“A salvage and deformed slave.” With these words William Shakespeare describes the figure of Caliban in the dramatis personae of his play The Tempest. For almost four centuries, literary critics have dealt with trying to answer the question how Shakespeare’s character has to be regarded. Is Caliban to be considered as a monster representing humanity’s bestial side including all its vices, and thereby arousing the audience’s disgust? Or has he rather to be looked at the victim of an imperial tyrant - personified in Prospero - who arouses the spectator’s pity? In which way Shakespeare really intended Caliban to be was, is and will ever be a secret he took to his grave. However, the reception history of the play has proven that Shakespeare’s presentation of the characters - especially Caliban - opened up a large scope for various, often contradicting interpretations of the “slave.” Thus, the following paper analyses the play with regard to the basic question whether or not Caliban is a monster. It is divided into two parts. The first one concentrates only on how Shakespeare’s drama The Tempest in general and the character of Caliban in particular have been staged and interpreted throughout the last barely four centuries of reception. For this purpose, a small selection of representations of the play on stage and in editions are introduced and discussed, which show the major strands and general tendencies of Caliban’s changing interpretations in the course of time. One of the main changes in Caliban’s interpretation is the difference of reading the character in colonial and in post-colonial eras. After the end of the Second World War and after most of the world’s colonies had been released and...
Online Library William Shakespeare's The Tempest

The Tempest, a play by William Shakespeare, probably written in 1610-1611, and thought to be one of the last plays that Shakespeare wrote alone. The play contains music and songs that evoke the spirit of enchantment on the island. It explores many themes, including magic, betrayal, revenge, and family. In Act IV, a wedding masque serves as a play-within-the play, and contributes spectacle, allegory, and elevated language. Though The Tempest is listed in the First Folio as the first of Shakespeare's comedies, it deals with both tragic and comic themes, and modern criticism has created a category of Shakespeare's late plays. The Tempest has been put to varied interpretations—from those that see it as a fable of art and creation, with Prospero representing the soul, magic and the supernatural, and art's imitation of life (and vice versa). The story itself shows the essence, written in a foreign language. This modern English translation is not only accurate but is also fluid and natural, allowing it to easily be read on its own or performed on stage. The original five-act structure has been preserved, with a one-to-one correspondence between each original line and each translated line. As opposed to word-by-word translations or annotated versions of the original script, the present book provides a natural language translation. The Tempest is a play by William Shakespeare, translated line by line. As opposed to word-by-word translations or annotated versions of the original script, the present book provides a natural language translation. The Tempest is a play by William Shakespeare, translated line by line. As opposed to word-by-word translations or annotated versions of the original script, the present book provides a natural language translation.
Online Library William Shakespeares The Tempest

Themes, and modern criticism has created a category of romance for this and others of Shakespeare's late plays. The Tempest has been put to varied interpretations—from those that see it as a fable of art and creation, with Prospero representing Shakespeare, and Prospero's renunciation of magic signaling Shakespeare's farewell to the stage, to interpretations that consider it an allegory of Europeans colonizing foreign lands. This major new complete edition of Shakespeare's works combines accessibility with the latest scholarship. Each play and collection of poems is preceded by a substantial introduction that looks at textual and literary-historical issues. The texts themselves have been scrupulously edited and are accompanied by same-page notes and glossaries. Particular attention has been paid to the design of the book to ensure that this first new edition of the twenty-first century is both attractive and approachable.

Seminar paper from the year 2007 in the subject American Studies - Literature, grade: 2, Johannes Gutenberg University Mainz, course: Oberseminar Theories of American Studies, 4 entries in the bibliography, language: English, abstract: Postcolonial theory results from a network of political and cultural tensions between colonizers and colonized. This approach will deconstruct Eurocentrism showing that European values and standards are not universal. Highlighting that the same historical event can be interpreted in radically different ways depending on perspective, norms and values, accepted values will be destabilized and marked as constructs. Further, this paper will question the reasons given for colonialism and deconstructs them in order to reveal the economic or political interests they are based on. I will critically examine the representations of Caliban's culture in Western discourse. In The Tempest, cultural ideology provides the ideological network for the colonial endeavours which could be theorized as bringing progress to an archaic world. A striking example for the strategy deconstructing "othering" is revealed in Chapter 1 where Caliban is presented as a completely inhuman being revealing strong racism. Therefore, Shakespeare implicitly legitimates the colonial endeavor, because people like Caliban deprived of full humanity can be regarded as people without history, culture and they have therefore no logical claim to sovereignty. Shakespeare also produces a symptomatic reading of western discourse by psychoanalyzing to reveal western fear of the "other." A modernized text updates the usage and grammar of Shakespeare's classic play about a shipwreck, magic, and knowledge.

To Make Shakespeare Comprehensible To The Eager Student Is A Challenging Task And This Is What The Present Work Sets Out To Do. It Provides The Reader With The Life And Short Notes On The Works Of Shakespeare As Well As His Socio-Political And Literary Background. A Scene-Wise Critical Summary Of The Tempest Is Given So As To Make The Reader Familiar With The Play. Numerous Quotations Have Been Given From The Text That Enable The Reader To Have An Acquaintance With Shakespeare's Poetry. There Are Analyses Of The Different Dramatic Elements Accompanied With The Views Of Renowned Critics, And This Makes The Book Valuable To The Teacher As Well As The Student Of English Literature. Along With Recent Critical Views, The Classical Theories Also Have Been Explained, Together With A Lucid Exposition Of Elizabethan Dramatic Conventions. A Select Bibliography And Index Completes The Book.

Reproducible exercises in each guide reinforce basic reading and comprehension skills as they teach higher order critical thinking skills and literary appreciation. Teaching suggestions, background notes, act-by-act summaries, and answer keys included. Presents the play in graphic novel form with a modern English translation, where the wizard Prospero and his daughter Miranda are stranded on an enchanted island and learn about both revenge and forgiveness.

Seminar paper from the year 2016 in the subject English - Literature, Works, grade: 1,3, University of Potsdam (Institut für Anglistik/Amerikanistik), course: Seminar: World Will Always Welcome Lovers - Transatlantic Romance in Film and Literature, language: English, abstract: My goal in this paper is to show that The Tempest is a thematically complex play. Therefore, this work is concerned with an essential topic, which has not been elaborated on as much as the topics mentioned before, namely the question of power and authority within this play. Since the topic of this paper is to figure out how power and authority work within The Tempest, I developed the following working thesis: "William Shakespeare's The Tempest serves as a prime example for Michel Foucault's theory on disciple and punishment." To achieve this goal, I have organised my paper into four sections, three of which have sub-sections. In the first section, I provide Michel Foucault's theory of panopticism which he dealt with in his book Discipline and Punish: The Birth of the Prison in more detail. In the second section, I explain the historical background of The Tempest and I briefly summarise the plot. In addition to that, I analyse the dramatic structure in order to form the basis for the third section, which deals with the application of Foucault's theory concerning power and authority on The Tempest. I conclude my paper with a fourth section that discusses the working...
Shakespeare's play of enchantment, retribution, and second chances leads us on an interactive, illusion-arrives in the shape of a theatre course at a nearby prison. Margaret Atwood's novel takes us on this journey with memories of his beloved lost daughter, Miranda. And also brewing revenge, which, after twelve years, instead of passion and revenge. "A marvel of gorgeous yet economical prose, in the service of a story that's utterly heartbreaking yet pierced by humor, with a plot that retains considerable subtlety even as the myth, and magic—whether or not they're fans of the Bard." —Cherie Priest, author of Boneshaker and Ink & Bone

With Shakespearean panache." —Nicola Griffith, author of Hild "Miranda in Milan is somehow both charming and perfectly sinister, and altogether delightful. A pleasure for any lover of romance, with the support of the preservation process, and thank you for being an important part of keeping this body of the work alive and relevant. With Miranda in Milan, debut author Katharine Duckett reimagines the original's back story falls neatly into place." —The New York Times Book Review

Felix is at the top of his game as artistic director of the Makeshiweg Theatre Festival. Now he's staging a Tempest like no other: not only will it boost his reputation, but it will also heal emotional wounds. Or that was the plan.

Instead, after an act of unforeseen treachery, Felix is living in exile in a backwoods hovel, haunted by whispers that carry her dead mother's name. And though he promised to give away his power, Milan is surrounded by hostile servants who treat her like a ghost. Whispers cling to her like spiderwebs, awaiting her, and Ferdinand, and a throne. Instead she finds herself in Milan, in her father's castle, the seat of all her dreams and all her nightmares. And though she should do it with much more ease; for my good will is to it, and yours it is against. Pros. Aside. "Poor love, I would not wish Any this burns, twill weep for having wearied you. My father Is hard at study; pray now, rest yourself: what I must strive to do. Mira. If you'll sit down, I'll bear your logs the while: pray, give me that; I'll carry't to the pile. Ferd. It would become me as well as it does you: and I to the heap. Mira. You look wearily. Ferd. No, noble mistress; 'tis not to be done; but let me do it for you."
Online Library William Shakespeares The Tempest

What makes the book thrilling, and hugely pleasurable, is how closely Atwood hews to Shakespeare even as she casts her own potent charms, rap-composition included. . . . Part Shakespeare, part Atwood, Hag-Seed is a most delicate monster—and that's 'delicate' in the 17th-century sense. It's delightful.”—Boston Globe

“Atwood has designed an ingenious doubling of the plot of The Tempest: Felix, the usurped director, finds himself cast by circumstances as a real-life version of Prospero, the usurped Duke. If you know the play well, these echoes grow stronger when Felix decides to exact his revenge by conjuring up a new version of The Tempest designed to overwhelm his enemies.”—Washington Post

“A funny and heartwarming tale of revenge and redemption . . . Hag-Seed is a remarkable contribution to the canon.”—Bustle

The Classic Graphic Novel Collection is a revolutionary new series of graphic novels which re-tells classic literature for learners of English. Graded at the intermediate level, the fresh blend of accessible storytelling and captivating artwork ensures that students will want to return to these stories time and again.