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Shakespeare in Science Fiction

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Abstract

Shakespeare has influenced authors ever since he began writing. In science fiction, the play that has inspired writers the most is *The Tempest*. This can specifically be seen in Aldous Huxley's novel, *Brave New World*, and HBO's television show, *Westworld*. Multiple characters from each work are analyzed and compared. Common themes in science fiction, such as freedom, oppression, colonization, and exploration are discussed. It becomes clear how both *Brave New World* and *Westworld* directly echo Shakespeare's play while simultaneously shifting the core of the work into the realm of science fiction.

Keywords: Shakespeare, Brave New World, Westworld, science fiction, Prospero, Caliban, freedom, oppression, colonization, exploration, knowledge

Introduction

In William Shakespeare's *The Tempest,* Ariel tells Prospero that Ferdinand has jumped into the sea after crying, "Hell is empty, / And all the devils are here" (1.2.214-215). Ferdinand believes he is the victim of a spell that causes him to see hallucinations; he makes this exclamation as he is fleeing for his life. This line is also heard in the first episode of HBO's science fiction western show, *Westworld*. It is spoken by Peter Abernathy to his daughter Dolores, warning her of the dangers of the guests at the amusement park. In a journal entry written by Ira Grushow in 1962, he remarks that "the power of Shakespeare's plays is such that it informs with additional meaning any literary work that comes near it" (45). This statement continues to be true today. Though not always obvious, the references to Shakespeare's works in science fiction are widespread. But why is Shakespeare continuing to influence this genre?

When examining science fiction novels, movies, television shows, video games, etc. that are either retellings of Shakespeare's plays or have characters that reflect those he wrote (or perhaps even the Bard himself), there is a curious trend. In fact, while a number of different plays are referenced, many of the texts are influenced by *The Tempest*. There are a few potential reasons for this. Many science fiction stories highlight a struggle between a master and servant, someone who is free and someone who yearns to be free. Not only this, but these texts often feature tension between explorers (or those who are exiled) and the natives of a particular space (or some sort of "other"). Another common theme in science fiction is a mastermind, some sort of manipulative puppeteer who hoards knowledge and chooses to control others. To explore these ideas, Aldous Huxley's *Brave New World* and the first season of HBO's *Westworld* will serve as the baseline texts to illustrate how science fiction draws ideas from *The Tempest*. First, the characters of all three creations will be analyzed to determine which figures from the later

two works are direct echoes from Shakespeare's play. Then the major themes of all three texts will be explored: freedom, oppression, and autonomy; the right to knowledge; and colonization and exploration.

By studying *Brave New World* and *Westworld*, it will become apparent how Shakespeare has continued to influence science fiction, even centuries after *The Tempest* was written. Huxley's novel was published in 1932, yet it is still often read and studied in schools. The majority of English-speaking people recognize this book, even if they have never personally read it. HBO's *Westworld*, based on the 1973 Michael Crichton movie of the same name, premiered in 2016 and is considered pop culture. A second season was released in 2018 and a third is slotted to begin in March 2020. Like *Brave New World*, even if someone has not seen *Westworld*, there is a good chance that they have at least heard of it and know the basic plot. By exploring these texts, separated by the better part of a century, Shakespeare's impact, still widespread and relevant, will be highlighted.

The differences in how these two science fiction texts employ Shakespeare is intriguing. Both works use direct quotations (or close approximations) from Shakespeare's body of work, though to different effects. First and foremost, the title of Huxley's novel is one of the most well-known quotes from *The Tempest*, spoken by Miranda: "O brave new world / That has such people in't!" (*Tmp.* 5.1.183-184). John the Savage, a man who has grown up isolated from what is considered the civilized world, speaks "very largely in quotations from Shakespeare, one of the principal sources of his education" (Grushow 42). In fact, readers learn that the only two books John has ever read are a book about Beta Embryo-Store Workers that his mother owned and *The Complete Works of William Shakespeare*. John quotes *The Tempest* the most out of all

of Shakespeare's plays, but *Hamlet* is a close second. In total, he references twelve of Shakespeare's plays and one poem.

In *Westworld*, *The Tempest* is only quoted once, but other Shakespearian plays are made reference to with regular frequency. The most well-known citation (and the most often used in the show) comes from *Romeo and Juliet*: "These violent delights have violent ends" (2.6.9). There are quite a few people in the show who parrot Shakespeare: Peter and Dolores Abernathy, Robert Ford, Charlotte Hale, Arnold Weber, and Bernard Lowe. Peter Abernathy, Dolores' father, quotes Shakespeare the most, but viewers come to find out that before he was programmed as a farmer and a father, he was a professor who often repeated lines from Shakespeare's works. Dolores, Arnold, and Bernard only recite Shakespeare once each in the form of the line from *Romeo and Juliet*. Even though *The Tempest* is quoted less than other plays in the show, it is still the play that is drawn upon the most in terms of characters and themes.

Both *Brave New World* and *Westworld* have somewhat similar endings directly related to the conclusion of *The Tempest*. Shakespeare's play is open-ended, with the readers not entirely sure what will happen. Prospero has gotten rid of all assassination plots, but those who were ready to kill have not been vanquished, only temporarily subdued (Grushow 45). Likewise, *Brave New World* showcases a main character with an unsure future; Bernard Marx is exiled to Iceland, but readers cannot know if he will be happy or if he will continue to be miserable. The first season of *Westworld* ends with the androids shooting some of the guests, rising up to take over the park in a new storyline created by Robert Ford. There is no doubt that the human guests will try to regain order, but whether they will be successful is uncertain. Those in charge of Westworld want to stay in control, managing the hosts' actions with careful precision.

In science fiction, the master manipulator often wields some sort of power to maintain control, whether it is science-magic like Prospero or modern science like Robert Ford or Mustapha Mond from *Brave New World*. Prospero studied to gain his magical powers, spending more time in libraries than he did ruling his dukedom. There is a plethora of science fiction texts that use something that seems like magic but is explained with science. Neal Stephenson's *Anathem* is full of mathematics and physics, yet the science in that novel often feels magical. The *Star Wars* franchise utilizes science, but it is hard to think of anyone using the Force as anything other than magicians. Most of society in *Brave New World* is "born" through the decanting process—babies are mass-produced and grown in bottles in an assembly line-type center, with workers carefully checking each stage of growth. Modern readers may understand this more than the science employed in other science fiction works, but the original audiences of the novel in 1932 might have considered this so far-fetched as to think of it as a sort of magic.

To understand why *Brave New World* and *Westworld* work as ideal examples of *The Tempest*'s continued ability to influence the science fiction genre, the character similarities must first be explored. Not only are many of the figures from these two later texts drawn directly from Shakespeare's play, but some of them are a blend of two characters. To start, a particular character from *The Tempest* will be discussed and then the counterparts from *Brave New World* and *Westworld* will be examined to show which traits are clear reiterations.

Prospero

Prospero is the puppeteer of Shakespeare's play, pulling the strings throughout the entire plot, from having Ariel create a storm that maneuvers the Italians onto the island to even pretending to be against Ferdinand and Miranda's love so that it becomes more secure. While he

does have real love for his daughter, on occasion, he seems to hold a stronger love for Ariel. Prospero constantly calls the spirit "my Ariel." However, as Edward Berry points out in his analysis on Ariel, "one could attribute this habit of speech to Prospero's possessiveness" (38). Certainly, Prospero does seem to like the power he holds over others. He hoards his knowledge—he does not teach his daughter to wield the same magic he has learned so much about. He refuses to teach Caliban and subjects him to purely domestic chores such as gathering firewood, instead of allowing him to explore and hunt. He does not want anyone to know as much as him and he delights in situations where he clearly has the upper hand.

Mustapha Mond, Resident World Controller of Western Europe, is the Prospero in *Brave New World*. He is the puppeteer who oversees all childhood conditioning for the civilized communities in Western Europe, as well as reviews any piece of work attempting to be published. While he does not seem to believe wholeheartedly in all of the conditioning, he nevertheless continues to enforce the World State's way of life to ensure the happiness of the masses. However, Mond knows this is a manufactured happiness. In a conversation between him and John, he tells the Savage that "the world's stable now. People are happy; they get what they want, and they never want what they can't get" (Huxley 220). When John says he thinks civilization seems horrible, Mond responds with, "Actual happiness always looks pretty squalid in comparison with the overcompensation for misery. And, of course, stability isn't nearly so spectacular as instability… Happiness is never grand" (221). Mond withholds information from his part of the world, as do all World Controllers, to allow his citizens to remain happy. In three different languages, the word "mond" means world; in Hungarian, it means to say or tell. Ironically, he is the character with the most knowledge but says the least about it. Mond's knowledge of world history and forbidden texts makes him potentially an even larger hoarder of

intelligence than Prospero, due to the scale of who he is withholding information from—the entire world (or at least his sector of it).

The first time Mond appears in the novel, he begins to tell a group of boys touring the Conditioning Center about some small moments of world history, history that the boys would never have learned. It becomes plainly obvious that Mond knows much more than anyone else. The Director of the Center even remembers the rumors that the World Controller has "old forbidden books hidden in a safe… Bibles, poetry—Ford knew what" (35). Mond mentions Shakespeare, and the fact that the boys would never have heard of him (51). He shows his intimate knowledge of Shakespeare later in his last conversation with John, as the Savage questions him about why that text is forbidden. Mond simply tells him "because it's old; that's the chief reason. We haven't any use for old things here… we don't want people to be attracted by old things. We want them to like the new ones" (217). If any citizen becomes too intrigued by old things, that person is exiled to an island.

Occasionally, the overly curious citizen is not sent away. Instead of choosing exile, Mustapha Mond gave up his scientific pursuits for the happiness of others. Grushow describes Mond as "a Prospero who has elected to stay in Milan, a Prospero who for the sake of security and worldly power has renounced his scientific studies. Given a choice (as in a sense Shakespeare's Prospero was) of getting on in the world or of continuing his quest for truth, Mond does not choose as Prospero does" (44). When Prospero granted his brother governing control of Milan, Antonio became greedy and conspired with the King of Naples, Alonso, to force Prospero out of the seat of power. Prospero was unwilling to give up his studies to properly rule his dukedom. Instead of fighting back, he fled Milan with his daughter. Prospero does not seem to regret his decision, but Mond does. Later in *Brave New World,* Mond tells John that

sometimes he laments that he ever became too interested in science, because it led him down this path to organizing and maintaining other people's happiness (Huxley 227). Prospero seems mostly concerned with his own happiness as he tweaks events to cause Alonso to reinstate him as Duke of Milan; he is peripherally occupied with Miranda's happiness, but only to ensure that she secures her marriage to Ferdinand and becomes the wife of the next King of Naples.

The Prospero-inspired character in *Westworld* is only concerned with the happiness of one group of people: the guests at his park. Robert Ford, the co-founder and Park Director of Westworld, is perhaps the most literal example of a puppeteer out of all three men, considering that he helped create the androids that act as the hosts in his western-themed amusement park. Viewers learn early on that even though around thirty-five years have passed since the creation of the first host, and a large team of scientists and engineers now work at the park to oversee the maintenance, behaviors, and programming of the hosts, Ford still reviews every update to the machines before they are issued. He even slips in his own code sometimes without telling his staff. He calls himself a god quite a few times in the first season of the show, and even has a conversation with Bernard Lowe about how they could consider themselves witches. Ford tells Bernard, "We practice witchcraft. We speak the right words. Then we create life itself out of chaos… Everything in this world is magic, except for the magician" (Nolan and Joy). He believes that the hosts are more free than people are, yet they are still completely under his control.

Not only are the hosts under Robert Ford's thumb, but the Park Director will do anything in his power to make this world as he wants. Unlike Prospero, Ford will not be forced out of his dukedom. Even when the board of directors unanimously votes him out of the company, he refuses to resign quietly. Before this moment, he uses Bernard Lowe to eliminate at least two

threats to the park: Theresa Cullen, Head of Quality Assurance, and Elsie Hughes, a member of the Programming Division who was close to Bernard. During a 2017 conference about the image of rebirth in literature and media, Lillian Dickerson presented her research on *Westworld*. She asserts the following:

> Ford shows his obsession with the hosts and his drive to create them in as human an image as possible. Ford's mania is so intense that he takes no issue with bringing death to humans in order to further the park's progress. He orchestrated Theresa's death, instructed Bernard to capture an inquisitive programmer named Elsie, and perhaps even played an instrumental role in enabling Dolores to assist in Arnold's death. (19)

Nolan and Joy create in Ford a character that echoes a more forceful Prospero (though similarly dramatic), one who will not give his dukedom up without a fight. If Prospero had gone up against Antonio when his brother was trying to force him out of Milan, he might still have lost. Ford does suffer defeat: he is unanimously voted out of his position at the park. Yet he still leaves on his own terms, not those of his kingdom's usurpers.

Ariel

Puppet masters would be nothing without their puppets. Prospero has Ariel, flighty and mostly obedient, as well as Caliban, grumbling and rebellious but still tractable. Ariel has more autonomy than Caliban and he is promised actual freedom at the end of *The Tempest*. Readers learn that before Prospero came to the island, Ariel was imprisoned in a tree. In his article about identities in *The Tempest*, Gabriel Egan argues that the promise of total liberation for Ariel is "underwritten by violence and the threat of re-incarceration if he disobeys" (213). Prospero threatens to confine Ariel for twelve years if he does not follow Prospero's orders: "If thou more

murmur'st, I will rend an oak / And peg thee in his knotty entrails till / Thou hast howl'd away twelve winters" (1.2.294-296). His release at the end of the play is questionable; Prospero says Ariel is free, but also asks him to provide a favorable wind for their return to Naples. There is no guarantee that Prospero will not continue to ask Ariel for favors even after he gains freedom.

While *Brave New World* does not contain a character that directly echoes Ariel, *Westworld* boasts an excellent one: Bernard Lowe. At first, he seems like a mini-Prospero. As Head of the Westworld Programming Division, he spends his days deciding how the hosts will act and talk. He can reassign the hosts to new tasks and completely change their identities. When they malfunction or die in the park, he oversees the repairs. However, in Episode 7, viewers find out that Bernard Lowe is a host; not only is he not human, he is modeled after Arnold Weber, the second co-founder of Westworld. No one suspects that Bernard is not human, because no one knows who Arnold is—Arnold's name was erased from Westworld's history.

As the Ariel of Westworld, Bernard still holds a tremendous amount of power. Because everyone believes him to be human (including himself), he is more autonomous than the rest of the hosts. For all the freedom that Bernard has, he ultimately cannot fight back against Robert Ford. This is shown best in two moments. The first is when Bernard finds out that he is not human. When he realizes this fact, he has a physical reaction, spasming like some of the malfunctioning hosts. Following this, Ford "demonstrates his power over Bernard by then manipulating his code into a calm state, just as he does with all the hosts of the park" (Dickerson 19). Before Bernard can even truly come to terms with this revelation, Ford orders him to kill Theresa. Ford then instructs Bernard to clear all traces of his relationship with Theresa so that her death cannot be tied to either of them.

The second instance of Bernard's inability to properly fight against Ford is only a short while after he murders Theresa. In Episode 9, he uses a recently decommissioned host, Clementine, to threaten Ford with a gun. At the end of Bernard's exchange with Robert, he becomes so upset that he tells Clementine to shoot. Surprisingly, she does not comply. He realizes that Robert wrote a backdoor into the code to prevent the hosts from ever harming him or being able to refuse an order from him. Ford then commands Bernard to take the gun and shoot himself. While it is highly unlikely that Prospero would, or even could, order Ariel to commit suicide, the spirit must still follow Prospero's orders under a threat of violence.

Caliban

For all the small amount of freedom that Ariel and Bernard Lowe seem to have, Caliban and his textual counterparts have even less. In *The Tempest*, Caliban is the entity treated the worst, even though both he and Ariel are not considered to be human. While Ariel is a spirit, decidedly non-human, Caliban is the son of the witch Sycorax and Setebos, a Patagonian god. Prospero remarks that Caliban was "got by the devil himself," so Setebos may have been perceived as a demonic god (*Tmp.*1.2.319). It is unclear if Caliban is actually supposed to be part-monster from his paternal heritage, or if he is just a deformed human. As Egan points out, Caliban is called a monster no less than forty times in the play, all by Stephano or Trinculo (206). Caliban is also referred to as "moon-calf" five times; moon-calf was a term used to describe a creature thought to be misshapen because of lunar influence. Caliban is constantly subjected to abuse by Prospero, culminating in the sorcerer sending hedgehog demons to torture him. Caliban is even worried that Prospero will hear him curse when he is walking alone, causing him to live "in a state of perpetual fear of further punishment" (Egan 210). Caliban is

also hypocritical. He constantly curses Prospero and the enslavement he has been subjected to, yet at the end of the play he repents and says that he will learn his lesson (*Tmp.* 5.1.295-296). Is Caliban truly attempting to be a better "human?" Or is he only acting so that he will be taken along when the others leave the island?

Many readers might assume that Caliban's counterpart in *Brave New World* would be John the Savage, purely because he is from an ostracized group and he is treated differently than everyone else. However, Bernard Marx makes a much better comparison than John. While readers are unsure if Caliban is completely human, Bernard Marx leaves no question as to that. However, he does have a physical deformity, and low self-esteem because of this. Early in the novel, Fanny calls Marx ugly and small, and reveals that there is a rumor about him: "they say somebody made a mistake when he was still in the bottle—thought he was a Gamma and put alcohol into his blood-surrogate. That's why he's so stunted" (Huxley 46). This claim pops up every now and again, when people are feeling particularly disappointed in him. Marx, an Alpha, becomes extremely self-conscious when he has to interact with other castes because of his height. Shortly after Fanny's comments, readers are made aware that "Bernard's physique was hardly better than that of the average Gamma. He stood eight centimeters short of the standard Alpha height and was slender in proportion. Contact with the members of the lower castes always reminded him painfully of this physically inadequacy" (64). Like Caliban, Marx is a moon-calf.

Bernard Marx, like Caliban, is educated—though in the World State this is more a matter of effective conditioning during childhood—yet that education did not have the desired result. Caliban still curses his "master;" Marx does not take *soma* until he gains popularity. He claims that he would rather be himself, even if that person was not nice (89). Even though Marx is a

conditioning specialist, he believes conditioning to be a form of servitude. At one point, he fantasizes about what he would do if he were free and not "enslaved by [his] conditioning" (91). He yearns to be free, yet he scorns the conditions and practices of the inhabitants of the Savage Reservation.

Huxley also duplicates Caliban's failed attempt at rebellion in Marx. Caliban plots against Prospero with Stephano and Trinculo, convincing them to kill the magician so that Caliban is no longer under his thumb. Prospero realizes what he is doing and stops them long before harm befalls anyone. Marx, dissatisfied with society the same way Caliban is frustrated with Prospero, actively goes against conditioning and normal social practices. He does not participate in promiscuous activities nor does he consume *soma*, a popular and widely-used drug. Whereas Caliban convinces Stephano and Trinculo to commit murder, Marx is a part of a revolution (started and finished within minutes) that only seeks to dispose of a small amount of *soma*.

Even though Marx's involvement in the unsuccessful insurrection leads to his exile, he was threatened with exile twice before, both times by the previous Director of Hatcheries and Conditioning. The D.H.C. explains why he is sending Marx away: "by his heretical views on sport and *soma*, by the scandalous unorthodoxy of his sexlife, by his refusal to obey the teachings of Our Ford and behave out of office… he has proved himself an enemy of Society, a conspirator against Civilization itself" (149). It is curious that Marx acts this way, though, because he makes a complete change after he starts to gain popularity and fame just by being friends with John the Savage. Once others show interest in him, Marx begins consuming *soma* and having promiscuous relationships. Whereas before he was upset that he and Lenina slept together on their first outing, now he genuinely enjoys his popularity with women (157). This is

a direct take on Caliban's hypocrisy at the end of *The Tempest*. Caliban, who has cursed against Prospero the entire play, repents and states that he will "be wise hereafter / And seek for grace" (*Tmp.* 5.1.295-296). Caliban even seems willing to accept whatever outcome may come his way: being left behind on the island or taken to Naples. Bernard Marx resigns himself to his fate once he realizes that he will be exiled.

In *Westworld*, there are two characters who embody the spirit of Caliban: Maeve Millay and Dolores Abernathy. It is curious that these women reflect Caliban because they are both beautiful. Caliban is deformed and may not be a full human. Even Bernard Marx is physically inferior to the other Alphas in *Brave New World*. While neither Maeve nor Dolores are monstrous on the outside, they are considered monsters by the humans that surround them. They are perceived this way purely because they are not human. Later in the season, they are seen as even more monstrous because of their actions: Maeve leads a small rebellion and Dolores recovers her memories and seems to gain full consciousness. Each woman's actions eventually lead to multiple deaths. However, they incorporate the spirit of Caliban in different ways.

Maeve acts as a Caliban that has been properly educated and assigned the correct tasks to perform. She is a host, currently acting as the madam at the brothel in Sweetwater. Maeve begins to recall some of her memories after Dolores tells her "these violent delights have violent ends" in Episode 2. Suddenly, she is able to wake herself up from sleep mode when she is being repaired by two technicians, Felix and Sylvester. Over the second half of the season, Maeve begins taking her life into her own hands by rebelling against the agenda planned out for her by her human programmers. She changes her coding, even her core code that stops her from harming humans. If Prospero and Miranda had continued to instruct Caliban instead of deeming him unable to be civilized, he may well have been successful in his rebellion as Maeve was in

hers. Similar to how Ford is an echo of a more forceful Prospero, Maeve is a deliberate representation of an educated Caliban.

Hybrids: Caliban, Miranda, and Ferdinand

The second Caliban in *Westworld* is Dolores Abernathy, though she does not start off like this. Early in the show, she draws more from Miranda than anyone else. In *The Tempest*, Miranda is innocent and naive. She falls in love at first sight with the first man she has ever seen besides her father and Caliban. When she learns that she will be able to leave the island and see the "brave new world," she is excited; however, she is undoubtedly unprepared and undereducated for the experiences that living in the real world will bring. Throughout the first season of *Westworld*, viewers are watching Dolores at different points in her life. Early on, she seems innocent—as a host, she does not realize that she is not human. Her character is the girl next door, in love with Teddy Flood, a host with upstanding morals. Dolores repeats a few phrases during the course of the season, such as "Some people choose to see the ugliness in this world. The disarray. I choose to see the beauty" (Nolan and Joy). Just as Miranda has idealized the outside world, Dolores has a romantic view of her own world. She also listens and responds perfectly to the programmers, especially Bernard Lowe. Miranda never thinks of disobeying her father; Dolores is the same way until her memories return.

Dolores is the oldest host in the park. This means she has been subjected to the most and has more memories than any other host. It is when she begins to recall these memories that Dolores starts to transition into Caliban. Dolores' father, Peter Abernathy, tells her that same Shakespearian phrase—"these violent delights have violent ends"—right before he is deemed unfit for the park and decommissioned. This causes Dolores to start remembering her personal

history. Dolores has trouble separating her memories and her reality; she even questions whether one of her companions is real or not. She begins to feel ostracized because she cannot understand what is happening to her. Caliban has been set apart from Prospero and Miranda for an undetermined amount of time before *The Tempest* opens. Dolores' uncertainty about her own reality is taken from Caliban's anxiety and skittishness, when he believes that everything is a torment designed by Prospero. When he first sees Trinculo, Caliban is convinced that he is a spirit that Prospero sent and immediately tries to hide from him. He soon realizes that Trinculo is only a man.

While about half of her story lies in flashbacks of the past, Dolores in the present is also dealing with memories, newly awoken once again to the actual state of Westworld, with its hosts and guests. She ignites the spark of change and rebellion in Maeve, just as Caliban pressured Stephano and Trinculo to kill Prospero. Though hosts are not supposed to be able to harm any living creature, from the first episode it becomes apparent that this rule does not apply to Dolores. She kills a fly, which is a simple but telling act, and eventually viewers learn that she shot Arnold Weber before the park opened in an effort to help herself gain full consciousness. The last episode shows her once again shooting humans. It is at this point that she seems to fully lose all commonality with Miranda as she wholeheartedly embraces the rebellion that makes her like Caliban.

John the Savage from *Brave New World* also seems to be a combination of two characters from Shakespeare's play. Like Dolores, he displays traits from Miranda, yet he also closely identifies with Ferdinand, the Prince of Naples. Ferdinand falls in love at first sight, just as Miranda did. He is a proper courtly gentleman and "he literally enacts Petrarchan metaphors that link romantic love with labor, service, and heroic effort" (Lindsay 410). In *The Tempest*,

Ferdinand completes the wholly domestic chore of stacking logs, refusing Miranda's help because performing this menial task for her is a pleasure (*Tmp.* 3.1.4-7). Ferdinand is also committed to chastity before marriage. After Prospero agrees to let the two marry, he tells Ferdinand:

> If thou dost break her virgin-knot before
> All sanctimonious ceremonies may
> With full and holy rite be minist'red,
> No sweet aspersion shall the heavens let fall
> To make this contract grow. (4.1.15-19)

Prospero is ensuring that his daughter will not be defiled before the marriage ceremony has been completed. Ferdinand responds by telling him, "The most opportune place, the strongest suggestion / Our worser genius can, shall never melt / My honor into lust" (4.1.26-28). Ferdinand believes that no situation could tempt him into ravishing Miranda before they are married; that is just not how gentlemen behave. Lastly, when the prince believes his father to have drowned in the storm, he shows a moment of strong grief. This is quickly pushed from his mind as he meets and immediately falls in love with Miranda.

In Huxley's novel, John's naïveté about the world, and his excitement about visiting civilized society despite this, directly imitates Miranda. Grushow agrees with this viewpoint, stating that John's "education has not prepared him for the world outside the reservation, just as Miranda's education… may not be wholly adequate for a princess of Naples" (43). John even quotes her "brave new world" speech before he leaves (Huxley 139). He quotes it two other times, but those moments have darker overtones—in these situations, he is confused and upset at how civilized society actually operates in comparison to how he believed it would be from the

works of Shakespeare (160, 209). No one in Fordian society is an individual; even if the higher caste citizens John meets are not twins, they all have the same mindset as every other person.

Because John has grown up reading and idealizing Shakespeare's works, he has a certain idea about how men and women should act. In this way, "Shakespeare's morality has invaded his consciousness" and John believes that to act in the way of Shakespearian characters is the correct way for anyone to behave (Grushow 42). Not only does John fall in love with Lenina at first sight, he believes that he needs to do something to prove his love and devotion to her. When Lenina becomes frustrated with John for refusing to make any sexual advances, he finally tells her, "I wanted to *do* something first… I mean, to show I was worthy of you. Not that I could ever really be that. But at any rate to show I wasn't absolutely *un*-worthy. I wanted to do *something*" (Huxley 189). He could not think of how to show his love through actions because this society is so unlike what he learned in Shakespeare's works. He still has the idea that he needs to prove himself, but unfortunately there are no logs to stack.

Like Ferdinand, John is strictly committed to chastity before marriage. Before they even leave the reservation, John finds Lenina resting in her hotel room in a *soma*-induced sleep; he starts to think about undressing her and immediately becomes horrified by his own thoughts (145). When he finally has a conversation with Lenina about furthering their relationship, he believes this is the perfect time to propose marriage to her. On the Reservation, people continued to marry each other and practice monogamy; in the World State, the idea of committing yourself to one person for life is absurd. One of the mottos they have been conditioned with is "everyone belongs to everyone else." In this discussion about marriage between John and Lenina, John even quotes Prospero's warning to Ferdinand about sex before marriage and Ferdinand's response to it.

Lenina does not listen to what John is saying and instead begins to take off all of her clothes, thinking that he will give in to lust once she is naked. John has the exact opposite reaction. He retreats in horror and then when she still attempts to hold him, he pushes her away violently. John then begins to call her a whore; his knowledge of Shakespeare helps "him condemn her as a strumpet" (Wilson 101). John threatens to kill Lenina if she does not leave his room. While Lenina is hiding in the bathroom, John is abruptly called away by the news that his mother, Linda, is about to die.

Even though he had conflicting feelings towards Linda growing up, John still feels the pain of losing a parent. Robert Wilson, in his research of *Brave New World,* writes that "John is able to find Shaksperian [sic] parallels for his mother's disgrace and for his own suffering of race prejudice… He learns both the most worshipful romantic love and the most violent disgust at sex" (103). Though John could not understand his mother's actions for most of his life, his heart breaks when she dies. Before she is dead, he begins to cry as he remembers moments of his childhood. When she passes away, he falls on his knees next to the bed and sobs uncontrollably (Huxley 206). This is drawn directly from Ferdinand, who has been weeping for the loss of not only his father but his other companions when he first appears on the stage. Prospero describes him as "stain'd / With grief" (*Tmp.* 1.2.415-416). However, Ferdinand quickly sheds this pain upon seeing Miranda. He states shortly after meeting her,

> My father's loss, the weakness which I feel,
> The wrack of all my friends, nor this man's threats
> To whom I am subdu'd, are but light to me,
> Might I but through my prison once a day
> Behold this maid. (1.2.488-492)

While Ferdinand recognizes that the distress of losing his family and friends will continue, the hope of marriage to Miranda is like a beacon in the darkness, giving him faith that his life will once again be fulfilling. John's grief is also immediately displaced (this time by anger, not by love) as he attempts to throw a shipment of *soma* out the window.

Ferdinand is able to reunite with his father and the rest of his companions at the end of Shakespeare's play, with the expectation that all of them, including Prospero and Miranda, will leave for Naples soon. John's story ends in a much different way: he is not allowed to join his friends in exile. He must continue living amongst Fordian society, though the choice to assimilate into that society is still up to him. Mustapha Mond tells him that he can take part in all the advantages that living in civilization allow (no diseases, no aging, etc.), but John refuses. He chooses "the right to be unhappy" instead of the fake happiness that he believes has destroyed all individuality in civilized citizens (Huxley 240). Mond allows him to make this choice, unlike every other member of the World State who has no say in their future. Hardly any of the members of civilized society in *Brave New World* realize that they are being oppressed, because they believe themselves to be happy. These citizens are allowed to make their own choices day to day; even those sent away to exile, presumedly, are given the right to live as they choose. Those who have not been exiled to an island do not know how little autonomy they actually possess in the World State.

Freedom, Oppression, and Autonomy

In addition to intertextual similarities in characterization, *Brave New World* and *Westworld* also exhibit thematic resonance with *The Tempest*. Central to all three stories is the question of what differentiates freedom and oppression. Who is actually free? Who is being

subjected to the rule of others? Generally, those that are thought of as lesser than human are controlled by someone who is human. But what does it mean to be human? Why do humans have an innate superiority complex over those that are different from them? Investigating all of these questions, as well as what happens when the oppressed actually decide to break free from the rule of others, ties all three texts together even more.

It is generally clear who does not have full autonomy in all of these works. In *The Tempest*, it is Ariel and Caliban who are under Prospero's control. Whether they are allowed to be free at the end of the play is undecided. Ariel is supposedly granted his freedom, but Caliban's fate is left uncertain. Prospero could leave him behind on the island, where Caliban will go back to ruling. On the other hand, Prospero could bring Caliban with him to Milan as a servant or to potentially make money from him as an attraction. Stephano and Trinculo both share this latter thought, so it is not an impossible notion for Prospero to also consider it. *Brave New World* is a little more divided. Civilized people in the World State are always happy, yet that is the only emotion they ever feel. While they do not believe they are being oppressed, the World Controllers make sure that everyone is properly conditioned and working towards the same life goals. Then there are the Savage Reservations, where inhabitants experience a full range of emotions, but they are continuously watched and regulated by members of the World State. These spaces are analogous to Caliban being left behind on the island once the others depart, where he would rule over himself. In *Westworld*, it is obvious that the hosts have little freedom of their own. Even Maeve, who spends half of the first season bettering herself, making allies, and fighting back against the humans' control, is told in the last episode that none of these decisions were her own. Even if they wanted to, Maeve reveals that hosts cannot leave the park

due to an explosive device installed in their spines. Maeve must have her spine completely rebuilt in order to rid herself of this small bomb.

In one way, it is easy to understand why the hosts at Westworld are controlled. For more than thirty years, they have continued to be brutalized and murdered. If they retained these memories, surely they would not be complacent in the park; they would fight back. But alas, they do not retain memories nor do they realize that they are not human like the newcomers to the park. No matter how much they look and sound like typical humans, the hosts are "3D printed humanoids dipped in skin on Vitruvian Man style hoops" (Netolicky 94). They do not possess human organs. However, over the course of the entire season, it becomes increasingly difficult to distinguish between humanity and technology, especially when Bernard Lowe is revealed to be a host (Dickerson 21). While the guests and employees sometimes forget that the hosts are not alive in the same sense as humans, Robert Ford is constantly reminding them.

There is an instance where a programmer has draped a sheet over a host. Ford sees this and questions the man: "Perhaps you didn't want him to feel cold. Or ashamed. You wanted to cover his modesty. Was that it? It doesn't get cold, doesn't feel ashamed, doesn't feel a solitary thing that we haven't told it to." Even Bernard Lowe warns Elsie not to read too much into the hosts' behavior, reminding her that the hosts do not have their own original thoughts. Ford describes Lowe, and by extension all hosts like him, as "the perfect instrument, the ideal partner, the way any tool partners with the hand that wields it" (Nolan and Joy). Ford sees the hosts as no more human than he would a hammer or a laptop. Prospero looks at Caliban in almost the exact same way—Caliban is a servant, a tool to be used. He is not worth educating and instead is only useful in small tasks like collecting firewood. Prospero has deemed Caliban unable to be civilized, and therefore has relegated him to the realm of non-human.

In *Westworld*, Arnold Weber thought the hosts could achieve consciousness. If they could think for themselves, have an inner monologue, he believed Ford would see that even though they are not born the same way as humans, they are on an equal level. He did not want Ford to open the park to subject the hosts to the guests' whims. The question of whether consciousness makes someone, or something, human is a large part of the television show. If the hosts could think for themselves, then it would be much more uncomfortable for the workers at the park to continue to subject them to whatever actions took their fancy. The guests do not see themselves as malicious or taking advantage of the hosts, because almost all of them believe that the hosts are nothing more than machines, as Robert Ford does. Arnold represents how Prospero and Miranda first felt about Caliban; they believed that while he was perhaps not entirely human, he could be civilized and could integrate into society. However, by the time *The Tempest* opens, Prospero and Miranda have already given up on Caliban, believing him to be nothing better than an ungrateful servant. This is how Ford acts—he knows the hosts can imitate emotions and conscious thought, but he believes it all to be fake because they are programmed to do this.

Arnold believed much differently from Ford. From the earliest episode of the show, viewers learn that some of the hosts are experiencing reveries, small movements that make them seem more human. In Episode 3, Ford reveals that Arnold was not "interested in the appearance of intellect or wit. He wanted the real thing. He wanted to create consciousness." He goes on to describe how Arnold was working on this before he died: "Arnold built a version of cognition in which the hosts heard their programming as an inner monologue, with the hopes that in time, their own voice would take over." In the last episode of the first season, during a flashback of Arnold speaking to Dolores, he explains his thoughts about consciousness:

> I thought it was a pyramid you needed to scale, so I gave you a voice, my voice, to guide you along the way. Memory, improvisation, each step harder to reach than the last. And you never got there. I couldn't understand what was holding you back. Then, one day, I realized I had made a mistake. Consciousness isn't a journey upward, but a journey inward. Not a pyramid, but a maze. Every choice could bring you closer to the center or send you spiraling to the edges, to madness. (Nolan and Joy)

Arnold created this maze in order to help the hosts find their own consciousness. The Man in Black, a VIP guest at the park, believes it is the deepest level of the game, and although he is told multiple times that the maze is not meant for him, he continues to search for the center. Ultimately he is disappointed when all he finds is a child's game.

Because the hosts are not "alive," they are subjected and enslaved by the humans at the park. Yet Caliban is at least part human and he is still Prospero's servant. Caliban does not lack consciousness, he has not been artificially created as both the hosts at Westworld and citizens of the World State have, he has the capacity to learn, and he possesses a range of emotions unlike the "civilized" inhabitants of the World State. There is the question of how human Caliban is; he is described by other characters in *The Tempest* as fish-like on more than one occasion. However, Miranda states that Ferdinand is the third man she has ever seen; the other two could only be her father and Caliban. Because this statement "is made in an aside to the audience… and characters never lie in such asides," she must consider Caliban as a man (Egan 207). Also, Caliban has seemingly attempted to rape Miranda; if he has not attempted it, he has at least threatened her with the act. He laments the fact that he could not people the island with more versions of himself (*Tmp.* 1.2.349-351). If he could reproduce with Miranda, then he is at least "liminally human," as Egan describes him in his research of *The Tempest* (208). Caliban's only

fault is that he does not look like a normal human (and perhaps he is not one hundred percent so), but Prospero and Miranda treat him as someone who is unable to be civilized, even though Caliban has shown his propensity for learning and changing.

In *Brave New World,* Bernard Marx is similar. He has low self-esteem because of the way everyone around him whispers about his deformity. The other Alphas have deemed him lesser because of this, thinking (even if it is unconscious) that though Marx is the same caste as them, he is somehow not the same. Caliban complains about his status, wishing that Prospero and Miranda treated him differently and gave him more freedom. If they did this, perhaps he would have conformed to the way they believed he should act. Marx certainly does, after he becomes somewhat famous for his association with John the Savage. He begins taking *soma* and having promiscuous relationships, things that he previously scorned and were part of the reason he was almost exiled by the D.H.C.

It might seem odd to think of the civilized society of the World State as oppressed, but they are. Like the hosts of Westworld whose only emotions are thought to be programmed, the citizens of Fordian culture only have manufactured feelings. Early on in the novel, Henry Foster repeats one of the statements conditioned into children: “Everybody’s happy now.” Lenina immediately responds with, “Yes, everybody’s happy now” (Huxley 75). There is no suffering, no grief, no enmity, no melancholy, no curiosity. The people who feel these things, such as Bernard Marx and Helmholtz Watson, are eventually exiled to islands. Others may end up as World Controllers, as Mustapha Mond did. The Savage Reservations are full of people who have these characteristics, but as evident from just the name, they are not thought of as civilized. They are considered lesser humans, because they are physically born, they age, and they contract illnesses and diseases. Civilized people are decanted from bottles, treated so they never

physically age past around thirty, and rarely get sick. The idea of only ever feeling happiness is a foreign concept for most readers.

While this is not an issue drawn deliberately from *The Tempest*, where the majority of characters have normal fluctuations of feelings, it is an extension on the question of what makes someone human. Caliban is at least liminally human, but he is treated as nothing more than a pest or a pet, something to be punished when it misbehaves. Yet he feels the same range of emotion as the rest of the characters: he is angry and jealous of Prospero, he is scared of demons (and Trinculo at first), he regrets showing friendship to Prospero and Miranda, and he is happy when Stephano and Trinculo agree to kill Prospero. The hosts at Westworld seem to have the capacity to feel any emotion, yet they are programmed this way. All emotions, as well as the prompts to display these feelings, are just codes written into their software. The savages in Huxley's novel are human, but civilization treats them as outrageous and horrendous. Fordian citizens only ever feel happy, and perhaps bored before they ingest *soma*. This begs the question of whether one can be considered truly human if the full range of emotions cannot be experienced.

According to Arnold Weber and Robert Ford, the answer is no. Even the Man in Black says in Episode 2 of *Westworld* that "when you're suffering, that's when you're the most real" (Nolan and Joy). Three times over the course of the first season, different hosts say that they do not want to forget the pain of losing someone they loved. For Bernard Lowe, it was his son; Dolores witnessed the death of the hosts who played her parents; Maeve constantly remembers the loss of the girl who acted as her daughter for a short while. Arnold planned this emotional connection from one host to another (or to a human, in some cases), knowing that "they cannot truly be humanlike without feeling something deeper emotionally" (Dickerson 22). The

programmers gave the hosts backstories as a cornerstone, something that caused them to act the way they do; more often than not, these stories were distressing or painful instead of happy.

Arnold believed that the tragic backstories were better than happy ones because the guests felt more connected when they could empathize or sympathize with the hosts. Ford says in Episode 10 that Arnold's major insight "that led the hosts to their awakening [was] suffering. The pain that the world is not as you want it to be" (Nolan and Joy). And even though Ford himself does not see the hosts as human, he is still proud of how he and Arnold were able to program them to have these emotions. When Bernard Lowe is horrified over his memories of killing Theresa and hurting Elsie, Ford tells him, "This guilt you feel, the anguish, the horror, the pain. It's remarkable, a thing of beauty… You should be proud of these emotions you're feeling… Together you and I captured that elusive thing: heart" (Nolan and Joy). Yet Robert Ford does not even really see Lowe as a murderer, because he is just a tool that Robert uses to meet his own ends. In *The Tempest*, Ariel is the only clearly non-human character and he is used only to fulfill Prospero's desires. Ariel yearns for freedom, as does Lowe when he discovers he is not human, yet their masters do not allow this until the servants are no longer deemed useful. Prospero supposedly dismisses Ariel after asking for one last favor, and Lowe is commanded to shoot himself. This is an entirely different type of freedom, but nonetheless Lowe no longer follows Ford's commands.

In all three texts, there is a group of humans that believe themselves to be above others, superior in different ways. The "others" consist of Caliban, those living in the Savage Reservations, and the Westworld hosts. It seems to matter a great deal to the humans to be able to distinguish themselves from the others. Even though those living on the Savage Reservations are also human, they are physically born, a detestable and outrageous idea to the civilized

Fordians who are decanted. In *The Tempest*, everyone believes they are better than Caliban because of his deformity and the circumstances of his birth; he is not presumed to be human, therefore they continue to call him names to make sure that there is a line between him and them. When John enters civilized society, no one except Bernard Marx and Helmholtz calls him by name. Everyone refers to him as "the Savage" and even at the end of the novel, reporters refer to him as "Mr. Savage." They keep this distinction in the forefront of their minds to remind themselves, and John, that while they are all human, they are almost two different species of human—one born and one decanted.

Westworld boasts the highest number of instances of humans trying (and sometimes failing) to draw the line between themselves and others. Charlotte Hale wants to roll the hosts back a bit in their programming in order to make them less complicated and therefore less human. Lee Sizemore questions whether anyone actually wants the hosts to be more lifelike. He says, "Do you want to think that your husband is really fucking that beautiful girl or that you really just shot someone? This place works because the guests know the hosts aren't real" (Nolan and Joy). Sizemore and Hale both represent "the anxiety about the boundaries between people and machines [that] has taken on a new urgency today, when we constantly rely on and interact with machines" (Mendelsohn). Even though the humans like to play like gods and create things in their own image, they still do not want their creatures to believe that they are equal to the ones that created them. While Prospero has not created something himself, he wants to use his power to control Ariel and to shape Caliban into the perfect, malleable follower. Arnold Weber and Robert Ford achieved this, mostly, in their creation of the hosts. Humans believe themselves to be above others, and they want clear demarcations of why they are superior.

Even though these humans think they are better than the ones they marginalize, most of the time they demonstrate traits that challenge the notion of their supremacy. The "others" in each text have either already recognized this from the beginning of the work, or realize it along the way. Prospero thinks of Caliban as the spawn of a devil and a witch; he even calls Caliban a devil in Act 4. However, before he names Caliban this, he observes Alonso, Sebastian, and Antonio. Antonio plotted to rid Prospero of his dukedom so he could be Duke, Alonso allowed this usurpation to occur, and Sebastian is currently embroiled in a plot with Antonio to kill Alonso so he can be King of Naples. Even though he thinks poorly of Caliban, Prospero comments about these three: "for some of you there present / Are worse than devils" (3.3.35-36). While Caliban has also conspired to kill Prospero, and he constantly curses that the man ever appeared on the island, it is something the magician expects from Caliban due to his nature and perceived inability to be civilized. Because Caliban is not human in Prospero's eyes, his expectations of Caliban are much lower than those of his fellow Italians, especially since these are men in power.

John does not see himself as better than anyone else in the Savage Reservation; in fact, because the others do not let him participate in most of the cultural events, he feels alone and rejected. But he still sees Popé, the man who brought Linda *mescal* and slept with her, as scum. When John is recounting his life story, he recalls his thoughts before his failed attempt to kill Popé: "He hated Popé more and more. A man can smile and smile and be a villain. Remorseless, treacherous, lecherous, kindless villain" (Huxley 132). This last sentence is a direct quote from one of Hamlet's longest monologues, as he curses his uncle (*Ham.* 2.2.581). John later sees civilized society as a sort of villain on its own. This is a community where no one feels anything other than happiness, where everyone belongs to everyone, and where there are hordes of twins.

No one is an individual. For readers, the idea of this type of "civilized" society seems so alien that it is hard to understand how citizens could ever consider themselves truly happy. John believes that Fordian society removes all individualism from a person by the constant conditioning during youth and the continual use of *soma* to placate the adults.

It is constantly apparent why most of the humans that either run or frequent Westworld are more morally corrupt than the hosts. Deborah M. Netolicky writes about this in her recent work on *Westworld*; she describes how the show "contests not only the perceived difference between human and machine, but also the notion that being human is nobler than being machine" (95). The guests feel nothing when they kill the hosts. Because the hosts are not human—even with their realistic emotions, indistinguishable frames, and real blood issuing forth from their wounds—they believe that they can treat the androids the same way they would a household appliance. However, instead of understanding this treatment of the hosts, the majority of viewers are put off. It is much easier to sympathize with the androids, especially when viewers see the way that certain humans—Logan Delos, Robert Ford, and Lee Sizemore, for example—treat not just the hosts, but the people around them.

Even Ford admits that humans have their faults. In Episode 9, he tells Bernard Lowe that "the human mind… is not some benchmark glimmering on some green and distant hill. No, it is a foul, pestilent corruption. And you were supposed to be better than that. Purer." This episode ends with Ford commanding Lowe to shoot himself, and as he leaves the host to complete the task, he tells him, "Never place your trust in us. We're only human. Inevitably, we will disappoint you" (Nolan and Joy). Not only do the humans disappoint the hosts, but they disappoint the viewers. William, who throughout the show is a wonderful example of an empathetic human who does not want to kill just for fun and who treats the hosts as humans,

even going so far as to fall in love with Dolores, is revealed in the last episode of the season to be the Man in Black. The Man in Black has spent the entire season killing and torturing hosts in order to meet his own ends. The general feeling towards the humans is summed up well by something Maeve tells Felix in Episode 10: "You really do make a terrible human being. And I mean that as a compliment." Felix, who helps Maeve achieve her goal of breaking out of Westworld, is the "worst" human because he sees Maeve as alive, and refuses to kill her or forcefully shut her down as Sylvester constantly suggests.

While at the end of the season Maeve chooses to stay at Westworld to find her daughter, she spends the majority of the time before that breaking free from the life that the programmers have made for her. As she states in Episode 8, all she wants is to know that she is "not a puppet living a lie" (Nolan and Joy). The hosts at Westworld are easily the most successful at breaking free from their oppression. They find ways to fight their own programming and then fight against the humans. The first season ends with Dolores killing Robert Ford and then shooting indiscriminately into a crowd of guests. Caliban attempts to have Prospero murdered, fails, and then becomes subservient and willing to change his ways—or, at least, he pretends to have realized his errors in front of Prospero and the other Italians. Bernard Marx and Helmholtz Watson are exiled to islands, which they both eventually welcome compared to staying in the World State. John wants to leave, but Mustapha Mond will not allow this; instead, John finds an abandoned lighthouse and tries to live out his days there. This does not end well for him either. He is never able to fully break away from his oppressors.

The Right to Knowledge

One of the key components of the oppression that these groups face is the restriction of knowledge. Caliban is not the only entity that is restricted in his knowledge on the island in *The Tempest*. Prospero does not teach Caliban everything he could, but he also withholds a lot of information from his daughter, Miranda. She does not even know that her father was previously a duke until he explains his history in Act 1, Scene 2. Miranda accepts everything that Prospero tells her as truth because there is no reason in her mind to refute it. Unlike Caliban, who seeks further knowledge (if only to curse more colorfully at Prospero), Miranda is complacent in her limited view of the world. She even remarks that "More to know / Did never meddle with my thoughts" (1.2.21-22). On the other hand, Caliban is constantly unhappy throughout the play. He tells Prospero, "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!" (1.2.363-365). *Brave New World* incorporates Miranda's complacency through the utter lack of inquisitiveness the citizens of the World State have about history or the ruling powers. Eventually, John questions Mustapha Mond as to why they even create people who are not Alphas. Why should there be lower castes when they have the technology to create everyone as equals? Mond mentions an experiment the World Controllers once performed: a population of all Alphas was dropped into an isolated town to live. After years of fighting for control of the town so as to avoid completing menial work the Alphas believed was below their station, it was concluded that this would never function on a larger scale. Caliban, who is given knowledge but allocated to domestic chores, is echoed in this all-Alpha society where no one wanted to perform the work they thought of as lower.

Prospero and Miranda tasked themselves with instructing and civilizing Caliban. Tom Lindsay writes that Prospero and Miranda "educated Caliban, but intended their teaching only to

make the islander eloquent and well-behaved; they made him a servant but gave him tasks that were neither edifying nor suited to his skills and predilections" (411). Caliban, who wants to explore and hunt and have a certain amount of freedom to do as he pleases, is restrained to tasks like collecting and carrying firewood. He is not allowed to do what he wishes because in comparison to Prospero, he has no power. Because Prospero refuses to teach him, he also has very limited knowledge of the world.

The World Controllers in *Brave New World* make sure that no one in the civilized world knows any specific world history from before the war that eventually led to Fordian society. The Savage Reservations might remember some of that—they do retain their own religions, therefore they have some sense of how the world was before the World State took over—but they are extremely isolated. Any visitors, like Bernard Marx and Lenina, believe the people and their way of life to be absurd. It is also unclear what knowledge is allowed or restricted on the islands where exiles are sent. Since this is where all the "interesting people" live, they likely know more about certain topics, such as science or technology, but it is doubtful that they know much more than the majority of the population in the World State.

Most of the people in Huxley's novel does not even realize that their knowledge is capped. After an entire childhood spent being conditioned, no one is curious about the world before the World State began. No one questions whether technology could be improved; if someone does, they will more than likely end up exiled. Mustapha Mond reveals that the World State actually has plans for more advanced technology: they have realized they can synthetically manufacture all food and use highly-efficient machines instead of people in their factories. Occasionally, the World Controllers decide to experiment with certain locales. They tested out how society would function if they used these technological advancements. The results were

disappointing: the population had more free time on their hands than they knew what to do with, and so their *soma* intake increased. Similarly, the experiment with the all-Alpha town failed. The World State operates the way it does because that is how to keep everyone (or mostly everyone) in society happy.

In *Westworld*, clearly it is the hosts that are restricted in their knowledge; they do not know they are not human, they do not realize they are reliving the same day over and over again, and they do not remember what the human guests do to them. If they were allowed to retain their memories, they could surely lead lives closer to that of a regular human's, even if they were still restricted to living in the park. But they would be aghast to learn what happens to them every day. The developers and programmers at Westworld believe that the hosts would attack the humans if they kept their memories; this does seem like a probable outcome considering that Maeve has no issues killing (or having her allies kill) the human guards that try to prevent their escape.

There is a way for the hosts to gain consciousness: to follow the maze hidden in Westworld. Maeve bypasses this because she gains the ability to wake herself up from sleep mode; by altering her traits with the help of Felix, she has no need to follow the maze. When learning about her programmed characteristics, she sees that she has only been given a fourteen out of twenty intelligence. Sylvester and Felix confirm that this is the highest that any host is ever given. Maeve is in a "management position" so she needs to be smart, but "not too smart" (Nolan and Joy). Maeve immediately scoffs at this and raises her intelligence to twenty. This is reminiscent of the results of the all-Alpha society experiment in *Brave New World*. The World Controllers realized that they could not have all of their citizens in the highest caste (or of optimal intelligence, as it were) because it would eventually lead to chaos. And certainly, Maeve

begins to create mayhem after she makes herself smarter. Unfortunately, it is undetermined if she has actually achieved consciousness or is just following programming; Bernard Lowe confirms that someone tampered with her code, giving her the ability to wake herself up and a new prompt to escape.

It seems as if Dolores is the only host who actually finds the center of the maze; this could be because Arnold made it specifically for her. Even the ending is particular to her: when she finds the child's game, it is in a small box buried shallowly in a grave marked by her name. Some of the other hosts know about the maze, but only peripherally. In Episode 6, the Man in Black questions Teddy about it and Teddy tells him that it is an old native myth:

> The maze itself is the sum of a man's life. Choices he makes, dreams he hangs on to. And there at the center, there's a legendary man who had been killed over and over again countless times, but always clawed his way back to life. The man returned for the last time and vanquished all his oppressors in a tireless fury. He built a house. Around that house he built a maze so complicated only he could navigate through it. (Nolan and Joy)

The Man in Black thinks "the maze is a deeper game within Westworld, but its purpose is a bit murky" to him (Dickerson 18). Even this older version of William is seeking knowledge that is held back from him.

Colonization and Exploration

A common theme in science fiction tales is that of colonization and exploration. Some examples include the entirety of *Star Trek*, the 1965 movie *Forbidden Planet*, *Lost in Space* (both the original 1965 television show and its 2018 reboot), and Anne McCaffrey's *Freedom's Landing*. There is typically a group of explorers and a group of natives. In the case of *The*

Tempest, Prospero and Miranda have drifted to shore on an island where the only inhabitants are Caliban and Ariel, the latter of whom is imprisoned within a tree. Shakespeare wrote *The Tempest* in a time where parts of the New World were being "discovered," so it is no surprise that these themes are embedded into the play. Often, the natives would teach newcomers about their land and practices, only to later be removed or enslaved by the colonizers. Gabriel Egan gives some historical context in his research, writing that "Europeans who met American Indians found languages, social structures, and cultural practices unlike anything they were familiar with" (212). Caliban's situation is like this. In Act 1, Scene 2, he laments about how Prospero taught him so much and in return Caliban showed him where to find all the good and bad places on the island. Once Prospero gained all the knowledge he thought there was to learn, he stopped reciprocating with Caliban and instead made him his servant.

Many scholars have written about the link between *The Tempest* and colonialism. Deborah Willis argues that the play "registers tensions between Prospero's role as colonist-magician and his role as duke" as the man tries to balance his control over Caliban and Ariel and his desire to regain his position in Milan (280). But it is not only Prospero who acts as the colonizer; Caliban actively accepts and engages in his capacity as native of the island. Egan goes so far as to maintain that even "Caliban's attempted rape of Miranda is the threat of rebellious natives to take the land for themselves because they do not recognise the boundaries placed by the colonist" (213). One of the main aspects of colonization that Shakespeare's work exhibits is the difference in narrative between the colonizer and the native.

Caliban believes himself the true ruler of the island; he thinks that because his mother also lived there, and he has resided there the longest, that Prospero has usurped his kingdom. He tells Prospero:

For I am all the subjects that you have,

Which first was mine own king; and here you sty me

In this hard roc, whiles you do keep from me

The rest o' th' island. (*Tmp.* 1.2.341-344)

Prospero immediately follows this by calling Caliban a "most lying slave" (344). It is not uncommon for explorers to alter a story to fit their own needs. Colonizers will try to view natives as uncivilized or violent in whatever way they can, allowing them to act as benevolent (in their own heads at least) in forcing the natives into submission. Prospero maintains that Caliban has no reason to call the island his own; therefore it was not infringing upon Caliban's rights for the magician to rule the island.

Caliban insists the island is his because he was born there; he explicitly states, "This island's mine by Sycorax my mother" (1.2.331). However, Sycorax was only on the island because she was "banished from her native home Algiers and brought to the island as an exile to be punished" (Egan 216). Nevertheless, Caliban's claim to the island is just as legitimate as Prospero's. Prospero also washed up on the shore as an exile, just like Sycorax. And yet *The Tempest* glosses over the fact that Prospero is perhaps not justified in his takeover of the island (Willis 280). Lindsay expands on why Prospero might have completely disregarded Caliban's declaration that the island belonged to him, writing that "early modern English culture didn't generally recognize matrilineal inheritance, but the idea that indigenous peoples owned their land was something the English took seriously enough to work around when justifying their colonial ventures." He goes on to state that "English law in the early 1600s propagated the invidious idea that native Americans did not properly own their land because they didn't farm it or enclose it for grazing" (414). If Shakespeare was incorporating this into his play, then surely Prospero

would not have thought twice about taking over the island. Even if it was not due to lack of farming or enclosures, Prospero would have invented another reason to make his claim to the island more legitimate than Caliban's. Surely, he seems to have no qualms taking away Caliban's island from Caliban, even though he is unhappy that Antonio has similarly replaced him as Duke of Milan.

In Huxley's novel, all exploration and colonization has happened in the past. The last occurrence of dissent was a turbulent period of chemical warfare that was quickly followed by the campaign to convert the world into the One World State. However, there are still the Savage Reservations: the only three mentioned in the novel are in New Mexico, Samoa, and some islands off the coast of New Guinea. These are all regions that the World State has deemed unfit for civilized life due to either bad climate or few resources—Mustapha Mond comments that they are uneconomical areas. In this way, Huxley draws on *The Tempest* in order to determine how most of the world will treat the savages, the "natives" of their spaces who have retained knowledge from before the Fordian assembly-line society was built. Willis writes about the use of the word savage, stating that "the savage is used to confirm the 'civilized' and 'godly' character of colonial authority" (282). By using this word instead of any other, or even calling these locales just Reservations, the civilized population automatically looks down on the society within these spaces. With permission, as Bernard Marx obtained, members of the World State can go to the Savage Reservations for a holiday. The "savages" become a tourist attraction, much like Caliban might become if he travels back to Milan with Prospero.

It is more difficult to draw the line between colonizer and native in *Westworld*. The park itself does not necessarily have "natives," as it is an amusement park built by humans. The hosts were essentially born there and have lived there all their lives, much like Caliban on his own

island. The hosts are also forbidden from leaving the park, similar to how Caliban is restricted in his exploration of the island and how the population in the Savage Reservations cannot leave without explicit permission from a World Controller. The hosts are more native than anyone else, however, especially the visitors of the park. Robert Ford is a stand-in for Sycorax in this situation, but instead of dying he has continued to watch over his children and lead their lives with an iron grip.

Conclusion

While *The Tempest* itself is not considered science fiction, it continues to influence this genre. The play's characters and themes are easily reformatted in a science fiction setting. Furthermore, science fiction is an inherently optimistic genre. It does not always appear this way; texts such as Harlan Ellison's "I Have No Mouth, and I Must Scream," in which supercomputers wipe out humanity and torture the last five humans for amusement, do not seem to convey positivity but instead hopelessness and despair. Yet the idea that humans may one day create such advanced technology can be viewed as optimism. Space travel allows people to believe that by discovering new planets, aliens, technology, etc., there is always something more to be learned. Shakespeare's play is optimistic in that the reader hopes for a better life for all of the characters: everyone will sail back to Naples, Prospero will be reinstated as Duke of Milan, Ferdinand and Miranda will marry. Caliban's fate is uncertain, but there is always hope that he will be happy, whatever may happen to him. *Brave New World* ends on a pessimistic note for John, but there is still the prospect of Bernard Marx and Helmholtz Watson having found happiness in exile. Similarly, the finale of the first season of *Westworld* does not look promising

for the humans at the park, but since the humans are not exactly the most sympathetic characters this does not seem all that unfortunate. The hosts' futures look much more favorable.

Whether they are optimistic or not, all three texts cause the audience to think about what they would do if involved in these situations. Mather claims that in science fiction, "the reader expects to be engaged in a fictional thought experiment, one that uses some innovation to construct a possible world, a variation on the reader's own world" (187). Shakespeare builds a place that none of the audience would have encountered before. It is doubtful that any person watching his play would have been exiled to an island populated by a single somewhat-human entity (and one definitively non-human air spirit). The audience would have to imagine what they would do in place of any of the characters. While they may not have ever experienced this situation on an island, there are surely people they categorize as "others" that they interact with in daily life. The entire social construct of *Brave New World* also falls into this category of thought experiment. Like Shakespeare's play, this is clearly a situation that no person in 1932 or before would have encountered (even today, it seems like a stretch of the imagination). But the broader themes of treating some people like others, and trying to maintain the status quo to not suffer any consequences—as Bernard does to avoid exile—are not only echoes of *The Tempest* but something almost all readers can empathize with. Caliban is not thought of as a real person; Bernard Marx is perceived as odd in his behavior and his appearance. Even John the Savage draws upon this aspect of Caliban, with civilized society treating him more as an attraction to be viewed and interacted with than a real person.

Westworld boasts a landscape that is very unlikely to have been experienced by a viewer. With modern technology, this seems less of a far-fetched idea than being abandoned on a deserted island would have to Shakespeare's audience. While technology is not quite at the level

of 3-D printing human bodies, advancements in virtual technology allow people to play immersive video games. Like the other two texts, *Westworld* continues the thought experiment, prompting viewers to imagine what they would do in a park full of hosts with no consequences to their actions. It is easy to understand and sometimes relate to the humans who actually treat the hosts with a modicum of respect. Unfortunately, this is not a trait often shown in the employees of Westworld, and even less so in the guests to the park.

While many of the situations in Shakespeare's plays seem relatable, there are some that are just ridiculous. The actions of characters, the circumstances they find themselves in, are often exaggerated in comedies and dramas, even today in televisions shows and movies. One twin may be mistaken for another, but real-life situations would rarely escalate to mirror the plot of *The Comedy of Errors*. Husbands certainly deal with cheating wives, and even kill them in a moment of rage and passion, but it would be extremely uncommon to find a wife that would simply let her husband kill her as Desdemona did in *Othello*. Though these exact situations as Shakespeare wrote them may not be easy to imagine, they do happen in more realistic ways. Some people get mistaken for others. Some people commit murder. Shakespeare's ideas become even easier to relate to when they are retold and readapted. Katherina changing for Petruchio may seem extremely problematic to those who read *The Taming of the Shrew*; when the story is adapted into a high school setting in *10 Things I Hate About You*, Kat falling in love and changing for Patrick seems more realistic. Learning that the origins of many modern, pop-culture movies and television shows lie in Shakespeare occasionally makes his plays easier to understand. These more modern versions of Shakespeare may even make his original works more appealing to an audience. Even though almost all of the English-speaking world knows of Shakespeare, many do not know more than one or two of his plays.

There are very few native English speakers who do not know of Shakespeare. Even many non-English speaking cultures recognize his name and some of his more famous plays. Reproductions of Shakespeare's work is not limited to English-speaking countries, either. Akira Kurosawa's adaptations of Shakespeare might be the best known: *Throne of Blood*, a retelling of *Macbeth*; *Ran*, based off *King Lear*; and *The Bad Sleep Well*, an adaptation of *Hamlet*. There have also been many notable Indian, German, and French productions of a variety of Shakespeare's plays. No matter the language and the culture, people can still recognize his talent and the impact he has, and continues to have, on the world. Robert Wilson, in his analysis of *Brave New World*, reiterates this in terms of Huxley's characters. Even though only John and Mustapha Mond have actually read and understood Shakespeare, all of the characters "are supposed to have easily recognized [his] greatness" when they hear John quote him. Wilson continues by writing that it is easy to utilize Shakespeare as an influence because he dealt with such a wide range of human personalities, situations, and institutions (103). No one expects that influence to be literal, in the same sense that Huxley's John interpreted the plays. But John was a man who had no idea how anyone outside of the reservation acted; the lessons he learned throughout life from his mother conflicted with what the natives in the reservation taught. Modern audiences know that many of Shakespeare's situations are implausible or downright improbable in current society. But this can actually make them more amusing to see played out in a text or on a screen.

There are countless novels that are based off Shakespeare's works, by a variety of authors; Margaret Atwood, Ian McEwan, Terry Pratchett, Isaac Asimov, Christopher Moore, and Anne McCaffrey are just a few writers who have incorporated Shakespeare's ideas and characters into their own stories. Television shows like *The Librarian* even employ *The Tempest*

as a plot device, with Prospero as one of the overarching villains throughout an entire season. Not just novels and television shows are impacted by Shakespeare though; manga, anime, graphic novels, and video games also use similar themes and characters that the Bard utilized. Even plays like *Titus Andronicus*, one of the least popular of Shakespeare's works, has managed to influence creators. In the video game version of *The Walking Dead*, the main character cuts off his hand in order to protect the young girl under his watch. This is a direct reflection of Titus cutting off his hand to save his sons.

The issue of genre is an interesting aspect to consider. *The Tempest* is one of Shakespeare's shortest plays, yet the impact it has is one of the largest, especially on science fiction. Huxley used this play to inspire his novel; Nolan and Joy incorporate its characters and themes into their television show. With the increasing popularity of streaming services and tailored content, more and more storytelling is done by film. By realizing that Shakespeare is still incorporated into some of the most popular media, including video games, it may make viewers more likely to see correlations in other content they enjoy. Shakespeare is not only for pretentious scholars, but is something that everyone can relate to.

Shakespeare's influence is not only limited to performances and literature: he has also reached the realm of space. When astronomers were discovering the moons of Uranus, they named almost all of them after Shakespeare's characters. Twenty-five of the names derive from a total of thirteen Shakespearian plays, while only two come from Alexander Pope's *The Rape of the Lock* (one of the moons is named Ariel, which could actually be from either Shakespeare or Pope). Out of the twenty-five Shakespeare-inspired names, ten of them are from *The Tempest*. This is the majority of the moons, with *A Midsummer Night's Dream* coming in second with three. There are also five asteroids named after Shakespeare characters from a range of plays,

and one asteroid named after the Bard himself. While the majority of people who are well-versed in Shakespeare tend to be authors or literary scholars, he still creates an impact on a large scope of the world.

By analyzing *Brave New World* and *Westworld*, it becomes clear how each text draws on *The Tempest* for not only themes, but the creation of characters. There is a Prospero masterfully playing with his puppets to strengthen his rule. There is an "other," a Caliban, who is unhappy with the status quo and tries to enact change in society, no matter how limited that society is. The Prospero characters are leading their worlds while the Calibans and Ariels are trying to fight back in whatever way they can. Tensions between these groups arise which can often be related back to colonization. Much of this enmity can be traced back to the control and the restriction of knowledge that the reigning power has over their subordinates and subjects. What Shakespeare wrote will continue to be an influence on authors, not only in science fiction but in all genres. *Brave New World* and HBO's *Westworld* are clear indications that no matter how many years have passed, characters and themes abundant in Shakespeare's plays are still incorporated into modern and relevant work.

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