



LABORATOIRE



CENTRE DE RECHERCHE SUR LA CRITIQUE LITTÉRAIRE AFRICAINE



Revue Annuelle *Horizons Littéraires*
En ligne : <http://horizonslitteraires.com>



N° 8

Décembre 2024

ISSN : 2712 - 6560

HORIZONS LITTÉRAIRES

**Revue du Centre de Recherche sur la Critique Littéraire Africaine
(C.E.R.C.L.A)**

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Sommaire

« Il » est un autre : comment Victor s'est fait personnage romanesque de Hugo ?

Moustapha Faye **1 - 16**

Singer comme singe, songer comme songeur : quand le jeu des psychopathes névrosés insinue l'exigence d'une nouvelle épistémè du genre dramatique dans *Le mensonge de Nathalie Sarraute*

Diokel SARR **17 - 32**

Journalisme et réseaux sociaux en Côte d'Ivoire : désinformation et défis pour la cohésion sociale

Jacques Emmanuel DALE **33 - 48**

School Children at the Crossfire between Home Illiteracy and School Literacy in Senegal

Moustapha FALL **49 - 60**

Royal Incest and Sexual Violence : Materialization of Chaos in Shakespeare's *Hamlet* and *The Tempest*

Dramane OUATTARA **61 - 77**

Le corps en crise dans *The River Between*, *Devil on the Cross* et *Wizard of the Crow* de Ngũgĩ wa Thiong'o

Fortuné Konan KOFFI **78 - 90**

Le transhumain et progrès de l'humanité dans *The rosewater insurrection* de Tade Thompson

Souleymane TUO **91 - 106**

La pertinence des facteurs extralinguistiques dans le sous-titrage de la série « Game of Throne »

Omar DIOP **107 - 116**

La leçon de vie sociale dans le conte ivoirien : l'exemple du conte wê « Ne soyons pas trop difficiles » de François-Joseph d'Aby Amon

Massandjé CHÉRIF **117 - 127**

Le respect de l'environnement comme substrat d'une éducation dans les contes ouest-africains : l'exemple des Aventures de Tôpé- l'araignée de Mina TOURE

Lonan CAMARA **128 - 139**

Paroles chantées et jeux d'enfants, une épreuve formative en milieu wolof

Modou Fatah THIAM **140 - 154**

**Royal Incest and Sexual Violence: Materialization
of Chaos in Shakespeare's *Hamlet* and *The Tempest***

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Abstract

This paper intends to investigate the societal havoc and the chaotic impact caused by two practices: arranged marriage among close members of the Royal Court and coerced sex the Elizabethan women were victims of. Some recent studies report that in early Elizabethan times, some people did not object to forced sex with female partners when rulers clung to unrealistic and far-fetched reasons to marry a widow Queen. As the phenomenon persisted, Shakespeare outlined the shameful image of what has become known as Royal Incest and Sexual Violence. In this perspective, his plays *Hamlet (Hm)* and *The Tempest (Tmp)*, expressively portray the chaotic environment where the aforementioned practices are the driving force. In exploring these dehumanizing practices, Shakespeare seemed to suggest that his people were frequently guided by subjective motives, strongly influenced by the satisfaction and fulfilment of their sexual desires.

Key words : Incest, sex, violence, chaos, rape.

**Inceste royal et violence sexuelle : manifestation du
désordre dans *Hamlet* et *La Tempête* de Shakespeare**

Résumé

Cet article a pour objectif d'examiner les ravages sociétaux et l'impact chaotique provoqués par deux pratiques essentielles à savoir, les mariages arrangés entre membres proches de la cour royale et les relations sexuelles forcées dont les femmes élisabéthaines étaient victimes. Certaines études récentes rapportent qu'au début de l'époque élisabéthaine, certaines personnes ne s'opposaient pas aux relations sexuelles forcées avec des partenaires féminines, surtout lorsque les dirigeants justifiaient leur besoin par des raisons irréalistes et farfelues pour épouser une reine veuve. Vu la persistance de cette pratiques, Shakespeare dépeint l'image honteuse de ce que l'on appelle aujourd'hui l'inceste royal et la violence sexuelle. Dans cette perspective, ses pièces, *Hamlet (Hm)* et *La Tempête (Tmp)*, dépeignent de manière expressive l'environnement chaotique où les pratiques susmentionnées sont le moteur. En explorant ces pratiques déshumanisantes, Shakespeare semble suggérer que son peuple était souvent guidé

Royal Incest and Sexual Violence: Materialization of Chaos in Shakespeare's *Hamlet* and *The Tempest*

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Dr. Dramane Ouattara

par des motivations subjectives, fortement influencées par la satisfaction et l'accomplissement de leurs désirs sexuels.

Mots clés : Inceste, sexe, violence, désordre, viol.

Introduction

The practice and use of royal intermarriage in the early age of British dynasties favoured by rooting ill-sexual habits. In fact, the consumption and agreement with marriage between close royal members gave birth to mayhem in mating. In the rising confused atmosphere, forbidden marriage, especially between close royal members and sex under oppression and violence, became a common practice. Knowingly, in the field of ethics, some recent British research has consistently shown that the new trend that consists in having sex or celebrating married between close affinities remained the source of deep and growing anxiety for the Elizabethan people. Because in that society, the ideology of the Great Chain of Being was known as the norm of balance and order, thus, having sex under forced conditions and favouring marriage between close members was perceived as social deviance. And regarding the fundamental property of the Great Chain of Being, Royal incest and sexual violence constituted the most gnawing worry that English homes and families suffered from. It was argued that this atypical paradigm questioned the praised stable policy that the Great Chain of Being was supposed to keep preserving timelessly.

It is truly evidenced that when time goes ahead, everything repeats itself. That way, the accepted flaw of the previous days may become the indisputable mode of behaviour of the present day. In this vein, the former issue of incest between members of the ruling class and sexual violence reached unexpected proportions in the ruling time of the virgin ruler: Queen Elizabeth I. The people of that epoch were deeply appalled by the open and wide avenue of disorder and the explosive chaotic situations in which, the adventure of Royal incest and sexual violence messed up the harmonious Elizabethan Kingdom. Based on the increasing chaotic social ramifications of this phenomenon, the issue ultimately called out and awoke the British national consciousness. It drew the attention of British scholars and its literary men. The scholar J. M. Ford (1998, p.3) remembers that before the Elizabethan epoch, “[King/Queen] incest, [was] a topic rarely discussed” and today, the critic acknowledges that “it has recently been a favoured subject for literary criticism with a variety of theoretical bases”.

Horizons Littéraires
Revue du Centre de Recherches sur la Critique Littéraire Africaine
N° 8 - Décembre - 2024

The observation of Ford confirms the heart-breaking affirmation that Royal incest and sexual violence got a growing influence these days. And to address properly this question, some research and social theories are dedicated to the exploration of this theme. To say things differently, Royal incest and sexual violence are no more considered a social taboo. They are rather debated and openly discussed by scholars for many purposes. Sometimes, their exploration seeks to understand and comprehend Royal incest and sexual violence. Other times, critics' analyses help ponder possible explanations for this phenomenon which, for British scholars, clouded the harmonious picture of a society famous for its social policy of the Great Chain of Being.

In Shakespearean Elizabethan England, the phenomenon of Royal incest and sexual violence got to the level of national concern. Shakespeare gave sound and telling echo to this issue in *Hamlet* and *The Tempest*. In the first play, the playwright denounced the fact that King Claudius married Gertrude, the widow of his late brother. In (*Tmp*), Shakespeare attacked and condemned Caliban with quick-tempered wrath as the deformed being, actively attempted to rape the daughter of Prospero, his master. These confusing and chaotic situations prompted the psychologist H. Maisch (1973, p. 20-28) to reveal that “The Elizabethan period [was] rife with cases of incest”. Further, the critic noticed that acts of forced sex were also on the rise during the same period. And consecutive to their chaotic impacts, both Shakespeare and Maisch agreed to say that Royal incest and sexual violence became the central focus for many Elizabethan authors.

The writings and leading investigations of these authors highlight the disastrous atmosphere that the atypical pattern of Royal incest and sexual violence caused to their mates and their society. Not to mention only that, in a final urgent and pressing call for the banishment of those disharmonious practices, the author of *When Gossips Meet* (2003) rose to the point that even in their “predominantly moist and cold constitution [...] most writers condemned the use of [Royal Incest and Sexual] violence by husbands as shameful” (B. Capp, 2003, p.4-23). W. Gouge (1622, p. 391-3) pragmatism towards this issue is expressively indicative of the social disharmony both Royal Incest and sexual violence brought about in England. The critic rejected them considering that “even if the wife was ‘a wrathful woman, a drunkard, and beastly [Royal Incest and sexual violence] undermined household order”.

Bernard Capp and Gouge considered that a marital status, royal position could not constitute or justify the resort to adultery between members of the ruling class and either to abuse women

Royal Incest and Sexual Violence: Materialization of Chaos in Shakespeare's *Hamlet* and *The Tempest*

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Dr. Dramane Ouattara

sexually. The authors, namely Capp was somehow expressing his steely opposition to the fact that men and husbands used to abuse sexually their partner on behalf of the household right they hold naturally on their wife. This alarming situation is to Capp's dismay, a social plague most Elizabethan stood against.

From the previous explorations, Royal Incest and Sexual violence occur as the most tragic societal plague that Shakespearean Elizabethan experienced in early England. For Shakespeare, these phenomena constituted the most psychological trauma Elizabethan daughters, girls, women and female sex were silently, consciously or unconsciously forced to assume. And to provide his stern opposition to this dishonouring project with leading acts, the playwright dedicated his (*Hm*) and (*Tmp*) plays to this topic, denouncing energetically the atypical amorous relationship between Claudius and Gertrude, Caliban and Miranda. Shakespeare considered that Gertrude undertook a marriage contract with Claudius during her widowhood. And the playwright was unfriendly to the forced sexual enterprise Caliban got ready to carry out against Miranda. In (*Hm*) and (*Tmp*) Shakespeare assessed those facts, as the manifestations of chaos expressions, which finally endangered horribly the life of the concerned and that of the whole community.

Based on a sociocritical approach, the major objective of the paper is to investigate the devastating effects that Royal Incest and Sexual violence caused to Shakespearean Elizabethan society. Arguably, the revelation of the chaotic drawbacks of the mentioned phenomena objectively entangles in some logical assumptions that help discover and comprehend the motivations and further apprehend the key objective of the dramatist.

1. Spring of chaotic atmospheres in the royal court of Elsinore

There is an increasing belief that in (*Hm*), the Kingdom of Claudius is rife with cases of witting incestuous enterprises. Of the variations of this sinful deed, the marriage of King Claudius with Gertrude stands as the ultimate source of the social disorder that the Kingdom was faced with. Not only, but Claudius and Gertrude's sexual activity also took place "within a forbidden degree [...] of affinity" (L. E. Bueler 1984, p. 116). But also, the fast-forward aspect of the celebration of their wedding depicts the deviancy character of the act. The marriage of the present Claudius with the widowed Queen was fraught with several imperfections. One of the lapses of Claudius and Gertrude's ill behaviour is that Gertrude was still observing widowhood when she wed

Horizons Littéraires
Revue du Centre de Recherches sur la Critique Littéraire Africaine
N° 8 - Décembre - 2024

Claudius, the immediate brother of her late husband. In the same vein, the funerary ritual of the late King was still going on, when his former brother ascended to his throne. In one case or another, the atypical union between Claudius and Gertrude in Elizabethan society was perceived as an incestuous one. And upon the strict interdiction for a widow to contract a second marriage, many Elizabethans, including Shakespeare, explained that the union was achieved “within the prohibited degrees” and stood up on a sinful basis. The author of (*Hm*) agreed with the thought that the queer nature of the wedding ceremony of King Claudius and the widowed Queen were the immediate concern, constituted the top of complaints, rages and anger that, the Ghost and Prince Hamlet still fed against the new wed. Like Shakespeare, Prince Hamlet was persuaded that the achievement of Claudius-Gertrude’s prohibited marriage scheme forewarned a chaotic atmosphere at the Court of Denmark.

In the play, Shakespeare assumed that the chaotic environment that was caused by the incestuous union between the brother of the late King and widow Gertrude occurred earlier in the opening stage of (*Hm*, I.I). The impact of this confusion deepened following the series of the Ghost’s apparitions to some guards and Horatio, and after the Ghost’s close meeting with Prince Hamlet (I.V). To the playwright, the Ghost’s presence is intended to achieve a twofold purpose. Firstly, it awoke, drawing the mind of the Court’s members. Secondly, the Ghost’s appearance aims to lay bare the hidden truth, when the Ghost points out “a will most incorrect to Heaven” (*Hm*, I.I). The Ghost’s nightly standing at the Court of Denmark revealed to the audience the ugly face of the sinful amorous relationship his brother Claudius has been enjoying all the time along with his wife Gertrude and continuously less than “two months” after his death was publicly noticed. The narration of the Ghost of Hamlet raised the assumption that Queen Gertrude used to have sexual relations with Claudius. And at the advent of his murder, the treachery of his brother and wife turned into the opportunity to celebrate officially their amorous plot.

The leading idea of the previous observation is that Gertrude had regular and constant sexual rendezvous with Claudius. One could admit that Claudius and Gertrude were boy and girlfriend. While King Hamlet was preoccupied with the management of state affairs striving to establish and reinforce peace and harmony at the Royal Court, Claudius and Gertrude made love at will. And their permanent love-oriented meeting facilitated their overhasty wedding ceremony, surprisingly when Denmark still mourned its late King. And prior to what Claudius and Gertrude planned so far, the project of the wedding came forth of King Claudius’s ruling period.

Royal Incest and Sexual Violence: Materialization of Chaos in Shakespeare's *Hamlet* and *The Tempest*

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Dr. Dramane Ouattara

This state of things confirmed the hypothesis that Claudius and Gertrude entertained love affairs when the King was still alive. And by this treacherous and sinful act, Claudius and his partner engaged to tread on the staunch trust and overconfidence the King placed in each of them. Gertrude was so close to her husband that the audience could not understand the swift shift of her husband's love. Likely, Claudius felt closely attached to his brother that Prince Hamlet could hardly explicate the speedy character his uncle-father allotted to the mourning of his beloved blood-brother. The evocation of Prince Hamlet's growing discount reinforced by lightening the concern of J. D. Wilson (1935, p.39) when the critic states that "Gertrude's infringement of ecclesiastical law [by contracting marriage despite her widowhood] blots out the stars for her [community]".

The observation of Wilson raised the issue that the different views on the Elizabethan law of marriage and diverse interpretations of their religious perception of the legal union were confronted with. This way, the readings of the Elizabethan basic texts culminated into avenues of opposed behaviours concerning the nature of legal and illegal marriages. On top of those contradictory comprehensions, stood up the celebration of the union between Claudius and Gertrude by the nobility of Denmark. By solemnizing Claudius's project of marriage, the nobility of Elsinore behaved for the victory and triumph of an individual corrupting the social law of their people. Headed by Polonius, the nobility acted to favour and cement the forbidden relationship when it openly and willingly sponsored the wedding ceremony of Claudius and Gertrude. The moral and social importance of the undertaking of Elsinore's nobility is highlighted by the new King when Claudius gratefully thank them, and said, "With this affair along: for all, our thanks" (*Hm*, I.V). With this support, Claudius was certain that his marriage with the widow of his late brother was now an ordinary fact. And Claudius could not weigh the drawbacks of his commonplace affair with the ongoing woe the royal court was involved in. This unpleasant situation weakened Elsinore's socio-political organization, it altered the spiritual dimension of the Elizabethan crown, along with the future of the nation (I. Bradley, 2002, p. 96).

Following the line of thought of Ian Bradley, one could notice the religious and spiritual role the monarchy (crown) plays in Elizabethan Court's development, stability, and harmony as well as its action toward the kingship's corrupting and falling apart are laid closely side by side. The idea is that the resiliency of the Elizabethan crown's pillars stood in the causal relationship

Horizons Littéraires
Revue du Centre de Recherches sur la Critique Littéraire Africaine
N° 8 - Décembre - 2024

between success and failure. When the crown's behaviour and acts comply with its established tenets, the country can flourish. On the contrary, if the crown overthrows its set of rules, as the case under debate through the sinful marriage of Claudius with the widow Gertrude, all the society, starting with its head, is infected. So, this excessive spiritual and moral upheaval constitutes one of the favourite ways to disorder and social dismemberment. Once infected, the decaying of the royal court's pillar endangers chaotically people's daily life, creating yawning disorder in households, between relatives, and in the father-daughter relationship. With the crown's contagion, the whole community is doomed to failure, and its people are still soiled.

The sinful act of Claudius and Gertrude, in the opening scene of the play, blotted out the stars of fortune, restoring those of misfortune and social catastrophe. The members of the court started suspecting each other. From this suspicion, opposed and hostile groups of interests held motives to fight rivals and opponents. In doing so, Hamlet opposed Claudius, accusing him of being the murderer of his father. Gertrude disagreed with her son Hamlet and denounced his rudeness toward her husband Claudius. Claudius's good relationship with Gertrude was severely tested, especially, when Gertrude refused to be in league with him on the way they should behave toward Hamlet. Gertrude was strongly opposed to the wickedness and mistreatment that Claudius inflicted on her Hamlet. Consecutively, the growing highly explosive atmosphere favoured the enmity environment in the Kingdom, deteriorating the few relationships that still bound protagonists. And regarding this charged atmosphere, the protagonists were organized and formed three opposed blocs. The first block was headed by Claudius, Polonius and the councils of Elsinore. The group of Hamlet included the Ghost of the late King, Horatio, and the guards at the Castle of Elsinore. Queen Gertrude ran the third group which incorporated Claudius, Hamlet, Ophelia, and Polonius.

With the previously opposed blocs, war was the only logical outcome. Each group got ready to legitimate its destructive action. The groups afforded means to achieve their chaotic project reaching deadly their target. It is proven that in confusing atmospheres only dubious and compromising arrangements can take place and thrive on, but with the sole aim of leading participants to decline and die. The adulteration scene between Hamlet and Ophelia in (*Hm*, I. V) is a telling expression of problematic agreements. Despair brought about Ophelia's drowning and her death. While the downright lie of Hamlet the Saint Valentine's Day showcased the wild and insane nature of the Prince.

Royal Incest and Sexual Violence: Materialization of Chaos in Shakespeare's *Hamlet* and *The Tempest*

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Dr. Dramane Ouattara

Ophelia had sex with Hamlet that Saint Valentin's Day because she believed firmly that the Prince will respect his vow of marrying her. But, this sex party turns out to be chaotic for the amorous teenagers, and principally for Ophelia who lost the most valued and purified part of her girlhood. J. N. King (1985, p.41) thinks that by her fornication, the daughter to Polonius failed "to be the Elizabethan allegorical figure for the feminine godly-divine and the embodiment of the pious woman figure of the English Renaissance". By consuming sex before marriage Hamlet and Ophelia dishonoured their family along with the royal court of Elsinore. And consecutively, this court has become the scene of havoc, because any kind of deviance was actively promoted, and rightfully welcome by the nobility. This highly important class tore down its set of rules about marriage and helped teenagers to fornicate.

In the Royal Court, the ideology and tradition of the marriage of a brother with the widow of his deceased brother and teenagers' chastity are frequently questioned by the court's nobility. This way, Claudius's adultery and Hamlet's fornication constitute hard cases of sexual immorality. And this poor context of the moral and religious atmosphere of Elsinore is perceived as the nastiest sign of its gloomy fate. Thus, its people's sexually distorted relationship along with their violation of the Elizabethan basic social law are expressive of the royal court's passiveness and its turning back on its basic principles. Elizabethans start to destroy the rightful human relationship they built centuries ago. It is the genesis of dehumanized relationships that continues in Elizabethan England and heavily refreshed in Shakespeare's *The Tempest*.

2. Hideous acts of sexual violence : stigma of women dehumanization in *The Tempest*

Dehumanization is generally defined "as denying a person's individuality, robbing the individual of the human qualities or the "humanness" inherent in the person" (M. A. Irvine, 2016, p. 26). Irvin's conception of dehumanization implies the thought that in general, the victims of dehumanization are relegated to the status of nonhuman being. Specifically, women dehumanization refers to Tipler and Ruscher's (2017, p.8) term of "female animalization". And this shameful process in the words of the authors, consists in treating and depicting women as non-human objects and animals. This depreciative and negative view of the female gender is morally and psychologically destructive and physically harmful to them. Because, in the process of women's dehumanization, this category of a human being is said to lack or be

Horizons Littéraires
Revue du Centre de Recherches sur la Critique Littéraire Africaine
N° 8 - Décembre - 2024

deprived of shared moral codes. Being “excluded [dehumanized] women are typically viewed as inferior, or evil” (O. Susan, 2000, p. 417) and are treated like animals.

In Shakespeare’s (*Tmp*), Miranda underwent the hellish effects of dehumanization. Due to her daily contact with Caliban, [Shakespeare’s Miranda] has witnessed different forms of dehumanization, [and] various forms of violence (S. A. H. Sitohang, 2021, p. 264). The daughter of Prospero complained to her father by cursing her executioner Caliban. Miranda, Prospero’s daughter was instrumentalized and objectified by Caliban. This misshapen creature adopted a bestial sexual approach toward Miranda. The son of the late Sycorax intended to submit Miranda by the means of violent sexual intercourse. To Jacey Magnussen’s analysis of men, sexual power and dominance over women, Caliban’s violence and sexual brutality towards Miranda are meant to meet a number of goals. It is believed and accepted that Caliban reacts violently and wildly sexually towards the daughter of Prospero to, testing his male power dynamics either yielding total control over [Miranda’s body] or acquiring it (J. Magnussen 2017, p.28). Blurred by the old saying that female people are born to become submissive, gentle and obedient, and male people are socialized to become dominant, confident and in command, Caliban attempted to sexually abuse Miranda. Formerly, Miranda and Caliban were friends, and on this occasion, she taught Caliban to speak and behave like a human being, and Miranda’s genuine enterprising smoothed over Caliban’s socialization. As long as they were true friends, Caliban was rather guided by and intimately worked up another priority and hidden agenda. He seeks to violate “The honour of Prospero’s child” by raping her.

The son of Sycorax intended to people the island of his late mother without the consent of Miranda his would-be-partner. And one of the ways to achieve Caliban’s project lay in the success of his rape enterprise against Miranda. Excited about the achievement of his plan, Caliban was not concerned with whether Miranda agreed with or consented to his project. Actually, the slave of Prospero wanted to act without caring about Miranda’s mind. By living in the same cell, Caliban planned to force sexually his roommate. And theoretically, it is noticed that sexual acts under coercion and violence are effective thanks to the power-dominating male people develop (K. Millet, 1969, p.3). In other words, power and strength are key elements in rape undertaking. Both elements play the most important role in a sexual act, as they indisputably help meet violent sexual enterprise. Shakespearean Caliban was certainly motivated by this pre-disposition since he was ascertained to realize his project. Additionally, being of wild and savage nature and holding exceptional forces, Miranda was easy prey for

Royal Incest and Sexual Violence: Materialization of Chaos in Shakespeare's *Hamlet* and *The Tempest*

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Dr. Dramane Ouattara

Caliban. The daughter of Prospero was already under Caliban's control because physically, Miranda could not resist nor escape from Caliban's grip. And knowing his hegemony over Miranda worked as a motivating and urging factor that manifestly showed the joyful present state of mind of Caliban's being.

Sycorax's son expressed self-satisfaction with the aim and outcome of his sexual project, mainly if the sexual enterprise is consumed. Be it rape or not, Caliban made himself understood and when Prospero accused him of malignancy, Caliban explained further and cast back that "O ho, O ho! would't had been done! / Thou didst prevent me—I had peopled else / This isle with Calibans" (*Tmp*, I.II.). Caliban wanted to have sex with Miranda only to respond and satisfy a natural need: to have descendants, and some Calibans. Guided by this purpose, Caliban was no more the same character as the Shakespearean audience including Miranda, the daughter of his master. On any occasion, Caliban expressed his commitment to the accomplishment of his rape project and what he expected from it. And whenever Caliban was apt to act and carry out the project, he was prevented and his action was thwarted by Prospero. Sometimes Caliban felt to be nearer than ever to his goal when his mind is diverted to unaccomplished tasks and remaining loads. As rapidly as possible, Caliban was instructed to make fire, fetch wood, and serve in offices (*Tmp*, I.II.). Other times, and notwithstanding his being busy, Caliban could fulfil his goal in record time and without the knowledge of Prospero, but this time he was brutally and violently laid up by cramps ache. Caliban still nurtured a happy ending for his ambitious project, and sternly believed "he had peopled else / This isle with Calibans" (*Tmp*, I.II.).

Having sons and daughters is legitimate natural demand and social requirement for anyone who cares for the survival of a long line of descents. In general, human beings seek ways to perpetuate their spring and line of succession by willingly getting offspring with a wife. This ordinary enterprise expresses and "symbolizes the ongoing life of [one's manhood or womanhood]" (M. B. Rose, 2022, p.12). In so doing, any engagement on reciprocal love basis provides one's relationship with a special social tune and moral dimension that Mary Beth Rose perceives as "[*The Moral Conceptions of Sexual Love in Elizabethan [Society]*". In other words, the critic means when love enterprise takes place in its traditionally accepted conditions. Helen Gardner reinforces this idea by considering that when love is acted on a genuine willingness atmosphere, sexual relation is renewed by the magic of love feelings. In H. Gardner's (1970, p.193) perception of true love between partners, "[love-relations] endings are

Horizons Littéraires
Revue du Centre de Recherches sur la Critique Littéraire Africaine
N° 8 - Décembre - 2024

always instinct with a sense of fresh beginnings. Its rhythm is the rhythm of the life of mankind, which goes on and renews itself as the life of nature does”. Whatever the outcome of a sexual story is fair –love-oriented, in most cases, the sexual intercourse between two partners is made possible, because each of them feels socially and ethically protected. This way, the accomplishment of their love story is issued by their will and agreement in the whole process. Contrary to the mentioned consensus, in *The Tempest*, the way Shakespeare Caliban undertook and proceeded to meet his love affair poses problems which ultimately ruin the objectivity of manhood claimed early by Rose. An investigation of the underlying downside of Caliban’s rape attempt reveals that the son of Sycorax committed one of the prohibited and forbidden deeds of Elizabethan times. By attempting to force Miranda sexually, Caliban carried out a moral offence. In his study on the social and psychological drawbacks of sexual violence in England, D. Palloti (2013, p. 211) writes “Rape, whether imagined, threatened, attempted, achieved, or resisted was a pervasive subject [and which reflects common anxieties] in early modern English society”. Similarly, in Elizabethan times, “rape is a crime imputed by a woman to the man by whom she says she has been forcibly ravished [...] and therefore let her defiler be punished in the parts in which he offended” (B. Capp, 2012, p.14).

Palloti and Capp’s line of thought implies the argument that rape thought, enterprise, and acts truly existed in Elizabethan England. Its manifestations and impacts on Elizabethan women were eye-catching and its dishonoring consequences are indisputable in the milieu of the victims of sexual violence. From the scholars’ words, one could assert that rape and sex under coercion influences negatively the community of Elizabethan women. And notwithstanding rape practice is severely condemned by the Elizabethan state and church, its permanent standing awakes minds on the fact that the issue of Elizabethan sexual violence stands as a social fact that helps shed light on the failure and shame of the Elizabethan society faced with its quest for social and moral challenges. This dehumanizing sex affair causes worry to Elizabethan society as the rape business questions the ethical standards these people still claim.

It comes out that rape and sexual violence were criminal offenses, so prohibited in the Shakespearean Elizabethan epoch, but this society was rife with rape cases and complaints. Sex under force and women's rape enterprise still flourished in Elizabethan society. And the case under debate in Shakespeare's *The Tempest* works as an exact reminder to show how the phenomenon of rape and sexual violence are deeply rooted in the Elizabethan conception of sex. Caliban is aware of the punishment he is incurred, in case his sexual infamy is noticed by

Royal Incest and Sexual Violence: Materialization of Chaos in Shakespeare's *Hamlet* and *The Tempest*

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Dr. Dramane Ouattara

Prospero, the father of Miranda. But, the son of Sycorax is motivated rather by the achievement of his rape enterprise than overwhelmed by the dreadful punishment of his misdeed. On an occasion, when Caliban felt that Miranda would probably escape from him, he called for Stephano's help. Caliban advises and urges Stephano to submit to Miranda when he says "She will become thy bed, I warrant/ And bring thee forth brave brood" (*Tmp*, III.II). Miranda is still dehumanised, but the daughter to Prospero is objectified since Caliban did not care about her viewpoint about Stephano's sexual project with her. She is referred to as a toy to accomplish sexual acts for the sole benefit of her executioner.

Caliban is an evil being because he lacks any morality and ethnicity. He is a cynic character as he treats female people and especially Miranda as an object for his amoral purpose. Caliban embodies women's cruelty since his line of thought depicts his close attachment to female objectification. Caliban's words, to Nussbaum's analysis, reveal the key element of Miranda's objectification by him. To the critic, Caliban treats Miranda "as a tool for his or her purposes", also he considers Miranda as lacking in boundary integrity and violable. In the mind of Caliban, Miranda is permissible to break up, smash, and break into, and she can be owned, bought, or sold (M.C. Nussbaum, 1995, p.73). Miranda is denied full humanness, and unknowingly, she is guilty of committing abhorred acts with persons she ever hated. When the name of Caliban is mentioned, Miranda refers to him in these words "Caliban is a villain [and] / Being capable of all ill" (*Tmp*, I.II.). Caliban's inclination for ill and abhorred actions including sexual violence, and forbidden sexual relations is indisputably a telling revelation of Shakespearean Elizabethan timeless infringement of their moral and ethical tenet on the mentioned deviances. And as long as Elizabethan patriarchy operates as a shelter for men's sexual deviancy, the manifestation of their deviancy will always be exposed on stages. Shakespeare's work echoes aspects of this deviancy.

3. Passiveness of patriarchy system towards decayed sexual relations: the rise of chaotic sexual businesses.

In the Shakespearean Elizabethan epoch, the patriarchal system was meant to reinforce the idea of men's superiority over women. R. Morrell (2005, p.86) defines the patriarchal system as "a form of male domination based on the powerful role of the father as head of the household ... and can be expressed in a multitude of ways". In the system of patriarchy, Elizabethan considered and regarded women as the weaker sex. A popular belief in this milieu holds that a

Horizons Littéraires
Revue du Centre de Recherches sur la Critique Littéraire Africaine
N° 8 - Décembre - 2024

woman alone could not undertake without a man, otherwise, her enterprise is doomed to failure. The idea is that Elizabethan society strongly believes that Elizabethan women cannot make decisions on their own, and they necessarily needed a man to lead their paths. Holding a patriarchal mind along with the absolute right it provided for the men, Elizabethan women were reduced to silence and frequently sexually abused in the name of men's superiority and patriarchy.

Shakespeare's *Hamlet* underpins the way the overuse of Elizabethan patriarchal power impacted negatively Elizabethan women's sexual balance. These women Ophelia included, were victims of men's abuse. And they could not claim reparation, because, the patriarchal system worked in the favour of male characters. S. Roberts (1998, p. 61) depicts a possible explanation for that, when he asserts "Patriarchy fosters a culture of masculinity which is defined by violence, and performed by the assertion of a man's aggressive sexual power and prowess". Thus, based on social bias, Shakespeare's Ophelia underwent any kind of sexual attacks in full view of the royal court and society. In the perspective of understanding the working of the patriarchal system, some scholars focus on the aspects of this system. D. Percec and A. Serban (2012, p.86) highlight the oppressive nature of patriarchy. They put that "In the patriarchy system, Elizabethan women are under siege, and this awful deed confirms "the Shakespearean [habits] of sexual violence". In the line thought of their supposed supremacy, Elizabethan men were up and fitted to undertake the type of sexual intercourse that suited their will. Elizabethan patriarchy has always acted like structural violence against women, projecting discriminatory gender roles. In so doing, the Elizabethan patriarchal system "imposes structures that categorize some types of work as "men's work" and some as "women's work" (B.A. Reardon, 1996, p. 17). Patriarchy system is a power system at the hand of the Elizabethan men to dominate and submit women sexually. And a key aspect of the Elizabethan patriarchy is that men's domination as J. Butler (1990, p.161) puts "occurs through language ...which creates a second order, difference, disparity".

In *Hamlet*, Ophelia was instructed and requested by her father Polonius to meet Hamlet in confusing conditions, which ultimately favoured their sexual act outside the framework of marriage. Prince Hamlet and Ophelia enjoyed a sexual party despite they were still friends. Their premarital sexual enterprise was encouraged by the royal court and Elsinore's nobility, which was supposed to be the guardian of Elsinore's moral and ethical practices. In the love scene with Hamlet (*Hm*, III.I), the daughter of Polonius is a puppet at the hand of Hamlet.

Royal Incest and Sexual Violence: Materialization of Chaos in Shakespeare's *Hamlet* and *The Tempest*

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Dr. Dramane Ouattara

Sometimes he confessed his love to her taking Ophelia's virginity just to satisfy his sexual desires. Other times and without caring about Ophelia's feelings for him, Hamlet recommended that she goes to a nunnery. Hamlet's evocation of the nunnery completes the cycle of sexual mistreatment that most single Elizabethan women were doomed to, and Ophelia was no exception. A nunnery in Elizabethan times was a social refuge for single pregnant and sexually rejected women. Then, contrary to the general belief of nunneries, these religious institutions cloaked single women's misfortune offering them a means of hiding away from their patriarchal society. And the sudden reversal of Hamlet is an expressive confirmation that the patriarchal system is in force in Elizabethan society. Therefore, the Prince is at ease with himself, because "Patriarchy encourages male leadership, male domination, and male power" (B.A. Reardon 1996, p. 18). By this act, the patriarchal system urges Ophelia and Elizabethan women to be adaptable and cope with men and Hamlet's state of mind.

Regarding the line thought of the patriarchal system, the daughter of Polonius must represent herself not as what she is, but as what her father and the King expected from her to be. By an artful strategy, Ophelia is manipulated and the control of her mind by these men is perfectly in motion. They first convinced Ophelia that Hamlet was mad for her love, and then, Claudius and Polonius advised her to avoid meeting the Prince. Ophelia was recommended to return the letters Hamlet sent to her and was severely warned to remain chaste, despite the likelihood of the Prince's declaration of love. When Polonius and the King assessed the necessity of a change in their strategy, they swiftly modified their approach to Hamlet and Ophelia's relationship. Ophelia is immediately asked to accept and meet Hamlet by approving his mad wishes. Indisputably, lady Ophelia was a victim of men's abuse, and with the absolute supremacy of the patriarchy, W. Gouge (1622, p. 285) thinks that Ophelia should "keep in her tongues with bit and bridle". Actually, Claudius, Polonius, and Hamlet's instructions, directions, and guidelines contributed to the domination and control of Ophelia. She is transformed into an idle and very strange character, who is mentally dumb and sexually blind.

The mind of Polonius's daughter (which should be the central point of the current events) is useless and does not worth any concern. In his explanation of the social role of the patriarchal system, B. A Reardon (1996, p.17) puts that "In patriarchy, women are subjects to [body] dependence, violence, domestication and the peripherals of decision-making". Likely, Ophelia was asked to react not act, to implement but not to understand, to accept, not to assess, to carry out, not to think. Many shocking scenes in the play account for this situation and the love scene

Horizons Littéraires
Revue du Centre de Recherches sur la Critique Littéraire Africaine
N° 8 - Décembre - 2024

(*Hm*, III.1) seems to be the most striking one. In this scene, the daughter of Polonius was forced to meet Hamlet and finally used as a “toy” to satisfy her father's curiosity and to suit Hamlet’s sexual wants and thirst. Ophelia’s words were not considered, and she was submitted to the treatment she did not want. She is the bait that must fit men’s designed projects and perspectives.

Conclusion

Royal incest and sexual violence occur as one of the most annoying themes in the times Shakespeare was preoccupied with the assessment of their psychological impact on the Elizabethans, their devastating effects on the ethical and religious institutions of his society. His writings and the performing of his plays intensified the cumbersome aspect of incest and sexual violence. Shakespeare’s denunciative action becomes persistent because people can either read about sexual deviances or watch them. As a playwright, Shakespeare depicted the awful situation and the societal chaos arising from the success of a forbidden wedding, showing and drawing minds to the social difficulties and psychological harm that the abuse of an absolute male system caused to brave and extraordinarily devoted Elizabethan women. When royal incest reduces men and women to the state of bestiality, authorizing or favouring forced sex in the name of the patriarchal system leads to women’s enslavement. The argument is that royal incest and sexual violence destroyed Ophelia’s life, leaving her in the state of a desperate single young mother for a certain time. It ruins Ophelia’s expectations of motherhood, because, in the unchaste-maid situation she is confronted with, opportunities for any possible marriage are so far away that madness seems the adequate refuge to drown her sorrows. The system of patriarchy is everywhere invading Elizabethan women’s lives in a way that they can hardly escape from it. It suppresses women's primary freedom and absorbs both their physical and psychological being. Like Gertrude, Ophelia, and Miranda, Shakespeare’s *Hamlet* and *The Tempest* depict how the system brings about Elizabethan women's social and economic failure. The patriarchy causes death and madness because women cannot adapt themselves to the overflowing power of the system.

From previous lines, it comes out that the Elizabethan patriarchal system challenges women's empowerment, reducing them to the state of absolute and obedient agents. P. Durin (2018, p. 5) seems to cope with the operating mode of the Elizabethan patriarchy when he writes that “Patriarchy treats women as non-essential characters”. Prior to this atypical operating mode, it

Royal Incest and Sexual Violence: Materialization of Chaos in Shakespeare's *Hamlet* and *The Tempest*

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Dr. Dramane Ouattara

is clearer that when Elizabethan patriarchy provided men with the additional right to lead their family at will, it also granted them protection and a certain freedom to transgress their own set of rules. Thus, the Elizabethan patriarchy stands as a stifling and oppressive power to keep Elizabethan women in permanent captivation and submission. And as this system works perfectly today, Shakespeare and many scholars are convinced that the patriarchal system in its oppressive form will not be in use in the coming days. Because, in the globalizing world Shakespearean society is inclined to, the new trend of this modern society is primarily the issue of gender equality. This way, the Modern Elizabethan Society will assess the notions of male and female in terms of balance, equal chance, and equity in social and economic treatment.

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Horizons Littéraires
Revue du Centre de Recherches sur la Critique Littéraire Africaine
N° 8 - Décembre - 2024

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