavowal is itself performative of the discourse of colonialism, since this particular reticulation of denial of dispossession with retrospective justification for it, is the characteristic trope by which European colonial regimes articulated their authority over land to which they could have no conceivable legitimate claim (Barker and Hulme, 200).

Prospero’s justifications for his treatment of Caliban are also passed on to his daughter. Miranda refers to Caliban not as a *he*, but rather as an *it*—”*Tis a villain, sir...*”. Further in the same scene, Miranda speaks words of oppression similar to Prospero’s:

 Abhorred slave
 Which any print of goodness wilt not take,
 Being capable of all ill! I pitied thee,
 Took pains to make thee speak, taught thee each hour
 One thing or other; when thou didst not, *savage*,
 Know thine own meaning, but wouldst gabble like
 A thing most brutish, *I endow’d thy purposes*
With words that made them known. But thy *vile race*,

though thou didst learn, had that in't which good natures
 Could not abide to be with; therefore wast thou
 Deservedly confin'd into this rock,
 Who hadst deserv'd more than a prison (I.ii. 353-364 emphases mine).

Critics have argued that Miranda's words are too harsh and not in consonance with her character as a whole.²³ Some claim that Miranda was too young to teach Caliban language when they first appeared on the island. The more powerful interpretation (in the sense that it exposes Miranda as an extension of her father's beliefs) gives these words to Miranda. For then, the learned behavior of oppression and oppressive language are visible in future generations. Her speech becomes an example of the all-pervasive quality of oppression and racism which is culturally determined; handed down from one fearful generation to the next. The idea that English is a "gift" is further challenged by critics such as George Lamming (see below).

Ariel, too, in a postcolonialist interpretation, becomes both victim and proponent of oppression. The portrayal of Ariel and Caliban by black performers, a practice that began in the productions in the 1970's (above), elicited strong reactions from critics who did not like to see implications of slavery in Shakespeare's text. The incorporation of lighter and darker skinned actors for the characters of Ariel and Caliban created an interpretation of the play in accordance with the facts of slavery and colonization. Ariel, once "freed" from imprisonment in a cloven pine, becomes Prospero's "overseer." "It is a rare

²³David William writes, "The folio is surely mistaken in assigning this speech to Miranda; she nowhere else speaks so aggressively, and the narrative content is more appropriate to what we already know of Prospero" (in Brown, 141, n2).

peasant,” Freire believes, “who, once ‘promoted’ to overseer, does not become more of a tyrant towards his former comrades than the owner himself. This is because the context of the peasant’s situation, that is, oppression, remains unchanged” (Freire, 23). Ariel still acts within the system of oppression and bondage. For, according to Prospero’s manipulation of Ariel, only if Ariel fulfills his obligations of control over Caliban and the nobles can he ever become “free.”

Language

One of the most obvious forms of oppression within *The Tempest* derives from language and language acquisition. The critical perspective explained below outlines the general approach taken in the ASL translation of *The Tempest*. Issues of language and power-relations which surround the politics of ASL and Deaf culture parallel this critical perspective of *The Tempest*. Of course, translation requires that meaning be conveyed, but meaning is also conveyed in the performance of the utterance within specific parameters. The more specific criticism which informed the performance of individual words, concepts or phrases in the translation are detailed in Chapter Four. The process of colonization is one which deemphasizes native language in favor of the language spoken by the colonizer. The purpose is, of course, a commonality of understanding, so that the colonizer can make his orders understood while at the same time indigenous language can be labelled ‘subversive.’ This perspective is

one that takes into consideration language as power relations with a focus not so much on what language means as to how it functions:

Instead of *having* meaning, statements should be seen as *performative of* meaning; not as possessing some portable and ‘universal’ content but, rather, as instrumental in the organization and legitimation of power-relations – which of course involves, as one of its components, control over the constitution of meaning. As the author of one of the first modern grammars said, appropriately enough in 1492, ‘language is the perfect instrument of empire’” (Barker and Hulme, 197).

Prospero’s language, his ability to reduce Caliban to an animal, and to justify his enslavement of Caliban, has constructed a meaning for Caliban. That meaning, however, is rejected by Caliban, not only because it is used against him, but because the meaning is contingent. In other words, what Prospero has construed to be the truth (of Caliban’s nature, his attempted rape of Miranda, etc.,) may not be true for Caliban. Prospero’s colonization of the island has thus imposed an unwelcomed meaning on Caliban. Stephen Hawkes relates the dramatist Shakespeare with the colonist Prospero:

“A colonist acts essentially as a dramatist. He imposes the ‘shape’ of his own culture, *embodied in his speech*, on the new world, and makes that world recognizable, habitable, ‘natural,’ able to speak his language” (Hawkes in Greenblatt, 24).

Caliban is clearly the product of such a process. Miranda’s words above are indicative of the colonist belief that language, specifically English, is a beneficent gift. Caliban’s response to his education, however, is less than favorable: “You

taught me language; and my profit on't/ Is, I know how to curse. The red plague rid you/ For learning me your language" (I.ii.365-367). Prospero's attempts at educating Caliban, and hence elevating him to the level of "man," have failed. Caliban is thus able to challenge and confront Prospero with the same language that was meant to make him over in the image of Prospero and other Europeans. Trinculo and Stephano, likewise, are shocked when they hear a native speak English, "Where the devil should he learn our language?" (II, ii. 67-8). When what they believe to be a "monster" speaks English, in Hawkes' words, "the inherited opposition between the categories [of man and monster] is fundamentally undermined" (Hawkes in Drakakis, 29). Their categorization nonetheless inspires them to immediately subjugate Caliban (with the help of alcohol), as well as capitalize on him:

Were I in England now, as once I was, and had but this fish painted,
not a holiday fool there would give but a piece of silver: there
would this monster make a man; any strange beast there makes a
man: when they will not give a doit to relieve a lame beggar, they
will lay out ten to see a dead Indian (II, ii. 28-34).

The undermining of categories between Caliban and Trinculo/Stephano is further delineated by the verse/prose dichotomy. Caliban's verse is indicative of both his education from Prospero and Miranda as well as Shakespeare's decision to place Caliban linguistically (and socially) above Stephano and Trinculo. Caliban has been considered in much critical and stage history as merely a comic and 'grotesque' character, but, as Jan Kott discusses, "in Shakespeare's world, prose is spoken only by grotesque and episodic characters; by those who are not part

of the drama proper” (Kott, 331). Kott’s analysis then gives to Caliban a central role within the structure of the play; a role which earlier critics have dismissed as merely comic rather than complex and tragicomic.²⁴

A view of *The Tempest* that privileges the politics of language and its complicity with power-structures is a post-modernist approach. Post-colonial criticism incorporates this approach to illustrate the contingency of language between colonizer and colonized. Lamming believes that Prospero’s great “gift” of language has certainly given Caliban a means of reaching the inner self in a unique way possibly unattainable by any other means. This ability helps Caliban envision possibilities for the future, yet these prospects are all circumscribed and defined by Prospero’s wishes:

Prospero lives in the Absolute certainty that Language which is his gift to Caliban is the very prison in which Caliban’s achievements will be realized and restricted. . . .But he [Caliban] can never be regarded as an heir of that Language, since his use of Language is no more than his way of serving Prospero; and Prospero's instruction in this Language is only his way of measuring the distance which separates him from Caliban (Lamming, 110).

²⁴Other critics, namely Hulme and Barker, suggest that the Trinculo, Caliban, Stephano sub-plot can be formally distinguished from *The Tempest* itself as a play-within-a-play. That is, there is Shakespeare’s play, *The Tempest* and the play in which Prospero has control of the dramatic action. Barker and Hulme believe that in treating the sub-plot in only the comic mode, that *The Tempest* is ultimately complicit with Prospero’s play. Thus, in the end, Prospero’s “version of history remains *authoritative*, the larger play acceding as it were to the containment of the conspirators in the safely comic mode, Caliban allowed only his poignant and ultimately vain protests against the venality of his co-conspirators” (Barker and Hulme, 203).

Certainly the imprisonment of which Lamming speaks is emphasized when, at the end of the play, Caliban is left on the island alone, having been given the gift, but no one with whom to share it.

Other critics, such as Jahnheinz Jahn, provide a perspective for seeing language not as a “prison,” but as the possibility for the development of a new language, and hence, a new power. Jahn suggests that Prospero’s language supplies Caliban with an ability to transform that language into one that is expressive of his own culture. Caliban possesses:

a culture Prospero did not create and cannot control, which he, Caliban, has recognized as his own. But in the process [of recognition] the language is transformed, acquiring different meanings which Prospero never expected. Caliban becomes ‘bilingual.’ That language he shares with Prospero and the language he has minted from it are no longer identical. Caliban breaks out of the prison of Prospero’s language (Jahn in Vaughan, “*Third World*,” 305).

Jahn proposes the date for Caliban’s linguistic jailbreak in the ‘Third World’ as beginning with the *Negritude* movement between 1934 and 1948. Aimé Césaire, one of the pioneers of *Negritude*, incorporated his ideological stance against colonialism into his adaptation *Une Tempête*. The fight against the physical, psychological, cultural, linguistic, and spiritual damage caused by colonialism begins with grassroots mobilization. An effort similar to *Negritude* and the early Civil Rights movement is the Deaf community’s struggle for linguistic rights.

The linguistic jailbreak that Jahn proposes for Caliban in the ‘Third World,’ has a parallel to the Deaf community. However, that jailbreak is relatively recent, occurring within the last thirty years when linguists began to separate ASL from English as a distinct language. Caliban, as a symbol for the deaf community, is essentially “bilingual,” as Jahn suggests. Like the Deaf community, Caliban has a culture which Prospero “did not invent and cannot control.” From this perspective, a translation itself is an act of appropriating a dominant language and discourse for the purposes of rewriting the master narrative in the language and culture of the oppressed. In the case of an ASL translation, re-envisioning rather than rewriting Shakespeare’s original seems more appropriate.

Similar to the production by Aimé Césaire, the ASL translation is an adaptation, not for a “Black theatre” but for a Deaf theatre. Caliban is not only a symbol for the Deaf, Native American, African American or West Indian, but as critic John Wain said in 1964, Caliban represents “exploited peoples everywhere” (Wain in Vaughan, 306). American Sign Language and Deaf culture, which has been both an oppressed linguistic as well as cultural community, can appropriate Shakespeare’s text for its own use, adapt it through translation, and effectively re-envision the play through its own cultural and linguistic aesthetics. The following chapter illustrates the problems of translating *The Tempest* into American Sign Language.

CHAPTER THREE

TRANSLATION

His is the poetry of sight—Shakespeare's, the painting of sound.

—Caryl Brahms

Reflecting on translation confirms a fact well known to theatre semioticians: the text is only one of the elements of performance and, in the context of the activity of *translating*, the text is much more than a series of words: grafted onto it are ideological, ethnological, and cultural dimensions.

—Patrice Pavis

If Shakespeare's poetry is regarded as "the painting of sound," then any translation into American Sign Language and for Deaf culture is going to be difficult if not well nigh impossible. However, if Shakespeare's poetry is "the poetry of sight," then there is no doubt that ASL translations of Shakespeare's texts are an untapped resource of dramatic potential for Deaf and hearing audiences. The issue at stake is the nature and function of language, poetry, drama and translation. Too often translation has been regarded as an inferior art, one in which the translator is excoriated for either creating a work of "faithless beauty" or "faithful ugliness." Translation itself is seen as an end rather than as a creative process, and translation theory has often been categorized under a minor subheading of linguistic theory rather than as a field of study in its own right.

Translation for the theatre presents unique problems for the translator. The issue of greatest concern for the translation of a dramatic text is its performance. Too often, translation theory has concerned itself with “literary” translations to the exclusion of the performance of a text. As outlined in Chapter One, the term “literature” presents problems for ASL translations due to the visual/gestural modality of ASL. However, I argue that the nature of ASL makes it impossible to render a translation of the play without considering the implications of the semiotics of performance. Indeed, as a performative language, ASL is inextricably intertwined with the interpretive, adaptive and translative process of staging. As a result, this chapter focuses on translation to the stage (as opposed to translation of a literary text) and the process of translating Shakespeare’s poetry into ASL and for Deaf culture.

Interpretation, Translation, Adaptation

There is great debate over what exactly constitutes the meaning of the word ‘translation.’ Some critics believe that translation necessarily entails adaptation, and in some instances, this is true. Aimé Césaire’s French play *Une Tempête* is subtitled as “Based on Shakespeare’s *The Tempest*—Adaptation for a Black Theatre.” And certainly it is an adaptation, for not only has Césaire written the play in French, but he has also added and deleted major characters from Shakespeare’s original and provided a very specific *mise-en-scène*. At the same time, he has *interpreted* Shakespeare’s original and, as A. James Arnold points out, “In stating that his *Tempest* is an adaptation for a black theatre, Césaire has

suggested his governing principle: the master/slave relationship, incidental and justified in Shakespeare, is made preeminent by the Martinican” (Arnold, 237). Naturally, like Césaire’s play, a translation of Shakespeare’s *The Tempest* into ASL and for Deaf culture could be conceived of as an adaptation, especially because of the decision to make the characters deaf (see Chapter One), which was certainly “not Shakespeare’s intention.” The translation, though, had to be adapted to fit the needs of the target culture and language. The decision to make the characters deaf was an essential element in the translation of the play. However, the distinction between adaptation and translation is irrelevant in this case. Indeed, the entire distinction is one which only serves to problematize the nature of the translation/interpretation/performance process and gives to the dramatic text a status of having only one ‘correct’ reading, interpretation, performance, etc. . . .

The idea that there is one interpretation of a text against which all others can be measured and evaluated as ‘correct’ or ‘incorrect’ leads to the faithful/faithless dichotomy in translation. Moreover, it treats the dramatic text as the most important element in the interpretive process and gives the performance of the text a lower status in the ‘hierarchy’ of evaluation: literature is critically more important than performance. Like Aristotle, who believed that “the potential of tragedy exists even without a performance and actors” (*Poetics* X, 50b11), some literary critics treat a dramatic text solely as literature. Hence, any performance of the play is at least an ‘interpretation’ and at most an ‘adaptation,’ both used pejoratively by proponents of the ‘play as literature’ translators and critics. This is not to suggest that a translation of a play or the play’s performance

is neutral, for such is not the case. Directors, actors, critics, designers, teachers and readers all bring to the text interpretive strategies and each of them contributes to the creation of meaning for any given text. In the theatre, the talents of these individuals from varied disciplines combine and help to create the various sign systems at work in a performance text. Before discussing the sign systems inherent in both ASL and performance texts, however, it is important to distinguish between different types of translation.

Roman Jakobson, a linguist who pioneered the application of linguistics to literature, classified three types of translation in his essay “On Linguistic Aspects of Translation”:

1) Intralingual translation or *rewording* is an interpretation of verbal signs by means of other signs of the same language.

2) Interlingual translation or *translation proper* is an interpretation of verbal signs by means of some other language.

3) Intersemiotic translation or *transmutation* is an interpretation of verbal signs by means of signs of nonverbal sign systems (Jakobson, 233).

Upon making such distinctions, Jakobson also allowed for the dismissal of the idea of ‘equivalence’ in translation and declared that, in effect, all translation of literature is technically impossible. On the level of translation proper, or interlingual translation, Jakobson believed that “messages may serve as adequate interpretations of alien code-units,” but that “there is ordinarily no full equivalence between code-units” (Jakobson, 233). Removing the idea of ‘equivalence’ from translation allows language or units of meaning (code-units in Jakobson’s term) to be saturated with connotations based upon cultural identity. In my ASL translation of *The Tempest*, all three of Jakobson’s classes of

translation were used in distinctly different ways, 'intersemiotic' being most applicable to ASL and less so for spoken languages. The first, *intralingual translation*, occurred as we (actors and interpreters) attempted to choose from the myriad of choices that convey the lexical and semantic possibilities of any given English utterance. By picking and choosing, or trying different ways of signing to "what fits best," we were interpreting signs within the same language, and hence, 'rewording,' to use Jakobson's term. Second, since the translation is from a SL (English) to a TL (ASL),²⁵ and since ASL has been established as a language with its own grammar and syntax, *interlingual translation* or 'translation proper' also takes place. And finally, since the translation is designed for performance, for the stage, and hence takes into consideration gesture, movement, lighting and staging as well as the translation from verbal (English) to nonverbal (ASL) sign systems, it is a 'transmutation,' or *intersemiotic translation*. Indeed, the nature of ASL translation is one that appropriates verbal sign systems and changes them into non-verbal sign systems. However, in ASL and in Deaf culture, there are differences between translating, interpreting and transliterating.

The question as to the nature of translation in general and what this means for the translation of *The Tempest* must still be answered. Translation must be distinguished from interpretation and transliteration, both of which have distinct meanings for interpreters for the Deaf and for Deaf culture. Interpreting involves

²⁵Here and throughout the rest of the paper I use the abbreviations TL and SL for target language and source language, respectively. The SL in this discussion is English and the TL is American Sign Language.

the process of “transmitting spoken English into ASL and/or gestural communication (voice-to-sign); and the process of transmitting ASL or gestural communication into spoken English (sign-to-voice) (Solow 1981 in Feyne and La Barbera, 98). An interpreter may transmit spoken English in differing ways, either through ASL or other forms of manual/gestural communication. One of these ways is through transliteration. Linguist Dennis Cokely describes transliteration as “when American Sign Language lexical items are used according to the syntactic structures of English” and he likens this process to a stenographer who “alters the form of the lexicon but not the syntax of the incoming message” (Cokely 1984, xi). Thus, if we were to describe the process of transliteration along a continuum, it might be diagrammed as follows:

« transliteration translation »
English **Pidgin Signed English** **ASL**

Transliteration follows the grammatical structure of English rather than of ASL. For a culturally Deaf person who communicates in ASL, transliteration can often become tiresome to watch and, as Cokely remarks, the “extent to which transliterations are intelligible to Deaf consumers is directly related to their competence in English” (Cokely 1985, xi). Although translating and interpreting are considered identical in the colloquial sense, some researchers differentiate the two. Researchers Feyne and La Barbera believe that “translation specifically refers to the task of writing or recording an interpretation. Translation requires more preparation than does interpretation” (Feyne and La Barbera, 98). Interpretation is thus usually performed in the moment without advance

preparation.²⁶ It involves instantaneous decisions on the part of the interpreter who must mediate not only between two languages, but also two cultures. In many ways it is a much more difficult task than translating because of its urgency and required spontaneity.

In interpreting for the theatre, most interpreters lack a significant amount of time to develop a script for translation (and the remuneration is insignificant in comparison to the time required for a good translation). Many interpreters find the task of translating for Shakespeare daunting and the language overwhelming. But there is an enormous amount of difference here between interpreting a play for Deaf audiences (spectators) and having deaf actors play the roles in ASL. Joyce Cole, interpreter for Marlee Matlin for the film *Children of a Lesser God*, acknowledges the difficulty in interpreting Shakespeare:

My tendency is to want to interpret every line, and with a hearing actor who speaks quite quickly, that is an impossibility. Furthermore, there is so much that happens in one line in Shakespeare, that I couldn't possibly interpret it all. Time to prepare a Shakespeare script would be a luxury. But interpreting Shakespeare, or translating it, requires a great deal of knowledge of the way Shakespeare uses language, and that can be a very formidable task. (Cole)

In the case of the translation of *The Tempest*, considerable amounts of preparation went into the process of interpreting and translating the text. In fact, before translation could begin, several questions, such as the whether or not the characters were actually deaf, or merely the actors playing them, needed to be answered. Equally important was research into specific words and phrases as well

²⁶I use the word “interpretation” in two ways. The first has to do with the hermeneutic act of making decisions about the meaning of the text. The second, used here, refers specifically to an ASL interpreter who facilitates discussion and communication between a deaf person or group and a hearing person or group.

as into the various editions of the play. The *Oxford English Dictionary*, The *Arden* and *Oxford* editions of *The Tempest*, the *Norton Facsimile of the First Folio of Shakespeare*, and *Chamber's 20th Century Dictionary* were all on hand during the translation process for purposes of clarity and reference. Discussions of lines sometimes took hours without being resolved, only to be rehashed after gathering information from other interpreters and members of the Deaf community in Chicago. The process was as exhausting as it was invigorating and creative.

The Strategy

Susan Basnett-Mcguire, in her article "Ways through the Labyrinth: Strategies and Methods for Translating Theatre Texts," proposes five common translation strategies for theatrical texts and briefly outlines their function and limitations. Her approach is a general one which does not consider the translation of ASL, but rather how to translate theatrical texts. Four of those strategies have, in some way, at least a cursory relationship with the ASL translation of *The Tempest*. Her first strategy, "treating the theatre text as a literary work," has already proven problematic for ASL translation, especially since most translations of this sort are commissioned for "publication rather than production" (90). The problems of adequately transcribing ASL, as outlined in Chapter One, effectively eliminate a 'publication' of the text. Although a videotaped production can be called a "publication," my translation was neither commissioned for that reason nor approached as solely a literary text.

The second strategy, “using the SL cultural context as frame text,” is an approach that director David George used in his adaptation of *The Tempest* in Bali. According to McGuire, it “involves the utilization of TL stereotypical images of the SL culture to provide a comic frame” (90). George’s production in Bali, although an adaptation in that it attempted to merge a completely different form of theatre (the *wayong wong* or shadow play) with a Western text, nonetheless provides an interesting approach to interculturalism and Shakespeare. George’s own strategy was that “instead of ransacking Asian theatres for clues, formulae, tricks and aides to revive our own waning powers, the inspiration of an Asian culture was used creatively to deconstruct a Western classic and then offered to the source for adjudication” (George, 85). George’s production used Asian cultural and artistic devices to dismantle the traditional Western ‘meaning’ of the play and undermine the order traditionally ascribed to it. My translation was not an attempt to deconstruct a Western classic, but to appropriate the language of Shakespeare for ASL and Deaf culture. Although the translation was approached from postcolonial criticism, it does not ‘undermine’ the meaning and order ascribed to *The Tempest*. Rather, the translation is an act of appropriating for Deaf culture a text traditionally meant for hearing culture. As Karl Vossler writes, this is an act of appropriation for self-preservation: “There are means by which the linguistic genius of a nation defends itself against what is foreign by cunningly stealing from it as much as possible” (Vossler in Lefevere, 48). Although I am not deaf, my collaborative efforts with Deaf actors and artists made the translation as much a part of Deaf culture as was possible. Further, since the translation has been displayed to Deaf audiences for their ‘adjudication’ I

was able to make my translation more “process oriented” than “product-oriented,” to see the entire project as a work-in-progress, and to receive criticism along the way as to how to clarify and improve aspects of the translation.²⁷

The third translation strategy McGuire outlines is “translating ‘performability,’” a term which she finds problematic because she cannot find consensus on the definition of the term ‘performability.’ Translators using this approach try to substitute regional accents and speech patterns in the TL for similar ones in the SL, as well as attempting to recreate equivalent registers from SL to TL. The attempt to recreate register is an important factor in the ASL translation, for register shifts indicate levels of power within speech (sign) situations and can imply differing degrees of social status.²⁸ Further, the register

²⁷I have received written criticism from the actors who performed in the videotape as well as from the Chicago Hearing Society, which presented an informal viewing. Drucilla Ronchen, a well-known teacher of ASL in Chicago and herself Deaf, has asked for a copy of the tape. Patrick Graybill and other Deaf actors have expressed positive views after viewing the videotape. Almost all reports from the Deaf community have been positive. The only negative criticism of the videotaped segment of the translation concerned two aspects. The first is that the lighting was a bit too dark. The second was in regards to the actress who played Miranda: “The daughter was clearly hearing. She signed in a manner that, while we could understand most of her signs, she lacked the nuances of ASL. If this videotape is being advertised as using pure ASL, you need to use characters who are fluent in ASL, preferably deaf themselves.”

²⁸Register is difficult to define and little has been written about ASL and register. Put simply, there are different ways of signing (one-handed, two-handed, etc.) which correspond to various social situations. A person signs more formally for a lecture and less so in a conversation with a close friend. Frozen register consists of signs which are standard and fixed. For example, the “Lord’s Prayer” uses the same signs everytime it is performed at a religious service. I did not focus on register for my translation, but it makes sense that registers could change depending on the relationships within the play. Caliban could sign more formally at the beginning of his speech in I, ii, and then less so toward the end of the same speech. Doing so would illustrate the change in relationship between him and Prospero.

shifts of individual characters usually reveal an important clues as to that character's social and educational status as well as mental condition. I solved the question of how that status could be translated effectively into ASL by a semiotic and socio-political view of translation (see below).

Although I did not consciously adopt one particular approach to translate *The Tempest*, it developed naturally from interaction with other interpreters, Deaf actors, and conversations with members of the Deaf community. Of the approaches Bassnett-McGuire outlines, her fifth strategy, "co-operative translation," most accurately describes the process I used in creating an ASL translation of *The Tempest*:

Of all the strategies listed here, the cooperative produces probably the best results. It involves the collaboration of at least two people on the making of the TL text—either an SL and a TL native speaker, or someone with knowledge of the SL who works together with the director and/or actors who are to present the work. This method parallels the way in which theatre spectacle is created collaboratively. . . .The advantage of strategy 5 is that it involves the translation process with a set of problems related to the performance of a theatre text: the problem posed by differing theatre conventions of SL and TL cultures and the problems of different styles of theatre" (Bassnett-McGuire 1985, 91).

Collaboration on the translation enabled me to engage in fruitful dialogue not only with other interpreters and translators native to both SL and TL, but with the individual actors who were going to perform the characters of the play on videotape. The specific problems encountered when translating *The Tempest* are discussed in Chapter Four. However, the preliminary question as to the role in the SL of Shakespeare's unrhymed iambic pentameter and its subsequent translation into ASL was a challenge from the beginning.

Translation and Culture

Poetry of all kinds is based on conventions of language. Chaucer was the first user of iambic pentameter (in rhyming couplets) in his *General Prologue to The Canterbury Tales*. Unrhymed iambic pentameter was introduced into English usage in the sixteenth century by the Earl of Surrey, who attempted to translate from Latin the unrhymed hexameters of Virgil's *Aeneid*. The use of blank verse is strongly embedded in the English poetry and classics of Western Civilization. These traditionally "classic" English texts are always read in English, a second language for Deaf people. Although the American Deaf community is influenced by hearing culture and English texts, it does not participate fully in the oral/aural manifestations of hearing culture and literature. Translation from hearing culture to Deaf culture must, therefore, be founded upon visual presentation of 'text' and 'verse.' Like Patrice Pavis who borrows from Uspensky and Lotman a semiotic definition of culture, I am here defining culture as the "non-hereditary memory of community" and the process of translation as "the mechanism of cultural appropriation of reality" (Pavis, 37). Pavis believes that in defining translation as the appropriation by sign-systems of a social reality, we can eliminate or minimize the problems of translating from one sign-system into another. However, in appropriating the sign systems, one must establish an 'interpretive relation' between the two languages and cultures. The difficulty in establishing this relation, Pavis notes,

lies in evaluating the distance between source and target cultures, and in choosing the attitude to take towards the source culture.

This choice is not simply technical; it involves a socio-political image of culture” (Pavis, 37).

Not only does this relation involve choosing an attitude to take toward the source culture, but also in choosing an attitude within the target culture. This attitude is not free from socio-political issues intrinsic to both hearing and deaf cultures.

My decision to translate the play into ASL reflects an important socio-political conflict within the Deaf community. ASL is the language of those who identify culturally as Deaf, rather than those who are deaf and speak other forms of signed languages such as Pidgin Signed English (PSE) or Signed Exact English (SEE), and whose users do not automatically identify with Deaf culture. Code-switching (Deaf people who use variants of all three forms of sign language) is an important consideration for the translation process. The TL is essentially determined in advance by the proposed target audience. There are some deaf individuals who shun the use of ASL or who, after watching an interpreter who uses mostly ASL, will criticize the interpreter for doing so. Other Deaf individuals who identify with Deaf culture do what is called ‘code-switching’ or shifting from one or more forms of sign language to another, PSE to ASL, or PSE to SEE, depending upon the skill level of the interlocutor. Once again we have a continuum of language:

«««««««««««««««««««« *Code -Switching* »»»»»»»»»»»»»»»»»»»»
Signed Exact English Pidgin Signed English ASL

The choice to translate the play into ASL makes it difficult for those deaf individuals, whose primary signing is PSE or SEE, to understand the play. The

reason for choosing ASL is precisely because it is a *language*, whereas PSE and SEE are not. As the Sapir-Whorf hypothesis has it, “No language can exist unless it is steeped in the context of culture; and no culture can exist which does not have at its center, the structure of natural language” (Bassnett McGuire, 14). The inseparability of language and culture is fundamental to the translation process and to the translation of *The Tempest*, in particular, where the confrontation between languages and cultures (in the New Historicist interpretation) is an important element of the play.

The translation of blank verse and prose also involves a socio-political context. Shakespeare grants status to characters through their use of verse or prose. Characters of lower status, inferior intellect, clowns, and those who are mad, usually speak in prose while those of higher status such as royalty and the play’s major characters speak in verse. In *The Tempest*, the low comedians Stephano and Trinculo speak prose which accords with their characters as comic fools. They also represent some of the more blatant aspects of colonization through their subjugation and intoxication of Caliban. Caliban, however, speaks in verse, and his most beautiful language appears when he is with Trinculo and Stephano. I solved the problem of differentiating Caliban’s language from that of Stephano and Trinculo through the ASL-PSE-SEE continuum. In other words, Caliban’s language is delivered in ASL, while Stephano and Trinculo’s language has less ASL style and more lexical items borrowed from SEE and syntax from PSE. In this case, then, there is a definite statement within the translation itself which characterizes ASL as the language of verse, while SEE and PSE are categorized as “prose.” Part of this language “characterization” can be

emphasized through the performance of the ASL. That is, a director may ask his actors to manipulate the ASL into the pidginized quality of PSE, or go further toward following the rules of English grammar. The scene, as translated now on paper, seems much more ASL oriented, and was translated into ASL first for clarity of meaning. However, if the scene were to be videotaped, the actors who portray Stephano and Trinculo could follow some rules for ASL, but lack sufficient ASL nuances in the production of their signs. That is, the register in which they speak could shift more towards English than ASL, and so communicate less proficiency in the 'poetic' form of ASL.

Shakespeare and Verse

The translation of Shakespeare into languages other than English has aroused considerable scholarly debate, especially in the field of comparative literature.²⁹ The problems of translating Shakespeare, or any play in blank verse, derive from larger issues of the translation of poetry. The translation of Shakespeare is not simply the translation of a dramatic text but also the translation of various modes of language, i.e., musical lyrics, blank verse, rhymed iambic tetrameter, and prose, all of which are used in *The Tempest*. For actors of Shakespeare, the most important aspect of study is what the verse reveals about individual characters. Contemporary drama, however, is written mostly in prose.

²⁹I refer the reader to the article written by Anne and Henry Paolucci, "World Perspective on Shakespeare Translation," *Review of National Literatures*, v. 15 (1989) 121-142, which provides an excellent resource for further investigation into this field.

Translations of contemporary drama, therefore, need not concern themselves with the complexities of translating verse. Indeed, as Dragoslav Andric writes,

The task of the translator of contemporary plays is not so much to translate words. . . .as to translate their subtext. . . .The translator, just like the actor, has to search for the playwright's impulses with the Geiger counter of his or her subconscious, and to transmit them, once they are captured, to the audience by precisely measured, inherent rhythms (Andric, 33).

This task is not, however, restricted to contemporary plays. The process of translating a play is intimately connected with the degree to which it isactable or performable. In any translation of a play, a good performance makes the translation more interesting to watch. For ASL, however, a good performance makes the actual translation a better translation. Such is not the case with written translations of texts which can be effectively transcribed on paper. One of the difficulties of translating a play into ASL and having it fixed on videotape is that the quality of the translation can be affected by the performance of the individual actors; a less engaging actor will make the translation less interesting. Conversely, a dynamic actor will only increase the aesthetic appreciation of the translation and the performance.

The translation of Shakespeare's verse for the stage is the most difficult aspect of any translation. An actor evaluates Shakespeare's verse in order to understand the clues that the playwright gives as to how that line is to be expressed through inflection, rate, volume, pitch, etc. Speaking Shakespeare's verse on the stage is the primary concern for all actors, for on the stage, "*verse* language must establish and confirm an aural pattern based on beats, though it may depart from the pattern in detail or briefly, for melodious variation or for

expressive effect” (Wright, 159). The beats, or the rhythm of the iambic pentameter, are the track on which the actor’s voice runs. Shakespeare’s greatness, as Kornie Chukovsky acknowledges, is most often attributed to his verse:

The only authentic foundation of the theatre is a combination of the stage with the highest qualities of literature, with poetry, with the purely verbal art. Shakespeare is the greatest of all dramatists because he is first of all a poet. Almost all his dramas are in verse, and it is only because his verse is superior that they have been staged the world over for four centuries. . . . Like every poet of genius, Shakespeare possessed a marvelous power over sound patterns, over the instrumentation of the line, over every means of poetic expression (Chukovsky, 168-9).

Shakespeare indeed had a ‘marvelous power over sound patterns,’ but the question as to how these sounds can be translated effectively into other languages is difficult. There are several strategies used to translate poetry and the one which attempts to translate sound from the SL into the TL is what André Lefevere classifies as ‘*phonemic translation*.’ He distinguishes five other forms of translation: *Literal* (word-for-word), *Metrical* (remaining ‘faithful’ to the meter in the SL), *Poetry into Prose* (“a losing battle on two fronts”), *Rhyme* (confronting problems of both metre and rhyme), and *Blank Verse* (keeping metre intact, at some cost). The problem in strictly concentrating on any one of these elements is that it reduces the translation to very strict rules of form at the expense of meaning. It disallows any freedom for the translator to play with the semantic content of an utterance.

The same restrictiveness of form is true in the translation of dramatic texts: “The danger of foregrounding form are all too obvious—frequently attempts to create translated verse drama result in texts that are obscure, if not downright

meaningless, where the dynamics of the SL text no longer come across” (Bassnett-McGuire 1985, 91). The foregrounding of blank verse for a translation of *The Tempest* proved limiting in two ways. First, attempts to recreate verse in ASL are culturally inappropriate and are an imposition of the auditory aesthetics of hearing culture onto Deaf culture. Second, although signs have a rhythm intrinsic to their production, trying to make ASL rhythm correspond to English metrical structure seemed stifling and artificial. The result of this discovery meant that the verse/prose dichotomy needed to be established first through the use of classifiers, and second through the articulation of the human body in gesture and sign-play.

ASL Classifiers and Verse

In English, verse meter is essentially the convention of the pattern of stresses. Stress is a natural aspect of the sound of individual words. Meter, however, is an artificial construct imposed upon language. While sound is what establishes the natural stress of a word in English and other spoken languages, sound cannot be the basis for stress in ASL. Something else must take the place of sound. Because ASL has a visual/gestural modality rather than an oral/aural one, it makes sense that movement, location and handshape contribute to the overall basis for discussion of the poetic nature of ASL. Classifiers are one way in which the shape of the hands can establish verse-form in ASL.

Classifiers are defined as a set of signs which are made with a specific handshape that represent a noun and indicate the location, movement, size, shape,

or texture of that noun. For example, the sign for FIRE can be made using two-handed 55:CL (the handshape of the number five). It can be moved slowly to represent a small fire, or it can move and grow in intensity to indicate a forest fire. Classifiers do not have precise counterparts in English, and transcribing them (see the appendices) is a difficult process. Classifiers can represent individuals, vehicles or animals, and inanimate objects. An example of a classifier is the extension of the index finger:

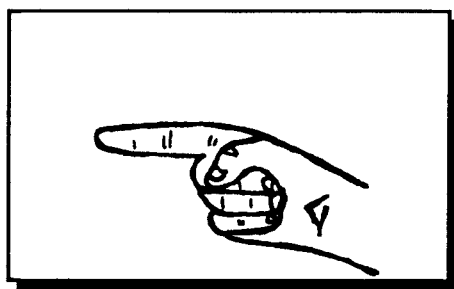


Figure 3.1 1:—>CL

This classifier can easily refer to pronoun reference such as ‘he’ or ‘she’, but it can also refer to objects such as a hot dog, a pencil, a gun, or a nail. Its shape gives it the ability to iconically symbolize a large number of nouns. The same classifier in a different position, however, can have an entirely different meaning:

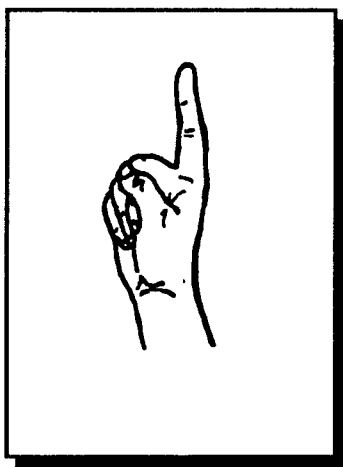


Figure 3.2 1:CL

This classifier signifies a person and can be used to demonstrate how the person moves, be it slow, fast, drunkenly weaving, from left to right, etc. ASL researchers Klima and Bellugi note that the use of these classifiers is not systematic; rather, they “represent some mimetic elaboration to convey, for instance a more precise description of an event or of a quality” (Klima and Bellugi, 13). They may also act as predicates. Examples of this abound in my ASL translation of *The Tempest*.

The “F” classifier, which looks like the hearing sign for “O.K.” is used to express eyes rolling around in the head, blisters all over the body, and a mole on the neck of the boatswain. These handshapes are adaptable and vary greatly depending upon the situation. In fact, it is very possible to tell an entire story based completely on the use of one handshape. Klima and Bellugi again note that the use of these mimetic descriptions of objects is freely varying. Most importantly, however, “although they may incorporate some conventional elements, say a particular ASL handshape, they are not bound by the constraints on formation of

ASL signs” (Klima and Bellugi, 15). This is what allowed the translation of *The Tempest* to incorporate similar handshapes within monologues in order to stress the metrical nature of the signs. In other words, rather than distinguishing verse based on sound, I attempted to incorporate it into handshapes of classifiers and individual signs.

The clearest example of this usage occurs in Caliban’s long monologue in I, ii. the last few lines of his monologue indicate what he feels is the injustice of his incarceration:

For I am all the subjects that you
 have,
 Which first was mine own king; and
 here you sty me
 In this hard rock whiles you do keep
 from me
 The rest o’th’island.

YOU-formal. AWKWARD HERE
 YOU-formal FREQUENTED-me
 LONG AGO KING ME. YOU COME
you-FORCE-me. you-LOWER-me.
 HANDCUFFS (2h) F:CL ‘ chainlinks
 down to rock’ SLAVE “struggle to
 get away from handcuffs” ROCK
 (2h) 5:CL ‘ indicate area around’
 LOUSY SMELL. “pull on chain”
 1:CL ‘ index rt’ BEAUTIFUL “pull
 on chain” YOU-formal (2h)
 PREVENT “melt into” SLAVE.

Visually, the language includes several different classifiers, F:CL, (2h) 5:CL, and 1:CL. However, equally important are the signs which use those handshapes to create a lexical item. For example, the sign for *FORCE-me* combines the 1:CL on

one hand, and the same handshape as SLAVE, ROCK, and WORK, all words which Caliban uses within a small section of his speech. The sign for SMELL uses the same handshape as *you-LOWER-me* (a sign which has no counterpart in English). The sign for PREVENT-*me* uses the two-handed 5:CL, but gradually melts into the same handshapes which form the words ROCK, SLAVE, and WORK. Visually, that transformation looks something like this:



Figure 3.3 PREVENT-*me*

Caliban begins with the seings for *you-PREVENT-me* and slowly begins to melt the sign into another lexical item, the sign for SLAVE. The transformation continues in the following image.



Figure 3.4 PREVENT-me-SLAVE

The hands melt from the sign PREVENT-me, gradually into the sign for SLAVE.

That this handshape also forms the signs for ROCK and WORK presents an interesting analysis of the performance:

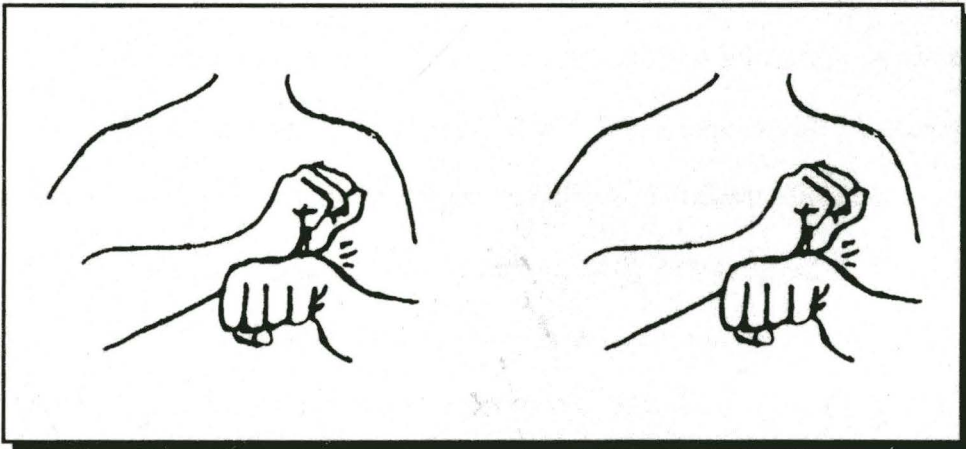


Figure 3.6 ROCK

**Figure
3.5
WORK**

The signs for WORK and ROCK look strikingly similar. In fact, they are the same sign, only the dominant hand hits the non-dominant hand twice rather than once to establish it as a verb rather than a noun. The context of the utterance, however, determines the semantic meaning of the lexical item. That is, although they may look similar on the page, in performance, their meaning is derived from the context of the utterance. Thus, classifiers have a strong role to play within what I am calling the “verse” structure of ASL. The other means of establishing verse is through gesture.

Gesture and ASL Poetry

In American Sign Language, part of the articulation of language comes not through the voice, but through gesture and movement of the body. This transition of articulation from sound in English to space in ASL resembles closely the transition of the dramatic text on the page to the performance text on stage. Indeed, as Patrice Pavis has noted, “In the theatre, the translation reaches the audience by way of the actors’ bodies” (Pavis, 25). Within the performance text, therefore, the dramatic text is automatically articulated into units of movement which appropriate the gesture of the SL text. This is true for all translations of theatrical texts from dramatic to performance text. Similarly, there is a reliance in the ASL translation on the gesture always already present within the dramatic text of the SL. The deictic system is the clearest example of the translation from written to gestural language. Pavis gives the example of the translation of “I want you to put the hat on the table” to “Put it there,” accompanied by a gesture or glance. In this case, the translation is reduced from language in the SL

to its deictic elements in the TL. The clearest example of this appropriation in the ASL translation of *The Tempest* occurs specifically because of the nature of ASL and because the characters are themselves deaf. Chapter Four gives specific examples of how deictics function in my ASL translation (see *Status and the Body*).

An advantage of ASL over English is ASL's capacity to incorporate gesture as an element of play and sign poetry. ASL poetry can comprise many aspects: the natural flow of the execution of the signs, their narrative (spatial and filmic) and non-linear dimensions, the emotive force of ASL, the presence of the performer, the grace and movement of dance, gesture and mime are all combined within the parameters of ASL poetry. Actor Shanny Mow describes the differences in bodily liberty given to a deaf actor: "Signs use space, so they impel stage movement, giving the signer a sense of physical freedom not known to a speaking actor. He may find himself moving in the direction to which his arms, signing *go point*." Perhaps one of the reasons ASL seems so entertaining to hearing audiences is precisely because of this physical freedom. Hearing culture does not value large gestures which call attention to the individual, and hence, any movement as graceful as ASL tends to be a novel experience for people not familiar with it. ASL's use of the body is what perhaps also makes it an appropriate language for the stage and for performance. Robert Corrigan makes a direct correlation between gesture and what is essentially 'dramatic': Gesture is not a decorative addition that accompanies words; it is rather the source, cause, and director of language, and insofar as language is dramatic, it is gestural. . . . Without a gestural quality in language, there can be no drama" (Corrigan, 96 and

98). For ASL, that relation between drama and gesture is foregrounded and pronounced.

The clearest example of gesture incorporated into sign-play in my ASL translation of *The Tempest* is in III, ii, which involves Trinculo, Caliban and Stephano. Caliban's line "Lo, lo again! Bite him to death I prithee" is a prime example of borrowing conventional gestural movements to reinforce the semantic content of the line. The line translates as follows: "hey-hey" INSULT-*me* AGAIN. YOU 1:CL' index ΔT' "I-grab right arm and bite." However, in order to convey the correct meaning of bite him to death, actor-poet Peter Cook came up with a brilliant idea of conveying the meaning through gesture:



Figure 3.7 BITE-*him*

The illustration in Figure 3.7 demonstrates the gesture of “biting.” Implicit within the sign is Caliban’s specific desire to bite the arm of Trinculo. However, although the semantic content of “bit him” is adequately conveyed, the phrase “bite him to death” presented several options. The signs (UNTIL HE-index T. DIE) could have been added to convey the correct meaning of the line, but it did not seem quite right. We experimented with several options until Peter decided to add the following gestural movement:



Figure 3.8 *BITE-him-to-death*

The effect was thus a struggle which was represented by the quivering of the arm in Figure 3.7, followed by “death” represented by the totally relaxed and “lifeless” movement in Figure 3.8. The result is that the simple gesture constituted both the semantic content of the line and was adapted through the the performative and gestural nature of ASL. Gesture, performance, translation, Shakespeare, and American Sign Language all seemed to merge together in one

simple moment. The translation of verse into ASL is the most difficult of all problems I faced. However, the beauty of American Sign Language provides a solid foundation for experimenting with different ways of translating verse into the articulation of the body.

CHAPTER FOUR

THE TEMPEST IN TRANSLATION

The book has somehow to be adapted
to the body.

—Virginia Woolf

Without a gestural quality in language
there can be no drama.

—Robert Corrigan

Although a translation of the complete text of *The Tempest* is someday a possibility, for the purposes of this paper and because of time restraints, I translated only approximately 320 lines of *The Tempest*. Four scenes (two complete scenes and two sections from one longer scene) were chosen for the different kinds of problems they represented. Each scene presented a different type of obstacle. This chapter will provide a detailed description of some of the more interesting and challenging aspects of the translation process, and will conclude by stressing the importance of the spatial elements of ASL in translation.

The scenes I translated were chosen for the following reasons. The first scene of the play is a director's nightmare because it involves an enormous amount of stage business. In almost every production that I have seen (8 different productions), the storm effects far outweigh the narrative of the play and most

actors are never heard. It was a challenge to establish the effect of a sinking ship and allow the actors to perform the lines at the same time. The second scene I have chosen begins the second scene of the first act (lines 1-61) and involves a lengthy expository narrative from Prospero to Miranda. In ASL or not, this scene has always been a difficulty in performance because of its sheer length and physical inaction. However, the structure of the narrative is repetitive and lends itself to ASL creativity and sign-play. The third scene was also chosen from I, ii, (309-376), and involves Caliban, Prospero and Miranda. It is this scene which comprises the videotaped performance and it establishes the relationship between Caliban and Prospero. Except for the last scene, it is the only time that Prospero and Caliban communicate with each other on stage. The New Historical approach to the play usually centers on the dialogue within this part of the scene. Finally, Act III, scene ii, with Caliban, and the low comedians Trinculo, and Stephano provided challenges of translating humor. Puns and word play have been decidedly the most difficult aspect of translating. However, in the process of translating, more intricate problems developed which involved the application of interpretive strategies, and in some cases, the re-translation of previously translated scenes. These scenes serve as representative of the play as a whole and have provided innumerable difficulties and surprises.

Ambiguity

How does one begin to translate a word or phrase which has equivocal meanings? This is the question that the translator must face any number of times

in all genres. The case becomes more difficult when translating a text written in 17th century English into 20th century American Sign language. Scholarly debate often does nothing more than obfuscate the issue or produce additional meanings which make the choice for translation either more difficult or more interesting. Certainly scholarship on the meaning of a specific word or phrase enables the translator to support his choices with a citation for proof. Sometimes, however, there is no consensus either way and the translator is forced to make a hermeneutic decision. The following examples illustrate the difficulty in making these choices, and their implication for American Sign Language.

The first example is from the boatswain who answers, “What must our mouths be cold?” after hearing the mariners yelling “All lost, to prayers, to prayers, all lost!” (I.i, 51-2). Frank Kermode’s note in the Arden edition of the play gives the following possible readings:

In Jourdain’s narrative, the crew, “drunke one to the other, taking their last leave”. Cf. also ll. 54-6. Others interpret “be cold in death”, citing *The Scornful Lady*, II.i, “Would I had been cold i’ the mouth before this day.” But Cawley (*Unpathed Waters*, p. 188) says that sailors were reputed to take to the bottle when in difficulties, and some wrecks may have been caused by this habit (Kermode, 7 n).

Although Kermode suggests that the boatswain is referring to some form of drunkenness and line 55 reinforces this theme, it cannot strictly be translated. This example is an instance where the line has to be interpreted in performance. The

text and scholarship yield important clues for character development. The sailors may then perhaps act intoxicated; however, the line may still mean being “cold in death.” Therefore the ASL translation reads:

rhēt-q
 (2h)FINISH (2h) GIVE-UP THINK WE (2h)DEAD

The phrase remains a rhetorical question and allows the boatswain to direct it to the sailors present on stage or toward himself. If the director does not wish to lose the implication of drunkenness, he may preface this line through the inclusion of the

signs 1:CL ‘index sailors’ q YOU-all DRUNK. Or he may foreground the sailors’ drunkenness through their actions on the stage.

A second example of ambiguity also comes from the first scene in a line directed toward the boatswain by Gonzalo: “I have great comfort from this fellow: methinks he hath no drowning mark upon him; his complexion is perfect gallows” (I.i 28-30). The meaning of this comment is derived from the proverb “He that is born to be hanged will never be drowned.” The ‘mark’ would be a mole; it was superstitiously held that the position of a mole on the body indicated the manner of a person’s death” (Kermode, 5 n.). In this instance, the translator must decide whether or not he desires to incorporate this information into the line through some sort of explanation, or leave the line ambiguous. However, because this is a translation, the audience’s assumption is that an understandable meaning will be attached to every utterance. This assumption exists in translation into any language. For example, modern French translations of Shakespeare render the language, especially archaisms, more accessible to modern audiences. The result is that French audiences may understand more of the text than do English-speaking

audiences who hear the text in its original language. I decided to incorporate the proverb and its explanation within the translation of the line because it made the line much more accessible to contemporary Deaf audiences:

THAT MAN INDEX-rt sarcastic COMFORT-me, HE INDEX-rt HAVE
 M-O-L-E F-CL' on face' BORN WITH, rhet-q MEANS DIE HOW
 DROWN, 55:CL' shake no' HANG WILL

The translation makes the 'mark' more specific by naming it as a 'mole' and by locating it on the boatswain's face. Although Gonzalo says "he has *no* drowning mark upon him" and the translation provides him a mark of some sort, the meaning of the proverb is explained sufficiently so that the archaism is more understandable to Deaf audiences.

Finally, in opposition to ambiguity, translation into ASL causes archaisms to become more understandable to modern audiences, and hence, more bawdy or graphic. Shakespeare's verbal metaphor is softened by its archaism. Audiences don't tend to "hear" it any longer except as a pleasant-sounding phrase. In the 1970's the RSC went through a stage of making clear gesturally every nuance of every bawdy remark in Shakespeare's plays, causing some consternation among certain sections of their audience. An identical situation occurs in ASL translation so that subtlety of metaphor is transposed into blatant gesture and meaning. For example, Gonzalo's line "I'll warrant him for drowning, though the ship were no stronger than a nutshell, and as leaky as an unstaunched wench" (I.i 46-8) is an extremely graphic metaphor. The meaning of the line could be translated as in the following:

I-PREDICT INDEX-rt $\frac{\text{neg}}{\text{HE DROWN NOT}} (2h)\text{EVENTHOUGH}$
 INDEX-If (2h)BOAT INDEX-rt PROSTITUTE (2h)HAVE
 (2h)VAGINAL SECRETION, rt-INDEX-If SAME-AS

As of this writing, this specific example has not been shown to Deaf audiences for adjudication or clarity. I have, however, constructed an auxiliary translation which is a simple explanation of the meaning of the metaphor:

I-PREDICT INDEX-rt $\frac{\text{neg}}{\text{HE NOT-DROWN}} (2h)\text{EVENTHOUGH}$
 (2h)BOAT (2h)DETERIORATE NOT-STRONG

The effectiveness of any metaphor depends on one's knowledge of the world and of language in general. The only way to test this translation is to question a deaf audience about their understanding of the translation. I favored the second because I believed that the first was too graphic. However, in re-evaluating my reasons for doing so, I found that I was making personal judgments based on taste rather than translating as I felt I ought to; not to mention the fact that I was 'censoring' the text. In colloquy with another interpreter, I decided to keep both for further dialogue with the Deaf community.

Verbal Polyphany: "O brave new world"

The first translation of Gonzalo's line "I'll warrant him for drowning, though the ship were no stronger than a nutshell, and as leaky as an unstaunched wench" (I.i 46-8) is interesting from the perspective of character study. Here, Gonzalo's use of "wench" is translated pejoratively as a "wanton woman" (*OED*) rather than as an affectionate form of address as in Prospero's "Well

demanded, wench”(i.ii 139) to Miranda in the following scene. The same word is used by different characters and with distinctly separate meanings and effects. In the pejorative signification used by Gonzalo, the ship (usually characterized as a woman and called “her” or “she”) is likened to an unfaithful woman of lower class. The use of wench in this way reflects well Gonzalo’s view of women in his Utopian fantasy of the island: “No occupation; all men idle, all; And women too, but innocent and pure” (II.i 150-1). The two scenes reflect different sides of his character. When faced with death at the hands of a disrespectful boatswain, the ship is an unfaithful woman; when pondering an edenic existence, women are innocent and pure. He mentions nothing of the men, although “idleness” was a word which had associations with illicit sexuality (used especially by Chaucer). Contrasted against the fact that women may also be idle, *but* “innocent and pure,” Gonzalo’s attitude toward women takes on a slightly misogynistic tone.

This ‘verbal polyphony’ was studied by Toshiko Oyama who developed the idea of thematic characterization because of his attempts at translating Shakespeare into Japanese. He examined the use of various words spoken by several characters within the same play and discovered how they revealed a character separate and distinct from others who use the same word. In *The Tempest*, he studies the word ‘brave’ used by Prospero, Caliban, Miranda, Stephano and others, to show how the

“‘capacity’ of a word is gradually revealed as the action develops. When used by different characters, the word acquires personalized connotations and shades of meaning. When finally depersonalized it becomes the ‘leitmotif’ of the ‘symphony’ as a whole” (Paolucci

and Paolucci, 134).

This was an important and valuable insight for me in the translation of *The Tempest*. It enabled me to assist the actors in revealing elements of their characters for performance. In *The Tempest*, “brave” is used variedly as “noble,” “beautiful,” “strong,” “courageous” or as a “general epithet of admiration or praise” (*OED*, 3a). Oyama’s insight helped me understand the nuances of language as well as of character development and thematic development of the play. As a result, the signs for the English word ‘brave’ are different throughout the translation, depending upon who says it.

Oyami’s discussion also helped to establish one of the most interesting interpretations of my ASL translation. Prospero’s justification for the oppression and incarceration of Caliban is based upon what Prospero believes is an attempted rape of Miranda,

I have us’d thee
 Filth as thou art, with human care; and lodg’d thee
 In mine own cell, till thou didst seek to violate
 The honour of my child (347-350).

In my translation, Prospero uses the following signs to indicate within his discourse of the rape



Figure 4.1 SEE-Miranda



Figure 4.2 DROOL

The signs which Prospero used to describe the sexual liaison between Caliban's mother Sycorax and the Devil are the identical signs Prospero uses to describe the attempted rape of Miranda. This foregrounds the relationship of Caliban to the Devil and his nature as both a bastard and inhuman. The implication is that Caliban's desires for Miranda are unnatural. Caliban, however, sees the past event in a different light, and the signs he uses to convey his interpretation of the event foreground that interpretation. Shakespeare's text has Caliban respond to Prospero's accusation by saying,

O ho, O ho! would't had been done!
 Thou didst prevent me; I had peopled else
 This isle with Calibans (351-353).

ASL necessitates that the word "it" in "would't had been done" have an anaphoric reference. That "it" is the attempted rape. In the ASL translation, however, Caliban does not use the gloss for RAPE:

nod
 “YEAH” ME WISH smiling FUCK FINISH, BORN ΔC ONE‘ pop
 up’+++++ ΔC++++ (2h) 5↓CL: ‘spread from center out’. YOU-
 formal PREVENT-SLAVE.

Caliban uses the gloss FUCK rather than the gloss for RAPE. Although he performs the signs with a great deal of force and a vengeful smile on his face, his interpretation of the event is one that is subtly different from Prospero’s. The gloss FUCK has a much less violent connotation than RAPE. This is not to diminish an interpretation that suggests the possibility of Caliban raping Miranda. Rather, the sign for FUCK has a connotation of natural intercourse, and, albeit blunt, is used to foreground Caliban’s anger and vengefulness at what he may have considered a natural and innocent response within his relationship with Miranda. Furthermore, Caliban expresses the naturalness of the relationship by foregrounding the outcome of his actions. In the ASL translation, Caliban signs that if he had succeeded in having sex with Miranda, little Caliban’s would “pop-up” all over the island. The difference between Prospero’s and Caliban’s interpretation resonates strongly with a New Historicist interpretation of *The Tempest*, because it does not allow Prospero’s justification for Caliban’s oppression to go unchallenged or unquestioned.

Status and the Body

The significance of Gonzalo’s “unstaunched wench” in ASL translation is in the relationship of the audience to the performance. I do not know how

adequately the first translation conveys the semantic content of the metaphor. However, it is certainly much more explicit to Deaf audiences than the more archaic form of Shakespeare's words are to hearing audiences. In that respect, the first translation is probably close to the way an Elizabethan audience would understand the line. Nowhere is this aspect of the audience's reception of meaning more interesting than in Caliban's monologue in Act II, scene ii, where ASL distinguishes between the formal and familiar forms of the pronoun "you." Notice the shift between the accusative and dative forms of you ("thee" and "thou") in the first section of the speech to "you" in the second part:

This island's mine, by Sycorax my mother,
Which *thou* tak'st from me. When *thou* cam'st first,
Thou strok'st me, and made much of me; wouldst give me
Water with berries in't; and teach me how
To name the bigger light and how the less,
That burn by day and night: and then I lov'd *thee*,
And show'd *thee* all the qualities o'th'isle,
The fresh springs, brine pits, barren place and fertile:
Curs'd be I that did so! All the charms
Of Sycorax, toads, beetles, bats, light on *you*!
For I am all the subjects that *you* have,
Which first was mine own King: and here *you* sty me
In this hard rock whiles *you* do keep from me
The rest o'th'island (I ii, 332-346 italics mine).

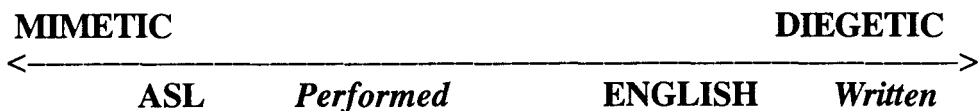
Shakespeare has linguistically foregrounded the change in status between Prospero and Caliban through a stylistic change in pronoun usage. This sociolinguistic analysis of the text allows an interpretive strategy for translation which takes advantage of such foregrounding. Modern audiences, indeed, even modern readers of Shakespeare may not adequately understand the difference in status which is marked by these pronominal reference shifts. Lexicons and glossaries of Shakespeare indicate that modern English has lost the distinctive use

of 'thou,' which was used "in contrast with *you* to show variations in emotional or social status"(Onions, 284). ASL has maintained the you-thou dichotomy of familiar and formal "voice." In translation of *The Tempest*, therefore, Deaf audience members may notice the shift from "you" (familiar) to the honorific referential form of "you" (a much more stylized and formal form of reference) in the second half of the monologue. Caliban recognizes the alteration in the relationship from one of familiarity and hospitality to Prospero's domination and control over him. This shift is ostended or foregrounded in the ASL translation in a way that is almost impossible to foreground in modern performance without distorting the speech. Indeed, "despite its origins as a linguistic concept, the concept of foregrounding is essentially a spatial one" (Elam, 18) and most appropriately applies to ASL. The ASL translation, therefore, has the capacity to fully appropriate this convention through use of the actor's body.

The actor, through the difference in the formal and familiar form of YOU, is thus allowed to use the space around him to change the status between the two characters and essentially comment on that change. On the stage, the position of the actors' bodies to each other is an important element in the audience's understanding of relationships. Various levels on the stage not only serve to break up the monotony of watching actors perform on a single plane, but serve to imply the relative status of individual characters. The terms 'upstage' and 'downstage,' derived from the raked or ramped elevation of the stage, have given rise to the practice of 'upstaging.' Actor 1 is upstaged by actor 2 when he allows actor 2 to act on a plane 'above' himself, and is forced to turn his body away from the audience to address actor 2. Actors playing on elevated platforms are

usually accorded higher status than those on lower planes of action because they are, first, in a physically more powerful position and second, because the audience focuses on a new and interesting level rather than the normal acting surface of the stage. The spatial relationship between actors and between the actor and the audience is what is called *proxemics*, defined as “theories of man’s use of space as a specialized elaboration of culture” (Hall in Elam, 62). The ASL translation of *The Tempest* takes advantage of proxemic relations as much as possible. In fact, proxemic relations are an integral part of the syntactic and semantic composition of ASL and yield a fascinating and appropriate venue of study for the translator (see discussion of figures 4.3-4.6, below).

“Show me, don’t tell me” is an unwritten rule for interpreters for the deaf and helps illustrate the importance of performance in ASL. The difference between ASL and English seems to be similar to Aristotle’s concepts of *mimesis* and *diegesis*. ASL is structurally more mimetic than English, whereas English is much more diegetic than ASL. Certainly English can function mimetically (“And then she said, ‘Don’t you be messin’ with my stuff,’ in front of the whole group”), but ASL relies structurally on *mimesis* more than English. Again, described in a continuum, the difference looks like this:



English can function mimetically, but in written form its narrative structure is diegetic. ASL, on the other hand, relies significantly on the mimetic function of language by using the three dimensions of space as well as time. As a result, frequently ASL users appropriate diegetic narrative structure and transform it

mimetically. The concept of mimetic performance and proxemics allows us to evaluate how the body's position conveys meaning in the ASL performance of *The Tempest*. For example, Caliban's above-mentioned speech from I.ii provides the clearest example of ASL's appropriation of diegesis in mimetic form. Rather than saying, "When thou cam'st first,/ Thou strokst me and made much of me," Caliban illustrates Prospero's arrival by boat, and reenacts the first encounter between the two. Much the same way English users imitate a person's voice when narrating a story through free indirect speech, ASL users shift their body to indicate that they have now become the other person and are speaking for them. In this case, however, Caliban does not speak for Prospero, but rather *becomes* Prospero; or, rather he becomes a *part* of Prospero. The following figures illustrate Prospero's arm descending on Caliban in order to "stroke" him.



Figure 4.3 *you-PET-me*

Notice the tentativeness in Caliban's expression and the body position. He is

lower than Prospero and the arm is moving down to stroke him. Caliban's knees are slightly bent and he looks as though he is ready to either bite the arm or run away. In the next frame, however, we see Caliban's response to this action:



Figure 4.4 you-PET-me (smiling)

Caliban reacts positively to Prospero's arm in figure 4.4. He appreciates and enjoys the attention he receives from Prospero. Caliban's narrative continues to show the development of the relationship. Prospero hands Caliban a cup which he takes and drinks. He tastes some sort of fruit inside. Then as time progresses, Caliban is taught the names for things. Rather than saying the equivalent of "you taught me how to name the bigger light and how the less that burn by day and night," Caliban once again shows the dynamics of the relationship between teacher and student. In figure 4.5, Caliban is pointing to an object and, in essence, asking "what is that":



Figure 4.5 R-“what” →
1:CL‘ index-*lf*

Prospero’s response is also rendered by Caliban, not by giving a specific answer through the naming of objects, but rather through the sign for “FINGERSPELLING.” As a result, the audience understands that Prospero is helping Caliban learn how to name objects, including the sun and the moon. However, notice the differences between Caliban as himself in figure 4.5 and Caliban as Prospero in figure 4.6:



Figure 4.6 FINGERSPELLING

Notice in figure 4.5 that Caliban locates himself bodily at a lower level than Prospero and his head and eye contact locate Prospero above him. Similarly, in figure 4.6 as Prospero, Caliban's body changes. He stands erect and his head is tilted down as his signs are directed in a downward motion to "Caliban." ASL has the unique function of allowing the signer to bodily represent how he views his/her interlocutor. By changing bodily positions, Caliban demonstrates the capacity to stand erect, and yet always places himself with bent knees and at a lower level than Prospero to show his subservience. The location of his signs in this scene are always directed up toward Prospero when speaking about him, but directed towards him at an equal level when he is cursing him. In contrast, the translator can give the direction that all of Caliban's signs in II, iii and III.ii be spatially directed downward. By directing signs about Prospero at a lower level

than himself, Caliban places himself “above” Prospero in status, and thereby shows contempt for Prospero. This would give motivation in II.iii for Caliban to believe that “his spirits hear me” when thunder strikes, because it means that Caliban is essentially insulting Prospero by locating him at a lower level than himself. Conversely, if the director or translator desires to foreground Caliban’s linguistic oppression, he may desire that Caliban always sign in an upward direction when talking about Prospero. In so doing, Caliban’s signs may be interpreted as the unconscious internalization of such linguistic oppression. Either approach is valid.

Other spatial aspects to the translation demand that linguistic and theatrical spaces maintain continuity. For example, the following illustration is a simple floorplan of a stage and a very preliminary design for *The Tempest*

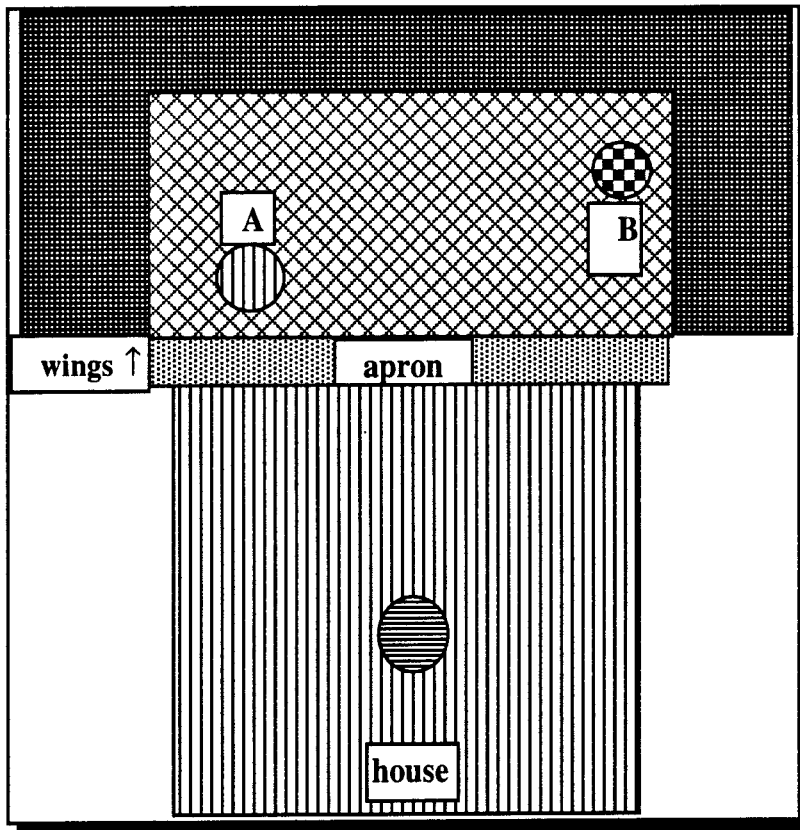


Figure 4.7 Floorplan

This simple illustration helps clarify the need for spatial continuity within the translation of the play. The circular section A is the area on stage designated as “Prospero’s cell” and circular section B is “Caliban’s cave.” Within the translation, Caliban indexes these spaces and describes them accordingly. For example, Caliban’s line “And here you sty me/ In this hard rock whiles you do keep from me/ The rest o’th’isle” is translated so that Caliban is sequestered from seeing or venturing forth on the beautiful part of the island. This means that the space that Caliban establishes as the beautiful part of the island (stage right wings) maintain linguistic significance throughout the play. Caliban cannot

switch the directions of the beautiful part of the island. In a conventional production, actors must also be aware of the offstage space they establish. However, an ASL production must be more precisely aware of its space than other productions of the play. Similarly, when Caliban says that he “show’d thee all the qualities o’th’isle,/ The fresh springs, brine-pits, barren place and fertile,” the establishment of these places is more significant if located spatially. That is, if Caliban establishes the brine-pits and barren land toward section B, and the fresh springs and fertile land toward section A, then the linguistic space matches the stage space and is illustrative of Prospero’s oppression of Caliban. All of the positive aspects of the island are located near Prospero, while Caliban suffers the indignity of being effectively banished to a more desolate and less hospitable section of the island.

The highlighted circular section of the house gives another example of the possibility of locating linguistic and theatrical elements outside the proscenium and in the house. If, when telling Prospero of his exploits on board the king’s ship, Ariel locates the ship through the fourth wall and into the house, then the house effectively becomes the “sea” surrounding the island, and can be used when other actors want to stare out into the house as if staring into the sea. These examples, however, are contingent upon the director’s and designer’s wishes. Nonetheless, these elements should be made concrete for both the translator and the actors who must establish spatial parameters for linguistic and theatrical continuity. There is a great deal of freedom in creating the space and the translator should make full use of the actor’s creative abilities in establishing the composition of the island or any theatrical space.

Cursing and the Body

The relationship between Prospero and Caliban is a problematic one and is ostended by a great deal of mutual invective. Most hearing people, upon seeing the translated performance text on videotape, are amazed at the intensity of emotion which those specific curses embody. In ASL, emotion is conveyed through physical inflection, as opposed to vocal inflection in English. As a result, the body becomes a tool for emotive capacity through what looks to hearing people as intense physical gesticulation. These gestures carry semantic weight and are a necessary part of the structure of ASL. Further, cursing is self-reflexive. In other words, although the curse is intended for the interlocutor, the signer shows the desired effect on his/her own body. Take for example the images in the following illustrations:

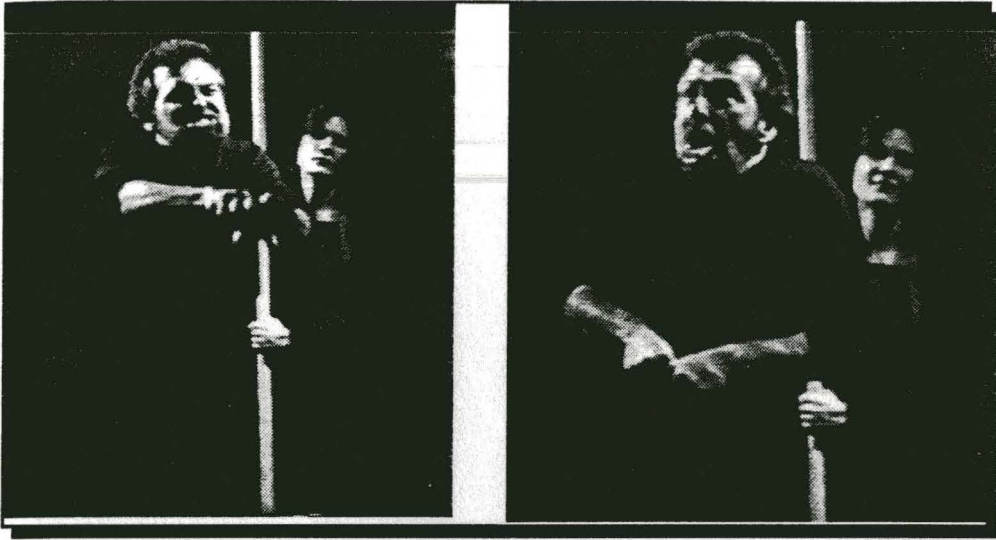


Figure 4.8 “thou shalt have cramps” **Figure 4.9** “side stitches”

Figures 4.8 and 4.9 are the same sign made in different locations and with different effects. The former is located away from the signer and towards Caliban and is accompanied by the constricted facial expression to indicate the infliction of pain. The latter shows Prospero acting as he hopes Caliban will when Caliban feels the extreme pain of these cramps. The signs are, therefore, located close to the body and at the side, where the cramps are to occur. The following illustration indicates further effects of these cramps:



Figure 4.10 “that shall pen thy breath up”

Once again Prospero is enacting, as Caliban, the result of Prospero’s power over Caliban. The sign is enhanced by heavy, labored breathing to further indicate pain and difficulty in breathing. The more emphasis he inflects into the signing, the more daunting it may seem to Caliban. The figures below are the continuation of the same line and extend the physicalization of the curse even further:



Figure 4.11 “urchins shall work” **Figure 4.12** “all exercise on thee”

Figure 4.11 is a 55:CL classifier which helps modify the previously made sign ANIMAL to become “urchins.” Notice the look on Prospero’s face of anger or evil intent. His following line, “urchins shall for that vast of night that they may work all exercise on thee,” is once again directed toward himself *as* Caliban. Notice the surprised look in the Prospero’s face. In each of these illustrations (figures 4.8 through 4.12) the facial expressions which accompany the individual signs are an integral element in the production of the sign itself. Because ASL is visual, facial morphemes, such as eye movement, gaze, and expression carry important information for the conveyance of meaning. In these specific instances, the reader can see the emotional intensity needed to accomplish the required meaning of Prospero’s intent.

Show and Tell: Playing with Shakespeare's Play

Long narration, such as that of Act I, scene ii, between Prospero and Miranda has always been difficult to stage. The *Tempest* begins *in medias res* and Shakespeare subsequently was forced to include lengthy exposition in order for the audience to understand the dramatic conflict of the play. These long narrative passages prove to be difficult to play on the stage because of their length and the relatively little action within them. In several productions that I have seen, this exposition is sometimes enhanced by actors who perform the story behind a scrim or another part of the stage while Prospero simultaneously narrates the events. This mimed performance, of sorts, is intended to prevent the audience from losing interest in the story. Shakespeare structures the narrative so that the crucial plot elements (his former dukedom, his usurping brother, the evil king, etc) are repeated in several different ways. The story itself lends itself well to ASL interpretation. As mentioned earlier in this chapter, an unwritten rule in ASL interpretation is "show me, don't tell me." This allows the signer to experiment with mime, gesture, and classifier predicates to an extent which frees them to creatively re-enact a scene or past event. Such freeplay could occur most often in this scene. The story is complex, but could be rendered quite easily through the natural reenactment while signing. This form of narrative reenactment is most interesting, however, when it is used by a character to illustrate his/her interpretation of past events.

The best example of this sort of narrative reenactment in my ASL

translation, is Prospero's line to Caliban in Act I, scene ii.¹ "Thou poisonous slave, got by the devil himself / Upon thy wicked dam, come forth!" (1.321). Quite literally, Prospero is calling Caliban the product of the union between the devil and Caliban's evil (witch) mother. In ASL, the line is rendered visually literal in the sense in that it actually depicts that relationship:

 TRUE DANGEROUS SLAVE, WHO YOU "WHAT".
 MOTHER 1:CL' index-rt' WITCH. (2h) X:CL' legs spread open' lick lips
 YOUR FATHER DEVIL. LOOK-up-and down-witch, DROOL,
 (2h) A:CL' fuck'++++ . (2h) X:CL' legs drop open,
puff cheeks in stress
 exhausted'. PREGNANT, BORN, (2h)C:CL' holding baby'.
 THAT YOU.

Retranslated back into English, these signs would suggest something like the following:

"Who are you? What are you? Your mother the witch spread her legs. Your father, the devil saw her, lusted after her, drooled, and mounted her. She became pregnant and gave birth. That thing she gave birth to was you."

However, the printed text of the ASL transcription or the English version of the ASL do not adequately render the power behind the signed performance of those lines. There is an enormous amount of body shifting in the ASL which signifies the speaker's assuming of another character. In this case, Prospero alternately assumes the characters of both the devil and Sycorax, switching body positions to show the difference between the two. He shows Sycorax enjoying the

¹I would like to here refer the reader to the videotaped performance included with this paper.

intercourse, and he depicts the conclusion of the sexual act by using two-handed “X” classifiers which signify Sycorax’ legs dropping open in exhaustion. The birth is likewise a vivid depiction of a painful and forceful birth. This role playing, similar to that indicated in figures 4.5 and 4.6 (p. 109) illustrating Caliban’s process of education, is another example of how well ASL adapts for the stage. The most consistent comment I receive from viewers who watch the videotaped performance is that the curses and *ad hominem* slurs seem much more invective in ASL than in English. I believe that it is the roleplaying and predicate classifiers, which allow for a deviation from the text into a sort of freeplay of language, which account for the forceful and graphic dimension of the performance.

Intertextuality

Intertextuality, the concept that no text can be written or read in isolation or be free from other texts, is equally important in performance. There are two instances of intertextuality which I consciously attempted to integrate within the translation of *The Tempest*. The purpose for including aspects of other signed productions of plays was in the hope that there would be a communal recognition of sorts regarding some specific utterances. The first attempt proved fruitless, but yielded interesting research. In his long speech to Prospero and Miranda in I.ii, Caliban says:

When thou cam'st first
 Thou strok'st me and made much of me; would'st give me
 Water with berries in't and teach me how
 To name the bigger light, and how the less
 That burn by day and night: (I.ii. 337-8).

This line is a direct paraphrase from the first book of the Bible, *Genesis 2:16*: “And God made two great lights; the greater light to rule the day, and the lesser light to rule the night.” That this text comes from the bible is significant in my understanding of the relationship between Prospero and Caliban. For those who read the play as a metaphor for the colonialist venture from the Old World to the New, Christianity plays an important role in the colonialist process. My desire in translating this part of the text was to find, already translated, a videotaped version of this text from Genesis. In that way, I could appropriate the translation as it already existed for Deaf culture, and in a way that would be “intertextual” for ASL. However, I could not find an already videotaped translation of Genesis. Other books of the bible have been translated, but Genesis has not yet been translated as far as I know, apart from the interpreters and Deaf members of church congregations who sign the readings as part of a regular religious service. There is no set or frozen register in an interpretation of this text as there is in the case of the Lord’s Prayer. Perhaps, in the future, if there is another interpretation of biblical passages, it could be incorporated into this work.

The second example of intertextuality comes from the same scene in *The Tempest* and a play called *Sign Me Alice* written in 1973 by Gilbert Eastman, a deaf actor and playwright. The text from *The Tempest* which resounds most strongly in the Deaf community, is spoken by Miranda:

Abhorred slave,
Which any print of goodnes wilt not take,
Being capable of all ill! I pitied thee,
Took pains to make thee speak, taught thee each hour
One thing or other: when thou didst not, savage,
Know thine own meaning, but wouldst gabble like

A thing most brutish, I endow'd thy purposes
 With words that made them known. But thy vile race,
 Though thou didst learn, had that in't which good natures
 Could not abide to be with; therefore wast thou
 Deservedly confin'd into this rock
 Who hadst deserv'd more than a prison (I.ii 353-364).

The translation of the third through seventh lines, beginning with “I pitied thee” are the most important for this discussion and are transcribed here:

LONG-TIME-AGO (2h)I-PITIED-YOU (2h) WORK*+++
 (2h)SIGN (2h)I-TEACH-YOU*++ INDEX-cntr YOU
 LEARN SIGN INDEX-cntr YOU UNDERSTAND
neg (tongue out)
 YOURSELF NOT INDEX -cntr YOU SIGN AWKWARD
rhct-q neg
 SIGN MAKE SENSE NOT, INDEX-If ANIMAL
 (mouth open)
 AA:CL “beat chest like gorilla” INDEX-cntr YOU SIGN
 cntr-SAME-AS-If++

Miranda’s speech parallels the attitude of the hearing majority toward the Deaf community. By saying that Caliban signs ‘like a gorilla,’ Miranda plays upon the audist notion that ASL is a lesser form of language precisely because gorillas are being taught sign language.

The play *Sign Me Alice* is itself an adaptation of two other plays, Shaw’s *Pygmalion* and the musical version of it, *My Fair Lady*. The lead character, Alice Babel, approaches Dr. Zeno in order to facilitate her communication with hearing people. He convinces her that learning English is the best thing for her and she believes him when he calls her a “creature with . . . bad English” and that bad English will keep her “in the dark world.” He also compares her to “apes that gesticulate in a cage.” The similarities between the two texts are remarkably close

and provide the Deaf audience with an intertextual image of intense magnitude. A writer for *The Gallaudet Encyclopaedia of Deaf People and Deafness* labels *Sign Me Alice* as:

a manifesto for the deaf community. It articulated the resentment of generations of deaf persons who felt violated by hearing teachers who suppressed the use of sign language in schools. The depth of feeling in such images as “apes that gesticulate in a cage” is hard to ignore (*NDE II*, 163).

Although Miranda is deaf herself, and is teaching Caliban to use sign language, she acts as an analogy to hearing teachers who insist on using only oral methods of communication, while simultaneously oppressing sign language. Whether the audience knows of similar lines in *Sign me Alice* or not, Deaf audiences will certainly understand the insult. However, the conscious use of such intertextuality allowed me to incorporate a cultural metaphor from the Deaf community and intentionally use them in the translation. The use of such intertextuality serves to further the dynamic relationship between the SL culture and the TL culture, while providing a common experience to the TL members of the audience.

The most minor form of intertextuality was taken from the National Technical Institute of the Deaf’s performance of *The Tempest* discussed in Chapter One. It involves the sign-names for the various characters. A sign-name is the name for an individual created by a native signer, usually a deaf person. A hearing person who associates with the deaf community does not, for example, create his/her own name-sign. Rather, once the person has been involved with

the Deaf community, a name-sign is given. The name-sign is not arbitrary, and usually has something to do with a distinguishing trait, oftentimes physical, which is characteristic of that individual. Usually the name sign contains the initials of the person appended to the sign which describes them. For example, if Tom is known for his handle bar moustache, then his name-sign could be the handshape of the letter “t” while tracing the moustache on the face. In this ASL translation of *The Tempest*, I borrowed the sign-names from NTID’s production. Peter Cook relayed to me the individual name-signs, some of which are listed below:

- 1) Trinculo: a “t” made at the nose like the sign for CLOWN
- 2) Miranda: an “m” made at the side of the cheek, like GIRL.
- 3) Prospero: a “p” made on the shoulder as in MASTER or BOSS
- 4) Caliban: a “c” placed squarely in the middle of the body to establish his physicality.
- 5) Stephano: an “s” waved before the mouth as in the sign for DRUNK.
- 6) Ariel: an “a” shape as in the form of the sign SPIRIT.

Each sign establishes some sort of defining characteristic of the person. In some cases, the signs are quite humorous, as in Stephano’s name-sign which reflects his drunken condition. The borrowing of these signs from the NTID production made me aware that the signs themselves came from the Deaf community and that I did not need to create them on my own.

Staging and Deafness

The choice to make the characters deaf in the translation resulted in the need to create different interpretations of lines. Instead of the boatswain answering Gonzalo by saying “Do you not hear him” (I, i, 13) in reference to the master’s whistling, the boatswain would sign the equivalent of “do you not see him?” Several times throughout the play, the sense of hearing is mentioned explicitly, or stage action is dependent upon it. Miranda’s line, “Your tale, sir, would cure deafness” (I,i, 106) translates to the equivalent meaning of “Your tale, sir, would cure blindness.” These examples are relatively simple to adapt for deaf characters. However, there are more complex narratives based entirely on sound imagery as well as whole segments of stage action which depend on characters’ sense of hearing.

Act II, scene ii includes Ariel’s song, which provides the impetus for Gonzalo to awaken and foil Sebastian and Antonio’s murderous plot. Upon awakening and hearing Antonio cover his treason with talk of “a whole herd” of roaring lions, the King asks, “heard you this Gonzalo,” to which he responds, “Upon mine honour, sir, I heard a humming,/ And that a strange one, too” (312-13). The scene is simply altered if we substitute elephant for lion and change the “humming” to “vibration.” However, the problem of the song and how to translate it remains a topic for further investigation. A much more complex problem, however, arises with the stage convention of invisibility.

In Act III, scene ii, much of the comic action of Stephano, Trinculo and Caliban centers on Ariel’s “invisible” presence on stage. The scene suggests

some specific staging. It requires for the sake of theatrical “convention” that the actor playing Ariel, although visible to the audience, remain invisible to the actors. This would normally not be a problem except for the fact that Ariel speaks in the scene. The problem is intensified in the ASL translation. For how can deaf characters retain invisibility and yet speak in a visual/gestural language? More specifically, Ariel “speaks” in the place of Trinculo, and the characters on stage believe it is actually Trinculo who is speaking. The problem was solved through a specific action in the blocking and is illustrated by the following illustrations:

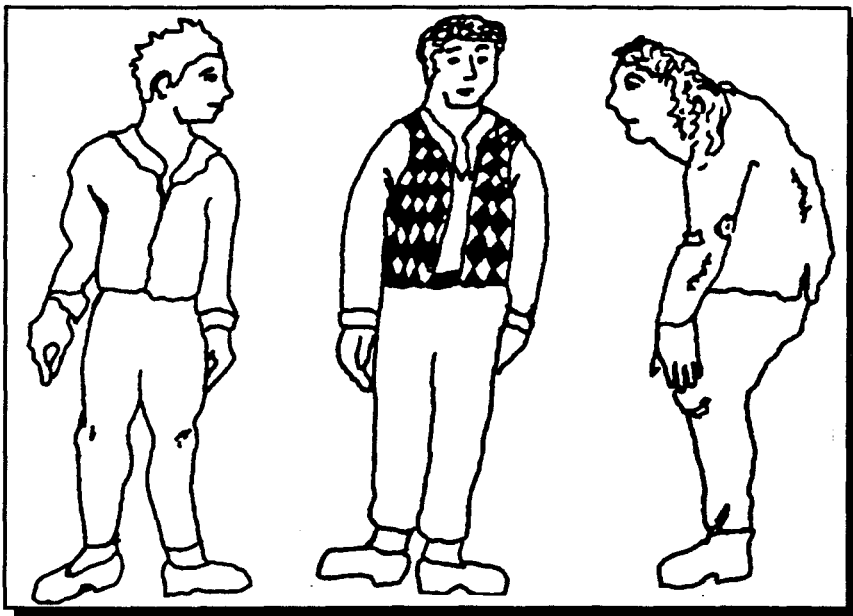


Figure 4.13 Ariel, Trinculo and Caliban

Clearly the blocking is structured in such a way that Ariel’s proximity to Trinculo makes it easier for him to “speak” for Trinculo. In the ASL translation, however, the blocking stays the same except for one minor change. Trinculo puts his hands on his hips in order for the following movement to take place:

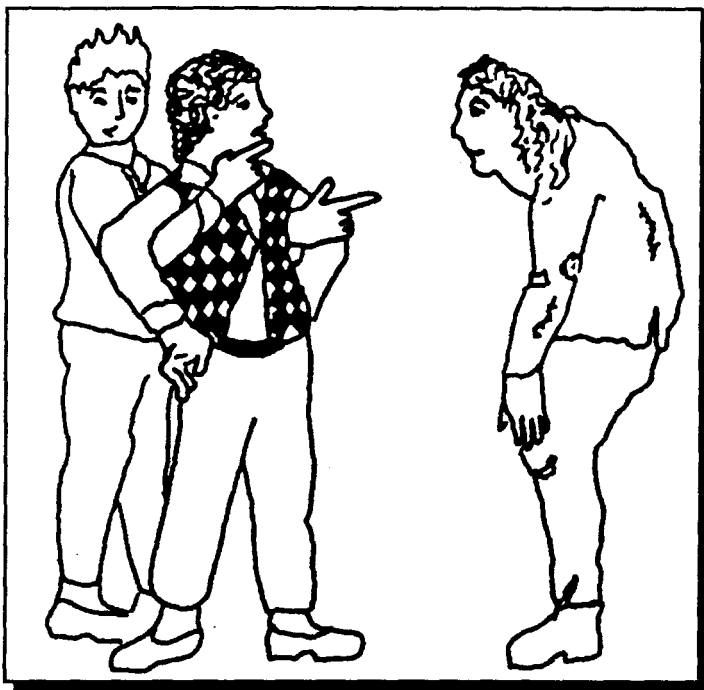


Figure 4.14 “Thou liest.”

The result is that Caliban sees what he thinks are Trinculo’s arms signing to him that he is a liar. The comic action is preserved at no cost and the convention of invisibility is maintained. In fact, the substitute arms may even make the scene more humorous, and more playable for the actors than the original. It is certainly a visual joke for the audience rather than an auditory one.

Ultimately there have been no problems that could not be, in one form or another, resolved. One of the largest questions which remains for an ASL translation of this play, however, is that of music. *The Tempest* has more music than any other of Shakespeare’s plays, and the translation of that art form is something that Deaf Rights advocates do not like to see. They argue that it is a

hearing medium only and it should not be translated because it has no significance for the Deaf. The words to the songs, however, are another story. That is a question to be taken up at another time and in another paper.

In summary, I have attempted to show the various problems, solutions and techniques of attempting to translate William Shakespeare's *The Tempest* into the manual form of American Sign Language. The issues involved seem infinite and complex, but they yield a fascinating study into the realm of language and meaning. The process may have seemed haphazard, and at times was so, mainly because there were neither clear guidelines nor information on the detailing of the translation process into ASL. The translation of dramatic texts presents unique problems, but if the ideal of the theatre is to communicate essentially what it is to be human, then this struggle to translate has been worthwhile.

APPENDIX ONE¹

Transcription Symbols

In order to understand the dialogues and drills in this text, you will need to read through the following pages very carefully. These pages describe and illustrate the transcription symbols that are used in this text.

You can imagine how difficult it is to "write ASL". To date, there is no standard way of writing ASL sentences. We have tried to develop a transcription system which clearly shows how much information is given in an ASL sentence. Although we have tried to keep this transcription system as simple as possible, it may still seem complex at first. However, with patience and practice, it will become fairly easy to use.

The chart on the following pages lists twenty-seven symbols, with examples and illustrations of how each symbol is used. To read this chart, you should first look at the illustrations of signs and the symbols used to describe them on the left-hand page, and then read through the explanation of each symbol on the right-hand page. The symbols found on these pages describe what the *hands* are doing. (In the parenthesis following the description, we have indicated the first unit in which each symbol appears.) Throughout the text in the *General Discussion* sections, symbols will be introduced which describe what the *eyes, face, head, and body* do.

¹These Transcription Symbols are copied with permission from Dennis Cokely and Charlotte Baker-Shenk's book, *American Sign Language: A Student text, Units 1-9*. Washington, D.C.: Gallaudet, 1980.

Symbol	Example	Explanation
CAPITAL LETTERS	KNOW	An English word in capital letters represents an ASL sign; this word is called a <i>gloss</i> . (Unit 1)
-	FROM-NOW-ON	When more than one English word is needed to gloss an ASL sign, the English words are separated by a hyphen. (Unit 1)
△	△	A triangle with a letter inside is used to indicate a name sign. (Unit 1)
-	P-A-T	When an English word is fingerspelled, the letters in the word are separated by a hyphen. (Unit 2)
⊂	NOT ⊂ HERE	When two glosses are joined by these curved lines, it indicates that two signs are used in combination. Generally when this happens, there is a change in one or both of the signs so that the combination looks like a single sign. (Unit 1)
#	#WHAT	When this symbol is written before a gloss, it indicates the sign is a fingerspelled loan sign. (Unit 1)
+	DIFFERENT+++	When a plus sign follows a gloss, this indicates that the sign is repeated. The number of plus signs following the gloss indicates the number of repetitions—e.g. DIFFERENT+++ indicates the sign is made four times (three repetitions). (Unit 1)
*	BORED*	An asterisk after a gloss indicates the sign is stressed (emphasized). (Unit 2)

Symbol	Example	
,	YESTERDAY, ME	A comma indicates a grammatical break, signaled by a body shift and/or a change in facial expression (and usually a pause). (Unit 1)
" "	"WHAT"	Double quotes around a gloss indicate a gesture. (Unit 1)
(2h)	(2h)WHAT'S-UP	This symbol for 'two hands' is written before a gloss and means the sign is made with both hands. (Unit 1)
alt.	(2h)alt.GUESS	The symbol 'alt.' means that the hands move in an 'alternating' manner. (Unit 5)
<i>rt</i> <i>lf</i> <i>cntr</i>	<i>rt-ASK-TO-lf</i> <i>ASSEMBLE-TO-cntr</i>	The symbol ' <i>rt</i> ' stands for 'right'; ' <i>lf</i> ' for 'left'; and ' <i>cntr</i> ' for 'center'. When a sign is made <i>in</i> or <i>toward</i> a particular location in space, that place or direction is indicated after the gloss. When a symbol like ' <i>rt</i> ' is written before a gloss, it indicates the location where the sign began. So <i>rt-ASK-TO-lf</i> indicates that the sign moves from right to left. These symbols refer to the Signer's perspective—e.g. ' <i>rt</i> ' means to the Signer's right. The symbol ' <i>cntr</i> ' is only used when that space directly between the Signer and Addressee represents a particular referent (person, place, or thing). If none of these symbols appear, the sign is produced in neutral space. (Unit 1)

Symbol	Example	Explanation
<i>lower case words</i>	<i>pat-ASK-TO-lee</i>	Italicized words that are connected (via hyphens) to the gloss for a verb can also indicate the location where the verb began or ended. For example, if 'Pat' has been given a spatial location on the right, and 'Lee' is on the left, then the sign <i>pat-ASK-TO-lee</i> will move from right to left. These specific words are not used until the things they represent have been given a spatial location. These specific words are used in place of directions like 'rt' or 'lf'. (Unit 1)
<i>arc</i>	<i>me-CAMERA-RECORD-arc</i> <i>me-SHOW-arc-lf</i>	When a gloss is followed by the symbol ' <i>arc</i> ', it means the sign moves in a horizontal arc from one side of the signing space to the other side. If another symbol like <i>lf</i> follows the symbol <i>arc</i> , it means the arc only includes that part of the signing space. (Unit 3)
-CL	3-CL	This symbol for <i>classifier</i> is written after the symbol for the handshape that is used in that classifier. (Unit 5)
↑	B↑-CL	An arrow pointing upward indicates that the palm is facing upward. (Unit 6)
→	3→CL	An arrow pointing to the right indicates that the fingers are not facing upwards. This is used to distinguish two sets of classifiers: 3-CL and 3→CL ; 1-CL and 1→CL . (Unit 5)

Symbol	Example	Explanation
'	1-CL 'person come up to me'	Single quotes around a lower case word or words is used to help describe the meaning of a classifier in the context of that sentence. (Unit 5)
@	5:↓-CL@rt	This symbol indicates a particular type of movement that is often used when giving something a spatial location. It is characterized by a certain tenseness and a 'hold' at the end of the movement. In this example, the classifier for a large mass is given a spatial location to the Signer's right. (Unit 5)
CAPITAL LETTERS	RESTAURANT <i>INDEX-lf</i>	When a sign is made with the non-dominant hand, it is written in italics. When an italicized gloss is written under another gloss, it means both hands make separate signs at the same time. In this example, the dominant hand makes the sign RESTAURANT while the non-dominant hand points to the left. (Unit 1)
→	5:↓-CL → <i>B-CL ↔ 'street'</i>	An arrow proceeding from a gloss means that the handshape of that sign is held in its location during the time period shown by the arrow. In this example, the dominant hand 'holds' the 5:↓ classifier in its location while the non-dominant hand indicates a 'street' with the 'B' handshape classifier. The symbol ↔ means that the 'B' handshape moves back and forth. (Unit 3)

Symbol	Example	Explanation
" "	"open window"	Double quotes around a word or words in lower case indicate a mimed action. (Unit 9)
" "	WAIT [~] <i>long time</i> "	Double quotes around an italicized word or words in lower case after a gloss indicates that a specific movement is added to that sign. The word or words inside the parentheses is the name for that specific movement. (Unit 8)
" "+" "	DISCUSS-WITH "each other"+"regularly"	When a plus sign joins two or more specific movements, it means those movements occur simultaneously with that sign. (Unit 8)
_____	<u> </u> ^q RIGHT	A line on top of a gloss or glosses means that a certain non-manual (eyes, face, head, body) signal occurs during the time period shown by the line. At the end of the line, there is a letter(s) which indicates what the non-manual signal is. For example, 'q' represents the signal for a particular type of question. (Unit 1)
()	(gaze lf) △-lf	Words in parentheses on top of a gloss or glosses are used to indicate other movements of the eyes, head, and body. (The word 'gaze' refers to where the Signer looks.) (Unit 1)

APPENDIX TWO
THE SHIPWRECK

<i>Mas.</i> Boatswain!	(3 stomps)
<i>Boa.</i> Here, master: what cheer?	"HEY" Δ -Cp $\overline{\hspace{1cm}} \text{q}$ WHAT'S-UP
<i>Mas.</i> Good: Speak to th' mariners: fall to't yarely, or we run ourselves aground: bestir, bestir.	<u>intense</u> FINE, MEN 1:CL "pointing <i>lf-arc-</i> <i>rt</i> " ORDER+++ HURRY, IF NOT $\overline{\hspace{1cm}} \text{lf}$ (2h) SOIL+AREA $\overline{\hspace{1cm}} \text{rt}$ "move toward land" BOAT <u>nod + tight lips</u> QUICK++
<i>Boa.</i> Heigh, my hearts! cheerly, cheerly my hearts! yare, yare! Take in the topsail. Tend to th' master's whistle. Blow till thou burst thy wind, if room enough.	<u>stomp foot</u> "HEY" (2h) QUICK++ $\overline{\hspace{1cm}} \text{t}$ <i>lf</i> -YOU ALL- <i>rt up</i> -PULL- <i>down</i> <i>lf</i> -YOU ALL- <i>rt</i> Δ Cp \longrightarrow 1:CL "point captain" <i>group</i> -ATTENTION- <i>captain</i> DIRECTIONS. $\overline{\hspace{1cm}}$ YOU WANT $\overline{\hspace{1cm}} \text{gaze up q}$ CHALLENGE (2h) GO AHEAD <u><i>puff cheek</i></u> <u><i>blow cheeks</i></u> WIND+++ ALL-GONE (2h) FINISH
<i>Alo.</i> Good boatswain, have care. Where's the master? play the men.	$\overline{\hspace{1cm}} \text{neg}$ 1:C: "stripe on shoulder" WARN $\overline{\hspace{1cm}} \text{t}$ YOU- <i>rt</i> CAREFUL. YOU ORDER

TO-*each* MEN. CAPTAIN^t
Wh-q
 WHERE

Boa. I pray now, keep below.

_____ q (gaze down)
 (2h) *me-ASK-you*, GO-down

Alo. Where is the master, boatswain?

“Hey” CL:1 ‘stripe on shoulder’
wh-q
 where captain

Boa. Do you not hear him? You mar
 our labor: keep your cabins: you do
 assist the storm.

_____ q
 NOT SEE “*toward captain*” FINISH,
 (gaze down) rhet-q
 GO-down, WHY YOU BOTHER-ME,
tight lips _____ q
 STAY ROOM YOU. YOU HELP ME,
neg
 NOT, YOU HELP-up *toward storm*

STORM

Go. Nay, good, be patient.

“Hold On” PATIENCE.

Boa. When the sea is. Hence! What
 cares these roarers for the name of
 the King? To cabin: silence! trouble
 us not.

_____ rhet-q _____ gaze out
 PATIENCE, ME, SEA
 _____ t
 PATIENCE SAME TIME. STORM
 RESPECT KING_____→
 CL:1 “point to king”

NOT. BOTHER-ME (2h) FINISH,
turn head, close eyes _____ gaze down
 STOP YOU GO-down

Gon. Good, yet remember whom thou
 hast aboard.

KING HERE 1:CL “indicate down”
 IMPORTANT, REMEMBER YOU

Boa. None that I love more than
 myself. You are a counsellor; if you
 can command these elements to

_____ nod
 KING IMPORTANT, BUT
 _____ q
 MORE THAN ME, NO.

silence, and work the peace of the presence, we will not hand a rope more; use your authority: if you cannot, give thanks you have lived 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.

Gon. I have a great comfort from this fellow: methinks he hath no drowning mark upon him; his complexion is perfect gallows. Stand fast, good fate, to his hanging: make the rope of his destiny our cable, for our own doth little advantage. If he be not born to be hanged, our case is miserable.

Bo. Down with the topmast! Yare! Lower, lower! Bring her to try with the main-course. (*A cry within*) A plague upon this howling! they are louder than the weather or our office. (*re-enter Sebastian, Antonio, and Gonzalo*) Yet again! What do you here? Shall we give o'er and drown? have you a mind to sink?

sarcastic
ADVISE+AGENT YOU-formal
cond
IF ADVISE STORM BECOME CALM,
neg
WE (2h)RESPECT, STORM WORSE
(2h)UP-UNTIL-NOW THANK GOD
(2h)STILL (2)ALIVE. YOU GO
intense
ROOM, PREPARE FOR DISASTER
neg
BOTHER US FINISH

t 'sarcastic'
THAT-ONE-rt MAN COMFORT-ME
t
SEE HE BORN WITH M-O-L-E
t
F:CL "put to neck to show mole"
rhet-q
MEAN DIE HOW DROWN
gaze
CL:55 NO. "hang". PLEASE HE
up rhet-q cond
HANG WHY IF HE DROWN
WE DIE SAME-AS "toward
boatswain"

giving
BOAT CL:1 "point up" up-PULL-dn
directions
55↓CL "lower"++ (2h)rt-WIND-lf
BOAT ' follow into wind'.
neg
DAMN THEM ' pointing down'
THEY CRAZY (2h) CL:1 ' people run
around' SAME-LIKE STORM,
(puff cheeks) q q
THEY WORSE , AGAIN #DO-DO

intense q

“WHAT” YOU WANT US GIVE-UP
q q
 WANT DIE YOU WANT DROWN

Seb. A pox o' your throat, you
 bawling, blasphemous, incharitable
 dog.

(2h) HOPE YOUR HANDS “hands fall
 off”. SON-OF-A-BITCH

Boa. Work you, then.

q

WANT LIVE QM-wg GO-AHEAD
 WORK

Ant. Hang, cur! hang, you whoreson,
 insolent noisemaker. We are less
 afraid to be drowned than thou art.

WANT SEE YOU “hang”. YOU SON-
 OF-A-BITCH. rhet-q
 WE AFRAID DROWN
 NO. YOU “shaking in your boots”

Gon. I'll warrant him for drowning,
 though the ship were no stronger
 than a nutshell, and as leaky as an
 unstaunched wench.

neg

I FORESEE HE DROWN NOT. EVEN
 THOUGH BOAT (2h) DISSOLVE,
neg
 NOT STRONG.

Boa. Lay her a-hold, a-hold! set her
 two courses; off to sea again; lay
 her off.

1:CL ‘index each sail’+++ *up*-PULL-
down 5→CL ‘shows sails going
 up’++

Mariners. All lost, to prayers, to
 prayers! All lost!

neg

WORK WORTH-NOTHING, WE
nod + tight lip
 PRAY, MUST

Boa. What, must our mouths be cold?

q

YOU (2h) GIVE-UP QM THINK
q
 DEAD (2h) FINISH

Gon. The King and the Prince at
 prayers, let's assist them,

NOW KING 1:CL ‘point down’

For our case is as theirs.

PRAY, PRINCE PRAY, we-HELP-
rhet-q
them PRAY WHY GOAL (2h) SAME

Se. I'm out of patience.

ME PATIENT NONE

Ant. We are merely cheated of our lives
by drunkards:

This wide-chapp'd rascal,—would
thou mightst lie drowning/
The washing of ten tides!

rhet-q
WE DIE WHY *lf-THEY-ALL-drunk.*

YOU BASTARD. ME WISH YOU

DROWN, 2:CL 'flip as dead body',

WATER WAVE++ 'over dead body

and back again' SEE YOU (2h)

DETERIORATE (2h) DISSOLVE

Go. He'll be hang'd yet,
Though every drop of water swear
against it,
And gape at wid'st to glut him.

nod
EVENTHOUGH STORM STRONG

he-INDEX-boatswain "hang" WILL

A confused noise within

'Mercy on us!'—

'We split, we split!'—

'Farewell, my wife and
children!'—

'Farewell, brother!'— 'We
split, we split, we split!'

gaze up
god-(2h) PITY-us. GOOD-BYE MY

WIFE, MY CHILDREN. GOOD-BYE

MY BROTHER. BOAT++ 'show split
apart in middle'

Ant. Let's all sink wi' th' King.

(2h) ALLOW US DIE WITH KING

1:CL 'point down'

Seb. Let's take leave of him.

q gaze away
KING "NAH" L:CL 'let's go'

Gon. Now would I give a thousand
furlongs of sea for an acre of barren
ground, long heath, broom, furze,

cha
NOW ME WILLING TRADE SEA-rt
ooo mouth gaze up
GROUND-*lf* YOUR-*up* WISH

anything. The wills above be
done! but I would fain die a dry
death.

HAPPEN WILL, BUT PREFER DIE

HERE.

APPENDIX THREE

PROSPERO AND MIRANDA

Mir. If by your Art, my dearest father, you
 have
 Put the wild waters in this roar, allay
 them.
 The sky, it seems, would pour down
 stinking pitch,
 But that the sea, mounting to th'
 welkin's cheek,
 Dashes the fire out. O, I have suffered
 With those that I saw suffer! a brave
 vessel,
 (Who had, no doubt, some noble
 creature in her.)
 Dash'd all to pieces. O, the cry did
 knock
 Against my very heart! Poor souls, they
 perish'd!
 Had I been any god of power, I would
 Have sunk the sea within the earth, or
 ere
 It should the good ship so have
 swallow'd, and
 The fraughting souls within her.

“HEY” FATHER, YOUR POWER

MAGIC, WATER——>
 1:CL “index-rt”.

(2h) WAVES, CALM, YOU CAN.

SKY, BIG, BLACK, DARK.

LIGHTNING++, WATER-
 WAVES++ “grow in size up
 towards the sky until reaching
 lightning”

LIGHTNING++ DISSOLVE.
 WAVES “return from lightning to
 shore”.

SEE BEAUTIFUL (2h) BOAT
 1:CL

“index out”. HAVE PEOPLE

FULL-wg SOPHISTICATED. (2h)

q
 HAPPEN (2h) BOAT WRONG.
 (2h)

lf-BOAT-*rt* ROCK 5↓:CL -*lf* (2h)

BOAT DISSOLVE. SEE-THAT

(2h) heart-PITY-boat——>
 A:CL “on heart”

SWIM *me*-THEY-*arc* alt.
 drown+++,

ad
 alt. DEAD+++ HEART
 CRAMPS++.

gaze up
IF *me*-EXCHANGE-*god* POWER,
cond
USE MAGIC- "up towards sky"
(2h)

SEA+++ "start large and calm"
(2h)

LOWER. (2h) BOAT "rides on
waves and lowers to earth." (2h)

FINISH. PEOPLE LIVE (2h)
"Pah"
SUCCESS.

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

55:CL "HOLD ON", 55:CL
neg
WORRY, 55:CL "CALM
DOWN". YOUR HEART
BEAT+++ (2h) "CALM DOWN".
HAPPEN THERE 1:CL ' indicate
out toward sea' (2h) NOTHING.

Mir. O, woe the day!

intense
DAY (2h) HORRIBLE.

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

(2h) HAPPEN (2h) NOTHING. ME
(2h) WATCH YOU-formal. CARE
YOU-formal. YOU KNOW-
NOTHING YOUR HISTORY.
NOT-KNOW WHERE I FROM,
HOW WE ARRIVE. THINK
ONLY YOUR FATHER ONLY

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

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

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

HAVE POOR HOUSE. THINK
THATS-ALL, PERIOD.

nod
KNOW+++ UP-TIL-NOW ME
DON'T-WANT KNOW.

"SIGH" *me*-INFORM-*you* NOW.
you-HELP-*me* "take off my cape"
B:CL "sweeps by cape". MY
POWER, MY MAGIC. SMILE
SAW RECENT TOUCH-YOUR-
HEART, "HOLD ON", BOAT (2h)
NOTHING HAPPEN. (2h) FINISH
SEE BOAT SPLIT, PEOPLE
SWIM, "gesturing for help while
drowning". alt.-DROWN+++,
nod
SAW-THAT, BUT NOT-YET
neg
DEAD. "CALM DOWN". NOW
SIT-DOWN. *me*-INFORM-YOU
WILL.

BEFORE (2h) TRY *you*-INFORM-
me+++ "each time not fully
vompleting the sign" YOU NOT
(2h) READY.

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

Mir. Certainly, sir, I can.

Pro. By what? by any other house or
 person?
 Of any image tell me, that
 Hath kept with thy remembrance.

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

Pro. Thou hadst, and more, Miranda. But
 how is it
 That this lives in thy mind? What seest
 thou else
 In the dark backward and abysm of
 time?
 If thou remembrest aught ere thou

NOW ME DECIDE. (2h) READY
 me-INFORM-you. you-PAY-

ATTENTION-me. you-WATCH-me.
 puff
 ARRIVE HERE (2h) LONG-TIME-
 cheeks q
 AGO. REMEMBER YOU.

THINK DOUBT, YOU THREE-
 YEARS-OLD, CAN'T.

"HOLD IT" REMEMBER CAN
 nod
 ME.

q
 "WHAT" YOU REMEMBER
 q q q
 HOUSE PERSON "WHAT"

alt.THINK SCENE, you-SEE-
 q
 scene "WHAT". TELL ME

puzzled
 SCENE, SEE BLURRY. MAYBE

WE HAVE If-FOUR-rt-FIVE
 q
 SERVENT PEOPLE, QM.

HAVE+++ MANY PEOPLE (2h)
 nodding
 4:CL ' in a line'. REMEMBER
 q
 HOW. SCENE BLURRY.

can'st here,
How thou cam'st here thou mayst.

LOOK-into scene—>
THAT-ONE AGAIN.

“COME ON” TELL-*me* MORE.

APPENDIX FOUR

CALIBAN, PROSPERO and MIRANDA

Pro. Shake it off. Come on;
We'll visit Caliban my slave, who
never
Yields us kind answer.

(*Prospero shakes Miranda awake*)
"COME ON" ΔC MY (2h)SLAVE,
WE (2h)VISIT-*cntr.* HIMSELF-*cntr*
ALWAYS (2h)alt.INSULT-ME .

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

1:CL 'index-*cntr*' TRUE EVIL
neg gaze away
ME PREFER NOT *lf*-LOOK-down .

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

rhet-q
WE DEPEND ON HOW WOOD
1:CL 'index-*cntr*' GATHER WOOD
L-5: ↑CL —————→
R-5: ↓CL 'wood placed on arm'
AA-CL ↑ 'R-strikes-L like flint'
55:CL ↑ FIRE , WORK OTHER
L-5: → CL —————→
R-INDEX '1-2-3-4' THAT
BENEFIT US.

(*Prospero hits side of cave with his
staff*) SLAVE Δ NOTHING-*cntr*,
"COME ON".

Cal. There's wood enough within.

1:CL 'index-*Prospero*' HAVE WOOD

Pro. Come forth, I say! there's other
business for thee;
Come, thou tortoise! when?
*(Ariel re-enters, like a water
nymph)*
Fine Apparition! My quaint Ariel,
Hark in thine ear.

Ari. My lord, it shall be done.

Pro. Thou poisonous slave, got by the
devil himself
Upon thy wicked dam, come forth!

Cal. As wicked dew as e'er my mother
brush'd
With raven's feather from

ENOUGH, FINISH.

"COME OUT" HAVE OTHER
intense
(2h)#DO-DO "COME OUT"

INDEX-caliban WALK "slowly"

SAME-AS TURTLE. "COME OUT"

*(Prospero looks at sun and indexes it
with 5:↑CL to illustrate the passing
time of the day) (to Ariel)*

PURE SPIRIT, TRUE Δ CLEVER.

"COME HERE"

*(They turn away from the audience as
Prospero signs to him)*

YES BOSS. ME DO FOR YOU.

nod
TRUE DANGEROUS SLAVE, WHO
q q
YOU "WHAT". MOTHER 1:CL

'index-rt' WITCH. (2h) X:CL 'legs
lick lips
spread open' YOUR FATHER

DEVIL LOOK-up-and down-witch,

DROOL, (2h) A:CL 'fuck'+++ .
puff cheeks in stress
PREGNANT, BORN, (2h) C:CL

'holding baby'. THAT YOU.

MY MOTHER WITCH 1:CL 'index
up-*lf*' BLACK BIRD (2h) FLY.

unwholesome fen
 Drop on you both! A south-west
 blow on ye
 And blister you all o'er.

GRAB-bird 'pluck feather' WATER,
 DIRTY (2h) C:CL 'show water area'

'dip feather in water, and feather melts
 as if acid'.

THROW-WATER-ON-YOU. (2h)

gaze
 5:CL 'melt on face and body'. "hand
down
 whistles" WIND SURROUND-me-to-

Prospero and Miranda (2h) alt. F:CL

'blisters on body+++ (2h) alt.S:CL

'open hand to pop blisters'.

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

gaze down
 YOU INSULT-me. (2h) B:CL 'hold
 it' me-INFORM-you TONIGHT YOU
rhet -q
 HAVE "WHAT CRAMPS++
 HURT++ BREATH. HURT> 2:CL '
 man fall down on back' HAVE BAD
 SPIRITS SURROUND YOU BODY
 SAME-AS ANIMAL PORCUPINES.
 (2h) 4:CL 'prick your chest' HURT
 SAME-AS B-E-E 1:CL 'like a bee
 stinger' (2h) alt. 1:CL 'bee stings all
 over body' HURT++ WORSE-
longtime.

Cal. I must eat my dinner.
 This island's mine by Sycorax my

"NAH" ME EAT NOW. EAT NIGHT-

mother,
 Which thou tak'st from me: when
 thou cam'st first
 Thou strok'st me and made much of
 me; would'st give me
 Water with berries in it: and teach
 me how
 To name the bigger light and how
 the less,
 That burn by day and night; and
 then I loved thee
 And showed thee all the qualities
 o'th'isle,
 The fresh springs, brine pits, barren
 place and fertile.
 Curs'd be I that did so! All the
 charms
 Of Sycorax, toads, beetles, bats,
 light on you!
 For I am all the subjects that you
 have,
 Which first was mine own king; and
 here you sty me
 In this hard rock whiles you do
 keep from me
 The rest o'th'island.

FOOD. 1:CL 'warning shake'
 ISLAND HERE MINE. MY MOTHER
 CONTROL, CONTROL *she-GAVE-me*.
 YOU STOLE (2h) HAPPEN
rhet-q
 "WHAT". YOU BOAT ARRIVE.
 (2h) 2:CL 'stare' *we-STARE-AT-*
each-other . you-PET-my-head. you-
 PAY-ATTENTION-*me* , C:CL 'cup'
 DRINK, TASTE FRUIT 1:CL 'index
smile
 cup' DRINK, ACCEPT. (2h)
 PROGRESS *you-TEACH-me+++*
"HEY" NAME "WHAT"----->
 SUNRISE.
 FINGERSPELL. "OH I SEE"
1:CL 'index down-rt'----->
 "WHAT".
 FINGERSPELL. "OH I SEE".
 SUNSET DARK.
C:CL 'moon rises'----->
 "WHAT" 1:CL 'index moon'
 M-O-O-N. INSPIRED, *me-ADORE-*
you . WILLING me-SHOW-you
q
 HERE. YOU THIRSTY 1:CL 'index-
make bitter face
 If WATER LOUSY, SALT. *me-*
 KNOW BEST WATER 1:CL 'index-

rt". GROW 1:CL 'index dn-lf.'

LOUSY ROCK. ME KNOW BEST

GROW 1:CL 'index up-rt' SOIL

FINE-Wg. SHOW+++ "ALLOF

THIS" REALIZE STUPID. ME

SHOULD NEVER SHOW YOU. MY

MOTHER WITCH, WISH FROG '

hold in hand' BUG 'collect', BAT '

collect' MIX, me-THROW-ON-you

YOU-formal. AWKWARD HERE

YOU-formal FREQUENTED-me

LONG AGO KING ME. YOU COME

you-FORCE-*me*. YOU LOWER ME.

HANDCUFFS (2h) F:CL 'chainlinks

down to rock' SLAVE "struggle to

get away from handcuffs" ROCK

(2h) 5:CL 'indicate area around'

LOUSY SMELL. "pull on chain"

1:CL 'index rt' BEAUTIFUL "pull

on chain" YOU-formal (2h)

PREVENT (2h) SLAVE.

Pro.

Thou most lying slave

YOU LIE. cond
SUPPOSE NICE, YOU

Whom stripes may move, not
 kindness! I have us'd thee
 Filth as thou art, with human care;
 and lodg'd thee
 In mine own cell, till thou didst
 seek to violate
 The honour of my child.

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

Mir. Abhorred slave,
 Which any print of goodness wilt not
 take,
 Being capable of all ill! I pitied thee,
 Took pains to make thee speak,
 taught thee each hour
 One thing or other: when thou didst
 not, savage,
 Know thine own meaning, but
 wouldst gabble like
 A thing most brutish, I endow'd thy
 purposes
 With words that made them known.
 But thy vile race,

REFUSE WORK. SUPPOSE me-
cond nod
 WHIP-you++ YOU WORK WILL.
 ME FINISH YOU (2h) RESPECT
 EVEN-THOUGH YOU (2h) LOWER
 LEVEL. I-WELCOME-you MY
 HOUSE. TILL MY DAUGHTER
 1:CL' index Miranda' tongue out
 YOU SEE
 up-SEE-down TRY RIP-OFF
 -CLOTHES, RAPE. 1:cl 'index
 caliban'.

nod smiling
 "YEAH" ME WISH FUCK FINISH,
 BORN ΔC ONE' pop up'++++
 ΔC++++ (2h) 5↘CL: 'spread from
 center out'. YOU-formal PREVENT-
 SLAVE.

YOU (2h) LOWER-LEVEL SLAVE.
 RULE FOR DO If-RIGHT-rt++++. YOU
q
 REMEMBER CAN'T YOU. SKILL
 (2h) "WHAT" WRONG+++→
 1:CL' index lf, mid, rt.'
 BEFORE me-PITY-you. WORK+++.
 YOU LEARN SIGN. UNDERSTAND
 YOU NOTHING. me-TEACH-

Though thou didst learn, had that in't
 which good natures
 Could not abide to be with; therefore
 was thou
 Deservedly confin'd into this rock,
 Who hadst deserv'd more than a
 prison.

awkward
 you+++ . YOU SIGN, SIGN SAME-
 AS ANIMAL, "GORILLA". *me*
 -TEACH-you. NOW THOUGHTS (2h)
 CLEAR (2h) FINISH LEARN, BUT
 (2h) PEOPLE (2h) SAME YOU.
 CULTURE HAVE VALUES
puff cheeks
 NONE-blow . ROCK (2h) 5:CL
 ' place rock in front' CHAIN (2h)
 F:CL ' links in chain' HANDCUFFS.
 (2h) SLAVE. YOU PRISON+AGENT.
q
 BUT PUNISH MORE, SHOULD.

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

YOUR LANGUAGE, you-GIVE-me,
q
 FOR-FOR, GESTURE-ASL+++
 TALK SWEAR+++ . ME WISH YOU-
 formal (2h) V:CL ' dead dog legs' (2h)
q
 DEAD. FOR-FOR you-GIVE-me
 YOUR LANGUAGE.

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

YOU SON WITCH. GO. WOOD you-
q
 BRING-me HURRY++. WHY++
 (2h) HAVE OTHER #DO-DO FOR
q
 YOU. (2h) WAIT, FOR-FOR
sarcastic
 WAIT . I-ORDER-you +++

That beasts shall tremble at thy din.

unwilling face, cond.
SUPPOSE YOU WORK ACCEPT,
tongue out
O-R, NOT-YET, FINISH, *me-GIVE-*

you CRAMPS+++ , HURT+++ ,

nod
YOU SCREAM WILL. OTHER

ANIMAL HEAR (2h) F:CL ‘ big eyes

look lf.’ SCARED, TREMBLE.

Cal. No, pray thee.
[*Aside*] I must obey: his Art is of such
pow’r,
It would control my dam’s god,
Setebos,
And make a vassal of him.

neg
NO+++++ “HOLD ON” PLEASE
“HOLD ON” *me-OBEY*. YOUR
MAGIC POWER,

If “thumb up”—————>
MY MOTHER WITCH GOD *rt*

“thumb up higher”, lf- “thumb up
highest” SUPPRESS. HANDCUFFS

‘ pull to rock.’

Pro. So slave; hence!

(2h) SLAVE GO.

Exit Caliban

Caliban nods and exits

APPENDIX FIVE

THE LOW COMEDIANS

Ste. Tell not me;-when the butt is out,
we will drink water; not a drop
before: therefore bear up, and
board 'em. Servant-monster, drink
to me.

turn away, shut eyes
(2h) "HOLD IT" ALCOHOL
RUN-OUT, DRINK WATER WILL.

NOT BEFORE, 1:CL 'wag finger in a
neg
negative shake' . (2h) GO-AHEAD,

DRINK -ALCOHOL. YOU (2h)
rhet-q
MONSTER-SLAVE DRINK, WHY

(2h) you-HONOR-me

Trin. Servant-monster! the folly of this
island! They say there's but five
upon this isle: we are three of them;
if th'other two be brain'd like us,
the state totters.

Stephano-NAME-Caliban 1:CL 'index
Caliban' (2h) MONSTER-SLAVE.

ISLAND HERE MAKE-ME-CRAZY.

ME KNOW-THAT 5 PEOPLE LIVE

HERE. THREE-OF-US, TWO

OTHERS. IF BOTH-OF-THEM

cond
DRUNK EQUAL US, CHAOS

Ste. Drink servant-monster, when I bid
thee: thy eyes are almost set in thy
head.

(2h) MONSTER-SLAVE me-TELL-
q intense
you DRINK, DRINK. alt-DRINK+++
tongue-out
(2h) FF:CL 'eyes roll around'

Trin. Where should they be set else?
he were a brave monster indeed, if they
were set in his tale.

IF HIS EYES (2h) FF:CL 'eyes roll to
cond
back of head' STILL BEAUTIFUL

Ste. My man-monster hath drown'd his tongue in sack: for my part, the sea cannot drown me; I swam, ere I could recover the shore, five-and-thirty leagues off and on, by this light. Thou shalt be my lieutenant, monster, or my standard.

Trin. Your lieutenant, if you list; he's no standard.

Ste. We'll not run, Monsieur Monster.

Trin. Nor go neither; but you'll lie, like dogs, and yet say nothing neither.

sarcastic
MONSTER.

HALF-MAN, HALF MONSTER

MINE—————>
index-Caliban CUTE.

HE DRINK pew
G:CL 'small amount'

DRUNK (2h) FINISH. ME, (2h)
rhet-q
alt-DRINK, DRUNK NOT, WHY

TOUGH. ME (2h)FINISH SWIM

'long time' 100 M-I-L-E-S, NOTHING

1:CL 'cross heart'
5:CL 'hold up hand, swear'.

MONSTER-SLAVE, YOU BECOME

ASSISTANT, FLAG HOLD+AGENT

MAYBE.

t
ASSISTANT, FINE. BUT FLAG

q
HOLD+AGENT NO. he-INDEX-
drunkenly staggers
Caliban WALK AWKWARD

(2h) MONSTER-SLAVE WE ESCAPE,

REFUSE

sarcastic q
BUT YOU FIGHT NO. YOU (2h)

2:CL 'fall over like a dead dog' SAY

NOTHING.

Ste. Moon-calf, speak once in thy life,
if thou beest a good moon-calf.

Cal. How does thy honour? Let me
lick thy shoe: I'll not serve him he is
not valiant.

Trin. Thou liest, most ignorant monster:
I am inase to justle a constable. Why,
thou debosh'd fish, thou, was there
ever a man a coward that hath drunk
so much sack as I to-day? Wilt thou
tell a monstrous lie, being but half a
fish and half a monster?

Cal. Lo, how he mocks me! wilt thou
let him, my lord?

IF YOU GOOD (2h) MONSTER-
cond
SLAVE, SPEAK WILL

CAN me-HELP-you, #DO-DO (2h)
WILLING SHOE 55: CL 'bring shoe
toward self,'

B:CL 'lick shoe' ———>
"lick"

SERVE HIM 1:CL 'index Trinculo'
REFUSE. HE NOT BRAVE.

STUPID (2h) MONSTER-SLAVE
YOU LIE. POLICE 1:CL 'man come
up to me' (2h) CONFRONT (2h) CAN.
YOU 1:CL 'index Caliban' WORTH-
NOTHING. YOU 1:CL 'index
upturned
Caliban' SMELL SAME-LIKE DEAD
nose
FISH. WEAK (2h) MONSTER DRINK
(2h) *you-SAME-AS-me*, NEVER,
IMPOSSIBLE. YOU TELL (alt.)
LIE++ WHY, YOU HALF FISH,
HALF MONSTER.

"HEY" *he-INSULT-me*. MY MASTER
YOU. ALLOW HE CONTINUE

Trin. “Lord,” quoth he? That a monster should be such a natural!

Cal. Lo, lo, again! bite him to death, I prithee.

Ste. Trinculo, keep a good tongue in your head: if you prove a mutineer,— the next tree! The poor monster's my subject, and he shall not suffer indignity.

Cal. I thank my noble lord. Wilt thou be pleas'd to hearken once again to the suit I made to thee?

Ste. Marry, will I: kneel and repeat it; I will stand and so shall Trinculo.

q
INSULT-me++

q
caliban-NAME-*stephano* LORD HE

1:CL ‘index Caliban’ STUPID.

“HEY” AGAIN *he*-INSULT-me. 1:CL ‘index Stephano’ YOU, 1:CL ‘index Trinculo as Caliban takes his own hand as if Trinculo’s and bites it. Hand trembles in pain until it goes limp as in death.’

q
PLEASE

cond
I-WARN-you. IF REBEL, HAPPEN
rhet-q
“WHAT”

YOU 2:CL ‘hang from side of tree’ >
TREE

MONSTER HE-*caliban* SERVE ME.

YOU *trinculo*-PICK-ON-*Caliban*,

STOP.

intense
(2h) HIGH-LEVEL THANK-YOU+++

BOSS THANK-YOU. YOU (2h)

WATCH-me. MY IDEA EXPLAIN

q
AGAIN

OF-COURSE. YOU 1:CL ‘index

Caliban’ KNEEL. *you*-ASK-me-

formal AGAIN. TWO-OF-US STAND.

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

FINISH, TOLD YOU, FINISH.

MYSELF SLAVE. 1:CL index
gaze down
towards Prospero. HE MAGICIAN.

HE MISCHIEVIOUS. MULL, (2h)

PLAN++ STEAL ISLAND, FINISH.

TRICK-me.

Ari. Thou liest.

YOU LIE.

Cal. "thou liest," thou jesting monkey, thou! I would my valiant master would destroy thee! I do not lie.

sarcastic/ mocking
YOU LIE. PEA-BRAIN

MONKEY YOU 1:CL 'index Trinculo'

(2h) WANT MY (2h) BRAVE

MASTER DESTROY YOU (2h)
nod neg
WANT. ME LIE NOT.

Ste. Trinculo, if you trouble him any more in's tale, by this hand, I will supplant some of your teeth.

ΔT, ΔC TELL STORY. IF YOU
cond
INTERRUPT-him me-HIT-you.

YOUR TEETH 'marble flicking hand
pops out teeth one by one'

Trin. Why, I said nothing.

"WHY" ME SAY NOTHING.

Ste. Mum, then, and no more. Proceed.

close eyes
SHUT-UP, STAY QUIET. GO-AHEAD,
CONTINUE.

Cal. I say, by sorcery he got this isle;
From me he got it. If thy greatness
will
Revenge it on him,-for I know thou
dar'st,
But this thing dare not,-

(2h) MESSAGE STORY, ΔP STOLE
rhet-q
ISLAND HOW (2h) MAGIC, (2h)
EVIL. KNOW-THAT POWER
YOURS<—>POSS. *you*-BEAT-
puff
Prospero, CAN. YOU HAVE NERVE,
cheeks
"WOW". HE-*Trinculo* NERVE
NONE-*blow*.

Ste. That's most certain.

nod
RIGHT+++

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

nod
UNDERSTAND, 1:CL 'index
Prospero', *you*-DEFEAT-*him*, ISLAND
HERE, YOU TAKE CONTROL. ME
intense
SERVE YOU.

Ste. How now shall this be compass'd?
Canst thou bring me to the party?

rhet-q
HOW HAPPEN HOW. 1:CL 'index
g
Prospero YOU LEAD ME.

Cal. Yea, yea, my lord: I'll yield him
thee asleep,
Where thou mayst knock a nail into
his head.

nod
YES+++ MY BOSS HE SLEEP (2h)
BRING, YOU CAN HAMMER NAIL
1:CL ' points to head like a nail
hammered through one side of his
head and out the other side.'

Ari. Thou liest; thou canst not.

YOU LIE. THAT IMPOSSIBLE.

Cal. What a pied ninny's this! Thou
scurvey patch!

1:CL 'index *Trinculo*' YOU CLOWN

I do beseech thy greatness, give
 him blows,
 And take his bottle from him: when
 that's gone,
 He shall drink nought but brine; for
 I'll not show him
 Where the quick freshes are.

Ste. Trinculo, run into no further
 danger: interrupt the monster one
 word further, and, by this hand, I'll
 turn my mercy out o' doors, and
 make a stock-fish of thee.

Trin. Why, what did I? I did nothing.
 I'll go farther off.

Ste. Didst thou not say he lied?

Ari. Thou liest.

YO-YO. YOUR (2h) CLOTHES. (2h)

1:CL 'traces the diamonds of
 Trinculo's costume on his own chest'
tongue out

LOOK-SAME (2h) SICK alt-F:CL

'splotches on body'+++ . PLEASE

BOSS, 1:CL 'index Trinculo' you-

BEAT-UP-him. ALCOHOL YOU

TAKE-AWAY. ALCOHOL HE HAVE

q
 NONE, (2h) HAPPEN THIRSTY

SALT-WATER HE DRINK FROM-

NOW-ON, THAT'S ALL. WATER

rhet-q
 FLOWING WHERE ME REFUSE

SHOW-him.

ΔT, LAST TIME me-WARN-you.

cond
 INTERRUPT AGAIN, me-PITY-you

NONE. me-BEAT-you.

q q
 FOR-FOR. ME (2h) INNOCENT.

ME (2h) DO (2h) NOTHING. (Trinculo
 indexes self and moves two or three
 steps away)

YOU (2h) FINISH SAY HE LIE

q
 RIGHT++

YOU LIE

Ste. Do I so? take thou that. [*Beats him.*] As you like this, give me the lie another time.

Trin. I did not give the lie. Out o' your wits, and hearing too? A pox o' your bottle! this can sack and drinking do. A murrain on your monster, and the devil take your fingers.

Cal. Ha, ha, ha!

Ste. Now, forward with your tale.-
Prithee, stand further off.

Cal. Beat him enough: after a little time,
I'll beat him too.

Ste. Stand farther.—Come, proceed.

Cal. Why, as I told thee, 'tis a custom with him
I' th' afternoon to sleep: there thou mayst brain him,
Having first seiz'd his books; or with a log
Batter his skull, or paunch him with a stake,
Or cut his wezand with thy knife.
Remember
First to possess his books: for without them
He's but a sot, as I am, nor hath not

g g g intense
LIE ME. ENJOY. NO. LIE AGAIN.

ME LIE NOT. YOU CRAZY AND
rhet-g
BLIND. WHY DRUNK. ME HOPE
bitter face
YOUR WINE BECOME BITTER.

HOPE DEVIL STEAL YOUR HANDS

(2h) S:CL 'gesture with stumps'.

(2h) HA HA++

CONTINUE STORY. "GO AWAY"

YOU BEAT-UP-*Trinculo*+++

FINISH. L:CL 'my turn' BEAT-UP-

Trinculo.

intense
"GO AWAY" CONTINUE.

me-INFORM-*you* (2h) FINISH, ΔP

TEND-TO SLEEP EVERY-

AFTERNOON. YOU CAN HIT 'hits Prospero on head and brains fall out other side'.

gaze rt.
BUT FIRST BOOKS 1:CL 'index-rt'

HIS TAKE. OR MAYBE WOOD (2h)

C:CL 'make a log', 1:CL 'index

One spirit to command: they all do
 hate him
 As rootedly as I. Burn but his books.
 He has brave utensils,-for so he calls
 them,-
 Which, when he has a house, he'll
 deck withal.
 And that most deeply to consider is
 The beauty of his daughter; he
 himself
 Calls her a nonpareil: I never saw a
 woman,
 But only Sycorax my dam and she;
 But she as far surpasseth Sycorax
 As great'st does least.

Ste. Is it so brave a lass?

Cal. Ay, lord; she will become thy bed,
 I warrant,
 And bring thee forth brave brood.

Prospero's head' POUND+++ OR
 STAB 'in stomach' OR '*slash throat*'
 BUT FIRST, ALWAYS GRAB
rhet q
 BOOKS. BOOKS IMPORTANT, WHY
cond
 IF HE NOT HAVE BOOKS, HE (2h)
 NOTHING. *he-SAME-AS-me++*.
 SPIRITS, *Prospero-ORDER-spirits*
 CAN'T. SPIRITS+++ THEY (2h)
they-HATE-Prospero. BURN HIS
 BOOKS, FINISH MOST IMPORTANT
rhet-q
 (2h) THINKING "WHAT" ΔP
 DAUGHTER BEAUTIFUL. ΔP SAYS
 DAUGHTER BEAUTIFUL, OTHER
 WOMEN COMPARE, CAN'T. ME
 SEE WOMEN TWO, MOTHER, ΔM
 FINISH. MOTHER SHE 1:CL 'index
 lf' UGLY, 1:CL 'index rt' SHE
 BEAUTIFUL. OPPOSITE.

q
 TRUE BEAUTIFUL

nod
 YES BOSS. YOU, SHE, BOTH-OF-
U:CL 'two people getting
nod
 into bed together' PREGNANT

BORN+++ CHILDREN

BEAUTIFUL.

Ste. Monster, I will kill this man: his daughter and I will be king and queen, -save our graces! -and Trinculo and thyself shall be viceroys. Dost thou like the plot, Trinculo?

(2h)MONSTER-SLAVE KILL ΔP
nod
 WILL ME. DAUGHTER BECOME
 QUEEN, ME BECOME KING. GOD
gaze up
 SAVE US. YOU 1:CL 'index

Caliban', YOU 1:CL 'index Trinculo'

BECOME GOVERNOR. ΔT YOU
q
 LIKE IDEA QM.

Trin. Excellent.

"THUMBS UP"

Ste. Give me thy hand: I am sorry I beat thee; but while thou liv'st, keep a good tongue in thy head.

"COME HERE", B:CL 'offer to shake hands'. SORRY *me-HIT-you*
q
 BUT YOU TALK CAREFUL.

Cal. Within this half hour will he be asleep:
 Wilt thou destroy him then?

SOON APPROXIMATELY HALF
gaze up
 HOUR, ΔP SLEEP. YOU KILL
q
 HIM WILL

Ste. Ay, on mine honour.

ME PROMISE

1:CL "cross heart" →
 B:CL "raise hand"

Ari. This will I tell my master.

ME TELL ΔP.

Cal. Thou mak'st me merry; I am full of

smile
 YOU MAKE ME FEEL HAPPY.

pleasure:
 Let us be jocund: will you troll the
 catch
 You taught me but whil-ere?

Ste. At thy request, monster, I will do
 reason, any reason. —Come on,
 Trinculo, let us sing.

Sings.
Flout' em and cout 'em,
And scout 'em and flout 'em;
Thought is free.

*Ariel plays the tune on a tabor and
 pipe.*

Cal. That's not the tune.

Ste. What is this same?

Trin. This is the tune of our catch,
 played by the picture of Nobody.

Ste. If thou beest a man, show thyself
 in thy likeness: if thou beest a devil,
 take't as thou list.

Trin. O, forgive me my sins!

(2h) INSPIRE-(2h) OVERWHELM.

WE HAPPY 2:CL 'jump for joy'.

RECENTLY you-TEACH-me ^{question}
 DANCE,
 expression
 GESTURE AGAIN you-TEACH-me
 q
 PLEASE.

^{nod}
 WHATEVER you-ASK-me, DO WILL.

"COME ON" ΔT TWO-OF-US

DANCE.

Dances.
 (signing) INSULT+++ RANK+++
 (2h)THINK (2h) FREE.

Ariel beats a drum rhythmically.

NOT RIGHT, WRONG.

^{wh-q}
 WHO HERE

^{nod}
 DANCE RIGHT. BUT WHO BEATS-
^{wh-q}
 DRUM WHO

^{cond}
 IF YOU MAN, ALLOW US SEE YOU.
^{cond}
 IF YOU DEVIL, DO WHATEVER YOU
 WANT.

B:CL 'makes the sign of the cross'

Ste. He that dies pays all debts: I defy thee. Mercy upon us!

Cal. Art thou afeard?

Ste. No, monster, not I.

Cal. Be not afeard; the isle is full of noises,
 Sounds and sweet airs, that give delight, and hurt not.
 Sometimes a thousand twangling instruments
 Will hum about mine ears; and sometimes voices,
 That if I then had wak'd after long sleep,
 Will make me sleep again: and then, in dreaming,
 The clouds methought would open, and show riches
 Ready to drop upon me; that when I wak'd,
 I cried to dream again.

MY SIN UP-TIL-NOW ^{gaze up} FORGIVE ME.

PERSON DIE FIRST HE 1:CL 'index-
 cntr', THREE-OF-US, OUR SINS
 ALL-TOGETHER, HE 1:CL 'index-
 cntr' PUNISH FOR. ^{gaze up} god-PITY-us

^q
 YOU AFRAID.

^q
 AFRAID ME, "NAH"

^{neg}
 AFRAID, NO++ (2h) 5:CL 'no no'.

ISLAND HERE (2h) alt. LOOK++,
 DIFFERENT+++ MOVEMENT,
 BEAUTIFUL, SMELL WONDERFUL,
 ME FEEL (2h) PLEASURE. HURT
 NONE. SOMETIMES DIFFERENT
 +++ VIBRATIONS INSPIRE.
 SOMETIMES VIBRATIONS ME
 FEEL (2h)5:->CL 'hands as eyelids,
 open eyes' FEEL COMFORT,
^{close eyes}
 (2h)5:->CL 'close eyes' (2h)
^{gaze up}
 SCENE-OPEN CLOUDS DISSOLVE.

ME SEE MYSELF. FREE

INDEPENDENT. (2h) me-REACH-

scene (2h) SCENE-CLOSE (2h)

rhet-q

WAKE-UP, CRY, WHY

ME WANT 2:CL 'dive into scene'—>
SCENE.

Ste. This will prove a brave kingdom to me where I shall have my music for nothing.

ISLAND HERE BEAUTIFUL.

EVERYTHING FOR ME. F:CL 'pull coin from pocket'

rhet-q neg head shake

PAY F:CL 'put

coin back in pocket'.

Cal. When Prospero is destroy'd.

(2h) FINISH ΔP HIMSELF DEAD.

Ste. That shall be by and by: I remember the story.

FUTURE HAPPEN. ME

REMEMBER+++

Trin. The sound is going away; let's follow it, and after do our work.

DRUM, VIBRATION FEEL

DECREASE . THREE-OF-US

FOLLOW, LATER KILL ΔP.

Ste. Lead, monster; we'll follow. I would I could see this taborer; he lays it on.

(2h) MONSTER-SLAVE (2h) GO.

TWO-OF-US

2:CL 'follow far behind'—>
1:CL 'man leads the way'

ME WISH SEE MAN BEAT+++

DRUM. HE CONTINUES DRUM+++.

Trin. Wilt come? I'll follow, Stephano. JOIN US. AS ME FOLLOW.

Exeunt

Exeunt

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