-Research Article-

Rewriting Shakespeare: Discussing Postmodern Drama Elements in Two Feature Film Adaptations of William Shakespeare's play "The Tempest"

Emir Orhan Kılıç*

Ezgi Çakır**

Abstract

This article is going to discuss and compare two film adaptations of William Shakespeare's classical drama The Tempest (1611). The Tempest (Fırtına, Julie Taymor, 2010) and The Tempest (Fırtına, Derek Jarman, 1979) are considered as two peculiar representations, specifically rewriting gender, race, and power issues the original text dealt with. The Tempest (1611) was chosen for this study because of its uniqueness in Western Drama in terms of mythology, ancient Greek Drama, Latin Drama, Romance, Neoclassicism, and Symbolism, as well as its discussion of modern and universal issues such as gender, race, and power. The time Shakespeare wrote this play coincided with the beginning of English colonialism. In general, it rallies with the classical approaches of tragedy and comedy through combining their elements. The Tempest may be regarded as the initiation of the post-colonial drama. The adaptation of this play for film and theater has been a long process. In our study, film adaptations of Derek Jarman (1979) and Julie Taymor (2010) will be discussed and compared in terms of postmodern film features. The reason for choosing these two films is that both films deal with the same story from two different perspectives of sexual identitiy as queer and feminist. As a result of the findings obtained at the end of the study, it is determined that Shakespeare's play The Tempest contains themes that center postmodernism and therefore it is a postmodern play. It has been concluded that The Tempest, as a text that can be rewritten in accordance with the socio-cultural position and stance in the historical context, can appeal to the present with its themes and narrative, and that it can be adapted into a postmodern film with its timelessness. While Shakespeare's The Tempest was rewritten with a queer look in Derek Jarman's 1979 adaptation, it was seen that the text was rewritten with a feminist discourse and narrative in Julie Taymor's adaptation.

Key Words: *Shakespeare, The Tempest, Postmodernism, Adaptation, Rewriting*

*Res. Assist., Beykent University, Faculty of Fine Arts, İstanbul, Turkey.
E-mail: orhankilic@beykent.edu.tr
ORCID : 0000-0002-9671-1995

** Res. Assist., Beykent University, Faculty of Communication, İstanbul, Turkey.
E-mail: ezgicakir@beykent.edu.tr
ORCID: 0000-0002-6910-3417

-Araştırma Makalesi-

Shakespeare'i Yeniden Yazmak: William Shakespeare'in oyunu The Tempest'ın İki Film Uyarlamasındaki Post Modern Drama Unsurları

Emir Orhan Kılıç*
Ezgi Çakır**

Özet

Bu makale William Shakespeare'in klasik draması The Tempest' ın (1611) iki film uyarlamasını tartışıp karşılaştırmaktadır. Julie Taymor'un The Tempest (2010) ve Derek Jarman'ın The Tempest (1979) adlı filmleri, orijinal metnindeki cinsiyet, ırk ve güç konularını yeniden yorumlayan ve metni yeniden yazan iki özgün temsili olduğu düşünülmektedir. Bu araştırmada kaynak metin olarak The Tempest'ın seçilmesinin nedeni mitoloji, antik Yunan Draması, Latin Dramı, Romantik, Neoklasizm ve Sembolizmden parçalara sahip olmasıdır ve cinsiyet, ırk, sınıf, iktidar ve kolonyalizm gibi postmodern konuları tartışması bakımından Batı Draması içerisindeki özgüllüğüdür. Shakespeare'in bu oyunu kaleme aldığı dönem, İngiliz sömürgeciliğinin başlangıcıyla aynı zamana denk gelmektedir. Bu metninde trajedi ve komedinin klasik yaklaşımlarının ve özelliklerininin harmanlandığı görülmektedir. Bu bakımdan The Tempest, sömürge sonrası dramanın başlangıcı olarak kabul edilebilir. Bu oyunun sinema ve tiyatroya uyarlanması uzun bir yolculuktur. Çalışmamızda, Derek Jarman'ın (1979) ve Julie Taymor'un (2010) film uyarlamaları, postmodern film özellikleri açısından tartışılacak ve karşılaştırılacaktır. Bu iki filmin seçilmesinin sebebi, her iki filmin farklı cinsel kimlik (kuir ve feminist) bakış açısıyla işlemesidir. Çalışmanın sonunda elde edilen bulgular sonucunda, Shakespeare'in The Tempest oyununun postmodernizmi merkeze alan temalar içerdiği, dolayısıyla postmodern bir oyun olduğu belirlenmiştir. Tarihsel bağlamdaki sosyo- kültürel konuma ve duruşa uygun bir biçimde yeniden yazılabilecek bir metin olarak The Tempest, içerdiği temalar ve anlatısı ile günümüze hitap edebildiği ve bu zamanının ötesindeliğiyle postmodern bir filme uyarlanabileceği sonucuna ulaşılmıştır. Shakespeare'in The Tempest oyunu, Derek Jarman'ın 1979 yılındaki uyarlamasında kuir bir bakışla ile yeniden yazılırken, Julie Taymor'un uyarlamasında feminist bir söylem ve anlatıyla metnin yeniden yazıldığı görülmüştür.

Anahtar Kelimeler: *Shakespeare, The Tempest, Postmodernizm, Adaptasyon, Tekrar Yazım*

*Arş. Gör., Beykent Üniversitesi, Güzel Sanatlar Fakültesi, İstanbul, Türkiye.
E-mail: orhankilic@beykent.edu.tr
ORCID : 0000-0002-9671-1995

** Arş. Gör., Beykent Üniversitesi, İletişim Fakültesi, İstanbul, Türkiye.
E-mail: ezgicakir@beykent.edu.tr
ORCID: 0000-0002-6910-3417

Introduction

Just like modernism, postmodernism consists of a complex, multi-layered and multi-directional collection of phenomena, behaviors and products that cannot be placed behind a simple definition. The ambiguity of the concept and its multi-part structure made it very difficult to come up with a universal definition of it. Moreover, it is seen that concepts such as postmodern, postmodernity, and postmodernization are often used interchangeably. In this period, there is a rejection of the modernist paradigm. It represents a break with notions of universal truth, reason, objectivity, that is, the singular frames that scientific explanations refer to, and grand narratives. In its most general form, postmodernism looks at the surface and the picture at face value. It is not attached to the individual, the depth of the individual, or the deep, underlined meanings of the facts, as in modernism. It tends to ignore the concrete pain of existing reality and deal with it by making fun of it. Postmodernism, which emerged in many branches of art and literature, starting from architecture after the Second World War, uses pluralistic and gray narratives rather than drawing sharp and big boundaries. Jean-François Lyotard argued that postmodern narratives are still under the influence of modernity's meta-narratives such as the Enlightenment and Marxism, and that postmodernism can only overcome this by establishing small, local narratives (Lyotard, 1984). It is seen that the term gained a more widespread reality by first covering architecture, then dance, theater, painting, film and music in the early 1970s.

In this study, firstly, what postmodernism is and its connection with art are discussed in a historical and theoretical context. At this point, the views of thinkers such as Jurgen Habermas, Jean-François Lyotard and Fredric Jameson are included. It has been stated what postmodernism stands for, what it opposes, and the difference between modernism and postmodernism has been attempted to be revealed. Finally, the themes of postmodern film are detailed by putting the development of postmodern cinema in parallel with the socio-cultural atmosphere in its historical context. The research findings were obtained from two film adaptations of Shakespeare's play *The Tempest*. The findings obtained by comparing the two films were interpreted by the case study, which is a technique of the qualitative research method.

Although Shakespeare's work in 1611 was written in the 17th century, it was selected as the research universe as a result of the observation that the work has the themes of postmodern literature in the rereadings made by critical critics in the last 30 years. The fact that this work is timeless outside of its own era constitutes the starting motivation of our work. It is thought that the narrative of *The Tempest* and the themes covered in these narratives are nowadays adapted to actual political and cultural issues, from cinema, theater, and literature to different branches of art. In this respect, it is assumed that *The Tempest* is a postmodern play. There have been many film adaptations until today. Among the most striking examples of these, *Forbidden Planet (Meçhul Dünya, Fred M. Wilcox, 1956)*, Derek Jarman's *The Tempest* (1979), *The Tempest (Fırtına, Paul Mazursky, 1982)*, *Prospero's Books (Prospero'nun Kitapları, Peter Greenaway, 1991)*, *The Tempest (Fırtına, Jack Bender, 1998)* and Julie Taymor's *The Tempest* (2010) may be mentioned. Among these productions, *The Tempest* films of the same name adapted by Derek Jarman and Julie Taymor were analyzed.

Postmodernism and Arts

There are numerous debates about when postmodernism emerged; most scholars place the rise of postmodernism between 1945 and 1960.The end of World War II marked new movements in the arts, especially in the United States. There is no agreement on postmodernism or the end of modernism, but it is a known fact that in the contemporary world, the dynamics of aesthetical production are so bound up with merchandise production that they become inseparable. In fact, what is meant here is how the production process of aesthetics is intertwined with capitalism and merchandising (Jameson, 1991, p.7).

Many different theories on postmodernism have been put forward by various scholars, such as Lyotard, Derrida, Foucault, Baudrillard, Hassan, Bakhtin, Jameson, and Habermas. It is argued that modernism never stopped and still exists as an unfinished project. According to Lyotard, postmodernism is a state in post-industrial societies that is due to both an economic and an intellectual falloff (Habermas, 1983, pp. 2-17). Since capitalism remains the world's overarching political structure, Jameson believes it is more fitting to refer to the time as "late capitalism" rather than postmodernism. Pop-art, cinema verite, animation, and postmodernism's new expressionism superseded auteur films and the narrative and representation of novels. While some academics associate postmodernism with art movements, Jameson contends that it is inextricably linked to capitalism, and postmodern art pieces (particularly architectural works) are inextricably linked with consumer culture and the logic of late capitalism (Jameson, 1991, pp. 5-123). With the advent of the twenty-first century, the ideologies that came with modernism turned into a mechanism that constantly surveilled and controlled people in prisons and could not catch human beings in constant change and transformation. It was insufficient in regard to defending the rights of polyphony and different views (Schwarzmantel, 1998, p.153).

It seems that discussions of postmodernism are based on the problems of culture and, in particular, artistic aesthetics in another field. While modernism in art was used to express a certain trend, in the 1960s the idea that aesthetic understandings of modern art were exceeded and a new aesthetic understanding instead was needed, which became widespread.

Postmodernism may be regarded as more than just a simple new aesthetic style; it is a new step in the cultural evolution of late capitalism's mindset. It is the late capitalist society's cultural dominant, surpassing modernist styles in diverse art forms and generating new modes of consciousness and perception that preponderate over former modern forms (Best & Keller, 1991, p.184). An understanding that works of art are created without adhering to any principles is essential here. Postmodern art has rejected the modenist paradigm by stripping it of the singular influence of a single being, form, or notion, laying the groundwork for the creation of works within a pluralistic influence. For example, while the principle of causality is at the forefront in most modern works, it has been predicted that, together with postmodernism, the form can also be causal. This influence has continued to manifest itself in many cultural structures and areas of the intellectual milieu, from art to architecture, literature to philosophy, cinema to music.

According to Charles Jencks, an expert on postmodern architecture and sculpture, the word postmodern was first used before 1926. John Watkins Chapman used it in a theological way in the 1870s, and Ruholf Pannwitz used it in 1917. Chapman applied the idea of postmodernism to the works of artists such as Cézanne, Seurat, Signac, Van Gogh, and Gauguin, whom we all consider to be postimpressionists. The definition of postmodernism is then used by J. M. Thompson to explain developments in attitudes and values in a 1914 essay he wrote in the sense of philosophy of religion. Later, in the 1960s, they spread across art, social thought, economics, and even religion (Post-Christianity). The unfavourable sense of arriving after the artistic age, or, on the other hand, the positive sense of countering a negative philosophy, originated in architecture and literature, both of which became centres of debate on postmodernism in the 1970s. These currents were hyphenated after the prefix "post" to denote their democracy as well as the fact that they were a positive, constructive force. "Deconstructionist postmodernism" emerged in the late 1970s, following the adoption of French poststructuralists (Lyotard, Derrida, Bauldillard) in the United States. Half of the intellectual community now argues that postmodernism is comprised of divisive dialectics and deconstruction (Appignanesi & Garratt, 1997, p.3).

While the word postmodern was used to characterize new styles of architecture or poetry, it was not commonly used in the field of cultural theory to describe objects that resisted

and/or followed modernism until the 1960s and 1970s. Around this period, several cultural and social thinkers started to explore progressive departures from modernist society and the rise of new postmodern artistic styles (Best & Keller, 1991, p.9).

For Susan Sontag (1972), Leslie Fiedler (1971), and Ihab Hassan (1971), by contrast, postmodern society is a progressive development that rejects modernism and modernity's patriarchal facets. Sontag's groundbreaking essays from the mid-1960s, which expressed her frustration with modernist literature and forms of representation, praised the rise of a "new sensibility" (a phrase coined by Howe) in culture and the arts, which questions the rationalist desire for substance, context, and order. The modern sensibility, on the other hand, is preoccupied with the pleasures of shape and mode, preferring a "erotics" of art to a hermeneutics of sense. Pop art, film, music, rock festivals, and other modern cultural norms dominated the 1960s. These inventions, according to Sontag, Fiedler, and others, overrode the scope and borders of past types like poetry or the novel. Many artists have started experimenting with different formats and integrating kitsch and modern culture into their work. As a result, the emerging sensibility was more pluralistic than modernism (Best & Keller, 1991, p.10).

According to Charles Jencks, postmodernism is based on both a continuation of modernism and a double contradiction that must be overcome. Jencks defines postmodernism in architecture as the fusion of modern techniques with traditional architecture, often to something else, in order to connect architecture with the public and other architects. According to him, all postmodernists continue to carry some of the sensibilities of the modern, which is sometimes irony, sometimes parody, sometimes eclecticism, sometimes realism. Postmodernism began roughly in the 1960s with exits going in many directions within modernism. Pluralism is raised here both in terms of philosophy and style, while at the same time, a critical or dialectical view of existing dominant ideologies is also at stake. As with architecture, postmodernism art is influenced by the "World Village" and a cosmopolitan image emerges. In the Postmodern world, the legend that will revolve around the artist is created by selecting it, and postmodernists focus more on meaning. This return to subject, which stood out in the return to canvas of the 80s, was in fact very different from the pre-modernism search for subject matter. In short, each author approaches the subject by trying to dismantle the usual assumptions of our culture, to unravel their text, to look at them from within themselves in a structuralist context. So, for him, postmodernism means everything and means almost nothing (Jencks 1987).

Postmodernism began to be discussed extensively in connection with architecture in the United States in the 60s. In modern architecture, detached from its historical context, it created the idea that cities could be designed as an efficient and functional machine. Le Corbusier gained a reputation in architecture with his manifesto, "A house is a machine for living in." According to him, a seat is a machine for sitting; decoration and extra frills are not necessary (Corbusier, 1995). In contrast, postmodernists claimed that buildings built in the modern era were unattractive concrete buildings that were alienated from people. It has been suggested that modern structures disrupt the fabric of the city and destroy its environmental culture. The rise of these voices, 1952-1955 The Pruitt Igoe residences in St. Louis were demolished. According to Charles Jenks, modern architecture died with the destruction of these dwellings, which were lean and functional, free of all kinds of decorations (1977, p.9). Postmodernism has become more widespread, from architecture to painting and sculpture to dance, theatre, music and films.

Postmodern Film

After the end of the Second World War, especially in the process of transformation into a post-Fordist society and popular culture in America and Europe, it could not be expected that the storytelling in cinema remained stuck with the old trends. The cold war and new threats from the bipolar world caused an inevitable change in the narrative of neo-realist cinema after

the Second World War (Boggs & Pollard 2003, pp. 14-16). After the student and human rights movements of the 1960s, independent cinema techniques and auteur cinema started to come to the fore. The Cinema Verite technique now offers opportunities for independent directors who want to tell their own stories instead of big stars and sets. Irving Sandler compared this change in cinema with the minimalism movement in other visual arts (Sandler, 1997, p.11). The desire of the capitalist economy to control culture as well as all areas of society manifests itself in art in the postmodern period that Fredric Jameson calls late capitalism. However, creativity and innovation play an important role in the production of these works of art. Postmodern commodity production also needed a postmodern aesthetic within the increasing life pace and consumption society. This new style differs from the individualist modernist aesthetic. (Jameson, 1991, pp. 4-18). Therefore, it is natural to expect a high artistic quality from postmodern films. Woody Allen, Brian De Palma, Tim Burton, Peter Greenaway, Quentin Tarantino, David Cronenberg, David Lynch, Joel and Ethan Coen, and Martin Scorsese are among the important practitioners of this creativity in postmodern film, even if they are not very powerful in the political context. Rather than expressing unique individual identities, what is important in these films is the deliberate or unconscious combination of pieces from different styles. Unlike the old studio system, the director has much more power in the production process in terms of aesthetics and creativity. In capitalist hegemonic production, the representation of ideology in works of art is far from complete and perfect. Postmodern pluralism and multiperspectivism somehow express themselves through the cracks formed in this representation process. This circumstance allows us to conclude that postmodern cinema is more libertarian and democratic (Booker, 2007, pp.187-189). On the other hand, there is also an opinion claiming that this independent cinema, which has been heavily nourished by the countercultural movements that came in the 1960s, serves the digestion of capitalist ideology. The postmodern nostalgia movement, which started in marketing and advertising in the 1990s and longed for those rebellious and free movements of the 1960s and wanted to revive that generation, is that the practical results of these movements are marketing. In other words, they serve hegemony (Frank, 1998, pp. 233-35).

While explaining the pluralistic aspect of postmodern films, it can be emphasized that a postmodern film can only appeal to children, while another may be made to a certain audience, which can be described as an art film. Prior to its aesthetic dimension, concepts such as gamification, mockery, dark atmospheres, ambiguity, cnycism, and the search for the past (nostalgia) are the main common features of postmodern cinema. The postmodern movie confuses the viewer. Even if it says it takes place in a specific time period, things that do not fit into that time period can occur, such as historiographical metafiction. Postmodern film has an issue with the past and history. It has a penchant for rewriting and reinterpreting it. Somehow, because the narrative wants to tell many things, it can be encountered with in-betweenness, pluralism, complexity and inconsistency in the narrative. *Blue Velvet (Mavi Kadife, David Lynch, 1986*) and *Mulholland Drive (Mulholland Çıkmazı, David Lynch, 2005)* are examples (Denzin, 1991, pp. 465-469). In a broader perspective, the plot of the postmodern film is torn between reality and fantasy. According to Jean Baudrillard's view on postmodern society, in an environment where an uninterrupted technological message transmission is experienced, the transformation of all reality into something that is now transmitted has caused traditional reality to die, and when reality reaches society, it turns into hyperreal. What is actually seen and experienced in this new reality is a simulation (Baudrillard, 1988).

The transformation of the individual's self-realization and alienation from his environment to pluralism in postmodernism is related to the social transformations and the flow rate of life. In the 20th century, very serious, drastical and radical changes were experienced in a very short time. Jameson states that the psychological fragmentation that the postmodern individual had to live, experienced, no longer allowed him to achieve this alienation (Jameson, 1991, p.90). The continuity required for the construction of modern personal identity is interrupted. Beyond this, historical continuity and flow become a problem

for the postmodern individual, because the material and moral destruction brought about by the world wars experienced gave the individual the feeling that there was no greater disaster experienced in history (Booker, 2007, p.15). In fact, the promises of the great Enlightenment ideal were destroyed by world wars and catastrophes such as atomic bombs. All these starting points have begun to purify postmodern thought from all totalitarian views. While avoiding a dominant point of view, this blurred the line between reality and the unreal in order to escape the melancholy and catastrophes. The binary oppositions such as devil-angel, good-evil, which come from the Western thought tradition and are brought about by grand narratives, are thus destroyed. Gray and blurry expressions are now preferred over black and white. For postmodern aesthetics, mocking and parodying reality, distorting, rewriting, and shallowness rather than deep narrative were the starting points for this deal (Lyotard, 1984).

Ihab Hassan has drawn up a table of the differences in features between modern and postmodern drama. This is different from modernism in his comparison; he associated concepts such as intertext, polysemy, play, antiform, rhetoric, indeterminacy with postmodernism (Hassan 1982, p.268). Considering that concepts such as darkness, fear, violence, and pessimism, which can describe the atmosphere of the post-World War II period, are features of the emergence of postmodern literature, it can be observed that these have evolved over time and are reflected in art works in accordance with postmodern thought. It can be said that postmodern cinema has common drama features with postmodern literature and the visual arts. In this article, these common features include Carl Boggs' and Thomas Pollard's categorization of postmodern film elements is going to be used: historiographic metafiction, intertextuality, simulation, pastiche, play, black humor and pluralism (Boggs & Pollard, 2003, pp. 213-239).

Themes of postmodern films

Metafiction: It means showing audience that what is watched, seen or read is apparently a work of fiction, fictionalization. Directly talking to the camera by actor/actress, supernatural powers like rays coming off the hands or a flying person, is an example of metafiction. Netflix original series *Outlander (Yabancı, John Dahl, 2014)* and *House of Cards (Kartondan Ev, David Fincher, 2013)* are examples of usage of metafiction.

Intertextuality: This technique means taking a famous work by an author as a premise for one's new work. An important detail in a novel, poem or visual art, speech, scene or etc. You can neither use it in your own work to strengthen it and make a point of departure, nor can you create intertextual continuity when a reference is made. In short, it is the shaping of the meaning of one text by another. It is the explanation of the meaning and function of a text by putting it in another text. *O Brother, Where Art Thou? (Neredesin Be Birader? Joel Coen, Ethan Coen, 2000)* makes intertextual reference to Homer's *The Odyssey.*

Play: This theme concerns the issue of decentralizing language. According to postmodernism, the inconsistency and instability of language causes a continuous shift in meaning of what is meant to be expressed, and changes that can be described as ridiculous during the transition of meaning to the other side. This situation is evaluated as the "play" of meaning in postmodern art. The usage of wordplay is an example of his technique.

Pastiche: It is to recreate a work of art or literary text by slightly modifying it. Here, the aim is to glorify the owner of the work. Another pastiche application is to use different types together. The remake of the classical stairs scene from *Battleship of Potemkin (Potemkin Zırhlısı, Sergey Eisenstein, 1926)* in *Untouchables (Dokunulmazlar, Brian De Palma, 1987)* is a pastiche to glorify.

Irony and Black Humour: It is a way of expressing a subject that is desired to be criticized by exaggerating, with a sarcastic and harsh style. It was used a lot in the theater, especially when it was objectionable to criticize power power openly, and then it turned into

a postmodern narrative technique that is widely used in other visual arts. Wordplay is an example of this technique. Quentin Tarantino's *Kill Bill* film series uses a peculiar sense of black humour while giving violence through comedy.

Pluralism and Multiperspectivism: It is a theme that defends polyphony by opposing the centering of the individual and the problems of the individual, which is the characteristic of modernism. With the human rights movements and demands that came to the agenda after the Second World War, making the voices of all races, classes and genders, minorities, marginalized people heard has been an important theme of postmodern art. Experimental, indie, subculture, and counter-culture films may be evaluated as having these themes with their pluralistic and fragmented perspectives.

Shakespeare's Postmodernism

Shakespeare has been reread, reinterpreted, and rewritten for various periods, literary movements, or ages. For what purpose is it reinterpreted? It is closely related to the characteristics and quests of the age (Peter, 2020, p. 304). The way a person who reads *The Tempest* or *Othello* (1604) today perceives the text is not the same as someone who perceives it in the 17th century. The change in the way Shakespeare is perceived and evaluated during these years has been called a new paradigm in Shakespaera studies (Valdivieso, 1998, p.299). What Shakespeare meant and what is understood by the reader or audience may not be the same. A reader who is aware of the suppression and racism inflicted on black people since Shakespeare wrote his last work will evaluate those two plays mentioned with a different sensitivity (Hawkes, 1992). According to the opposing view, many meanings in Shakespeare's works have not yet been fully revealed, and his texts allow for more diverse and slippery changes of opinion rather than simply opposing or agreeing with him. In other words, the themes he refers to and the narratives he builds have gone far beyond the era in which he was written and can also address today's problems and agendas. In the process of achieving Shakespeare's universality and timelessness, his references and rewritings to ancient Greek and Latin works while writing his works have pushed today's postmodern drama writers to follow a similar method as inspiration. It was thought that repeating Shakespeare's ideas could be a way to appeal to the present (Peter, 2020, pp. 303-304). Shakespeare's appeal to the postmodern audience and audience can be observed in a wide range of fields, from advertising to cinema. Slogans like "To be this or not, that's the question" can be seen in advertising campaigns, which is a reference to *Hamlet* (1609). One reason for this is that his words and expressions express and reflect the daily life of a man very well (Gompertz, 2016). They can be as appealing to a postmodern audience as they are to the audience of the day they are written. When Othello, Macbets, Lear, Hamlet, Cleopatra or Romeo and Juliet are mentioned, each expresses certain emotions such as ambition, jealous love, strong and attractive femininity (Garber, 2005, p.13). The key talent of Shakespeare behind his success may be the fact that he knew the natural and most basic ambitions, greed, and other feelings of humans.

Another point Shakespeare achieved is his success in trying to show how the audience should think, not what they think. Their characters and conflicts do not lead to final results; on the contrary, they reach such suspended and complex situations that they can still be contemplated for centuries. At this point, the themes and concepts that he raised for debate in his works should be considered. His characters can be used to explain the characters of today's society, which can be considered as another indicator of Shakespeare's omnipresence (Abbasi & Saeedi, 2014, p.260). For example, *Hamlet* (1609) shows that the idealism of intellectuals prevents them from being good rulers. The way in which a vigilante pursued justice in *Titus Andronicus* (1593) led to other revenge and chaos can be compared to the disasters that Bush caused in Afghanistan and Iraq. The important point here is human nature, ambitions and emotions (Yoshiro, 2011). The issue of race is an important issue in postmodernism. Shakespeare has covered this in *Othello*, *The Merchant of Venice*, and *The Tempest*. When examining *Othello*

(Shakespeare, 1997a) and *The Merchant of Venice* (Shakespeare 1997b), prejudice against non-western black, Jewish and other ethnicities can be seen. The Caliban character in *The Tempest*, on the other hand, can be considered as a clear indication of the marginalized race and the colonialism that started with the natives (Shakespeare 1997c). The character Aaron in *Titus Andronicus* (Shakespeare, 1997d) shows the white gaze of the black race as barbarian, primitive, uncivilized and demonic. This situation actually shows the reaction of Europeans when confronted with other cultures and races. The fact that the problem of racism is still continuing today can be interpreted as evidence that this view has not changed much (Peter, 2020, p. 307). When the meanings and speeches in Shakespeare's plays are examined, it can be seen that he reveals our hidden fears, prejudices and desires (Garber 2008, p.29).

The issue of gender is another concept that should be evaluated under the heading of Shakespeare and postmodernism. Despite the fact that women could not act on stage and there was no feminism trend, Lady Macbeth created strong and independent female characters such as Celopatra, Desdemona, Miranda. They are like fragments of the postmodern female figure. Along with the rising feminist movements today, it is reflected in Shakespeare's ciritical readings. Women's collaboration, eroticism, and the way women reflect their position in society have been re-evaluated with a postmodernist point of view (Peter, 2020, p. 308). As a result of these evaluations, it was seen that Shakespeare gives importance to gender and sexual identities in the formation of identity and power, which promotes the idea of claiming him as a postmodern writer (Arriola, 2006). Even when Shakespeare uses the elements of sexuality in his plays, it has been claimed that there are interpretations he made by thinking about the effect of gender on identity (Partridge, 2019). On the other hand, gender crossings (masculinity of female heroes and femininity of male heroes) in Shakespeare's works can also be analyzed by psychoanalysis.

As a result, it has been seen that Shakespeare's works can be read and evaluated in many different ways, such as feminist, colonial, anticolonial, race, and cultural materialism. The innovative adaptations of Shakespeare's plays in different branches of art also change and affect our reading styles, which are called this new (postmodern) paradigm (Grady, 1991).

Tempest and Postmodernism

Due to the fact that it coincides with his mastership period, many views suggest that *The Tempest* may be the work of The Bard (Shakespeare) reflecting his experience, knowledge and power from all his literary past. In other words, all of his mastery can be seen in this work. It has been suggested that the game can be evaluated as a postmodern comedy when looking at the details of the language technique and use of word plays. It should not be forgotten that the common point at this point is the decentralization of language. There is an important point in the relationship established between *The Tempest* and postmodernism. It is claimed that the reason why it can be adapted to important social events even today is due to both the symbolism used by Shakespeare and the fact that he created a language close to the pluralist perspective that postmodernism tried to create (Abbasi & Saeedi, 2014, pp. 256-258).

The surreal and imaginary elements in the play have an important power in increasing the expressive power of the play. The supernatural forces associated with the sea, plants and animals have an important share in the natural environment created by the play as elements of drama (Clemens 1951, p.194). The intermingling of reality and imagery is the other significant section for asserting that *The Tempest* is a play suitable for postmodernist reading. On the other hand, in terms of themes such as race, gender, and colonialism, it has been claimed that the play deals with socio-cultural issues that postmodernism takes center stage. The main difference between postmodern reading and previous *The Tempest* criticism is that it is about deciding who is the victim in the play, not only the oppressed in power relations. This is because it evaluates it in terms of class, gender, and imperialism (Howard & O'Connor 1987, p.20). The new postmodern reading in Shakespeare readings has focused on Caliban, unlike the views that

have centered Prospero in the criticisms so far, and began to see him as the victim of colonial oppression. The idea that Shakespeare positioned himself in the same place as Britain, which had just started colonialism, led to evaluations that saw the play as conservative (Valdiviero, 1998, pp. 299-301). It was seen as participating in the colonial discourse that a white, strong and intelligent white master turned an ugly and wild black man into his slave. What Prospero told Caliban is a summary of the ideology and the efforts of European colonial countries to justify themselves in the places they occupied without their rights (Barker & Hulme 1985, p.200). The Postmodern paradigm in Shakespeare studies considered the character Caliban to be suppressed by the colonialist mindset and the victim in the power struggle, but Miranda was also subjected to dramatic marginalization. The prominence of Caliban, a brutal and ugly black character who was generally persecuted in *The Tempest*'s anticolonialist and anti-racist political evaluations, and the disregard of Miranda as a woman actually created a sexist illusion. In this context, the play should also be read from a feminist perspective (Thompson, 1995, p.176).

The mysterious and magical universe created by *The Tempest* on an imaginary island provides an open-ended and open-ended historical cause-effect relationship for the reader and the viewer. In filling these gaps left by the play, the period in history is important (Orgel 1987, p.9-10). When the transition from modernist critical criticism to postmodern reading, the ambiguities created by Shakespeare, intersexual and interracial fault lines and class conflicts, blanks suitable for polysemous deductions, came to the fore in The Tempest. With these features, The Tempest is chosen as the case study for this article. Until this time, the text has been adapted into a number of different films. The adaptations of Peter Greenaway's *Prospero's Books* (1991), Paul Mazursky's *Tempest* (1982) and Jack Bender's *The Tempest* (1998) are also regarded as postmodern film examples with their intertextual references, pastiche and other aesthetic and artistic originality, thereby making them possible subjects of such a comparison. The Jarman and Taymor versions were chosen because this study will focus on the relationship of the text with contemporary social issues such as gender and race, rather than formal creativity and specificities in film.

Method: Case Study

Case studies are comprehensive examinations of people, activities, actions, times, projects, strategies, organisations, or other processes using one or more approaches. The case under investigation would be an example of a class of phenomenon that offers an explanatory frame -an object-within which the analysis is carried out and which the case illuminates and explicates.

There is no established standard format for transferring case studies, which is a qualitative research approach. The researcher examines one or more situations in a limited time period with data collection tools covering different sources. Situations and situational themes are defined by examining observations, interviews, audio-visual documents and reports. Some case studies that have been done form theories, while others only describe the situation. Others are more analytical in nature and reveal cross-state or cross-domain comparisons. These studies mostly end with the results that researchers have drawn from a situation or situations within the framework of their general meaning. It is a systematic pattern type that aims to reach detailed planning, information gathering, interpretation and research findings as in an architectural-like study (Merriam, 1988; Creswell, 2007). According to Yin (1984), the case study mainly focuses on how and why questions. Its investigators have no control over the event. It is a research method used when the link between real life and an event is not clear enough. The use of case studies in explaining events that are supposed to be causal links, which contain interventions that cannot be explained by experimental or screening methods in real life, distinguishes him from other studies. Unlike experimental studies, it tries to explore without comparison. Instead of testing assumptions or proving relationships, researchers try to define categories of events and behaviors. The events that take place reveal

a rich description by using some data collection tools by going to time and space restrictions (Hancock & Algozzine, 2006). In this study, the findings were tried to be revealed by using the cross-state synthesis used in the analysis of multiple situations in which Yin (1984), who proposed five different methods to analyze data in case studies, establishes a relationship between more than one situation.

Case Study: Discussion of Postmodern Drama Elements of Two Film Adaptations of Shakespeare's The Tempest (1611): Julie Taymor's The Tempest (2010) and Derek Jarman's The Tempest (1979)

Plot

The Tempest tells the tale of Prospero, who is exiled on a primitive island. Miranda, his daughter, lives there with him. He was the Duke of Milan, but his fortune was taken over by his brother, Antonio. With the assistance of King Alonso of Naples, he usurped Prospero's dukedom. After becoming the new Duke of Milan, he sends Prospero and Miranda to a distant island with a barrel, but thanks to Gonzalo's kindness, they use a canoe. They took water, clothing, food, and books. Prospero learns to cast spells from his two slave fairies, Ariel and Caliban, over the course of twelve years on this magical island. Ariel is a nymph who can manipulate the wind and the air, while Caliban is a savage and negative entity who represents brutality and destruction. Prospero takes over as their ruler.

Prospero orders Ariel to construct a tempest to drift Alonso and Antonio onto the shores of his island after learning by his mystical abilities that they are on a sea voyage. Ariel upholds the law. After landing, everyone on the ship disperses on the island. Ariel leads Ferdinand into Prospero's tunnel, where he encounters Miranda. He develops feelings for her. Prospero, on the other hand, finds it tough for Ferdinand to win Miranda's affection. Meanwhile, using Ariel's implementation once more, Prospero sets up a plot against Alonso and Gonzalo as they go to bed.

Antonio and Sebastian attempt to assassinate them as they are asleep in order to depose Alonso. Ariel quickly awakens Gonzalo and saves him just before they use their swords. Gonzalo accepts Antonio and Sebastian's explanation that they detect unusual sounds of wild animals. Caliban decides to curse Prospero for making him a slave. He has the same birthday as Stephano and Trinculo. Caliban receives a bottle of wine from Stephano. Caliban unexpectedly declares Stephano as his God and new lord of the island. Stephano is motivated and persuaded of his newfound strength. They devise a plot to assassinate Prospero and are on their way to his cave with the help of Caliban.

Meanwhile, Prospero hosts a feast in the company of Alonso and others. However, Ariel appears and tells them of their crimes and the ensuing tempest as a punishment. He elaborates on the importance of abstaining from their faults. Ferdinand overcomes an obstacle on his way to obtaining Miranda. Ariel leads Caliban and the other conspirators to Propero's wardrobe, which is hanging on a tree in front of his cave. And when Caliban hesitates and is afraid, the others forget that they came to destroy Prospero and take the royal robes, causing the souls of dogs to be released. When dogs begin to pursue them, would-be killers are chased away. Prospero catches Alonso and his companions. They are imprisoned inside a circle cast by Prospero's spell. Prospero expresses his mercy and gratitude to Gonzalo for his good deeds. Alonso and Antonio, on the other hand, are chastised for their avarice. Prospero announces his victory and renounces his magical abilities. Alonso admits his mistake and submits. Prospero pardons them. He allows Alonso to see Ferdinand and Miranda, his son. In the end, though Caliban admits his remorse, Ariel is freed and rewarded for his good service to Prospero. When they return to Naples, a wedding is planned for Ferdinand and Miranda (Shakespeare, 1995).

Pluralism and Metafiction

Julia Taymor's The Tempest

It is seen that both films adapt the original text and rewrite the text based on the important socio-political conditions of their time. In *The Tempest* (2010) version, the main character has evolved into a strong woman at the same time as protecting and nurturing. In this film, Prospero, the powerful white male figure who sailed to the seas for colonialism in the original text, changes his name to Prospera. This woman had to do unpleasant things in order to avenge herself and her daughter. Rather than being a static main character, she is someone who experiences emotional changes more often. The important point here is that while the father figure of Shakespeare's Prospero is not at the forefront, Prospera is adapted in the film as a much stronger character as a protective and nurturing mother who protects her daughter and brings justice. Prospera avenges what happened to her for being a woman and wins the power struggle against men. At the beginning of the film, she says to her daughter Miranda that she did everything for the sake of Miranda. This affection for the child is not so intense for Prospero in the original text. On the other hand, although *The Tempest* (2010) presents the Caliban character as a black slave, he appears as a strong and handsome figure at the same time. At this point, the camera can also be interpreted as a colonial white gaze. In other words, it conveys to the audience the concept of the white man's burden. In this view, blacks and natives in third world countries are the chores on the shoulders of the white man that must be tamed and civilized.

The effect of the magic and gilded forces used by Prospera and Prospero on the audience can be interpreted as similar to the real-life supremacy effect of the firearms used by white men in the colonies on the natives. For the postmodern audience, the spells and magic rays he sees on the screen are a metafiction effect. In Taymor's adaptation, the conversations of today's characters in old and local languages can also evoke a sense of apparent fiction in the audience. At the end, Prospera talks directly to the camera and gives her message to the audience, which creates a metafiction effect. The mise-en-abyme used in the film can also be considered as metafiction.

Derek Jarman's The Tempest

Considering the periods when the two films were shot, it can be understood that the fact that the 1970s was a historical period when queer movements were on the rise and on the agenda was fed by social movements while Derek Jerman adapted Shakespeare's text to his day. The intense implications of the white fairy Ariel's homosexuality and his close relationship with Prospero, as well as the very frequent exposure of the naked male body in the film, may lead to the argument that the film was shot with a queer gaze. Prospero in the film was inspired by the chemist and astrologer John Dee, a real person who lived in England in the 16th century (Morris 2016). Prospero is a sorcerer combining chemistry, magic and astrology. The slave Caliban and his mother, Sycorax, are not as savage, primitive beings who need to be civilized as Shakespeare saw, but rather old white people who are obsessively insane. The critic Colin MacCabe criticized Jarman's departure from postcolonial reading in this way (Ellis 2001). The whole movie starts with dreamy imagery and sound effects, and so on. Throughout the film, the effect and power of the magic in the original text was strengthened and given to the audience by Jarman. On the other hand, although the story takes place in the 17th century, the wearing of modern-day trousers, military uniforms and clothes, and the use of objects from the 18th, 19th and 20th centuries indicate that a historiographical metafiction has been made. At the end of the film, Prospero talks directly to the camera with metafiction and addresses the audience and tells him that all the fun is over. Prospero's narration of his past to Miranda with a crystal ball also contradicts the perception of the supernatural image-free concrete reality created by the film on the audience so far, and when evaluated in terms of Samuel Taylor Coleridge's concept of suspension of disbelief, it did not disrupt the integrity of

the narrative. The voice-over technique used in the film was also applied to support the feeling of metafiction (Davis 2013).

In the wedding scene at the end of the movie, male sailor soldiers are seen performing a dance. Although the choreography in this dance seems to match the figures made by male and female couples, both roles on the stage are taken by male characters. This detail may cause you to say that the film has a queer gaze. In fact, this scene has been interpreted as showing Jarman's homoeroticism (Brunsting 2012). In terms of queer gaze, Ariel is the most prominent character in the film. It can be seen that Ariel, who stands out with her kindness, consistency and good character, is a queer person. In the words of Kimberly Lindbergs, Jarman took the work out of British expansionist hegemony and adapted it to the sound of the street, so The Tempest is a radical rebellion (Lindbergs 2011). The Bard's work of art has been removed from the domination of the bourgeois, and the entire society seeking the rights of the 1970s has opened to its minorities and sexual identities.

Play and Black Humour

Julia Taymor's The Tempest

The special effects and music in the film created a fairy-tale atmosphere. The transformation of the character of Prospero, who is a male, into a woman, and the implication that everything that happened to her was caused by a woman, is also a criticism from the feminist perspective. The speech Prospera does at the end via talking to the camera causes a theatrical stage atmosphere. In general, the characters' use of wordplay, rhyme, and poetry-like sentences, and absurd acting show that even such a fantastic movie can be made in a narrative like theater. Visual and special effects, decorations, clothes and designs also contribute to this theatrical atmosphere. However, it can be interpreted that the fact that the film has such a fantastic structure has weakened the mystery created by the original text.

In terms of the black humor element in the film, it can be said that this is done through sexual identity and race issues. The accusation of the Caliban character of rape and disobedience can be regarded as a postcolonial joke. His later revolt and the arguments he brought to this revolt also contribute to this concept. It can be said that it is an irony that Ariel appears as just a ghost or even a hologram throughout the movie. The black slave is shown to be a rebellious and uncivilized primitive, while the white slave is shown as clean-faced, docile and obedient. At this point, it is possible to assess the film's harsh black humor criticism of the colonial point of view on races. In fact, a scene where Caliban tells Trinculo and Stefano that they could be his own gods in exchange for giving him a drink is a playful criticism in this regard. The fact that Prospera was a woman who had a penchant for witchcraft, and that this was uncommon in medieval times, and the fact that women were marginalized and punished by men for this reason, can also be seen as a critique of the film's medieval witch hunts.

Derek Jarman's The Tempest

Looking at the camera angles and blocking, Jarman's plans are reminiscent of the theater scene, and the grotesque air in the dialogues creates a theatrical atmosphere. In a way, it can be called a theatrical film. Rather than realizing a direct adaptation of the play, he tried to achieve something between theater and cinema (Davis 2013). Jarman stated, in his own words, that he wanted to show the power of magic while creating a mysterious atmosphere without being too theatrical (Morris, 2016). As stated in the Pluralism and Metafiction title, a reference is made to the witches of the Middle-Age period, and a similarity between Prospero and colonialist England is aimed at. At this point, it can be interpreted that Jarman wanted to criticize the past and future of the British Empire and aristocracy with irony. In this regard, the use of a large and beautifully decorated room of Prospero's mansion for wood cutting and stacks of straw can also be considered as postmodern black humor, as a low-brow action is performed by the high-brow. When looking at the film thoroughly, it can be seen that strong,

civilized, wealthy and high intellectual elite white men act like individuals who lost their mental health.

The critic Vincent Canby, in his article in the New York Times, found the abjections in the scenes of the film intolerable (Lindbergs 2011). At this point, the reason why Jarman gives details such as being eaten with the shell of the egg, nudity, mental problem behaviors in your face can be evaluated as his desire to criticize the taboo of some things of human nature with black humor and gamification. Considering that Jarman is a political filmmaker, it can be interpreted that Margaret Thatcher is implied by her references to real life (Brunsting 2012). The fact that the year 1979, when the film was shown, was the year in which the liberal conservative Thatcher came to power is an important detail regarding the fact that this connection may be correct.

While the close-ups, stationary wide-angle duo, triple plans, which are frequently used as a technique in the cinematography of the film, show us the characters in their most abject form somewhere, while caricaturing, it also makes the serious story of the film playful. This humor also manifests itself in the adaptation of the dialogues. Wedding, dance and song performances in the last stage can be considered as both adding a theatrical playful atmosphere and black humor. The use of light, lightning effects, outdoor sounds and shadow plays in the scenes also resemble a theater scene. When we consider the atmosphere in all its lines, it can be evaluated as a modern-age movie with a theater stage in the baroque period.

Intertextuality and Pastiche

Julia Taymor's The Tempest

Cubist, symbolic, expressionist and abstract expressionist designs in Julia Taymor's adaptation are both late 19th century and 20th century. While it can be interpreted as a pastiche of the art movements at the beginning, the use of old English in dialogues can also be considered as a reference to Shakespeare's original text. There are themes that combine classical and modern music used in the film. An atmosphere resembling science-fiction and fantasy movies is created throughout the film. A reference can be made to the cinematography of Krzysztof Kieslowski's *Three-Color: Blue* (1993). Prospera's sceptre, which is seen throughout the film and thrown into the sea at the end, can be seen as a reference to both witchcraft stories and the Prophet Moses. One scene that supports this claim is the scene where Prospera alone speaks to the camera, seen towards the end of the film. There, she says that she broke the seas and created storms. She did all the supernatural things she did for humanity. This is a reference to the Bible and the Old Testament.

The use of postmodern suspended stairs in the old cave of Prospera is an example of pastiche. Looking at the room with these stairs and the upper floor, it is seen that a combination of postmodern architecture with Baroque and even Gothic architecture was made. It has a triangular design with sharp edges. The magical doorway opening out on the upper floor is like an entrance to a magical, fantastic world. This magical door or passage metaphor that provides a transition to another world has been used many times in literature, cinema, and painting, and at this point, a reference may be made to that theme. Stephen King's The Dark Tower (2007) book series, Netflix series Dark (2017), J.R.R. Tolkien's Harry Potter series and Lewis Carroll's Alice in Wonderland (1865) are some examples. As stated, the use of music in the film can also be evaluated in terms of pastiche. While the combination of classical and modern music is generally seen, the songs Ariel sang to help Ferdinand and Miranda marry also contain references to today's songs.

Derek Jarman's The Tempest

In this version, it is seen that the dialogs are used in old English and close to the original text. Jarman seriously cuts off the original text, replacing some of the dialogues and scenes. The most prominent is the relocation of the masque scene (Davis 2013). There is a heavy breathing

sound from time to time to reinforce the feeling that what is being watched may be a dream. Prospero's interest in music as well as his appearance, hair and make-up can be interpreted as a reference to Beethoven and Mozart in a way. It can be said that Shakespeare's reference to father, son and the holy spirit continues in both films with the character Prospero, his child and Ariel. Cosmic and geometric drawings and inscriptions that Prospero drew on the walls in the magic room and on floors and doors in many parts of the house can be regarded as a reference to the figures and writings drawn on the walls in H.P. Lovecraft's cosmic horror story Dreams in the Witch House (1933). Eclectic designs (busts, candles, antique armchairs, today's clothing, color choices, etc.) were applied in the stage decorations and a combined mix of different art styles was applied. With the patina in furniture and other items, it can be seen that Jarman tries to combine with today's aesthetics while referring to Shakespeare's era (Ellis 2001). According to information obtained from Jarman's notes while working on the film, it is seen that Jarman was influenced and inspired by the style of Roman Polanski's Rosemary's Babe (1968) while adapting *The Tempest* (Morris, 2016). The themes of sexual power and violence in the film show Jarman was inspired by Pasolini's films (Brunsting 2012). The contrast and aesthetics established with naturalism, witty details and colors in the film could be a reference to Jean-Luc Godard. The use of extreme close-ups and the speeches in those plans can also be interpreted as pastiche made in the style of Ingmar Bergman cinema. Jarman rewrites the original text with the cut-up technique he used.

At the wedding at the end of the movie, Etta James' song Stormy Weather, sung by Elisabeth Welch in a make-up and dress resembling Queen Elizabeth I, was an intertextual reference to both the lyrics and the acts of male sailors on stage. Although the game takes place on an island, the fact that the whole event takes place in a single gothic mansion in this adaptation is also a reference to the gothic literary tradition. In this literary movement, the places where sorcerers perform their magic are usually mansions or frightening dwellings far from this kind of civilization. The 18th, 19th, and 20th centuries in film decor and art design in general. While the combination of his objects has an effect of both anachronism and metafiction, it should not be overlooked that the aesthetics Jarman created with colors, shapes and designs brings together different art movements in an eclectic combination. Jarman creates a unique aura through interspersing aesthetic excerpts from different centuries. Considering that Jarman made the film of the famous painter Caravaggio in the later period, it can be said that the contrasts he used in cinematography imitated the light and shadows in the paintings of the Baroque painter. Considering that a similar Caravaggio pastiche was applied by Stanley Kubrick in the movie *Barry Lyndon* (1975), the Baroque character of *The Tempest* can be evaluated from many reference perspectives. Frightening geometric shadows and lights on the walls could be a reference to German Expressionism in cinema.

Conclusion

William Shakespeare's play *The Tempest*, which is a symbolic expression of Britain that had just started colonialism, has been adapted in many art fields such as theater, literature, cinema, painting and even music. It is seen that this literary work, which has been staged and adapted in many different art fields for about four hundred years, has managed to preserve its value until today. With the themes and narrative techniques it touches, *The Tempest* has gone beyond its age and has attracted and will continue to attract the attention of contemporary artists. In this respect, *The Tempest* has been evaluated as a postmodern game by many critics. In this study, the specificity of the adaptations of the original text by Julie Taymor and Derek Jarman, one of the postmodern film adaptations of *The Tempest*, caused these two films to be selected for research work. Looking at the themes of postmodern art such as intertextuality, pastiche, and metafiction, there is a problem with the past. It tends to be rewritten, narrated, and interpreted in the past in a way. In fact, it should not be forgotten that the reason why Shakespeare wrote texts that went beyond his age is that he himself was a rewriter of ancient classics. Based on this evaluation, it can be asserted that Shakespeare is also a postmodern writer.

Postmodern art shows how influenced by their own ideologies, political views, perspectives and socio-cultural conditions while interpreting and adapting the same text, postmodern art shows how different rewrites can be caused. This difference was observed when two samples examined in this study were evaluated. Both films rewrote the original text in the context of gender identity. In Derek Jarman's version, the original text has been rewritten with a queer gaze. While using postmodern drama elements, references to gendered perspectives are made. The subject of many criticisms has been shown by Jarman with black humor and play. Pastiche of many different periods and art movements can be seen. Although the play's central story is preserved, the spaces and postmodern touches to which concepts are subjected during adaptation make Jarman's film both a political and aesthetic Shakespearean rewriting. In Julie Taymor's adaptation, the camera appears to have a feminist gaze. The original text turns into a story of the revenge of the mother, who nurtures her child and protects her from the men.

The analyzed films have created a different aesthetic work by incorporating the elements of postmodern drama even while reflecting the periodic differences they are in. It has been seen that Shakespeare's *The Tempest* was rewritten in their own style in these two different films. Both films transform the game by putting the theme of sexual identity at the center. There are references to topics such as transgender, race and gender, and even the gender of some characters in the original text is changed. While Shakespeare's play *The Tempest* was rewritten with a queer perspective in Derek Jarman's 1979 adaptation, it was seen that the text was rewritten with a feminist discourse and narrative in Julie Taymor's adaptation. Shakespeare's *The Tempest* is a text that can be rewritten in accordance with the socio-cultural position and stance in the historical context, in order to contribute to previous studies on the fact that it is a postmodern play due to the themes that it takes at the center of postmodernism. It is concluded that it could be adapted to a postmodern film with its timelessness.

Conflict of Interest Statement

The author certifies that there is no conflict of interest.

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