

Double Plots and the Dual Civilizing Process in *The Tempest*, or *The Enchanted Island*

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Abstract

William Shakespeare's *The Tempest* was adapted by William Davenant and John Dryden in 1667 as *The Tempest, or The Enchanted Island*. Their adaptation has been regarded as an inferior version of Shakespeare's original that does not require serious critical attention. However, following some recent critics' extensive research, the socio-political or cultural aspects of this text have been identified as areas deserving fuller discussion. In this paper, I argue that the development of the double plots in *The Enchanted Island* shows that the text explores ways in which to civilize the barbarous in both its political and sexual aspects. In addition, I argue that the idea of civility described in the text is dually constructed. Civility, the code which delineates the civilized from the barbarous, is represented in the text not as transparent but as an equivocal concept that requires the complementary presence of anti-civility.

On November 7th 1667, Samuel Pepys recorded in his diary his opinion of a play called 'The Tempest':

Resolved with Sir W. Pen to go to see "The Tempest," an old play of Shakespeare's, acted, I hear, the first day;...The house mighty full; and the King and the Court there: and the most innocent play I ever saw; and a curious piece of musique in an echo of half sentences, the echo repeating the former half, while the man goes on to the latter; which is mighty pretty. The play [has] no great wit, but yet good, above ordinary plays. (McAfee 75)

The play mentioned here is not William Shakespeare's *The Tempest* but an adapted version of it called *The Tempest, or The Enchanted Island* by John Dryden and William Davenant. From the final sentence quoted above, we

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can see that Pepys wasn't at first enthusiastic in his praise of the play. However, he subsequently saw the play at least seven times, and on each occasion he was very pleased with the performance.¹ Pepys's comments are typical of contemporary playgoers' responses to *The Enchanted Island*. In fact, it was one of the first greatest hits on the Restoration stage: six performances were given in the week of the premiere, and it was revived on and off after this.² *The Enchanted Island* is 'full of so good variety', as Pepys notes in a diary-entry dated November 13, for it has songs, dances, and, among all, the added characters such as Sycorax, Dorinda and Hippolito (McAfee 75). As Dryden wrote in the 'Preface' added at the publication of the text in 1670, the adaptors' contrivance was best shown in Hippolito, the 'Man who had never seen a Woman' (Preface 4:7).³ The adaptors also created Dorinda, who 'had never seen a Man' (Preface 3:26-27), in order to develop a plot between the 'two characters of Innocence and Love' (Preface 4:8). Pepys acutely recognized the selling-point of *The Enchanted Island*, expressed succinctly in his phrase: 'the most innocent play'.

The development of the plots in the drama, however, shows that *The Enchanted Island* is not only a display of innocence, but also tries to lead its innocent characters to the world of experience. In the development of the main plot of *The Enchanted Island*, the plot in which the heirs of two Dukedoms get married to Prospero's daughters, those who personify innocence—Miranda, Dorinda and Hippolito—seem to be introduced into the world of heterosexual relations. The drunken sailors, who jokily re-presented the turmoil of the Civil War in the subplot, sober off at the end and give up their ambition of becoming the ruler of the island. *The Enchanted Island* seems to succeed in civilizing the island both sexually and politically. However, looking closely at the way the text tries to delineate the civilized from the barbarous, we see that what is considered to be civil in the play is sometimes evasive. The double plots of *The Enchanted Island* show that the text explores how to civilize the barbarous in both its political and sexual aspects; and at the same time, however, the

¹ See Lennep, 122-154.

² It is suggested in *The London Stage* that the premiere lasted eight successive days. See Lennep, 123.

³ John Dryden, *The Tempest, or The Enchanted Island, The Works of John Dryden*, eds. Maximillian Novak and George Guffey, vol. 10 (Berkeley: U of California P, 1970), pp. 1-103. 'Preface To The *Enchanted Island*' is parenthetically cited by the page number and line numbers. All subsequent references are to this edition and will be cited parenthetically by act, scene and line numbers.

text reveals that the idea of civility is dually constructed.

I

As many critics have pointed out, one notable characteristic of *The Enchanted Island* is that it is highly politicized. Katharine Eisaman Maus is among the first critics to have discussed the play's political aspects: 'The D'Avenant-Dryden adaptation is much more explicitly and exclusively political than the Shakespeare play' (Maus 201). Prior to Maus's reading, *The Enchanted Island* was often negatively criticized from standpoints that used Shakespeare's *The Tempest* as their aesthetic standard. From such a viewpoint, *The Enchanted Island* was seen as no more than a desecration of the Shakespearean canon, or, at best, an inferior counterfeit version that unfortunately survived more than a century as a Shakespearean text.⁴ Maus, on the contrary, relinquishes such a point of view. Instead, she points out the significance of the sociopolitical context of the play and focuses on the interconnection between *The Enchanted Island* and the idea of monarchy. She argues that *The Enchanted Island* tries to represent a monarchy whose power is limited; while regulating the magical power of Prospero, the kingly figure of the island, the adaptors describes Ariel as a loyal subject who has more 'creative initiative' to solve problems than his boss (Maus 207). Maus reads *The Enchanted Island* as an intervention in the debate surrounding the state of monarchy in the early stages of Charles II's reign. Considering that the adaptors were well-known royalists at that time and the king's behavior was increasingly a matter of public interest, her argument seems quite persuasive.⁵

However, Maus's reading leaves some aspects of the text unexplained: not least several references to the Civil War. The subplot of the play depicts the sailors, after the wreck, splitting into two factions and ludicrously contending for dominion over the island. The development of subplot, in which several words and images that conjure up the turmoil of the near past are deployed, cannot but remind the audience of the Civil War. The way adaptors handle the imagery shows that they evoke the collective

⁴ See Murray, *Restoration Shakespeare*, pp. 74–76, pp. 233–36 (n.81), concerning the history of criticism on *Enchanted Island*.

⁵ Paul Hammond argues that it was not until the period from 1665 to 1667 that verse satires on the government began to circulate. See Hammond, 24. Gavin Forster interprets the play in the context of the impeachment of Edward Hyde, Earl of Clarendon. See also Foster, 8–9.

memory of the Civil War in order to exorcize it.⁶

What is attempted in the subplot of *The Enchanted Island* is, first of all, to rewrite the history of the near past from the royalist viewpoint. The adaptors' manner of rewriting the chaotic recent incident deliberately represents the events of the Civil War itself in a travestied form. In *The Enchanted Island*, the rule of the lower classes is depicted as political barbarism that needs to be corrected. Under the misconception that they are the only survivors after the tempest, the castaway sailors begin to claim their legitimate right to rule the island on which they have been shipwrecked:

MUSTACHO. Our Ship is sunk, and we can never get home agen: we must e'en turn Salvages, the next that catches his fellow may eat him.

VENTOSO. No, no, let us have a Government: for if we live well and orderly, Heav'n will drive the Shipwracks ashore to make us all rich, therefore let us carry good Consciencences, and not eat one another.

STEPHANO. Whoever eats any of my subjects, I'll break out his Teeth with my Scepter: for I was Master at Sea, and will be Duke on Land: you *Mustacho* have been my Mate, and shall be my Vice-Roy. (2.3.48-58)

Mustacho fears that they may turn cannibal, because they have landed on a totally 'barren Island' without ample food (2.3.10). His fear of eating his fellow survivors, or being eaten by them, reveals not only a fear of turning from an European into 'the other',⁷ but also manifests a variation of Hobbesian anxiety about the barbarous nature of human beings. The survivors may turn 'Salvages' through the constant threat of violent death. Their first proposition in order not to fall into such natural barbarism is to establish a 'Government', instead of absolutist monarchy. But Stephano, who claims to be the 'Duke' of the island merely because he was previously the master of the ship, soon disturbs their argument about establishing government. Though Stephano's insistence on his legitimacy for the dukedom lacks rational grounds, the problem of legitimate rule is serious

⁶ Nancy Klein Maguire argues that the corrective memory of the Civil War was the key cultural trauma to be overcome during the first decade of the Restoration. See Maguire, 1-12.

⁷ See Hulme, especially Chapter 1 to 3, for the making of 'cannibal' as a sign of racial 'other'.

enough and needs to be fully discussed. However, in the event, the sailors don't argue about it at all. Their discussion revolves around who will be the viceroy, Ventoso or Mustacho. Both of them are eager to occupy the post. Eventually both draw their swords, until Stephano checks them by saying 'Hold, loving Subjects: we will have no Civil war during our Reign' (2.3.79-80). The Civil War represented here is not a grave conflict between the King and his subjects but an episode of slapstick played out by irrational lower class people who dream of ruling the island.

The adaptors adopt an effective strategy in staging the ridiculous conflict between the sailors: they deprive the sailors of a sober point of view. After the first 'Civil war' (the power struggle between Ventoso and Mustacho) has been avoided, there enters another shipwrecked mariner Trincalo, who is 'half drunk' (2.3.83.s.d.). He refuses to admit Stephano's rule and declares that 'this Island shall be under *Trincalo*, or it shall be a Common-wealth' (2.3.131-32). His speech contains a central contradiction: Commonwealth, or republican government, is not compatible with personal rule. His illogical speech reveals that Trincalo offers no real contrast to Stephano and his fellows: he is just another character worthy of mockery. Trincalo rejects rule by Stephano, with the result that 'Civil-War begins' between them (2.3.141). Both sides lack cool-headed judgement and logical arguments for establishing their favored mode of government. Their actions are silly enough, but none of them are capable of recognizing that how they are behaving is ridiculous. Such a rational point of view of events is to be provided not by the sailors but by the audience themselves.

The absence of such a sober view of events is likewise seen in the 'Alliance' (2.3.222) between Trincalo and Caliban. Caliban, one of the most controversial characters in Shakespeare's *The Tempest* following the intervention of postcolonial criticism⁸, plays a less significant part in *The Enchanted Island* than he does in the original play. In act one scene two of *The Enchanted Island*, Caliban claims, as he did in *The Tempest*, that he inherited the island from his mother: 'this Island's mine by *Sycorax* my Mother, which thou took'st from me' (1.2.252-53). A problem concerning the rights and wrongs of dominion is clearly suggested at the beginning of both plays. Prospero has power over the island in the play's present, but is he really a legitimate ruler? Questions of this kind are raised in both plays,

⁸ See Hulme, Chapter 3, for the earliest postcolonial criticism. See Fuchs, for one of the first revisions of Hulme's argument.

but are dealt with in depth only in *The Tempest*. One such moment in *The Tempest* is Caliban's attempt of coup d'état, which is entirely absent from *The Enchanted Island*. Likewise, act three scene two of *The Tempest*, in which Caliban encourages Trinculo and Stephano to fight against Prospero in order to get the island back under his control, is totally suppressed in the adaptation. Instead, in *The Enchanted Island*, Caliban is on the side of Trinculo and involved with the mock Civil War plot. As a result, Caliban no longer offers any resistance to Prospero's dominion over *The Enchanted Island*:

PROSPERO. Dearly, my dainty *Ariel*, but stay, spirit;
 What is become of my Slave *Caliban*,
 And *Sycorax* his Sister?

ARIEL. Potent Sir!
 They have cast off your service, and revolted
 To the wrack'd Mariners, who have already
 Parcell'd your Island into Governments.

PROSPERO. No matter, I have now no need of 'em; ... (3.1.190-97)
 Prospero does not need to worry about Caliban's rebellion, because Caliban has been reduced to a role as one of a member of 'Mariners' who are unable to threaten the rule of Prospero. Thanks to the adaptors' manipulation, the kingly figure is free from anxiety about legitimate dominion in this play.

One of the hidden purposes of the play's subplot is to mock one side of the Civil War and consequently to make the world of the drama comfortable for the King and for royalists. A slight alteration to the back-story of the play contributes to this aim. When Prospero tells his story of exile to Miranda, he says he was expelled from his dukedom '[f]ifteen years since' (2.1.40). In Shakespeare's *Tempest*, Prospero tells his daughter that his banishment had taken place 'twelve years' before (1.2.53).⁹ What this minute revision shows will be made clear if we consider what happened twelve or fifteen years before the premiere of the play in 1667. In 1645, twelve years before *The Enchanted Island* was first performed, the power-balance between Royalists and Parliament was unfavorable to the King and his supporters: they had lost one of the most decisive battles of the first Civil War at Marston Moor in 1644. In addition, 1645 saw the establishment of the

⁹ William Shakespeare, *The Tempest*. *The Arden Shakespeare*, eds., Virginia Mason Vaughan and Alden T. Vaughan (1999: London: Thomson Learning 2001). All references are to this edition and will be cited parenthetically by act, scene and line numbers.

New Model Army, as a result of which Parliamentary forces would attain military dominance over their rival. On the other hand, in 1642, fifteen years before *The Enchanted Island* was staged, the situation was less bleak for the Royalist side: the Civil War was just beginning. The exile of the kingly figure of Prospero may overlap with the real defeat of Charles I in the mind of the audience if his banishment was set in twelve years before *The Enchanted Island's* premiere. It was therefore more convenient for the Davenant and Dryden to set Prospero's exile fifteen years before, in order to avoid this implied overlapping between Prospero and the beheaded king.

As we have seen so far, the subplot of *The Enchanted Island* depicts an attempt to civilize the island politically. The conflict among the sailors to try to gain power over the island is portrayed as an irrational, illogical and ludicrous situation that demands intervention. This attempt is basically successful and the rabble cease to compete with each other for power soon after they find the real Dukes alive: 'What, more Dukes yet, I must resign my Dukedom, / But 'tis no matter, I was almost starv'd in't' (5.2.225-26). As this speech of Trincalo's shows, rule by lower class people is doomed to fail—the chief of state is starving in his own dukedom. In addition, a notable characteristic of the subplot is highlighted here: it has almost nothing to do with the other parts of the drama. The sailors continue to believe that they are the only survivors of the wreck until they finally meet other characters such as Alonzo and Ferdinand at the end of the play. The subplot is constructed as a self-contained entertainment, designed to exorcize the turmoil of the near past by presenting for the audience's laughter the mock Civil War between the sailors.

However, the subplot reveals a thematic connection with the main plot at one point where untamed sexuality is represented. As Paul Hammond has suggested, sexual promiscuity was interrelated with political affairs at the time *The Enchanted Island* was first staged.¹⁰ Sexual affairs and political matters are similarly inseparable in this play. The key character in this regard is Sycorax. Trincalo desires to marry her because he thinks he would thus obtain the right to inherit the island through marriage: 'she's Heir of all this Isle (for I will geld Monster [i.e. Caliban])' (3.3.7). Caliban thinks of Trincalo as a near-God who can supply 'God-a-mighty liquor'

¹⁰ Hammond argues that '[i]t is the crisis years of 1666-7 that Pepys' diary records the most damning criticisms of Charles', and points out that Pepys's accusation was 'how the king has begun to bed Frances Stuart' (Hammond 21). See Hammond, 20-34.

(3.3.24), and advises that ‘You [Sycorax] must be kind to him, and he will love you’ (3.3.27). Sycorax is regarded by both sides merely as a means of obtaining property: the island for Trincalo, and alcohol for Caliban. But her voracious appetite goes far beyond the male characters’, especially Trincalo’s, expectations. She has her own desire to gain ‘all his [Trincalo’s] fine things when I’m a Widow’ (3.3.31). Sycorax too thinks of marriage as just a means by which to obtain possession of something. Furthermore, Sycorax wishes for many children, not only from Trincalo but also her natural brother: ‘thou shalt get me twenty *Sycoraxes* and I’ll get thee twenty *Calibans*’ (3.3.41-42)¹¹. Her untamed promiscuous desire remains a potential threat to Trincalo’s project. When the sailors have temporarily agreed to stop fighting, Stephano plots to deceive Sycorax and steal her away during the cease-fire banquet. She is nearly made to believe that Stephano is mightier than Trincalo. That is, more competent to supply alcohol to her. When she begins to show favours to Stephano, Trincalo discerns the trick, and their mock Civil War once again resumes. Amid the reawakened turmoil, one politically charged line comes: ‘Who took up Arms first, the Prince or the People?’ (4.2.150). Sycorax’s unmanageable sexuality becomes a cause of political conflict. Such a blend of sexual affairs and political matters is a central concern in the main plot.

II

Prospero’s main design in *The Enchanted Island* is not to achieve reconciliation with the usurpers, Alonzo and his brother Antonio. To be precise, his eventual reconciliation with his brother and his neighbor Duke is just a result of the marriages between his daughters and the legitimate heirs of the Dukedoms. To oversee these marriages is the main role of Prospero in this play. The order constructed through marriage overlaps with political stability in this theatrical world, in which high politics is intertwined with sexual politics. Michael Dobson thinks much of this point and slightly revises Maus’s reading which mainly discusses socio-political matters. Dobson points out that ‘not just the authority of father-kings but the authority of fathers...is most centrally at stake in *The Enchanted Island*’ (Dobson 43). His reading is certainly persuasive, as far as the

¹¹ Bridget Orr argues that Sycorax’s incestuous desire is presented here as the sign which is ‘marked most distinctly as savage’, and that the play tries to dismiss the ‘maternal nature of aboriginal sovereignty’ represented through Sycorax (195). See also Hutner 52-55, for the signification of Sycorax’s desire.

main plot of the play is concerned. Untamed sexuality is an obstacle for a patriarch's control over the family. The main plot of *The Enchanted Island* is a project to civilize innocent people: the question is, how successfully the project is carried out.¹² In this section, I will trace how, and to what extent, sexuality plays a role in this civilization of innocence.

Miranda and Dorinda are presented as quite idiosyncratic characters at their first appearance on the stage:

MIRANDA. But Sister, I have stranger news to tell you;

In this great Creature there were other Creatures,
And shortly we may chance to see that thing,
Which you have heard my Father call, a Man.

DORINDA. But what is that? for yet he never told me.

MIRANDA. I know no more than you: but I have heard
My Father say we Women were made for him.

DORINDA. What, that he should eat us, Sister?

MIRANDA. No sure, you see my Father is a man, and yet
He does us good. I would he were not old. (1.2.314-23)

In this first appearance, Miranda and Dorinda are established as women 'who had never seen a Man', borrowing the words from Dryden (Preface 3:26-27). To be precise, they have seen only a single example of a man, their father Prospero, and they seem to understand from this what a man is like. The point is that they cannot correctly categorize a man as a father, a brother or a husband: 'if they were young. . . we must call them Brothers' (1.2.326-27). They lack the socialized knowledge by which to subdivide the idea of 'man'. Their lack of ability to use language properly is also shown when Dorinda misunderstands that man 'should eat us'. When Miranda says women are 'made for' men, it is a figurative expression based on a biblical or male-centered idea that women are secondary beings to men. Dorinda grasps only the literal meaning of her sister's speech, a speech should be understood as a figurative. One further point of peculiarity is the sexual connotation apparent in Dorinda's speech. She worries about being eaten, or sexually harassed, by a man, nevertheless she wants 'to see a Man' (1.2.342). It is implied that she has her own sexual desire at an unarticulated level, but she seems not to be aware of it. The inability to understand language as figurative and the use of sexually-implicated words

¹² One of the adaptors, John Dryden, is also known for his participation in the controversies to delineate the limit of religious civility. See Achinstein, 85-98.

are two shared fundamental characteristics of the innocent sisters.

Prospero tries to control his daughters' desires and to instruct them in how to deal with a man. He is the person most responsible for civilizing his daughters. At first Prospero prohibits his daughters from seeing the man, Hippolito, kept in a cave, but he cannot restrain their curiosity: 'How, my daughters! I thought I had instructed / Them enough.—Children! retire' (2.4.89-90). His extra instructions for his daughters are as follows:

MIRANDA. But you have told me, Sir, you are a man;

And yet you are not dreadful.

PROSPERO. I child! but I am a tame man; old men are tame

By Nature, but all the danger lies in a wild

Young man.

DORINDA. Do they run wild about the Woods?

PROSPERO. No, they are wild within Doors in Chambers,

And in Closets.

DORINDA. But Father, I would stroak 'em and make 'em gentle,

Then sure they would not hurt me.

PROSPERO. You must not trust them, Child: no woman can come

Neer 'em but she feels a pain full nine Months: ... (2.4.101-112)

One significant feature of this exchange is that the daughters are not only inquisitive about Hippolito's characteristics but even try to persuade Prospero to allow them to meet the man in the flesh. Another notable fact is that sexual connotations are again obvious—and more risqué than before—in Dorinda's speech. Both these points indicate that the daughters' desire to break their father's prohibition on seeing men is becoming unmanageable for Prospero. He counters his daughters' request with the threat of 'pain full nine Months' of pregnancy caused by unrestrained desire, which he also wants to avoid. His instruction aims to control his daughters' desire not for their own benefit but for his rule. As he admits later, Prospero 'fear'd' that Hippolito '[m]ight unawares possess your [Miranda's] tender breast, / Which for a nobler Guest I had design'd' (3.1.30-32). To instruct his daughters is a threatening task for Prospero. If he fails, it means that his purpose of overseeing his daughters' marriages is lost at the moment.

Though he tries hard to control the innocent people—Miranda, Dorinda and Hippolito—by instruction, Prospero's discipline for them is not unequivocal. For example, he leads Hippolito to accept the idea of monogamy:

PROSPERO. What wou'd you do to make that Woman yours?

HIPPOLITO. I would quit the rest o'the world that I might live
alone with

Her, she ever should be from me.

We two would sit and look till our eyes ak'd.

PROSPERO. You'd soon be weary of her.

HIPPOLITO. O, Sir, never.

PROSPERO. But you'l grow old and wrinckl'd, as you see me now,
And then you will not care for her. (3.5.129-36)

Hippolito seems to understand and accept the norm of a one-to-one relationship between the partners from the beginning of their exchange. However, Prospero tries to ensure that Hippolito should love Dorinda only, by deliberately expressing the unfavorable side of married life in order to draw a more determined attitude toward monogamy out of Hippolito. He wants Hippolito to 'tread in honours paths, / That you may merit her [Dorinda]' (3.5.146-47). Prospero's emphasis on the importance of discipline is obviously to make Hippolito accept the norm of monogamy. On the other hand, Prospero's instructions for his daughters are not clearly oriented towards the same one-to-one married life. He teaches his daughters quite practical behavior: how to attract men. He orders impatient Dorinda to 'keep at distance from him' in order to 'make him love you more' (3.1.134, 136). As for modest Miranda, he leaves her flirting with Ferdinand, and rejoices finding upon that Miranda 'loves him much because she hides it' (4.1.132). He realizes that 'Love teaches cunning even to innocence' (4.1.133). Compared with Caliban's straightforward advice to his sister, 'You must be kind to him [Trincalo] and he will love you' (3.3.27), Prospero's words sound relatively insincere. Though he accuses Dorinda saying that 'Tell me, with that sincerity I taught you, how you became so bold to see the man' (3.1.56-57), it is questionable how seriously he taught her sincerity. Even in the figure of Prospero, who seems to play the role to delineate civility in the play, what is presented as a civil deed is elusive. It is revealed in these words he exchanges with Dorinda that his civilizing instructions are dually-oriented: both towards monogamy, one-to-one relationship between a man and a woman; and towards encouraging a manner intended to attract the opposite sex, which may lead in turn to promiscuity.

The question of promiscuity, however, is raised again in relation to

Hippolito—who seemed to comply with the norms of marriage offered by Prospero. When Hippolito hears that there are a lot of women other than Dorinda in the world, his untamed desire is awakened. He aspires to ‘have all of that kind, if there be a hundred of ‘em’ (3.6.53). Ferdinand, who shares the ideal of monogamy, tries to persuade Hippolito to ‘be ty’d to one’ and ‘[t]o love none but her [Dorinda]’ (3.6.57, 59). Hippolito rejects this advice by saying that ‘it is against my Nature’ (3.6.60). He presents his nature as a simple libertinism that refuses monogamy as unnatural. Anna Bryson claims that the vogue for libertinism in the Restoration period was a stage in the development of civil manners, appearing a transgression of the code of civility.¹³ Her argument is suggestive enough, but Hippolito’s case differs slightly from her model, for Hippolito lacks any social or philosophical boundary to transgress, his libertinism instead being presented as instinctive libido. His unsocialized attitude threatens the order of the island: he disobeys Ferdinand’s advice, contends with Ferdinand for Miranda, and is eventually struck down, although only temporarily, during his duel with Ferdinand. Prospero declares that ‘How much in vain it is to bridle Nature!’ (3.5.121): he cannot civilize the untamable sexuality of Hippolito. The consummation of this marriage, the goal for Prospero, is prevented by the destructive uncivilized desire that is inherent in Hippolito’s innocence.

The civilizing process in the main plot—to tame the wild sexuality of the innocent characters—is not necessarily successful. Prospero’s role in this process is to arrange his daughters’ marriages. Therefore, to instruct them in the idea of heterosexual monogamy is the first and indispensable step. However, strangely enough, he has at the same time taught them the skill of attracting men. In addition, Prospero’s disciplines of Hippolito—to instill in him the norms of marriage—doesn’t work successfully. Hippolito dies because of his libertine attitude, although he is revived through the devoted effort by Ariel. Prospero, unaided, does not have the power to lead the innocent to a civilized condition. In spite of Prospero’s lack of ability, the revived Hippolito confesses his newfound commitment to a one-to-one relationship with Dorinda:

DORINDA. That hurt you had was justly sent from Heaven,
For wishing to have any more but me.

¹³ See Bryson, 243-75. Her argument is very helpful to consider the code of civility in *Enchanted Island*.

HIPPOLITO. Indeed I think it was, but I repent it: the fault
Was only in my blood; for now 'tis gone, I find
I do not love so many. (5.2.43-47)

It is loss of blood that tames Hippolito, not Prospero or Ferdinand's argument against libertinism. This perhaps implies that he might backtrack to his previous promiscuity once he has recovered his health. In addition, his conversion does not seem to be honest since he tries to seduce Miranda soon after the line quoted above:

HIPPOLITO. Fair Creature, I am faint with loss of blood.

MIRANDA. I'm sorry for't.

HIPPOLITO. Indeed and so am I, for if I had that blood, I then
Should find a great delight in loving you. (5.2.58-61)

His speech is in the subjunctive mood, meaning that he doesn't really intend to woo her. However, we can discern his underlying desire: the audience will soon be shown the symbolic sexual affair between them. Miranda says that she comes 'to ease' Hippolito (5.2.67), carrying the sword Hippolito used at the duel. According to the superstition of weapon-salve (though misapplied here, for the sword should be the one that hurt Hippolito), Miranda 'wipes and anoints the Sward' (5.2.69. s.d.). Despite Hippolito's speech declaring his conversion to monogamy, a sort of adultery is carried out on the theatrical level, and Hippolito shouts at the moment of the symbolic ejaculation: 'Yes, yes, upon the sudden all the pain / Is leaving me, sweet Heaven how I am eas'd!' (5.2.73-74). It remains doubtful throughout the play if he has overcome his promiscuous desire and completely dedicated himself to a one-to-one relationship with Dorinda.

Another detail also shows that Hippolito is not fully socialized. One of the characteristics of the innocent sisters, Miranda and Dorinda, is that they lack an understanding of figurative language. Hippolito also shares this trait:

ALONZO. And that I may not be behind in justice, to this
Young Prince I render back his Dukedom,
And as the Duke of *Mantua* thus salute him.

HIPPOLITO. What is it that you render back? methinks
You give me nothing. (5.2.153-57)

This conversation generates a comic situation, for Alonzo is serious but Hippolito seems not to be serious. In other words, Alonzo's speech is a performative to confirm that he does 'render back' the dukedom of Mantua—but it is not verified because of the absence of the proper

conditions to do so.¹⁴ Hippolito is still in an unsocialized condition at the linguistic level in the final sequence of the play.

Why the innocent people linger in an uncivilized condition is a question that remains unanswered by the play. The key to answering this question is suggested in Prospero's instructions to his daughters and to his ward, as we have observed. He instructed the former the way to attract the other sex, and informed the latter of the norms of marriage. This duality is clearly amplified in a burlesque version of this drama, *The Mock-Tempest: Or The Enchanted Castle* by Thomas Duffett, first performed in 1674:

MIRANDA. Oh but Sister, whereof I can tell you news pray, my
 Father told me in that Creature was that thing call'd
 Husband, and we should see it shortly and have it pray, in a
 Civil way.

DORINDA. Husband, what's that?

MIRANDA. Why that's a thing like a man (for ought I know) with a
 great pair of Hornes upon his head, and my father said 'twas
 made for Women, look ye.

DORINDA. What must we ride to water upon't, Sister?

MIRANDA. No, no, it must be our Slave, and give us Golden
 Cloaths Pray, that other men may lye with us in a Civil way,
 and then it must Father our Children and keep them. (2.1.
 p.125)¹⁵

Miranda in this version of the story thinks that to have a husband 'in a Civil way' and to lie with other men 'in a Civil way' are not incompatible. She openly declares the double standard that in her civil married life she will have husband and paramour at the same time. Dobson refers to this as one of 'the travesty's favourite running jokes' (Dobson 59). In this burlesque drama—a mirror held toward the original, as it were—the concept of civility is dually determined: as a mixture of the monogamy and libertinism, or as a combination of civility and anti-civility, to borrow the terms used by Bryson. The civilizing process in the main plot of *The Enchanted Island* is also constructed on this kind of duality, though the duality is not so openly as in *The Mock-Tempest*.

Hippolito, one of the innocent characters, still needs to be civilized even in

¹⁴ See Austin, especially pp. 25-38, for the proper situation the performative works.

¹⁵ Thomas Duffett, *The Mock-Tempest: Or The Enchanted Castle, Shakespeare Adaptations*, ed. Montague Summers (1922. New York: Benjamin Blom, 1966), pp. 105-74. Reference is to this edition and is cited parenthetically by act, scene and page numbers.

the final sequence of the play. Moreover, the concept of civility that delineates the barbarous from the civilized is evasive and dually-oriented. Therefore, Hippolito's untamed sexuality still remains as a potential threat to the stability of order in the drama. As Prospero feared that his daughters might lose their honour in some unfavorable situation, unsettled natural desire is represented as the cause of a vague anxiety. How does the text resolve this situation? In considering this problem, it is helpful to examine the play's Prologue:

*But, if for Shakespeare we your grace implore,
We for our Theatre shall want it more:
Who by our dearth of Youths are forc'd t' employ
One of our Women to present a Boy.
And that's a transformation you will say
Exceeding all the Magick in the Play.
Let none expect in the last Act to find,
Her Sex transform'd from man to Woman-kind.
What e're she was before the Play began,
All you shall see of her is perfect man.
Or if your fancy will be farther led,
To find her Woman, it must be abed.* (Prologue 27-38)

At the very beginning of the play, the adaptors expect the audience to accept that some roles for men are taken by actresses. In fact, the role was only one: Hippolito. The adaptors apologize here that the 'dearth of Youths' is the cause of this tricky cast. But at the same time, they regard this piece of casting as '[e]xceeding all the Magick in the play'. That is to say, the adaptors refer to the fact that a woman undertakes the role of Hippolito as the biggest attraction of the play. Hippolito is dually gendered: we need to see her as a man.

However, the text constantly signals that Hippolito is actually a woman. For example, Hippolito compares himself with Ferdinand, 'O! he's a terrible, huge, monstrous creature, / I am but a Woman to him' (4.1.224-25). Miranda at first thinks that Hippolito 'seem'd so near my kind, that I did think I might call'd it Sister' (3.1.16-17). This sort of self-referentiality, which reminds the audience of the fact that Hippolito is actually played by an actress, is repeated throughout the play. In addition, when he falls down penetrated by Ferdinand's sword in act four scene three, bleeding Hippolito is presented as a woman at a symbolic level. Barbara Murray argues that the herbs which Ariel collects in order to reanimate Hippolito

are well know for their effect of healing ‘woman’s courses’, and that ‘role and actress are here differentiated’ (Murray, “Transgressing Nature’s Law” 32). Considering these points, it seems that, at one level, the text constantly tries to show that the innocent people—Hippolito, Miranda and Dorinda—are in fact all female. In other words, through the theatrical manipulation, the play tries to attribute the untamable sexuality to the female body. *The Enchanted Island* contains a misogynistic element at this fundamental level.

The main plot of the play, which at first depicts the attempt to civilize the sexual behavior of the innocent, reveals its misogynistic logic at the end. The question of what is civility as regards sexuality remains unresolved, only highlighting the duality of the concept. The project to civilize the island has not yet been completed at the end of the play, and will never be accomplished, for undisciplinable female desire is persistently presented on the stage:

DORINDA. O wonder!

How many goodly Creatures are there here!

How beauteous mankind is!

HIPPOLITO. O brave new World that has such people in’t!
(5.2.135-38)

These lines are given to Miranda in Shakespeare’s *The Tempest*. Davenant and Dryden instead assign them Hippolito and Dorinda—the two most untamable characters in the play. These lines impress upon the audience the knowledge that Dorinda’s or Hippolito’s desire may be awakened again. The closing scene of the play may turn into a prologue to further disorder.

Conclusion

In both of the two plots of *The Enchanted Island*, the main subject matter is how to civilize the barbarous. The sailors, who illegitimately try to rule the island, eventually renounce their ambition, and the political order is reassured on the stage. On the other hand, the innocent “sisters”, Miranda, Dorinda and Hippolito, are not fully socialized despite their tutor Prospero’s instructions. This is because the discipline designed by Prospero is not entirely straightforward. It contains incompatible drives, civil and anti-civil at the same time, and civility represented on the stage is dually constituted. Therefore, the unsocialized desire of the innocent characters is not fully converted into a ‘civil’ condition. The anxiety caused by the

untamed sexuality of the innocent is attributed to the actual body of the actresses playing these roles. The play tries to purge itself of barbarous natural desire, depicting it as intrinsic only to women. This is a thoroughly misogynistic logic, the least satisfactory solution only for male spectators.

This unsatisfactory management can be understood as a deliberate theatrical strategy by the adaptors. The double standard of libertinism, to have a wife and a lover (or lovers) in a 'civil' way, was a fashion at that time; in addition, the libertine king and his followers were the play's expected audience. It may be said that their strategy was successful; for the actress who possibly played Hippolito, Moll Davis—the biggest attraction of the play—was taken up as a mistress by King Charles II soon after the premiere.¹⁶

¹⁶ See Dobson, 56.

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