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William Shakespeare's Natives in *The Tempest*: A Critical Perspective

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Abstract

The Tempest is considered to be a pastoral romance having the themes of legitimacy and usurpations. The play displays a series of actual or attempted usurpations of authority; from Antonio's successful palace revolution against his brother, Prospero, the conspiracy of Antonio and Sebastian against the life of Alonso, and Caliban's insurrection with Stephano and Trinculo, against Prospero's domination of the island. To liberal humanist critics, Prospero is the epitome of timeless human values, forgiveness, benevolence, and the human endeavour of fulfilling the civilizing mission of the natives. They consider that like most canonical literature, this play transcends the peculiarities of the era it was written. Rather the play is considered to be of timeless significance. Such universality notion associated with canonical texts has been contested by several forms of criticism. One such critical approach is postcolonial criticism which was extensively inspired by Edward Said's Orientalism. Said contends that Orientalism is a discourse based on a transcendental dichotomy between the West and the Orient that shows the latter to be gullible, devoid of energy and initiative, liars, cunning, suspicious and uncontrolled sexual desire while in contradiction the former is depicted as a rational, sincere, hardworking and mature community who can control their sexual desire. Based on Said's discourse, this paper attempts to examine the portrayal of the natives in the play. It is divided into three parts: the first part comprises the problem and

(Peer Reviewed and Refereed Journal)

theoretical assumption, the second part focuses on the textual analysis, and the third part states the observations and conclusion.

Keywords: Prospero, Caliban, Sycorax, Natives, Stereotyping, Occident, Orient

I

The word “Orientalism” derives from “Orient” which means the East. It is associated with complex connotations when it becomes a discourse to represent the East in Western texts. With the publication of Edward Said’s *Orientalism* in 1978, there has been critical attention to the idea of Orientalism among the academia. Said contends that Orientalism is a discourse entrenched in a “transcendental dichotomy between the West and the Orient” because defining Orientalism is a complex and contradictory effort. Despite the challenges, it is considered that Orientalism is an academic endeavour of studying, teaching and writing about the Orient; it is a “style of thought based upon ontological and epistemological distinctions made between the Orient and the Occident” (Kennedy 21). Traditionally, the concept of Orientalism was associated with two fields. Firstly, it was used to mean a group of painters and scholars consisting mostly of Western Europe, who visited the Middle East and North Africa. Then, they depicted whatever they saw or imagined in these places at times in romantic and exaggerated ways. Secondly, it referred to a branch of scholarship that started from the European Renaissance onwards. In the contemporary sense, the idea of “Orientalist” is imprecise unlike in the past when it was used to mean a discipline—philology. Moreover, in the past centuries, the Europeans dealt with only one part of the East, now called the Middle East. Over the following centuries, the lands associated with the Orient were extended to the vast and remote civilizations, including those of India, China and beyond.

The field of study and the land associated with Orientalism has evolved. Yet the Orient’s eccentric nature and separateness from the West have been kept intact. It was still considered a race to be subjected to the Western empire. Based on the cultural, social, political and historical contexts, the West constructed the Orient as a place where exotic human beings lived and followed exotic cultural forms in contrast to the West’s personality. Said states that

(Peer Reviewed and Refereed Journal)

the Orient has been represented as “irrational, depraved (fallen), childlike, and different” and the West as “rational, virtuous, mature and normal” (40). To him, such contrasting images were essential so that the West could justify their dominance and authority over the East.

To the Western and liberal humanist critics, Prospero becomes an exemplar of timeless human values that emphasize the forgiving nature of enemies and the civilizing mission of the natives, the East. However, associating Western norms with universal and timeless human values relegates the non-European norms to marginalized positions thereby constructing a sort of Eurocentric discourse, namely Orientalism. According to Said, the discourse on Orientalism was canonical. He states that writers, such as Chaucer, Mandeville, Shakespeare, Dryden, Pope, Byron and others, were engaged in the Oriental discourse that designated “Asia or the East, geographically, morally, and culturally”(31). He also contends that anybody in Europe could speak and be understood about the Orient and its personality, cultural forms, despotism and atmosphere. Based on Said’s theoretical framework, this paper aims to examine the orientalist representation of the natives, Caliban and Sycorax in the play.

II

William Shakespeare’s *The Tempest*(1611), believed to have been composed around 1610-1611, is considered as belonging to the genre of pastoral romance and is seen as occupying a prominent place in the canon of Shakespeare’s works. Conventional criticism analyses consider the play as having the themes of legitimacy and usurpations. The play displays a series of actual or attempted usurpations of authority; from Antonio’s successful palace revolution against his brother, Prospero, and Caliban’s attempted violation of the honour of Prospero’s daughter, the conspiracy of Antonio and Sebastian against the life of Alonso, and Caliban’s insurrection with Stephano and Trinculo, against Prospero’s domination of the island. Set on an island far away from the metropolitan, the play revolves around Prospero, a Westerner and the heir of the Duke of Milan. His brother Antonio and Alonso, the King of Naples overthrew his rightful duke-ship and sent him into exile to the island twelve years ago. To bring his enemies to the island, Prospero conjures a storm, the eponymous tempest. Ariel,

(Peer Reviewed and Refereed Journal)

a native magical spirit, helps Prospero in conjuring the storm. With the help of Ariel, a magical spirit, Prospero conjures a storm, the eponymous tempest, to bring his enemies to the island. Shipwrecked on the island are Alonso, his son Ferdinand, Antonio, and several other nobles. As the play progresses, Prospero manipulates events, seeking revenge on those who wronged him and ensuring the union of his daughter Miranda with Ferdinand. The traditional criticism considers that the play deals with the themes of usurpation, deception, forgiveness, kindness, transformation and education. This play is often considered one of Shakespeare's late romances, blending elements of comedy and drama. The reason is that it also delves into the complexities of human nature, with characters like Caliban, who is enslaved by Prospero, and Ariel, a spirit yearning for freedom. With the coming of Prospero to the island, the native settler, Caliban, son of Sycorax and owner of the island before the arrival of the Europeans, has been reduced to a sub-human being to the extent that he has been referred to as a 'deformed creature'. With his arrival, the natives, Caliban and Sycorax, have been reduced to mere sub-human beings who have been stripped of their rightful ownership of the island. The play's ending is marked by forgiveness and reconciliation, showcasing Shakespeare's exploration of redemption and the possibility of a 'better future'. This scant summary of the play may do little justice to the twists and turns of the play, but it is evident that Prospero becomes a demigod on the island.

Besides the several issues, the native's race in the play becomes crucial to show the mightiness of Prospero, the white Westerner. The issue of race or outsider was not new in European countries. The notion that the non-white race, in particular, the Africans as 'forever minors' became popular among the Europeans thereby doubting if the natives or non-Whites had minds capable of maturing into adult minds. In the process of colonization in the early sixteenth century, Europeans came into continuous contact with people of Africa, Asia and America, and the colonizers became aware of the differences between the human races, and the differences between the races were linked to notions of inferior and superior. Even the highly controversial standardized tests of intelligence quotient (IQ) were developed in the

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following centuries. Richard Herrnstein and Charles Murray's, *The Bell Curve* (1994) state that racial differences in intelligence are genetic. They linked the different races with notions of inferiority and superiority, and those who are not White are not even included in the category of human beings.

However, according to Ania Loomba, there are several contradictions not only among the scientific theories but also between the scientific theories and the biblical notion of a unitary human origin. Considering that the modern Western or European civilization is primarily based on the Bible, believing in the scientific theory of race is paradoxical. Instead of contesting the inferiority notion associated with non-White races, the scientific race theories ossify the racial characteristics by highlighting the biological differences and body anatomy. Western scientific theories infer that the size of the skull and brain, facial angles and genetic makeup decide the superior-inferior notions of different races. In contradiction, there is a widespread belief that social, economic, political and religious conditions attribute to the characteristics of a race. Charged with the idea of the potential of social factors shaping an individual or group's traits, the Europeans pursued the project "The Whiteman's Burdens" with the hope of 'enlightening' and uplifting the natives. However, this 'burden' simply facilitated "the capitalisation of global expansion", and "racism was the conduit" through which the labour of colonised people was appropriated ("Colonialism/Postcolonialism"124). In the context of the play, the inferiority notions associated with the race of natives, Caliban, Cycorax and Ariel, justify the presence of the dominance and control of the island by Prospero, who is depicted as having 'superior' characteristics as compared to the natives.

The name of the native character, Caliban, implies the 'othering' of non-White people. According to OED, the word "cannibal" refers to "a man, especially a savage, that eats human flesh; a man-eater, an anthropophagite". Caliban's name derives from the word 'Carib' meaning a savage inhabitant of the New World. On stages, he was presented as animalistic, and after the publication of Darwin's *Origin of Species* in 1859, he was shown to

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be an ape, deformed and grotesque. In short, a sort of “half-monkey”, half “coco-nut” signifying the missing link, half-seal, half-man and fishlike. Not until 1934, was he represented as black on the British stage (Loomba 134). Since then, he has been projected as a colonized native of varying descriptions. He is at times connected with the Indian savage, a savage and a West Indian. Eric Cheyfitz states that the name of Caliban is anagram a kind of translation of cannibal. It entered English in the early sixteenth century as a literal translation of the Spanish ‘canibales’. For Europeans, this term became a rhetorical weapon to distinguish what they conceive of as their “civilized” selves from certain “savage” others, in particular Native Americans and Africans (42). To psychoanalysis critics, ‘Caliban’ is associated with ‘id’, the unconscious mind that needs to be corrected with the rational mind, the civilized man, the European colonial master, thereby retaining the imperial idea of Western superiority.

In the play, Caliban is remembered for the ‘physical ugliness’ and a sort of something that is neither a human nor a beast. In Miranda’s memory, the appearance of Caliban is associated with an attempted rape. Miranda compares Caliban with Ferdinand, and yet she omits Caliban from the list of men. “What have we here? A man or fish?” (II.II.25)¹ says Miranda. Stephano gratifies Caliban with the name of ‘MonsieurMonsters’. Both Trinculo and Stephano are not sure if Caliban is a human being. They treat him as a monster who is one of nature’s failures or mistakes and something which should not have been born. Stephano, Trinculo and Prospero address him as a cat, puppy-headed and tortoise. Having no particular word to describe, he has been reduced to a form of fish: “A plain fish and no doubt marketable” (V.I.266). Trinculo ruminates: “a man or a fish” (II.II.25). He is also considered to be a devil, if not a brute: “A devil, a born devil, on whose natures/Nurture will never stick; on whom my pains/Humanly taken, all, all lost, quite lost” (IV.I.188-90).

¹All textual references are from William Shakespeare’s *The Tempest* edited by A. Barton, London Penguin, 1968.

(Peer Reviewed and Refereed Journal)

Apart from calling him names, Prospero alleges against Caliban of lust and ingratitude: “I have used thee/filth as thou art, with human care, and lodged thee/In mine own cell, till thou didst seek to violate/The honour of my child” (I.II.345-48). Considering that Caliban contests Prospero’s narratives about the island but not the alleged attempted rape of Miranda, Peter Hulme states that “Caliban’s desire to people the isle with Caliban implies more of a craving for paternity than the satisfaction of a brute instinct” (48). Ania Loomnba contends that the alleged rape attempt of Caliban implies to show a black man’s effort of concealing the inferior complex through sexual violence. It also enforces the common “notions about black sexuality and animalism, and the sexiest assumptions about rape as an inevitable expression of frustrated male desire” (4). Apart from the sexual accusation, Caliban is depicted as a person born due to the union of a witch and a demon. He is also shown to be a person who is full of cruelty, ignorance, malice and idleness. Thus, a discourse of representation of different races is suggested in the play. Citing Edward Said, Ania Loomba states that such differences in representation are crucial to European self-conception. If colonized (other) people are “irrational Europeans are rational, and if the former are barbaric, sensual and lazy, Europe is civilizing itself, with its sexual appetites under control...” (“Colonialism/Postcolonialism” 4). Prejudice against Caliban is very expressive in the play; he and his community are attached with negative connotations as compared to other people. Miranda condemns Caliban considering that he is beyond hope of redemption: “Abhorred slave/Which any print of goodness will not take/Being capable of all ill” (I.II.352-354). On seeing Ferdinand, she exclaims that it was such a cherished sight: “Lord, how it looks about! Believe me, Sir/It carries a brave form. But ‘tis a spirit” (I.II.418-19). Provided his impressive physical appearance, she believes that Ferdinand must be one of her father’s good agents who is worthy to be admired and fancied as a potential partner. She even entreats her father not to treat him harshly through his magical art: “o dear father/Make not too rash a trial of him, for/He’s gentle, and not fearful” (I.II.467-468). Her concerns for him go to the extent that she does not want her father to engage him in the laborious task of carrying wood. She insists that

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he be seated and she should be carrying out all herself: “Work not so hard/Pray, set it down and rest you/I’ll bear your logs the while Pray, give me that/ I’ll carry it to the pile” (III.I.16, 22, 23). This implies that most characters in the play have a prejudice against Caliban. Miranda believes that Ferdinand should not do manual work and she does not bother when Caliban works for them to sustain on the island. This prejudice supports the racial stereotype that “Blacks are in general considered as more ‘physical’, evidenced by their ability to work hard and long in the heat” (Hodge 65).

Manual work is crucial in the play as they need to work for their food and set up a new community on the island. The play talks about food on several occasions. Having learned that Stephano’s heart is through food, Caliban tells him: “I’ll show thee the best springs, I’ll pluck thee berries/I’ll fish for thee, and get thee wood enough” (II.II.160-61). Later in the scene, Caliban implores Prospero that he be allowed to have dinner: “I must eat my dinner” (I.II.323). Prospero withholds Caliban’s food so that he can collect and prepare food for them. He is forced by Prospero’s magic to labour for them. The original or rather the ‘natural’ relationship between Caliban and Prospero is that of a host to guestson this island. With the magical power of Prospero, such a relationship has been reversed to establish a sort of slave and master relationship. To justify the colonial enterprise of exploring the natives, Sebastian, Antonio, Tunis, Miranda and other characters use racial slursto routinely demonize and excoriate Caliban’s race. Prospero reminds Caliban off and on that, he is a: “Poisonous slave, got by the devil himself/Upon thy wicked dam, come forth” (I.II.322-23).To quote Said, the Orient has been represented as “irrational, depraved (fallen), childlike, and different” and the West as “rational, virtuous, mature and normal” (40). He contends that such contrasting images were essential so that the West could justify its dominance and authority over the East. The representation of Caliban, the native or the Orient, as “depraved, childlike and different” from those of the European characters in the play justifies the subjugation and dominance of Prospero against the natives on the island.

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With the coming of Prospero to the Island, there has been unforming or reforming of the communities that existed there. Loomba states that colonialism involved a wide range of practices including “trade, plunder, negotiation, welfare genocide, enslavement and rebellions” (“Colonialism/Postcolonialism”²). It resulted in a complex relationship between the indigenous or the earlier settlers and the new arrivals as they had different aspirations of living in that particular place. The earlier inhabitants feel that their rightful ownership of lands has been contested and taken away forcefully by the newcomers. Addressing to Prospero, Caliban emphatically declares that: “This island’s mine, by Sycorax my mother/Which thou tak’st from me” (I.II.334-35). Not only did the powerful newcomers take away and control the lands and resources, but they also enslaved the natives either as indentured servants or chattel slaves. Ariel becomes an indentured servant of Prospero with the hope of getting emancipation one day, however, the magical spirit, Ariel’s dream gets deferred. He reminds Prospero: “Remember I have done thee worthy service/...served /Without or grudge or grumblings. Thou promise/To bate me a full year” (I.II.247-50). Caliban, the chattel slave, is imprisoned and exploited by the European intruder. Prospero reminds Caliban: “I have used thee/Filth as thou art, with human care, and lodged thee/In mine own cell” (I.II.345-47).

After occupying the new territory, the colonial master becomes its master. The master needs to mingle and interact with the original settlers to run the territory for various purposes. He also restructures the existing norms of the earlier territory and its norms. At the same time, there is anxiety about miscegenation among them due to the preconceived notions that the natives are inferior to them. In the play, anxiety about miscegenation resonates in the marriage of the African king to Alonso’s daughter, Claribel and Caliban’s presumed attack on Miranda. This presumed attack justifies Prospero’s hostilities towards Caliban: “...till those dist seek to violate/The honour of my child” (I.II.350-51). On hearing that the tempest wrecked the ship while it was returning from the wedding celebration, the wedding of Claribel, daughter of Alonso, and the king of Tunis, the lamenting Alonso is told: “Sir, you

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may thank yourself for this great loss/That would not bless our Europe with your daughter/But rather loose her to an Africa” (II.I.125-128). It implies that it is better to have a daughter die rather than marry an African. However, Prospero considers the love between Ferdinand and Miranda as heavenly bliss. He is overjoyed seeing the development of affections between them: “Fair encounter of two most race affections/Heavens rain grace” (III.I.74-75). Such overjoy is primarily because both of them belong to the same white community.

Regarding the women characters, there are no significant roles in the play as it revolves around the patriarch, Prospero. His wife is absent from his and his daughter, Miranda’s memories. Miranda and Cycorax are the main women characters, though the latter is not physically present in the play. The representation of the native woman, Cycorax, becomes important to show how the European women are different from the former. There are references to the women of both the West and the native through the representation of Miranda and Sycorax. Miranda is shown to be a “goddess/Most sure, the goddess” (I.II.422-23). Ferdinand confesses that he has seen several women, however, they are worthless when compared to Miranda: “Full many a lady/ I have eyed with best regard.../But you/O you, so perfect and so peerless, are created/of every creature’s best” (III.I.38-39, 45-47). Contrary to Miranda, the description of Sycorax emphasizes both her non-European origin: “she’s from Algier’—and her fertility (I.II.265). She is also considered to be: “So strong/That could control the moon, make flows and effs/And deal in her command with her power” (V.I.269-71). Prospero believes that Sycorax has had intercourse with the ‘devil herself’ resulting in Caliban, ‘the son that she did litter here’ (I.II.284). In this context, the word “litter” suggests the abandonment of maternal role by Sycorax (Gillies 194). She is depicted as someone who has brought chaos and disorder to the island thereby disrupting the ‘natural’ process of human progress. The presence of Prospero and Miranda seems crucial to reclaim the lost human civilization. Through the portrayal of Sycorax, the dramatist seems to show that the non-European woman is ‘Amazomina’ or deviant femineity or insatiable sexuality and brutality

(Peer Reviewed and Refereed Journal)

(Loomba's "Gender, Race, Renaissance Drama" 154). This representation contrasts Sycorax's illegitimate pregnancy with Miranda's chastity and virginity.

Concerning the representation of Western and Third-world women, Chandra Talpade Mohanty in her essay, "Under Western Eyes" argues that third-world women have been portrayed as "a singular monolithic subject" in Western texts as "ignorant, poor, uneducated, tradition-bound, religious, domesticated, family-oriented, victimized", etc. She contends that this image of the Third-world women is formed strategically to contradict the depiction of Western women having control over their bodies, sexualities, emotions and will (65-66). They are considered to be educated or have the will to get educated. In the play, Miranda is the archetype of the Western woman who exercises control over her body, unlike Sycorax who has been depicted as having had intercourse with a devil. Miranda also learns and transforms her earlier 'self' into a better new 'self' under the instruction of Prospero. Feminist critics may consider Prospero's educating efforts of Miranda a patriarchal conditioning of women. However, considering the context of the play, Miranda's learning can be seen as a Western woman's desire for learning and education for her benefit and upliftment in life.

To Leela Gandhi, Sycorax, in the play, is a "victim par excellence"—the casualty of both imperial native and foreign patriarchies and ideologies (83). In other words, she is "doubly" colonized, one by the European man and the other by the native man. Caliban justifies the claim of the island: "This island's mind, by Sycorax mother/Which thou tak'st from me" (I.II.331-32). Caliban testifies to her power by drawing the language of misogyny, and Prospero justifies racism by constructing her as a "foul witch" (I.II.258), and by invoking her strength to express his hatred of Caliban's master, Prospero: "...with raven's feather from unwholesome fen/Drop on your both..." (I.II.322-23). Loomba argues that Sycorax has been depicted as "Other" to Prospero. The recurrent comparisons between their magical powers and rules on the island are made to show Prospero's moral superiority over that of Sycorax's, and hence it supports and legitimizes his "takeover of the island and its inhabitants" ("Gender, Race, Renaissance Drama" 145). By depicting Sycorax's illegitimate pregnancy, 'demonic'

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threatening power and unnatural physical appearance in contrast to Miranda's chastity, virginity and learning skills, the dramatist justifies Prospero's domination and control over the island and its inhabitants. Thus, the play legitimizes the Western's conquest and consolidation of power over the East erstwhile a place controlled by Sycorax.

Having become a sovereign controller on the island, Prospero controls and directs both the new and old inhabitants. The natives are directed and controlled according to Prospero's knowledge and power by restructuring the earlier norms of the island. The terms, "majority" and "minority", that refer to small and larger are misleading. A minority group can be larger than a majority group in terms of ownership of resources and power. A minority status holds more resources and exercises more power than the simpler numerical majority (Healey1998). Thus, in the play, the natives of the island, Sycorax, Caliban and Ariel, become the minority group though they are numerically larger than Prospero who is depicted as having control and power both over nature and human beings owing to his 'knowledge'. Before the advancement of technology and when few people could access and read books, the theatre was an important platform of entertainment and information about the Western empire. The English people learned about the affairs of both home and abroad through stage representation. Ania Loomba writes that the depiction of outsiders and othering them, and then showing them as "backward and inferior" was crucial not only for creating images of the outside but equally essential for constructing the insider, the "self" ("Colonialism/Postcolonialism"105). This depiction of the West as a superior race led to the justification of the Western colonial empire in various parts of the non-Western territories.

However, the Western discourse of superior and inferior race does not smoothly run as it suggests. The notion of fixity, passive and submissive associated with the natives gets disrupted, diluted and even hybridized in the process of its delivery (Bhaba 1985). The fixed identities that the West (colonialism) seeks to impose upon both the masters and the slaves are rendered unstable (Loomba 232, Gender, Race..."). Sycorax's posthumous threat and Caliban's response to the colonial master disrupt the Western discourse formed based on

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superior and inferior notions. Prospero feels threatened by Sycorax who had got the island first. There is a posthumous threat to Prospero to the extent that she needs to be constantly vilified. Sycorax, like Prospero an exiled magician, is represented as a witch with her mischief and sorceries (V.I.41-50). With the help of magic, Prospero commands, schools, and controls the various characters on the island. His knowledge, power, wisdom and magic school Miranda, that she cannot choose but obey him. She is the most successful of his creation; she sleeps, comes, goes, speaks and obeys whenever she is ordered by him. Unlike her, Caliban contests Prospero's claims over the island. As Miranda considers Caliban an abhorred slave, Prospero educates her about the economics of the situation: "We cannot miss him: he does make our fire/ Fetch in our wood, serves in offices/ That profit us" (I.II.310-12). Instead of appreciating Prospero's efforts of improving through education, Caliban remarks: "You taught me language, and my profit on't/ Is I know how to curse. The red plague rid you/ For learning me your language" (I.II.363-65). These events from the play suggest the vulnerability of the colonial project once it encounters the natives. Nevertheless, there may be native's rejection of colonial tutelage as is visible through Sycorax's threatening power and Caliban's reaction to Prospero. The impact of colonial power upon the natives cannot be underestimated either.

III

To conclude, a discourse of representations on the line of the Manichean way is observed in the play. The natives are depicted as immature, fallen, childlike, half-human, suspicious, dangerous and potential rapist. Prospero's presence is shown to have improved on 'nature', the values and virtues in the island unlike that of the native Sycorax, whose powers are represented as diabolical. With the arrival of Europeans, the island became a normal place where peace, love, forgiveness and meaningful relationships prevail. European people transform into higher 'selves' with Prospero's human values, forgiveness and benevolence, unlike the natives, Caliban and Sycorax, who contest and even threaten him. Their European blood seems to give them innate nobility lacking in Caliban and the natives. As stated by

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Said's Orientalism, the Orientals are shown to be gullible, devoid of energy and initiative, liars, cunning, suspicious, uncontrolled sexual desires, etc, in the Western texts, it is evident that *The Tempest* is one text that shows such fixed notions of the natives. Caliban is represented as the lusty childish native who is good for nothing except as a slave of the colonial master. Neither does he have the mental ability. Sycorax's power is considered to be diabolic and her illegitimate pregnancy is compared to Miranda's chastity and virginity. The play intends to enforce a discourse in which the natives are shown as passive and submissive.

Such a notion of fixity of the Orientalist discourse, however, gets contested and disrupted. The natives, as it is visible through Caliban's condemnation and Sycorax's posthumous threatening powers, are not essentially passive and submissive. Orientalism as a discourse cannot smoothly run once it encounters the Orientals. A sort of discourse that imposes the master and the slave relationship becomes unstable. Apart from that, Said believes that a Western discourse of representation, Orientalism, is nothing but a 'virtual reality' of the East that does not correspond with reality. At the end of his book, *Orientalism*, he questions "how does one represent other cultures?" to highlight the Western discourse of misrepresentation of the East (Said 325). Spivak charges Said with an "embarrassingly incomplete" project citing the reason that if the representation of Orientalism is so false as Said insists, he does not offer nor suggest a method to represent the 'truth' of the East (cited in Young 391). Thus, it can be said that it is difficult to represent other cultures; by culture, here it is meant any phenomenon.

Foucault contends there is a close connection between the production of knowledge and the operations of power. By referring to the seventeenth and eighteenth centuries, he expresses that the presence of power is visible in every form, be it laws, school, prison, and cultural forms, thereby inventing "new mechanisms", separating, and constructing different phenomena, such as country-city, good-devil, and normal-abnormal, for "an ideal functioning" (205). This knowledge produced with the exercise of power altered and trained an individual's behaviour and thought process. Keeping in mind that the play, *The Tempest*,

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was written during the era when English and European colonial exploration and expansion were flourishing, the discourse on the representation of the Europeans and the natives seems inevitable to rationalize the former's dominance, restructuring and occupation over the latter's territory.

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