

Chapter 12:

<b>Quote</b>	<b>Explanation</b>	<b>Dissonance/Resonance</b>
<p>"The hallway is in no way dungeon-like: no chains, no shackles, no bloodstains" pg 78</p>	<p>Challenges the metaphorical and literal interpretations of 'imprisonment' i.e. breaks the perceived notions of imprisonment; no chains or violence involved.</p>	<p>Dissonance</p>
<p>"If it weren't for the absence of bulletin boards and posters, this might be a university building of the more modern sort... the counselling. There are a couple of psychiatrists... There's a visiting prisoners rights advocate." pg 78</p>	<p>Reflective of change in context:            Jacobean prisons - Punishment            Post modern prisons - rehabilitation            The chief purpose of Jacobean prisons was to invoke punishment and suffering, degrading the rights and dignity of inmates; highly punitive. Modern prisons practise rehabilitative methods which promote a drastic change in behaviour, where after the offender cooperates with the law when released.</p>	<p>Dissonance</p>
<p>There's a chaplain or two. Pg 78</p>	<p>Christian views and values are still prevalent in society, and still aims to help people.</p>	<p>Resonance</p>
<p>"Felix stays away from these people - the other teachers, the rights advocate, the shrinks and chaplains." pg 79</p>	<p>Felix staying away from the 'others' is significant as in his mindscape his reasoning for avoiding them is to protect his job, however in reality he is actually protecting his delusions from being</p>	<p>Resonance (socially isolated vs physically isolated)</p>

	<p>discovered and subsequently treated.</p> <p><b>Ignorance is bliss</b></p> <p>Isolating himself away from external influences so as to not break his false reality.</p>	
<p>"It's theatre...The art of true illusions! Of course it deals in traumatic situations! It conjures up demons in order to exorcise them!" pg 79</p>	<p>Reflects the thematic concern of magic. Felix becomes invigorated and enlightened by the potential for theatre to facilitate change.</p> <p>Atwood thus reinforces the importance of theatre by drawing attention to its transformative power.</p>	Resonance
<p>This is the extent of it, Felix muses. My island domain. My place of exile. My penance, My theater pg 81</p>	<p>Felix becomes powerful again, similar to Prospero 'owning' the island he is in control of his theatre. Reference to The Tempest</p>	Resonance

- Character development

Felix goes from describing the Correctional centre from static and plain to seeing its potential and as his stage.

- Thematic concerns

Imprisonment

Magic/theatre

Transformation + change

## Hag-Seed: Ch 13 - 'Felix addresses the Players'

## Ch 14 - 'First assignment: Curse Words'

### 82-85- Hisham

### 86-89- RAYMOND

### 90-92-FEENICKS GOOOOOODY

#### Character Development:

##### 82-85:

- Felix introduces himself to the prisoners, some older actors of his and many new ones. He scans the room looking at people to play his distinct roles within the play, describing how physical appearance and the prisoners alleged crimes will help them fit into the roles of the characters in the play.
- He is setting the basis of what will happen, giving a description of the course and the things it will take on.
- Felix establishes his hierarchy as the teacher, and that he should be listened to because he is the most experienced.

##### 86-89:

- Felix declares to the inmates that he will hire a professional actor to play as Miranda as he could not see any of them being "a sweet, innocent fifteen-year-old."

##### 90-92:

- Felix previously was using shit repetitively and when bent pencil who consolidates the list, Felix changes his mind to not use curse words but use more emotive language that will mean the same as the curse words.

#### Resonance:

- Miranda is played by an actual girl in Hag-Seed much like how Miranda in Shakespeare's play was also played by a girl.
- By discussing the ways in which Prospero's worldview is informed by a sense of racial superiority, 8Handz and Red Coyote are touching on issues that influenced Shakespeare
- Felix on page 90-91 he is portrayed as a director and using links around Shakespeare's language and what he would say or write to create a masterpiece.

**Dissonances:**

- We get a structured and detailed introduction to the prisoner's past, and how they fit their roles. Whereas in the tempest, there is no introduction prior to the play, so it is easy to misunderstand and confuse characters and roles.
- Felix is more relaxed and composed unlike Prospero

**Thematic Concerns:**

- Pg 90-92. Imprisonment and Marginalization
- Pg 82-84. Introduction to the play part of the book. The director’s cut of a play.
- Pg 86-89 – Change and Transformation

Name	Quote	Technique	Effect
<b>Hisham: (Pg. 82-85)</b>			
	“... that video gets screened for everyone in the – for everyone in fletcher”		Felix does not want his class to be associated with the prison. He wants his students to be a blank slate, unaffected by what is outside the class. This is also seen in the next quote
	“I don't care why you're in here or what they say you've done, the past is prologue, ...”		Again, Felix does not associate his class with the prison, he wants them to think they are independent of what goes on in the rest of their lives.
	“He gazes around the room, already casting the roles in his head. There is his perfect Ferdinand ...”		Felix, being a theatrical director, his mind is already running around and picking out his actors even before he has introduced himself. Tells us about Felix’s motives for being at the prison and being a teacher.
<b>Raymond: (Pg. 86-89)</b>			
Pg 87	“Miranda, however, is not a monster or a grown woman. She is a girl, and a vulnerable girl.”	Dialogue Characterization	Miranda as a character clash with the ideals of masculinity that the inmates cling onto. This highlights the gender issue within society.

Pg 86	“They welcome the return of this other self of theirs, standing there like a costume, ready for them to assume	Simile	The prisoners past crimes/lives are now irrelevant as they are now blank canvas, ready to become any role. Highlights the theme of transformation and change.
<b>Phoenix (Pg. 90-92)</b>	<b>Quote</b>	<b>Technique</b>	<b>Effect</b>
	“Felix is feeling relaxed”		The use of 3 <sup>rd</sup> person expression describes Felix as relaxed; it also is a significant quote because it exaggerates that Felix is never relaxed.
	“Shit this, shitty that, you shit.”	<b>Repetition Colloquial Language</b>	Felix expresses how he feels about shit as a curse word and how it is monotonous, but in this quote, he mocks the word with attitude to describe how it cannot be used as an insult.
	“I changed my mind” says Felix		Felix is assertive that he does not want to use the word shit because it is monotonous, and he is asserting himself as the person in charge because he is, so he is declaring that he does not want to use the word no matter what the others may have to say.
	“Demi-devil. Thing of darkness”		As the person they are talking about is human they are targeting how his characteristics are satanic, evil and devil like, and because demons, bad spirits, lucifer those satanic characters are from hell, they are “things” of darkness.

Quotes w/ Resonances/ Disonances

Quote	Technique	Effect
"Of course, she'd be older now, he'd reflected" Pg. 92		Resonants with Propsero's Miranda maturing and ageing after time passes on the island. Annie-Marie experiences the same time gap; 12 years
"With her body type - slender, wiry" Pg. 92	Descriptive language	Resonants with the physical nature of Miranda in the tempest.
"'Burger and fires' she replied watching him with her huge gamine eyes 'Medium rare'" Pg. 95		Dissonance - Annie-Marie is less 'graceful' and pure than Miranda is. She is in a different context eating and drinking meat and beer.
"You want me to go inside a prison with nothing in it but a lot of men criminals and play Miranda?" pg.96	Rhetorical Q	Resonants with Miranda in the Tempest as she views Caliban the same way Annie-Marie perceives the Prisoners.
"Like new laid-shit" Pg.97	Colloquial Language Simile	Dissonant with Miranda in the Tempest as Miranda is pure and innocent whilst Annie-Maire demonstrates tendencies that are considered rude/'unladylike' due to the different contexts of the texts.
"She had a grip like a jar-opener. Chastity won't be the only reason his Prospero will be warning the Ferdinand lad to keep away from this girl: Ferdinand wouldn't want to be a pre-mangled bridge-groom." Pg. 98		

Character development

Annie-Marie Greenworld transforms from a initial introduction by Felix of not wanting to play Miranda due to the Criminals and the danger they could pose to her, as shown in “ Being a girl in the pits, Trust me” and “Bunch of lily-whote no-touchy Ferdinards aren’t they”, to a much stronger character, which is shown through her actions of agreeing to do the play and face the risks, which is described in “What the crap, Your’re inspired! Fuck, wh else would try a caper like this? Okay, you’re on” and in Felix’s new description of “She had a grip like a jar-opener. Chastity won’t be te only reason his Prospero will be warning the Ferdinand lad to keep away from this girl: Ferdinand wouldn't want to be a pre-mangled bridge-groom.

### *Thematic Concerns*

A theme that is present throughout this chapter is the idea of Annie-Mare Greenworld being much stronger and more independent than Miranda. It demonstrates women empowerment and independence.

## **Chapter 16 Hag-Seed Alex and Emily**

### **Resonances**

- Felix is already adopting a paternal attitude towards Anne-Marie—much like Prospero’s behaviour towards his daughter Miranda.
- The inmates are only allowed to use swear words in the play ‘The Tempest’ such as ‘whoreson’, ‘poisonous poxy’ etc.

### **Dissonances**

- Miranda is played by a previous colleague in Hag-Seed who has no blood relation to Felix however in The Tempest Miranda is Prospero’s daughter.
- In The Tempest, Ariel is a spirit however the inmates in Hag-Seed do not wish to play this ‘fairy-like’ creature, so Ariel is known as an alien.
- The Tempest was set in the Jacobean era meaning there was no technology like in Hag-Seed used to create special effects such as thunder and lightning.

### **Quotes**

- “My dearest father” (dialogue) - These patriarchal ideals are heavily noted in The Tempest, especially with the appearance of the single female character, Miranda. Prospero certainly loves his daughter, Miranda, just as she does him, evident with her loving tone of “My dearest father”, but their relationship is an unequal one

- 'Invisible to every eyeball else' - chapter name. Alliteration with the letter 'e'. This is a metaphor to the 'spirit' or memory of Miranda which Felix continues to speak to and treat as a live human being.
- "First, he can be invisible. Second, he can fly. Third, he has superpowers, especially when it comes to thunder, wind and fire. Fourth, he's musical. But fifth, and most important." He pauses again. "Fifth: he's not human" Ariel is very similar in its traits but dissonance in the tempest he is shown as a spirit in hag seed an alien

### **Character development**

- Anne Marie - 'Miranda'. Miranda is introduced to the rest of the cast. This is the beginning of Miranda's character development - the introduction of her character. The inmates begin to become comfortable with the idea of having a woman in their play after watching videos of her and understanding her personality further.
- Felix starts developing a paternal feeling towards Anne Marie - like he is really her father in real life. Now, he has a physical daughter-like figure instead of imagining the spirit-like figure of Miranda, his daughter who passed years ago.

### **Thematic concerns**

- Theatre and The Tempest.
- Vengeance.
- Transformation and Change.
- Grief.

## **Chapter 17: The Isle Is Full Of Noises**

Be not afeard; the isle is full of noises,  
Sounds and sweet airs, that give delight, and hurt not.

(Caliban, Act III, Scii, line 127)

- Felix refers again to his 'resurrection' "I'm not dead yet." (106) In the opening of this chapter. He is renewed by his opportunity to present the play of The Tempest, and to marry this with his revenge on Tony & Sal.
- Felix presents a resonance with the magic of Prospero, linked to the power and magic of the theatre, "So far, his charms hold good." (106). In resonance, he uses this power to "capture Miranda" and "transformed Ariel", his control over these particular characters and the ways that they are viewed by the prisoners is in resonance with the play version, as Prospero exerts control over both Miranda and Ariel on the island too.
- When Felix returns home to his "cave" he is met with an empty house, devoid of life. He questions the delusion that he has about Miranda being there, "She's not here. She was never here. It was imagination and wishful thinking, nothing but that. Resign yourself. He can't resign himself." (107). These lines mirror Prospero's fear of letting Miranda go (in marriage to Ferdinand) in the play.
- Felix's plan for revenge takes shape and he outlines the plan to present two versions of the filmed play, one for the whole prison and a different version for Tony and Sal. He is in control, using "Creating an illusion through doubles – it's one of the oldest theatrical



gimmicks in the box.” (108). This reflects / resonates with Shakespeare’s tendency to use doubles and illusion to trap his characters and to reveal the true selves of others. Atwood here plays with this trick of form, and mirrors it in Felix’s plan.

- Felix demonstrates doubt at his revenge plan. This speaks to the contextual constraints of contemporary society where vengeance is not part of our social construct. He says “Better to abdicate. Give up his plans for retribution, for restoration. Kiss his former self goodbye. Go quietly into the dark.” (108). This is a dissonance with *The Tempest*, where Prospero doesn’t question his vengeful ambition.
- The novel begins to emphasise that imagined / ghost Miranda is serving the function of Ariel: “she’s usually almost invisible anyway. ... Does he hear a humming?” , “Visible but not alive”(108) “she glimmers” (109)
- Felix ruminates over the timing of his revenge plan, giving it a timeline in resonance with the events in the play. “Their hour will be his hour. His vengeful hour.” (109). This resonates with Prospero’s key concern of, and control of, revenge against his enemies in the play.
- Felix’s paternal drive is resonant with that of Prospero, in overt terms when he says “I will do nothing but in care of thee.” (109) to his Miranda. This mirrors the language of Prospero in Act 1, “I have done nothing but in care of thee.”
- Atwood highlights the aspects of life that imagined Miranda has missed out on. Through Felix’s musing about the material aspects of life that she should have were she alive at this point. This is an interesting contrast to Prospero, who believes that he has furnished his daughter with all that she needs despite their isolation. Felix’s reflections on the role of a father are more considerate and empathetic than those of Prospero and reflect the contextual and cultural dissonances between each text. Felix is able to recognise his failures as a parent, whereas Prospero does not.

#### **Thematic Concerns:**

- Paternal devotion
- Revenge
- Isolation